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# **УЧЕБНИК АНГЛИЙСКОГО ЯЗЫКА**

*для 2-го курса  
педагогических институтов  
и факультетов иностранных языков*

**Под редакцией проф. И. Р. Гальперина**

*Допущено  
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**ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО  
«ВЫСШАЯ ШКОЛА»**

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## ПРЕДИСЛОВИЕ

Вторая часть учебника для факультетов и отделений английского языка высших учебных заведений составлена на несколько иных методических принципах по сравнению с первой. Авторы полагают, что первый курс языковых вузов должен дать достаточные практические навыки пользования устной и письменной речью, чтобы начать несколько более углубленное изучение каждого из аспектов языка: фонетики, грамматики и лексики (фразеологии). Само собой разумеется, что основной задачей этого учебника, как учебника по практическому курсу английского языка, остается дальнейшее развитие навыков устной и письменной речи. Однако по каждому из аспектов языка привлекается дополнительный материал, наиболее соответствующий выполнению поставленной задачи. Таким образом, если все аспекты языка полностью отражены в учебнике для первого курса, то в учебнике для второго курса полнее всего представлен аспект лексики и фразеологии. Грамматическая часть является лишь поясняющей составной частью учебника. Кроме грамматических примечаний, предполагается возможным и в отдельных случаях целесообразным использование специальных учебных пособий по грамматике английского языка.

Для развития навыков устной и письменной речи большое значение приобретает рационально подобранный текст. Авторы не могут согласиться с точкой зрения многих структуралистов на содержание процесса обучения языку. Согласно этой точке зрения содержанием самого процесса обучения является система языка. Отсюда необходимость изучения голых схем построения языковых моделей, не обязательно связанных между собой тематически. Так именно и строятся учебники по английскому языку, выпускаемые в США. Правда, эти учебники предназначены для учащихся, для которых английский язык является родным, т. е. для тех, кто уже в достаточной степени владеет языком практически. Однако имеются и учебники, предназначенные для иностранцев, которые строятся на тех же принципах. Обучение всякому предмету прежде всего предполагает развитие умения наблюдать факты и явления, свойственные данному предмету. Обучение английскому языку необходимо начинать с развития этого умения, а его можно приобрести только на связном тексте. Развитие навыка пользования устной и письменной речью тесно связано с развитием навыка слушания речи. Оно также непосредственно связано с правильным осмыслением законов функционирования изучаемых фактов языка. А это в свою очередь возможно только после того, как достигнуто умение замечать особенности употребления тех или иных фактов языка в связной речи. Трудно себе представить возможность развития навыка слушания речи, умения выделять в ней смысловые отрезки, не имея для этого тематически связного текста. В равной степени невозможно приобрести умения находить закономерности функционирования изучаемого явления, не имея более или менее значительного отрезка связного текста, где эти явления встречаются.

Поэтому для развития навыков устной и письменной речи решающее значение приобретает целенаправленный текст.

В учебнике для второго курса все тексты оригинальные. Лишь в отдельных случаях авторы вынуждены были, руководствуясь целенаправленностью урока, внести незначительные изменения в текст отдельных уроков. Такие изменения вызваны были необходимостью устранения не-правильности речи, используемой писателем в целях речевой характеристики героя произведения, или замены очень редких слов.

Тексты второй части учебника охватывают довольно разнообразный круг тем. В основном это темы политико-экономического, литературно-художественного и бытового характера.

Для изучения различных стилей речи в учебник включены образцы научной прозы, монологической и диалогической речи, газетно-публицистического стиля, поэтических произведений и др. В отличие от установившейся традиции поэтические тексты даны не как приложение к урокам, а как органическая часть учебника, как тексты, подлежащие такому же анализу и проработке, как и прозаические. Поэтому стихотворения снабжены таким же комплексом примечаний и упражнений, как и тексты других уроков. Работа над поэтическими текстами представляет особый интерес. Раскрытие содержания поэтического произведения требует от учащихся сосредоточенного и внимательного наблюдения над формой изложения, так как в поэтических произведениях основная идея выражается в образной форме. Толкование поэтических текстов должно заострить внимание учащихся на форме выражения мысли.

Как и в первой части учебника, основная цель примечаний к урокам — дать научное объяснение некоторым языковым фактам, интересным в лингвистическом или культурно-познавательном отношении.

В отличие от первой части учебника, примечания ко второй части написаны по-английски, так как студенты второго курса уже обладают достаточным запасом слов и знаний по грамматике, чтобы читать и понимать научно-лингвистический комментарий, написанный на английском языке. Кроме того, изучение комментария на английском языке подготовит студентов к чтению оригинальной лингвистической литературы.

Как и в первой части учебника, не все примечания к текстам дают одинаковый объем сведений лингвистического характера. Некоторые примечания указывают на специфику данного языкового явления.

Весь материал комментария подлежит активному усвоению. На нем строятся основные упражнения лексико-фразеологического и грамматического характера. Поэтому без тщательного усвоения сведений, имеющихся в этих комментариях, невозможно обеспечить эффективное выполнение домашних заданий.

Так как уроки учебника представляют собой оригинальные тексты, не весь лексико-фразеологический материал, имеющийся в этих текстах, должен быть активно усвоен. Активный словарь и фразеология указаны в списке Words and Word Combinations, который дается к каждому уроку.

Особое место в работе по этому учебнику должны занять речевые модели, выделяемые в уроках. Эти модели представляют собой наиболее типичные конструкции английского языка, часто встречающиеся в разных стилях речи. Студенты должны научиться легко и свободно строить предложения по этим моделям и понимать характер их функционирования.

Грамматический комментарий к урокам ставит своей целью:

1) обратить внимание студентов на имеющиеся в тексте грамматические явления;

2) указать на некоторые немногочисленные отклонения от известной студентам грамматической нормы. Поэтому в грамматическом комментарии рассматриваются лишь те особенности грамматического строя языка, которые существенны для понимания текста и его лингвистического анализа.

Грамматический комментарий, таким образом, выделяет тот активный грамматический минимум, который должен быть хорошо усвоен студентами

в процессе работы над данным учебником. Имеющиеся грамматические упражнения основываются на комментариях, поэтому рекомендуется перед выполнением этих упражнений просматривать соответствующий комментарий.

Система упражнений обеспечивает нужное соотношение творческих и механических типов. В каждом уроке есть упражнения на изложение текста, по анализу текста, по лексике и фразеологии данного урока, упражнения на речевые модели, упражнения на привитие письменных навыков, как, например, сочинения, переводы и пр.

Особое внимание уделяется упражнениям по переводу. Тексты для перевода, в основном, подобраны из оригинальной политико-экономической и художественной литературы. По своему содержанию они, в большей или меньшей степени, связаны с темой урока. Эти упражнения имеют целью привитие навыка литературного перевода; пользование толковыми и двуязычными словарями при выполнении этих упражнений обязательно. С этим видом работы не следует смешивать переводные упражнения, данные в виде отдельных предложений для перевода с русского языка на английский или с английского языка на русский. Задача этих упражнений служебная: закрепить грамматический и лексический материал урока.

Авторы широко использовали в этом учебнике английские и американские словари, в частности: *The Advanced Learner's Dictionary*, by Hornby, Gatenby and Wakefield; *The Concise Oxford Dictionary of Current English*; *The Universal English Dictionary*, by H. C. Wyld; *Webster's New International Dictionary*; *The Dictionary of English Style*, by A. Reum; *The Choice of Words*, by V. H. Collins и другие.

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**АВТОРЫ**



*Abbreviations used in the patterns:*

*N* noun  
*V* verb  
*Adj* adjective  
*Adv* adverb  
*Pron* pronoun  
*Num* numeral  
*Prep* preposition  
*Conj* conjunction  
*Inf* infinitive  
*G* gerund  
*P /* present participle

*P II* past participle  
*Subj. m.* subjunctive mood  
*fin* finite  
*Inter. wd.* interrogative word  
*Obj. case* objective case  
*Comp. d.* comparative degree  
*Indef. art.* indefinite article  
*Def. art.* definite article  
*smth* something  
*smb* somebody

Note: Words and word combinations marked \* in the lists of words and word combinations in each lesson are discussed in the Commentary.

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## Lesson One

### Speech Patterns

1. 

Numeral-N Pl + N
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the 40-days vacation

2. 

To have + N/Pron Obj. case + P II
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He still has the tie and the pin stored away.

3. 

Too + Adj + Inf
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It is too expensive to transport ore and other raw materials all the way from Siberia to the West.

### FOR THOSE WHO ARE THE FUTURE

*by Eslanda Robeson*

Yalta, Crimea, U. S. S. R.

Paul and I spent this morning at Artek, the world famous camp for children a few miles from Yalta along the Crimean Coast of the Black Sea.

The first children's camp was established there in 1924. There are four camps there now, comprising the Artek of today. Some 1,400 children from all parts of the Soviet Union are in residence now for the 40-days vacation ("resting"), and when they leave, 1,400 more will replace them. This means that from May to September some 7,500 children have vacation there. During

the winter children come to Artek to convalesce, and during that time a school is maintained there, so that the children may not fall behind in their studies.

Artek is known throughout the Soviet Union as the camp for young Pioneers. Twenty years ago when we were in the Soviet Union with our son, Pauli, a Pioneer was a child who won high grades at school and showed some evidence of leadership in the community—in other words one who was in fact a pioneer in the new socialist society. Pauli was among the children at his school in Moscow who won this high honor, and he wore his pin and bright red Pioneer tie with pride. He still has the tie and the pin, stored away with his precious possessions.

Most children between the ages of nine or ten to thirteen or fourteen years become Pioneers. Every region, every district, every school in the Soviet Union has its Pioneer organization, and every city and town has its Palace of Pioneers, with special and often very elaborate equipment for extracurricular activities for boys and girls. There are miniature subway systems, wind tunnels, airplanes, photographic laboratories, carpentry and metal-working shops, cooking and sewing rooms, science labs, painting and sculpture studios, sports and games rooms, chess rooms, etc. The Pioneer Palace is as spacious and well equipped a house as the community can afford, and is one of the most important responsibilities and concerns of the local and national authorities.

At Artek there are children from all the Soviet Republics, from China, India, the socialist countries of Eastern Europe, and a few from Western Europe.

These children at Artek, from widely scattered areas, with such different backgrounds and customs, learn to play, sing and work together, come to know each other, to help each other. An international spirit pervades the camp, with natural, healthy competition and comradeship. Boys and girls make up the teams for sports, the girls becoming captains when they rate such rank. There are prizes, decorations and citations such as all children love, and these are greatly covered and honored.

What becomes of these children when they outgrow the Pioneer organization? They join the Komsomol (Young Communist League) and can remain with this organization until the age of 27 or 28.

The Komsomol is a great force in the Soviet Union. It comprises most of Soviet youth, and plays a very important role in Soviet life. The Komsomols serve as teachers, counselors and leaders to the Pioneers who regard them as older brothers and sisters.

A Russian friend, herself a Komsomol, told me: "When trouble comes, when times are difficult, then you see the Komsomol." They come forward and assume responsibility and undertake the difficult tasks which youth with its strength, endurance and

adventurous spirit, can accomplish more easily than the older generation. My friend is just 28 years old, and is reluctantly leaving the Komsomol because of age limit.

"What do you mean, when trouble comes?" I asked. "Well," she said, "there was the project of virgin lands. Our population is increasing rapidly, and while we did have bread, in some districts there was not enough. A lot of countries in Asia likewise needed grain badly."

My young friend told me, her eyes shining, that the virgin lands were developed almost entirely by the Komsomol. Thousands and thousands of them from many cities, towns and villages volunteered to go to this undeveloped area in southern Siberia and the Far East for periods of one to three years, to work and live there. Many students spent their summer vacations there. Comrade Khrushchov cautioned them: "This will not be a picnic, the life will not be easy." So they knew, and still they went. Life was extremely hard. There was almost no population, no houses, bitter frosts in winter, no water in summer; they had to live in tents and dig wells. Now there is a good population, now there are towns and wonderful crops where before there were none.

"In 1956 we had the record year for crops in our country. Always the Ukraine has been very famous for its fine crops. Now Kazakhstan (lower part of Siberia on the edge of Middle Asia) is also very famous for its crops, and takes second place, thanks to the courage, determination, endurance and pioneering of the youth. The virgin lands will make a proud page in the history of the Komsomol, and in Soviet history," concluded my young friend. All Komsomols are very proud of this contribution to the development of their country.

The opening up of new lands continues. There is an important program for extended cultivation and development of Siberia, to build new plants there, and also to transfer plants and factories from the Ukraine and other highly developed western regions to Siberia. Siberia and the Far East are very rich regions, with a wealth of natural resources. It is too expensive to transport ore and other raw materials all the way from Siberia to the West, so the plan is to build the plants, factories and electric power stations right on the spot.

Now that almost all virgin lands are under cultivation, there is another great project under way. Youth is being invited to go to the far, far North, to Norilsk and to Magadan, which is north of Kamchatka just opposite Alaska. There are many natural resources in this region: minerals and ores, oil, coal, a lot of gold; a very rich new diamond field was discovered two or three years ago near a village called Mirny (Peaceful). But here conditions are also very hard, life is not yet so good, and so youth with its adventurous spirit goes out again to pioneer.

In the areas where the young people go to work and build, the local authorities invite them to remain and become local citizens, honored and appreciated for the contribution they have made. Many of them do so.

The Soviet Government also honors these heroes of the virgin lands, and many medals and decorations have been conferred upon them.

Children and youth in towns and cities go out into the nearby countryside during summer vacations, to help with the work of the collective farms, with the crops and the harvest, and they also work in the factories; small children busily collect scrap metal and waste paper—all proudly make their direct and personal contribution to the development of their country.

Thus, a wise, practical and far-seeing Soviet Government carries out a program for young people, this large and very important section of the population, who are the future. The overflowing energies, the restlessness, the romantic adventurousness, the urgent need for immediate self-expression of youth are directed into interesting and constructive channels. A Soviet child need not take refuge in old-fashioned hero-worship and day dreams. He can go out and himself become a hero in the finest sense of the word, and can make his dreams a reality by making a major contribution which is universally noted and appreciated by a grateful government and a grateful people.

## Words and Word Combinations

establish *v*  
replace *v*  
maintain \* *v*  
precious \* *adj*  
regard (as) *v*  
increase *v*  
grateful *adj*  
become (of smb) *v*  
rapidly *adv*  
volunteer *v*  
join \* *v*

afford *v*  
national *adj*  
custom *n*  
serve *v*  
remain \* *v*  
most \* *n*  
most \* *adj*  
need \* *n*  
need \* *v*  
courage *n*  
make \* (a proud page) *v*

to fall behind—отстать (в учебе)  
to win honor—заслужить честь  
local authorities—местные власти  
to make up—сд. составлять, комплектовать  
to come forward—откликаться, предлагать свои услуги  
to assume responsibility—брать на себя ответственность  
to undertake a task—взять на себя задачу  
to develop virgin lands—поднимать целину  
to take first (second, etc.) place—занимать первое (второе и т. д.) место  
to make a contribution—вносить вклад

natural resources—природные богатства  
 raw materials—сырье  
 on the spot—на месте  
 now that—когда, раз  
 to be under cultivation—обрабатываться  
 to be under way—происходить, иметь место  
 to confer a medal upon smb—вручать, присуждать медаль к.-л.  
 to carry out—выполнять  
 to take refuge—находить убежище  
 extracurricular—внеклассная работа

## Lexical and Stylistic Commentary

### § 1. the age limit; 40-days vacation

The analytical system of Modern English makes it possible not only for adjectives but for any part of speech or even word combinations that convey a quality or feature of a thing or person to be used as an attribute in pre-position:

- a) Nouns: a coffee table, the London home, etc.
- b) Verbs: resist materials, a would-be president, etc.
- c) Adverbs: Seldom readers are slow readers (*Lamb*).

Is the manliest man the greatest and oftenest reader? (*Carlyle*)

- d) Word combinations: biggest-ever Dove of Peace badge, "Go Home Yankee" demonstration, etc.

The words in the attributive group may be hyphenated or spelled separately.

### § 2. ... the 40-days vacation

Care should be taken to use the English word vacation каникулы, отпуск in the Singular form. Compare with the Russian — каникулы, e. g.

Where did you spend your vacation this year?      Где вы провели каникулы в этом году?

### § 3. ... a school is maintained there

To maintain and to support mean *to hold up* or *keep up*, *literally* or *figuratively*. To maintain suggests keeping up in an excellent or desirable state or condition by providing what is needed to prevent loss of strength, value, etc.:

The state maintains the highways.

We maintain good relations with our neighbours.

To support suggests bearing the weight, or giving needed strength to prevent something or someone from falling or sinking, e. g.

The injured player supported by a team-mate on either side, slowly left the field.

The columns support the roof.

All people of good will support the cause of peace.

Study the following word combinations with these verbs:  
**to maintain** order, one's reputation (as smth, e. g. to maintain

one's reputation as a cook)

an army relations

an opinion, a statement, etc.

**to support** a family, a wall, etc.

an institution (a hospital), a plan, resolution, theory, statement, etc.

a cause, a political party, a candidate, etc.

§ 4. ... his **precious** possessions

The word **precious** is polysemantic. It means:

1) of great value—драгоценный, e. g.

precious metals, precious stones.

2) highly esteemed or beloved—дорогой, e. g.

Oh, those precious memories. My precious darlings.

A more commonly used synonym is the word **dear**, one of whose meanings is very close to the second meaning of the word **precious**—дорогой, милый, e. g.

a dear friend, his dear wife.

Another synonym of the word **precious** is the word **valuable** — ценный, дорогой; ценный, полезный.

**Valuable** and **precious** both mean *worth a great deal*. **Valuable** describes something that is *worth much money*, or *something of great use or benefit to the person who has it*, e. g.

He has a valuable stamp collection.

**Precious** describes something that is very valuable because it is *rare or scarce* or *something that is very dear for its own sake, associations, or the like*:

a precious jewel, friendship, etc.

The first decrees of the Soviet Socialist Republics  
are precious documents which are kept  
in the Museum of the Revolution.

§ 5. These children at Artek come to know each other, to help each other.

When followed by an Infinitive the verb **to come** means *to*

*find oneself in a position to do something, to learn to do something*—учиться (ч.-л. делать), e. g.

How did you come to choose this profession?

How did he come to know that I was here? It was supposed to be a secret.

#### § 6. They join the Komsomol

The verb to join can be used transitively and intransitively. It means:

1) присоединять, соединять, e. g.

to join two towns by a railway

to join the banks of a river by a bridge

2) присоединяться, вступать, e. g.

He joined the group near the window. Он присоединился к группе стоявших у окна.

He joined the history circle. Он вступил в исторический кружок (стал членом исторического кружка).

He joined the partisan detachment. Он вступил в партизанский отряд.

To join a strike—присоединиться к забастовке.

In these examples the verb to join is followed by a direct object. Compare with the Russian: the verbs присоединяться and вступать are always followed by prepositions.

When used intransitively the verb to join generally means to take part with others in doing something—принять участие в, e. g.

to join in the singing

to join in the dancing

to join in a conversation, etc.

The word signifying the action may be omitted if it is clear from the situation what the person began to do, e. g.

Somebody began to sing and in a few minutes the whole crowd joined in (the song, the singing).

The woman who had been quietly listening to the girls joined in (the conversation).

#### § 8. ... they can remain with this organization ...

To stay and to remain both mean to continue in the same place, state, or relation—оставаться, e. g.

I'm going to the study. Will you remain (stay) here or come with me?

They are often used interchangeably. To stay is the general



word. It emphasizes the idea of keeping on in the present or specified place, state, etc. without leaving or going away, e. g.

He decided to stay in town during his vacation.

**To remain** emphasizes the idea of keeping on in the same place or state without changing in state, quality or form, e. g.

My room remains cool all summer.

In precise usage **to remain** means *to stay behind* or *to be left after other people have gone*, e. g.

No one remained in the building after the  
alarm was given.

§ 9. The Komsomol comprises **most** of the Soviet youth.

The Russian word—большинство is rendered in English by means of the words **most** and **majority**.

Study the constructions in which they are used:

a) (most + noun) Here **most** is the Superlative degree of the adjective **many** and means *the greatest in number*, e. g.

Most children like candy.

Большинство детей любят конфеты.

b) (most + of + noun) Here **most** is a noun meaning *the greater part*, e. g.

He did most of the work.

Он сделал большую часть работы.

c) (the majority + of + noun), e. g.

The majority of people prefer summer to winter.

§ 10. A lot of countries in Asia

There is a strong tendency in spoken English to use colloquial variant rather than the standard word. **Plenty of** and **a lot of** often replace **much** and **many** in simple affirmative sentences.

**Much** and **many** are used in the following cases:

1) in interrogative sentences, e. g.

Were there many people present at the conference?

2) in negative sentences, e. g.

I haven't many English books.

I haven't much spare time.

3) in whether- or if-clauses, e. g.

I wonder if it will take us much time to do the work.

4) in affirmative sentences, when modifying the subject or standing for the subject, e. g.

Many people were present. Much has already been done.

5) in combination with **too**, **so**, **as ... as**, **rather**, **how**, e. g.

Don't spend too much money on trifles.

You may take as many as you like, etc.

In other cases the equivalents of **many** and **much** are generally preferred. They are:

for **many**: *plenty (of)*, *a lot (of)*, *lots (of)*, *a good many*, *a great many*

for **much**: *a great deal (of)*, *a good deal (of)*, *a lot (of)*, *plenty (of)*, e. g.

I saw a lot of people in the street.

I have a lot of work.

I have plenty of spare time.

He wrote a good many poems.

More literary equivalents of **many** are:

numerous, a great number of, great numbers of.

More literary equivalents of **much** are:

a large quantity, a wealth of.

§ 11. A lot of countries in Asia **needed** grain badly.

... the urgent **need** for immediate self-expression of youth.

A Soviet child **need** not make refuge in day dreams.

The polysemantic verb **to need** has the following meanings and is used in the following constructions:

1) The verb **to need** followed by a noun-object denotes *to require*, *to be in want of*—*нуждаться* (в ч.-л.), e. g.

I needed more time.

Do you need this book?

I do not need any help.

She needs some rest after her illness.

2) The verb **to need** followed by an Infinitive denotes *necessity or obligation*—*быть должным, обязанным*. In this case it generally takes the **-s** inflexion in the third person Singular and is followed by an Infinitive with the particle **to**, e. g.

One needs to get a haircut now and then.

In negative and interrogative sentences **to need** has two forms:

a) without the auxiliary *to do*; in such constructions the third person Singular has no inflexion and the Infinitive which follows **need** drops the particle **to**, e. g.

You needn't go there if you don't think it necessary.

b) with the auxiliary *to do*; in such constructions the auxiliary takes the **-s** inflexion in the third person Singular and **need** is followed by an Infinitive with the particle **to**, e. g.

He doesn't need to be told twice.

The corresponding noun is **need**—*надобность, нужда, необходимость*. It is used in the following constructions:

(need + for + noun) There is need for caution. *Необходима осторожность.*

(need + of + noun) He felt the need of good advice. *Он чувствовал, что ему нужен хороший совет.*

(need + Infinitive) Is there any need to hurry? *Нужно ли торопиться?*

(to be in need of) Are you in need of help? *Вы нуждаетесь в помощи?*

§ 12. The virgin lands will make a proud page in the history of the Komsomol.

One of the many meanings of the polysemantic verb **to make** is *to prove to be, to develop into, to become*—*становиться*, e. g.

Comrade Pavlov will make an excellent teacher (lecturer, etc.). *Из тов. Павлова получится хороший учитель (лектор и т. д.).*

§ 13. ... the history of the Komsomol

The Komsomols serve as teachers.

A Russian friend, herself a Komsomol, ...

The English for the Russian—*Коммунистический союз молодежи (комсомол)* is *the Young Communist League (the Y. C. L.)*. However, the curtailed Russian word *комсомол* has been borrowed into English and is used today to denote *the name of the organization as well as one belonging to the organization*, e. g.

I joined the Komsomol at 15.

How many Komsomols are there in your group?

The word **Komsomol** is also used in the attributive function (see commentary 1), e. g.

Are you a Komsomol member? (= Are you a Komsomol? Do you belong to the Komsomol?)

What Komsomol work are you doing?

§ 14. Many of them do so.

The adverb **so** is often used to avoid unnecessary repetition, e. g.

—“Are we on the right road?”

—“I hope so.” (I hope we are on the right road.)

—“Is Nelly learning to drive?”

—“So her brother told me.” (Her brother told me she was learning to drive.)

§ 15. Now that almost all virgin lands are under cultivation, there is another great project under way.

The conjunction **now** followed by **that** means *as, considering that* когда (теперь, когда), раз, e. g.

Now that you are well again,  
you can return to your studies.

## Grammar Commentary

### A. § 1. The Use of Articles

In the text the Definite and the Indefinite Articles in a great many cases are used in a common function, i. e.

**the Indefinite Article**—*to classify a thing by naming it, and thus to contrast it to a thing of another category*, e. g.

... a pioneer was a child who won high grades at school ...

... A Russian friend, herself a Komsomol, told me ...

**the Definite Article**—*to single out a thing within the same category*, e. g.

... Pauli was among the children at his school in Moscow who won this high honor, ...

... He still has the tie and the pin ...

The use of the Articles in some cases, however, requires additional explanation.

a) ... Siberia and the Far East are very rich regions, with a wealth of natural resources ...

... noted and appreciated by a grateful government and a grateful people.

The use of the Indefinite Article before the words **wealth**, **government** and **people** is required by the descriptive attributes modifying them, which place them in a specific class.

b) No Articles are used before Proper nouns, names of places, e. g.

We spent this morning at Artek,

but the Definite Article is used before the same Proper noun when it has a limiting attribute, e. g.

... comprising the Artek of today.

c) ... Some 1,400 children from all parts of the Soviet Union are in residence now ...

Now that almost all virgin lands are under cultivation, there is another great project under way.

... which is north of Kamchatka.

No Article is used before nouns in adverbial phrases.

The phrases are generally translated into Russian by verbs or by adverbial phrases, e.g.

В настоящее время там находится около 1.400 детей ...  
... теперь, когда почти все целинные земли **обрабатываются**,  
**разрабатывается** еще один большой проект.  
... которые находятся **к северу от** (севернее) Камчатки.

§ 2. In a number of sentences in the text the verbs are used in the **Passive Voice**.

... Artek **is known** throughout the Soviet Union ...  
... during that time a school **is maintained** there ...  
... youth **is being invited** to go to the far, far North ...  
... the virgin lands **were developed** almost entirely  
by the Komsomol ...

In the English language the Passive Voice may be used in a two-member, or a three-member construction.

The two-member Passive Construction is used:

1) When we do not know, or when we do not want to mention the performer of the action, e. g.

The door was opened, and we entered.

He was wounded in the battle.

2) When we wish to emphasize the action or its result, e. g.

He was seriously injured in the accident.

The three-member Passive Construction is used to lay stress on the performer of the action, e. g.

The delegates were met at the airdrome  
by the representatives of the trade-union.

Both the two-member and the three-member Passive Constructions are used in the text.

In the sentence "... the virgin lands were developed almost entirely by the Komsomol ..." the three-member Passive Construction is used to stress the performer of the action.

The two-member Passive Constructions which we find in the first four sentences quoted above may be translated into Russian by means of indefinite-personal or impersonal sentences as well as by Passive Constructions, e. g.

все это время там **организуют** школьные занятия;  
молодежь **приглашают** поехать на Дальний Север.

The sentence:

He was wounded

may be translated as **его ранило** (или **ранили**).

Passive Constructions are more frequently used in English than in Russian.

§ 3. The Indefinite Pronouns — **every**, **other**, and **another** are used in the text.

a) ... Every region, every district, every school in the Soviet Union has its Pioneer organization, and every city and town has its Palace of Pioneers ...

**Every** — каждый, всякий is used for any number exceeding two in an attributive function, its derivatives are everybody, everyone, everything.

Every region — all the regions.

**Each** — каждый may be used as subject, object and attribute of the sentence and means *one of two, or one of any number exceeding two*.

Each was given an apple — каждому (из 2-х или более) дали по яблоку.

Each does not mean *all*.

**Either** — каждый из двух means *one or the other of the two*. It can be used as the Subject, Object or Attribute in the sentence, e. g.

I have two stories here, either (story) would suit your purpose very well.

**Either** can also have the meaning *both of two*, but in this meaning it is used only attributively, e. g.

On either side of the river lie long fields of barley and rye.

b) ... It is too expensive to transport ore and other raw materials... Слишком дорого перевозить руду и другое сырье ...

... there is another great project under way... ... разрабатывается другой большой проект ...

**Other** and **another** — другой are indefinite pronouns.

**Other** has two numbers: singular — other, plural — others, and two cases: the Common Case and the Possessive Case (other's, others').

In a sentence it may be used as Subject, Object and Attribute. It is often used with the Definite Article, e. g.

The teacher left Tom and went to the others.

**Another** may also be used in a sentence as Subject, Object and Attribute. It does not change in number.

It has two meanings: 1) a different one; 2) an additional one, e. g.

Give me **another** pen, this won't do—другое, иное.

Give me another cup of tea—еще одну.

**B. § 1.** ... and while we did have bread in some districts ...

In this sentence the verb **do** is used for the sake of emphasis. In Russian it may be rendered by an emphatic intonation and stress. Sometimes in such cases special emphasizing particles are used in Russian, e. g.

**But I do** like this play.  
or:

Но мне же нравится эта пьеса;

**We did** see him yesterday.

Да мы ведь видели его вчера.

**§ 2.** ... Boys and girls make up the teams for sports, the girls becoming captains ...

My friend told me, her eyes shining ...

Here the participles **becoming**, and **shining** have agents of their own and grammatically are not connected with the rest of the sentence. They may be substituted by entire clauses. Such constructions are called Nominative Absolute Participle Constructions. As there are no similar constructions in Russian they are translated into Russian by means of subordinate or coordinate clauses. Thus, the constructions from the text may be translated as coordinate clauses.

... причем девочки становятся капитанами команд;

... а глаза ее сияли

In other cases such constructions correspond to adverbial clauses, e. g.

**The door being locked**, we could not enter the room.

Так как дверь была заперта, мы не могли войти в комнату.

(In this example the Nominative Absolute Participle Construction corresponds to an adverbial clause of reason.)

**The envelope having been opened**, she took out a small slip of paper.

Когда конверт открыли, она вытащила из него небольшой клочок бумаги.

(In this sentence the Nominative Absolute Participle Construction corresponds to an adverbial clause of time.)

**§ 3.** There are many Infinitive Constructions in the text which are used to express different syntactical relations:

a) There is an important program ..., **to build** new plants

there, and also **to transfer** plants and factories... (the Infinitive is an Attribute here).

b) ... It is too expensive **to transport** ore ... (the Infinitive is an Adverbial Modifier of Result).

c) ... and so youth ... goes out again **to pioneer** ... (the Infinitive is an Adverbial Modifier of Purpose).

d) ... the plan is **to build** the plants ... (the Infinitive is a Predicative).

§ 4. ... Can make his dreams a reality **by making** a major contribution.

A Gerund preceded by a preposition is used here in an adverbial function (an Adverbial Modifier of Manner). Such a construction usually corresponds to the Russian subordinate clause, beginning with **тем, что**, e. g.

He surprised us by coming home several days before we expected him. Он удивил нас тем, что приехал домой на несколько дней раньше, чем его ожидали.

Or it may be expressed by Russian equivalents for the gerund:

1) by the words **путем, посредством, при помощи**, e. g.

The boy solved the problem by multiplying. Мальчик решил задачу посредством умножения.

2) by using **деепричастие**, e. g.

You can help me by doing it. Ты мне можешь помочь, сделав это.

§ 5. Note the position of the Indefinite Article in the following construction:

... The Pioneer Palace is as spacious and well equipped a house as the community can afford.

## *Exercises*

I. Translate the following phrases into Russian:

1. Some 1,400 children are in residence now for the 40-days vacation (at Artek); 2. to show some evidence of leadership in the community; 3. the local and national authorities; 4. the pioneering of the youth; 5. to make a proud page; 6. small children busily collect scrap metal and waste paper; 7. to make direct and personal contribution; 8. to make one's dreams a reality; 9. all the way from Siberia to the West.

II. Paraphrase words and word combinations given in bold type:

1. Paul and I spent this morning at Artek, the world famous camp for children. 2. During the winter a school is maintained there. 3. A child who was in fact a pioneer in the new socialist



society. 4. Every city and town has its Palace of Pioneers, with special equipment for extracurricular activities for boys and girls. 5. The Pioneer Palace is so spacious and well equipped a house as the community can afford. 6. These children, from widely scattered areas, with such different backgrounds and customs, learn to play, sing and work together, come to know each other, to help each other. 7. Thousands and thousands volunteered to go to this undeveloped area for periods of one to three years, to work and live there. 8. In 1956 we had the record year for crops. 9. It is too expensive to transport ore all the way from Siberia to the West. 10. Now that almost all virgin lands are under cultivation there is another great project under way. 11. Children and youth in towns and cities go out into the nearby countryside to help with the work.

III. Bring out the meaning of the following statements in connection with the text adding any details you find necessary:

1. An international spirit pervades the camp, with natural, healthy competition and comradeship. 2. The Komsomol is a great force in the Soviet Union. 3. My friend is reluctantly leaving the Komsomol because of the age limit. 4. Here conditions are also very hard, life is not yet good, and so youth with its adventurous spirit goes out again to pioneer.

IV. Find English equivalents in the text for the following Russian words and word combinations:

получать высокие оценки; местные власти; помогать в работе; центральные органы власти; там был создан лагерь; сельские районы, расположенные поблизости; сорокадневные каникулы; выбыть из комсомола по возрасту; дух интернационализма; сильный мороз; к северу от Камчатки; в самом лучшем значении этого слова.

V. Answer the following questions:

1. What is Artek and where is it situated? 2. What do the children do at Artek? 3. What qualities does a pioneer possess? 4. What do local and national authorities do to develop the extracurricular activities of the Pioneers? 5. What parts of the world do children come to Artek from? 6. What is the significance of Artek and other pioneer camps in bringing up children in the spirit of Communism? 7. How does the Komsomol help the country to bring up the younger generation? 8. Why do Komsomols undertake the most difficult tasks? 9. Why was it necessary for the country to develop virgin lands? 10. What points does the program for the development of Siberia include? 11. Why does Kamchatka present a great interest for the national economy of the country? 12. What program for young people does the Soviet Government carry out? 13. How do you understand the title of the article?

**VI. Retell the text.**

**VII. Give the main forms of the following verbs:**

to spend, to leave, to win, to show, to afford, to learn, to play, to rate, to fight, to shine, to dig, to build, to transfer, to invite, to confer, to note.

**VIII. Give adjectives corresponding to the following words:**

nation, nature, practice, person; health, strength, wealth, responsibility, adventure, rest, success, to develop, courage.

**IX. Give nouns corresponding to the following words:**

to equip, to develop, to lead, comrade, grateful, proud.

**X. Give words conveying the opposite meaning of the following:**

to catch up (with), ungrateful, reluctant.

**XI. Translate the following word combinations into Russian. Use the combinations in sentences of your own to illustrate their meaning:**

to win high grades; to win honour; to win popularity; to win sympathy; to win somebody's heart; to win a person; to win a prize.

local authorities; local citizens; a local organization; a local committee; a local train; a local irritation.

to develop the mind; to develop the body; to develop habits; to develop land.

to establish a government; to establish a university; to establish order; to establish connection; to establish a custom; to establish a theory.

national laws; national forces; a national flag; a national language; national literature; a national anthem.

**XII. Select the word best suited to the context from those given in brackets. Give the reason for your choice:**

(to maintain, to support)

1. Ruth refused to marry Martin Eden as she was sure that he would not be able ... a family by the pen. 2. All Soviet people ... the cause of peace. 3. The captain managed ... order on the sinking ship and there were no lives lost. 4. Private schools and hospitals in Britain are ... either by individuals or by charity organizations.

(dear, precious, valuable)

1. Go to the Timiryazev Biological Museum. I am sure you'll get some very ... advice there. 2. Independence is ... to the peoples who have won it in bitter struggle and they guard it vigilantly. 3. Soames Forsyte had a collection of ... pictures. 4. The letter is ... to me, I'll never destroy it. 5. A ... friend is coming to stay with me. I must have everything prepared for her arrival.

(custom, habit)

1. I hate your nasty ... of repeating words. Can't you do something about it? 2. The ... of ancient peoples differ greatly from ours. 3. It is ... in our country to show great hospitality to strangers. 4. Give up your ... of smoking; it's bad for you.

(to remain, to stay)

1. The years fly by, but you ... as young as ever. 2. The fact that you are not running a temperature is no reason for thinking that you are well. You must ... in for at least three days. 3. Everybody had left the village for the partizan detachment, only two old men ... . 4. Last summer the Petrovs ... with us for two months.

(to join, to join in)

1. The school reform added practical training to the curriculum and now, armed with trades and professions, graduates can actively ... socially useful work. 2. Many a young man and woman ... the Communist Party at the front.

XIII. Translate the following sentences into English paying particular attention to the words given in bold type:

1. Все присутствующие на выборах в местком поддержали кандидатуру товарища Петрова. 2. Есть уже немало колхозов, которые **взяли на собственное обеспечение** ясли и детские сады, организованные при этих колхозах. 3. Ваша преданность бесконечно дорога мне. 4. После урагана на дереве **осталось** только несколько яблок. 5. Каждый турист, прежде чем ехать в какую-нибудь страну, должен изучить ее **обычай**. 6. Это уникальная книга. Но помимо того, что она очень ценная, она дорога мне, как память об отце. 7. Гораздо труднее развивать устные навыки речи, чем **навык** понимания устной речи и печатного текста. 8. **Останьтесь**, пожалуйста, на минутку—я хочу поговорить с вами. 9. Я надеюсь, вы поддержите мое предложение на собрании. Оно ведь действительно ценное. 10. Старик **опирался** на палку. 11. **Оставайтесь** или уходите—решайте сами. Я не стану задерживать вас насильно. 12. Багаж может **остаться** здесь, пока вы будете осматривать город. 13. В какой кружок ты **вступил**? Ты уже активно **включился** в работу?

XIV. Translate the following sentences into English using words from the text for the words given in bold type:

На собрании перед началом каникул обсуждалась **внеклассная** работа. Большинство учеников класса считало мое предложение об организации столярного кружка ценным и поддержало меня. Но нам была необходима и помощь, и мы установили

связь с заводом, который находился на нашей улице. Местком завода дал нам оборудование. Кроме того, двое рабочих завода — молодые комсомольцы — вызвались инструктировать нас в практической работе. Я взял на себя ответственность за организацию кружка.

Помощь опытных рабочих, новое оборудование, которое заменило старые школьные станки, а главное, дух коллективизма помогли нам, и кружок начал активно работать. Мы были очень благодарны заводу за помощь и заботу о нас, а рабочие завода гордились нашими успехами и говорили, что из нас получатся хорошие мастера.

**XV. Write sentences observing the pattern:**

to have + N/Pron + P II  
Obj. case

Model: I want to have my nails done.

Use the following phrases in your sentences:

To do one's hair; to cut one's hair; to wave one's hair; to shave one's chin and cheeks; to clean clothes, a watch; to make a dress; to iron a blouse; to mend stockings, socks; to mend a bell; to repair a radio set, a watch, etc.; to whitewash walls, ceilings, etc.; to paper a room.

**XVI. Translate the following sentences into English observing the pattern:**

to have + N/Pron + P II  
Obj. case

1. Я уже отнесла зимние вещи в чистку. 2. Мне нужно побелить потолок и оклеить стены новыми обоями. 3. Мне нужно перевести статью. Нина ведь знает английский. Может быть, она поможет мне? 4. От этого дерева в комнате темно. Нужно его спилить, ведь оно все равно сухое. 5. Наш телевизор работает уже пять лет, и мы его ни разу не чинили. 6. На Балтийском море на пляже очень мелкий песок. Каждый год после поездки туда мне приходится чистить часы. 7. Где ты делаешь маникюр и прическу? 8. Петр пошел в ателье — он шьет новое пальто. 9. Вызови электромонтера — нужно починить звонок. 10. Эту скатерть нужно постирать. Отнеси ее в прачечную.

**XVII. Translate the following sentences into English:**

1. Это прелестное платье. Где ты его шила? — Я сшила его сама. 2. Очень неудобно, что я не умею печатать на машинке сама. Мне все приходится отдавать машинистке. 3. Где Николай? — Он пошел к портному отутюжить брюки. 4. Я живу далеко от парикмахерской и мне иногда приходится делать маникюр самой. Прическу я всегда делаю в парикмахерской.

**XVIII. Paraphrase the parts of the sentences given in bold type using words or word combinations from the text:**

1. I've been ill for a long time and now I am behind the group. 1. While looking at the photo of her former pupils the old teacher wondered **where they were and what kind of people they had become.** 3. He helped us with the performance of his own free will. 4. You shouldn't take **the task upon yourself** if it is too difficult for you. 5. Children are eager to **do whatever they can to participate** in the building of Communism. 6. Eliza Doolittle **sought shelter** from the rain under the portico of St. Paul's Cathedral. 7. Do the pioneers at your school **do any work after class?** 8. When mother was ill my schoolmates **offered their service** and did whatever they could to help me. 9. The chemical circle does very interesting research work. 10. The pioneers of class 7B **formed** three groups to collect scrap metal and waste paper. 11. The best Komsomols left their native cities, towns, and villages for Western Siberia **to work on** virgin lands. 12. My comrades asked me **to act in the play instead of Dick** and I did so.

**XIX. Fill in the blanks with *many, much* or their equivalents:**

1. Are you going to take ... examinations this winter? 2. When I began reading English poetry in the original I had to look up ... words. 3. The unemployed American worker could not afford to see the doctor as the latter charged ... money. 4. ... people attended the meeting. 5. There were so ... people in the hall that we could hardly make our way towards the exit. 6. Soviet athletes have broken ... world records. 7. Though she is a young surgeon she has already performed ... operations. 8. During my vacation this year I read ... books. 9. I spent ... time on my report. 10. Did it take you ... time to prepare for your report? 11. He is a specialist in linguistics. He has written ... articles and books on Slavonic languages. 12. I haven't ... spare time these days. 13. Every year ... American college graduates join the ranks of the unemployed. 14. There was so ... rain in August that we had to give up all our trips and excursions. 15. I wonder if I shall have to spend ... time on this book. 16. During our trip down the Volga we saw ... interesting things. 17. In reading the book I came across ... interesting expressions. 18. When I was reading the book I came across too ... new words.

**XX. Fill in each blank with a word or word combination from the list given below. Make any changes in the word order that you find necessary:**

1. I ... your immediate help. 2. Nowadays the telephone ... rapidly the telegraph. 3. We cannot ... to waste so much time on trifles. 4. I ... the state of the patient as being very grave. 5. It was pouring and before we managed ... under a tree we

were wet to the skin. 6. Finally I agreed ... the task but what if I ... to carry it through? 7. The preparations for the May Day party ... . 8. Lena Shumilova ... to help the pupils who ... , and in a month all of them ... with the group. 9. You must be working very hard, your fluency ... . 10. She ... as secretary to our director. 11. You ... (not) repeat simple words in giving the dictation. 12. The man told us facts which ... his statement. 13. A ... of progress marks our century.

to support, spirit, to need, to afford, to come forward, to serve, to increase, to catch up, to fail, to be behind, to undertake, to find refuge, to regard, to replace, to be under way, to volunteer.

**XXI.** Recast the following word combinations to make compound adjectives of the type given in the model — *world-famous*:

Model: sportsmen famous all over the world = world-famous sportsmen

Water that is as cold as ice; a blouse that is as white as snow; eyes that are as blue as the sky; a sky that is as blue as the cornflower; loans that are free from interest; a millionaire who is hungry for profit; a film that lasts as long as an hour; friends whose friendship has lasted as long as their lives.

**XXII.** Recast the following sentences observing the pattern:

Numeral + N<sub>PI</sub> + N

Model: I stayed at the sanatorium for 24 days = I had a 24-days stay at the sanatorium.

1. All teachers are given a vacation for two months. 2. Pupils have a summer vacation which lasts three months. 3. I am sure that this treatment which lasts only three days will do you a lot of good. 4. We made a tour of the Caucasus which lasted 14 days. 5. Some years ago the best Ukrainian artists came to Moscow for the festival of Ukrainian art which lasted ten days.

**XXIII.** Combine the two sentences given together into one observing the pattern:

Too + Adj + Inf

The boy is young. He cannot go to school. The boy is too young to go to school. = school.

1. The text is difficult. It cannot be studied in the first course. 2. I am tired. I can't go to the concert. 3. The poem is long. It can't be learned in one day. 4. The girl is serious. She won't read thrillers. 5. It is late. We can't go to the theatre now. 6. It is cold outside. We can't go out without putting on our coats.

**XXIV. Translate the following sentences into English observing the pattern:**

**Too + Adj + Inf**

1. Он очень неопытный. Ему нельзя поручать эту работу.
2. Это пальто слишком легкое. Его нельзя надевать сегодня.
3. Сегодня очень холодно. Нельзя идти на каток.
4. Эта гора слишком высокая, чтобы на нее можно было подняться за один день.
5. Этот костюм очень теплый. Его нельзя носить летом.

**XXV. Fill in the blanks with prepositions or adverbs wherever necessary:**

1. Communist work teams have joined ... assisting the teachers. They serve ... counselors and leaders ... the pioneers and are actively helping the schools ... the Communist upbringing the younger generation.
2. Class 7A has become famous ... school ... its pioneering spirit. The pupils ... the form have worked out a very interesting program ... extracurricular activities. They regard helping ... their younger comrades and concern ... the old ... their duty.
3. Join with us ... this work. I'm sure you'll enjoy it.
4. I haven't seen my schoolmates ... some twenty years. I wonder what has become ... them.
5. This ancient custom is wide spread ... the peoples ... the East.
6. Every Timurovite is proud ... his honorable title and does his best to make his contribution ... the work ... the collective.
7. Children are ... residence ... boarding schools ... periods ... seven ... ten years.

**XXVI. Fill in the blanks with an article wherever necessary:**

1. Moscow is ... capital of ... U.S.S.R. It lies in ... heart of ... Russian Plain between ... Oka and ... Volga rivers. ... Moskva River and its major tributary, ... Yauza, divide ... Moscow into two unequal parts. ... larger part, and ... Kremlin, are on its high left bank, and ... smaller, known as ... Zamoskvorechye, on ... low right bank.

2. Moscow is ... political, industrial, scientific and cultural centre of ... country. It is ... seat of ... Government of ... U.S.S.R. and of ... Central Committee of ... Communist Party of ... Soviet Union. ... Sessions of ... Supreme Soviet of ... U.S.S.R., attended by ... deputies from all parts of ... country, are held in ... Moscow. Moscow is dear to ... hearts of all Soviet citizens. Hundreds of thousands visit ... capital to see its Red Square, ... Mausoleum, and ... Moscow's museums, ... exhibitions and theatres. ... whole country joined in ... celebration of ... city's 800th anniversary in 1947, for all ... important events in ... Russia's history were closely associated with it.

3. When ... fascist Germany fell upon ... Soviet Union and massed its troops against ... Moscow, ... whole country rose in defence of ... capital. Reinforcements arrived from ... Urals, ... Far East, ... Siberia, and ... Central Asia. In ... Decem-

ber 1941, in ... Battle for Moscow, Hitler's armies suffered their first major defeat, which exploded ... myth of ... fascist invincibility. ... Battle for Moscow was ... important milestone in ... drive to oust ... invaders from ... country.

**XXVII.** Use the following list of words and word combinations in speaking on the activities of the *Timur teams*:

to take care of; to help somebody with his household duties; to help somebody to keep house; to run errands; to lend somebody a hand in doing something; to cook; to peel potatoes; to fetch vegetables from a store; to clear away the dishes; to wash the tea (dinner, supper) things; to dry the tea (dinner, supper) things; to sweep the floor (room); to wash the floor; to do a room; to tidy up the room; to dust the furniture; to help somebody with the cleaning; to do the washing; to take the washing to the laundry; to iron the clean clothes.

**XXVIII.** Translate the following into Russian:

#### SCHOOLDAYS WITH A DIFFERENCE

The hobby circles started 19 years ago at Moscow School No. 273 by a drawing teacher have grown into fully-fledged polytechnical training.

"Success in manual training is now estimated on a level with that in mathematics, physics or literature," says the teacher.

The school has every facility to make this possible, including many kinds of machine-tools and implements, electrical equipment, and experts as instructors.

Some 500 hours are assigned to manual training during the school year.

Lessons — starting with embroidery for girls and woodworking for boys — begin in the forth form (at eleven years of age), and are held four times a week.

Senior pupils work in the school workshops on lathes and drilling machines, at the fitter's bench, do complicated carpentry, and find out how a car works.

Ninth formers work twice a week in the school workshops and twice at a factory with which the school has an agreement. On those days, school lessons are held from 12 to 3 p.m.

By the time they leave school, many of the girls and boys have earned ratings as turners, fitters, and drivers, as well as their school-leaving certificates.

Does this condemn all Soviet children to spend the rest of their lives in factories?

Of course not.

Many of those working on the factory bench today will enter



higher technical schools or universities, depending on their inclinations and abilities.

But many school leavers choose to go to the factories where they have trained. While working there they can continue their education in whatever field they like.

*Soviet Weekly*, March 31, 1960

### THE NEWEST SUBJECT IN SOVIET SCHOOLS BEGINS WITH "SELF-SERVICE"

Children trained to respect work and the working-man make the best citizens in the years ahead, Soviet education authorities believe. To rid their society of "spongers" and soft-job seekers, they are starting in the third grade to give youngsters work responsibilities. These take the form of "self-service" at first—tidying classrooms and grounds, repairing teaching aids and furniture, serving in school dining rooms, planting trees and flowers, caring for school pets, and acting as monitors.

"In many families children are not taught to do ordinary chores for themselves and by themselves," says a new document on education. "That is why some of them have sponging tendencies...."

The Russian Republic, responding to a recent government decision, set two hours a week for pupils' self-service. Along with the measure, improvements have been made in the curriculum. Elementary school will now be eight instead of seven years, with the emphasis on preparing young people psychologically and practically to work.

*Northern Neighbours*, August 1959

**XXIX.** From the text of the lesson and from the two texts given above pick out all the words and word combinations that may be used when speaking on a) pioneer activities and b) school life.

**XXX.** Suggested topics for oral and written composition:

1. The history of the Pioneer organization.
  2. The concern of our country for the younger generation.
  3. The history of the Komsomol.
  4. The exploits of the Komsomol:
    - a) The Komsomol in the Civil War and in the Great Patriotic War.
    - b) The Komsomol activities in the peaceful life of our country.
  5. The traits a member of the Y.C.L. must possess.
-

## Lesson Two

### Speech Patterns

1. a) To see (to hear, to watch, to feel, etc.) } + N/Pron      + Inf (without *to*)  
Obj. case

Professor Fox saw a young man enter.

- b) To want (to advise, to expect, to order, etc.) } + N/Pron      + Inf (with *to*)  
Obj. case

Professor Fox wanted Gorin to tell him about his summer experiences.

- c) To see (to hear, to watch, to feel, etc.) } + N/Pron      + PI  
Obj. case

We saw an aeroplane circling above our heads.

2. To sound (to feel, to go, to seem, to grow, etc.) } Adj

His own voice sounded cold to him.  
His eyes seemed dark.

3. a) I (he, she, etc.) couldn't (can't) help  
b) I (he, she, etc.) could (can) do nothing  
c) There was (is) nothing I could (can) do } + but + Inf (with-  
out *to*)

I couldn't help but tell him.  
I could do nothing but tell him.  
There was nothing I could do but tell him.

## LIVE WITH LIGHTNING

by Mitchell Wilson

(An Excerpt)

The door to his office opened, and Professor Fox saw a young man, about twenty-one, enter behind his secretary. Erik Gorin was a little above middle height, slender, and wearing not very good clothes. He had dark living eyes and straight black hair.

"Mr. Gorin", said the secretary.

Fox rose to shake hands, and then asked the young man to sit down. His own voice sounded cold to him, and he wished it could be more affable. He returned to his chair and tried to remember who had recommended Gorin.

"Dr. Hollingworth?" Fox asked suddenly. "How is he?"

"Very well, sir", said Gorin. He spoke in a slow steady voice, and he sat up straight as though prepared for any onslaught. But he had to clear his throat before answering, and Fox felt sorry for him though he was sure that the quick eyes would have been amazed at any expression of sympathy. He saw the bright watchful face and the eager intelligence it held. "My God," he thought, "he's scared, he's probably hungry, and he still wants to set the world on fire".

"We're very glad to have you here, Mr. Gorin," he said gently. "This year we've taken on only one new assistant. You've come with excellent recommendations and you'll have every opportunity to live up to them. As you know, you'll be teaching freshman physics lab while you take your own courses towards your doctorate. You'll probably find the first year rather confusing and hard work between the two schedules, but things will straighten out for you after a while. Is there any field of physics in which you are especially interested so far?"

"No," said Erik after the slightest hesitation. "I really don't know enough about any of them yet. All I had as an undergraduate were the usual courses in mechanics, light, thermodynamics and electricity"

Fox nodded. He knew that Gorin must have been tortured for a moment by the conflict between the fear that he might make a poor impression and the desire to tell the truth.

"You'll have plenty of time to make up your mind," he said, "and there are any number of researches going on to help your choice. Unfortunately, most of the staff is away and work won't start for another two weeks. Professor Beans is the man to whom you'll be responsible for your undergraduate teaching. He gives

the freshman physics lecture. Professor Cameron will be your adviser in your graduate work. In the meantime, leave your address with Miss Prescott, the secretary. Each year just before the semester starts, Mrs. Fox and I hold an open house for all the members of the staff so that the new men can meet everyone else. Naturally, we're expecting you, but Mrs. Fox will prefer to send you an invitation anyhow".

This just about made up the usual speech and Fox knew that his tone had warmed as he went along. Was there anything he had left out, he wondered. The invitation, the names of Beans and Cameron, the general air of encouragement—he had remembered them all. Oh yes, one more touch...

"And did you have a pleasant summer, Mr. Gorin?"

"A pleasant summer?" Erik was silent for the time of two long breaths. His dark gaze never moved from Fox's face. "No, sir", he said explosively. "I damn well did not have a pleasant summer!"

"What did you say?" Fox asked out of surprise.

"I said that the summer was pretty awful," said Erik once more. "May I smoke?"

Fox pushed an ash tray along the desk.

"Thanks. All I can say is I'm glad it's over," Erik went on. He had come with no intentions of saying this or anything personal. But there was something so damned gentle and sincere about Fox, he thought, that you couldn't help but tell him everything about the past two months; and the words came tumbling out, faster and faster to ease the pressure in his throat.

"You see, I was absolutely broke when Hollingworth—Professor Hollingworth—told me at commencement that I had got the appointment here. I won't even tell you what that meant to me—to study physics at Columbia. He was very decent and asked me to spend the summer with him and his family at a place they have in Wisconsin. But I couldn't see myself sponging on him for all that time, so I settled for two weeks. It was wonderful there."

"I am sure it was," Fox said. His amazement was still growing. "Wisconsin is a beautiful state."

"Oh, it is. But at the end of two weeks, I left them saying I was coming East to visit a cousin. I don't have any cousin, but I got on the train because the whole Hollingworth family came down to the station to see me off, and I knew they'd feel bad if they thought I had no place to go. On the train I bought a ticket for the next town, a place called Catlett. I got out there and took a lift on the highway from a fellow who was driving his car to Cleveland to sell it there. He loved the car, because you see he had saved so long to buy it. He was sad all the way and told me over and over how he had fixed this part and re-

paired that one. But here he was—out of a job and all of his savings gone and finally the car was going too. Somehow it scared me. At Cleveland, I got another lift out of town and once, when we stopped for gas in a place called High Hope, I got into conversation with the owner of the station. He offered me a job for a place to eat and sleep. I was supposed to help him in repairs and service and I could keep whatever money I got for fixing automobile radios. In three weeks, I fixed one radio, but I quit because one day I went into town and a fellow stopped me. He was almost crazy because he said I had taken his job. He used to make thirty a week and I was doing the work for practically nothing. He was married and had a family, so I moved on. I don't know whether he ever got the job back, but I know I didn't want it any more. You see, I knew all the time that I had this appointment here, waiting for me."

Erik put out the cigarette as if he just became aware of the extent of his rambling. He cleared his throat and stood up, hoping to be dismissed painlessly.

"No, sit down," said Fox. "Sit down and tell me what happened."

Erik sat down again. Here I am, he thought, talking to Earle Fox a scientist who won the Nobel Prize. We're all alone in the room and he's listening to me go on like an idiot about my summer. To me. He thought of all the people Fox had shaken hands with—the President of the United States, the King of Denmark, every living scientist whose name was famous.

"Go on," said Fox. "What happened?"

"Nothing much. In Schenectady I had a job washing dishes for a while, and when I got to New York, I came up here at once but you were still away on your vacation. For two weeks until yesterday I worked in a bath house at an open air pool on the East Side. I used to laugh all the time because it was so funny."

"Funny?"

"No matter what was happening, no matter what kind of crazy job I had, I used to say to myself, I'm really a physicist. He checked himself. "I can call myself a physicist, can't I? Or is that—presumptuous?"

"No," said Fox after a moment. His voice was gentle. "You're a physicist."

"The point is this," Erik said. He was standing and his eyes seemed very dark. "I want you to know what this chance means to me, and when you say that I'll be given every opportunity, I don't need every opportunity. All I ask is just one, that's all, just one."

"Yes", said Fox. "Yes, I see."

## Words and Word Combinations

slender *a*  
wear\* *v*  
steady *a*  
sympathy *n*  
bright *a*  
intelligence *n*  
scare *v*  
gentle *a*  
schedule *n*  
hesitation *n*  
nod *v*  
research *n*

adviser *n*  
expect\* *v*  
encouragement *n*  
out of\* *prep*  
appointment *n*  
drive\* *v*  
save\* *v*  
somehow *adv*  
practically *adv*  
dismiss\* *v*  
physicist *n*

To clear one's throat—откашляться

To live up to smth—быть достойным ч.-л., жить согласно (принципам и т. п.)

To take a course (in smth)—начать проходить курс (лекций и т. п.)

After a while—через некоторое время, спустя небольшой промежуток времени

For a while—на некоторое время

(In any) field of physics—(в какой-либо) области физики

So far—до сего времени, до сих пор, пока

To make an impression (on smb)\*—производить впечатление (на к.-л.)

To make up one's mind (to do smth)\*—решить, решиться (ч.-л. сделать)

To be responsible for smth to smb—быть ответственным за ч.-л. перед к.-л.

In the meantime—тем временем, между тем

To leave out—выпускать, пропускать, не включать

To see smb off\*—проводить к.-л. (на вокзал, аэродром и т. п.)

I took (got) a lift from a fellow—меня подвез какой-то человек

Over and over—снова и снова, много раз

To get into conversation with smb—вступить в разговор с к.-л.

To move on—двигаться, проходить дальше

To put out (light, etc.)—гасить (свет и т. п.)

To be aware (of smth)—сознавать, знать, понимать (ч.-л.)

To become aware (of smth)—сознать, узнать, понять (ч.-л.)

No matter what—что бы ни было, несмотря ни на что

To check oneself—остановиться, сдержаться

The point is this—дело вот в чем

## Lexical and Stylistic Commentary

### § 1. Wearing not very good clothes

One of the meanings of the verb **to wear** is *to have on the body*—носить, e. g. articles of clothing, glasses, a wristwatch, a moustache, a sword, etc.

Note the equivalent expression **to have on**, e. g.

The girl had a white dress on. Девушка была в белом платье,  
на девушке было белое  
платье.

The verb **to wear** can also be used intransitively with a passive meaning, e. g.

This material will wear for years.

In Russian the corresponding verb is intransitive in the middle voice (средний залог) with a reflexive-passive meaning—носиться.

## § 2. Fox rose to shake hands

The word combination **to shake hands** means—пожать руку, обменяться рукопожатием, e. g.

They shook hands.

Они пожали друг другу руки,  
они обменялись рукопожатием.

Fox shook hands with Gorin.

Фокс пожал Горину руку.

He stood up and shook hands.

Он встал и пожал (ему, ей)  
руку.

Note that in the phraseological combination given above the noun **hand** is always used in the plural.

## § 3. Freshman physics lab

**Lab** means experimental work done in a laboratory, e. g.

I've some lab to do today.

**Lab** here: laboratory work.

Freshman physics **lab** is the laboratory work in physics of first year students.

**Lab**, a shortened form of the word *laboratory*, belongs to the so-called curtailed words which are used in colloquial speech. (Compare with **exam** for *examination*, **prof** for *professor*, etc.)

Another curtailed word in the text is **gas** for *gasoline* (*petrol* in England)—газولين, бензин.

## § 4. Plenty of time

**Plenty** means *more than enough; a great number or quantity*—изобилие, множество (see commentary 10, Lesson 1), e. g.

I have plenty of money, food, water, etc.

The noun **plenty** cannot be used in the interrogative and negative forms. In the interrogative the word **enough** is used and in the negative **much** or **many**, e. g.

Have you enough money to buy this coat?

Yes, I have plenty.

Have you enough time to do it?

No, I haven't much time left.

Note that if **plenty** is used with a plural noun, a plural verb is required and with an uncountable noun a singular verb is used, e. g.

There are plenty of apples in the basket.

There is plenty of food left.

§ 5. We're **expecting** you. I had this appointment here, **waiting** for me.

**to expect** — **to wait**

Though these two words may both be translated into Russian as — ждать they differ in meaning:

**To wait** is *to be at a fixed place until somebody or something comes or something happens*, e. g.

Don't go out. Wait until mother comes back.

**To expect** means *to anticipate something that will happen* — ожидать, рассчитывать, полагать, e. g.

I expect a letter from him.

Я жду письма от него, рассчитываю получить от него письмо.

I expected you last week.

Я ждал вас на прошлой неделе; полагал, что вы придете.

§ 6. Did you **have** a pleasant summer?

I did not **have** a pleasant summer.

When the verb **to have** is used in the meaning of *to experience*, it is used in the interrogative and negative forms with the auxiliary verb **to do**, e. g.

Did you have a good time last night?

Do you have much difficulty in understanding spoken English?

I did not have much trouble in finding the way to your place.

The sea was rough, and we did not have a pleasant voyage.

The verb **to have** is used with the verb **to do** in the interrogative and negative forms in the following cases as well:

a) When the verb **to have** means the same as *to take, get or receive*, and when it is used in connection with eating or drinking, e. g.

How many French lessons do you have every week?

Do you have many letters from your friends?

When do you have breakfast?

We don't have French lessons every week.



We don't have many letters from our friends.

We don't have breakfast before noon.

b) When the verb **to have** is used to express something that is habitual (but not permanent), e. g.

Do you have much time for reading?

Do you often have colds?

He doesn't have much time for sports.

In the following cases, however, the verb **to have** is used in the interrogative and negative forms without the auxiliary verb **to do**:

a) When the verb **to have** is used to express permanent possession or a characteristic or quality that a person or thing possesses:

Has Mary blue or brown eyes?

How many sides has a triangle?

A circle has no corners.

b) When the verb **to have** means the same as *to possess or own*, and we are referring to a single occasion only, e. g.

Have you any money?

I haven't much time to spare now.

**Note:** These differences are not always observed in the USA, where interrogative and negative constructions with **to do** tend to be used. This can be seen from the following sentence in the text: **I don't have any cousin.**

In colloquial English the Present Perfect Tense of the verb **to get** is generally used instead of the Present Indefinite Tense of the verb **to have** to indicate possession. Thus the examples above would become:

Have you got any money?

I haven't got much time to spare now.

**Note:** The Past Perfect Tense of the verb **to get** is never used to indicate possession.

## § 7. Fox asked out of surprise

In the above sentence the preposition **out of** expresses *cause or reason*—из-за, вследствие. The following examples illustrate the use of this preposition in this meaning:

When the old woman got on the bus, the young man gave her a seat out of consideration for her age.

She gave the old man shelter out of charity.

## § 8. Pretty awful

As given in commentary 2 of Lesson 6, part I, words which are frequently used often acquire new meanings which may greatly differ from their primary meaning. In the above colloquial phrase the word **pretty** has acquired the meaning of *rather, fairly*.

The following sentences illustrate the use of the word **pretty** in this meaning:

That's a pretty good idea! How do you like it? Pretty well.

The lecture was pretty long.

## § 9. at Columbia

**Columbia University** in New York is meant. The word **University** is generally dropped in informal speech.

Compare with: **He is at Oxford**; **he is at London** meaning: He is at Oxford University; he is at London University.

## § 10. at a place they have in Wisconsin

In colloquial English **place** means *the house one lives in*, e. g.

Come round to my place with me.

It may also mean a country-house with the territory round it, e. g.

He has a nice little place in the country.

## § 11. The family came down to the station to see me off

**To see (somebody) off**—проводать means *to go to the railway station, to the aerodrome, etc., with someone who is starting on a journey*, e. g.

I'm going to see my friend off. He is leaving for the Crimea.

There are several equivalents in English for the Russian verb **проводать**:

a) **to show someone to (into, out)**, e. g.

The secretary showed the visitor into the director's office. Секретарь проводил посетителя в кабинет директора.

b) **to see (someone to a place)**, e. g.

May I see you home? Разрешите проводить вас домой.

c) **to walk (someone to a place)**, e. g.

I'll walk you to the theatre. Я провожу вас до театра.

d) **to accompany** (which is a more literary word), e. g.

The guide accompanied the tourists to the museum. Гид проводил (сопровождал) туристов в музей.

## § 12. The fellow was driving his car

The verb **to drive** may be used both transitively and intransitively. Its transitive meaning may be seen from the fol-

lowing examples:

- |                   |                     |           |
|-------------------|---------------------|-----------|
| a) to drive a car | правлять, управлять | машиной,  |
| "    a taxi       |                     | такси,    |
| "    a cart       |                     | телегой,  |
| "    a carriage   |                     | экипажем. |

- b) to drive a person to a certain place in a car, carriage, cart, etc.    отвезти кого-либо куда-либо в машине, экипаже и т. п.

The intransitive meaning of the verb to drive may be illustrated by the following examples:

- |                                |                                   |
|--------------------------------|-----------------------------------|
| He drove to the station.       | Он поехал на вокзал.              |
| He was driving very carefully. | Он правил (ехал) очень осторожно. |
| He is learning to drive.       | Он учится править.                |

§ 13. He had saved so long

To save is a polysemantic word meaning:

- a) to keep and store for future use — откладывать, копить, e. g.

We saved money for our summer holidays.

- b) to avoid loss of time or spending of money, etc. — экономить, e. g.

It will save us time and money.

- c) to keep and rescue from injury, loss or damage — спасать, e. g.

The boy saved the child's life.

Note the words **savings** — сбережения and **savings bank** — сберегательная касса.

§ 14. He offered me a job.

To offer — to suggest — предлагать.

We may offer a person things which are at our disposal or in our possession, e. g. a cup of tea, money, a book, etc.

We may also offer a person abstract things, such as help, love, etc.

When the verb to offer is followed by an Infinitive, the action expressed by the Infinitive is performed by the person who makes the offer, i. e. by the subject of the sentence, e. g.

Ann offered to help her friend Nina who had been ill the whole term, i. e. Ann (the subject of the sentence) undertook to perform the action expressed by the Infinitive to help.

To suggest implies putting forward an idea or a plan for consideration. The verb to suggest may be followed by a direct object expressed either by a noun or by a gerund, e. g.

We suggest an excursion along the canal or: We suggest going on an excursion along the canal.

To suggest may also be followed by a subordinate clause, e. g.

We suggest that we (you, he, they, etc.) should go on an excursion or: We suggest that you go on an excursion.

The verb **to suggest** is never followed by an Infinitive.

The person to whom the suggestion is made is rarely mentioned, for it is generally clear from the situation to whom the suggestion is made. If, however, it is necessary to mention the person, the *to*-phrase is used, e. g.

The monitor suggested to the students that they should use a new method for remembering words.

§ 15. In the text there are several sentences in which phraseological units with the verb **to make** are used:

a) **to make thirty a week**

One of the meanings of the polysemantic verb **to make** is *to earn, to acquire, to gain*, e. g. *to make a profit of ...*, *to make a fortune, to make money*.

In the above phrase **to make thirty a week** means *to earn thirty dollars a week*.

b) **he might make a poor impression**

In the phraseological unit **to make an impression**—производить впечатление the verb **to make** means *to produce*, e. g.

The picture made (produced) a great impression on the visitors.

The corresponding verb **to impress** is transitive, e. g.

It impressed me deeply.

c) This just about **made up** the usual speech

In this sentence the polysemantic verb-adverb combination **to make up** is used in the meaning of *to complete*.

The verb **to make** enters into a great number of phraseological units. Study the following:

a) **to make up one's mind** (followed by the Infinitive)—решить, решиться, e. g.

The students made up their minds to spend their summer holidays mountaineering.

b) **to make room**—посторониться, уступить место, e. g.

The young man made room for the old woman.

c) **to make friends**—подружиться, e. g.

The boy is so shy. He doesn't make friends very easily.

d) **to make the bed**—убирать постель (утром), e. g.

The little girl always makes her own bed.

**Note: to prepare the bed (for the night)** — стелить постель (на ночь).

e) **to make fun (of somebody)** — подшучивать, высмеивать, e. g. Why are you always making fun of the poor old man?

f) **to make both ends meet** — сводить концы с концами, e. g. The Micawber family could hardly make both ends meet.

g) **two and two make four** — два и два (составляют) четыре.

§ 16. **The East Side** is the poor district in New York lying in the eastern part of the city.

§ 17. Erik Gorin hoped **to be dismissed** painlessly.

The verb **to dismiss** is polysemantic. Its meanings are:

a) **to allow to go; to send away** — отпустить, e. g.

The teacher dismissed the class.

b) **to send away from a position or from employment; to discharge** — увольнять, e. g.

The workers were dismissed by the company because they had taken part in the strike.

c) **to put out of the mind; to stop thinking about something** — гнать от себя (мысль), e. g.

Soames Forsyte could not dismiss the thought that Irene was no longer his wife.

## Grammar Commentary

A. § 1. ... Professor Fox saw a young man..., **enter** behind his secretary.

A Complex Object with the Infinitive or with the Participle is very often used in English after verbs denoting physical or mental perception, such as — *to see, to hear, to watch, to observe, to notice, to perceive, to feel*, e. g.

He *observed* the young man **turn** red, or:

He *watched* the girl **turning** red.

After these verbs as well as after the verbs *to make, to bid, and to let*, the Infinitive is used without the particle *to*, e. g.

The Professor *bade* him **sit** down.

He would not *let* him **go**.

A Complex Object is also used after certain other verbs denoting wish, order or compulsion, such as *to want, to order, to command, and to force*. The Infinitive after these verbs is used with the particle *to*, e. g.

He *wanted* Erik to stay with them.

The officer *ordered* the soldiers to halt.

Circumstances *forced* Erik to work very hard.

The Complex Object consists of two components: 1) A noun in the Common Case or a pronoun in the Objective Case; 2) the Infinitive or the Participle.

The second component stands in predicate relation to the first. They both form a single unit and are usually rendered in Russian by a subordinate Object Clause, e. g.

Профессор увидел, как молодой человек вошел.

Он хотел, чтобы Эрик остался у них.

The Complex Object with the Infinitive in most cases expresses a completed action, its Russian equivalent is a verb in the Perfective Aspect (совершенного вида), e. g.

We saw him **come in** and **take** a book from the shelf. Мы видели, как он **вошел** и **взял** книгу с полки.

The Complex Object with the Participle expresses a process. The Russian equivalent is a verb in the Imperfective Aspect (несовершенного вида), e. g.

We saw him **coming in**. Мы видели, как он **входил**.

§ 2. There are two instances of the use of the so-called Oblique Moods in the text.

a) ... He wished it **could** be more affable ...

Here the form of the Subjunctive Mood is used in the Object Clause after the verb **to wish**. It expresses an unreal wish.

b) ... He was sure that the quick eyes **would have been amazed** at any expression of sympathy.

Here the form of the Conditional Mood is used to express the consequence of an unreal condition referring to the future.

§ 3. ... He knew that Gorin **must have been tortured** for a moment by the conflict ...

The modal verb **must** with the Perfect Infinitive expresses high degree of probability (a slight degree of uncertainty) with reference to something that took place in the past.

You **must have dreamt** it all. Тебе, наверное, все это **при-  
снилось**.

The combination of the verb **must** with the simple Infinitive (particularly with the Infinitive of the verb *to be*), also expresses a high degree of probability but in reference to the present, e. g. He **must be** a well-known physicist. Он, очевидно, теперь уже **известный физик**.

We translate the combinations of **must + the Infinitive** into

Russian by means of parenthetic adverbs such as—очевидно, наверное, должно быть.

**B. § 1.** Professor Beans is the man to whom you'll be responsible for your undergraduate teaching.

The Definite Article in this sentence has an identifying meaning *the very* and corresponds to the Russian—тот самый, именно тот.

**§ 2.** ... there was something so damned gentle and sincere about Fox, ... that you couldn't but tell him everything.

The pronoun **you** in this sentence is used in the indefinitely-personal sense corresponding to the Russian обобщенно-личному—вы не могли не рассказать, or even impersonal (безличному) нельзя было не рассказать.

**Couldn't but tell** is a modal phrase which expresses necessity or strong desire.

The other modal phrases in English of the same type are **had better**—*expressing advice*, e. g.

**You had better keep quiet.** Вам было бы лучше помолчать.  
**and would rather** which *expresses one's choice or desire*, e. g.

**She said she would rather go** Она сказала, что предпочла бы  
**by an earlier train.** ехать более ранним поездом.

**§ 3.** ... I had a job **washing** dishes for a while

In this sentence **washing** is the gerund used in apposition. It should be translated into Russian by a phrase—я мыл посуду, or я работал судомойкой.

### Exercises

**I. Translate the following sentences into Russian:**

1. He saw the bright watchful face and the eager intelligence it held. 2. He still wants to set the world on fire. 3. You'll be teaching freshman physics lab while you take your own courses towards your doctorate. 4. You'll probably find the first year rather confusing and hard work between the two schedules, but things will straighten out for you after a while. 5. Mrs. Fox and I hold an open house for all the members of the staff. 6. Erik was silent for the time of two long breaths. 7. The words came tumbling out, faster and faster to ease the pressure in his throat. 8. I couldn't see myself sponging on him for all that time, so I settled for two weeks. 9. Erik put out the cigarette as if he just became aware of the extent of his rambling.

**II. Answer the following questions:**

1. Who was Erik Gorin? 2. Why did he come to see Professor Fox? 3. What did the Professor tell Gorin about his future work? 4. What do we learn about Professor Fox? 5. How did

Professor Fox treat Gorin during the conversation? 6. What did Erik Gorin tell the Professor about his summer? 7. What were Gorin's feelings while he spoke to the Professor? 8. How did Gorin react to the Professor's words that he was really a physicist?

**III. Write an outline of the text. In writing the outline observe the following rules:**

1. Break the text up into the main parts or divisions and give the chief idea of each part.

2. If necessary break up the main divisions into their component parts so that the latter appear as subdivisions under each of the main divisions.

3. In breaking up the text bring out the most essential points.

4. Make your plan concise and clear to the reader; avoid unnecessary details.

5. Show the logical relationship between the points brought out.

6. Observe the chronological order in which the points are developed in the text.

7. Note that a uniform structure must be observed throughout: either a nominative sentence or a sentence with the predicate expressed by a verb in the Present Indefinite tense, i. e.

Comrade N's arrival in Moscow *or*

Comrade N. arrives in Moscow.

In writing the outline strictly adhere to one of the forms mentioned.

**IV. Retell the text. Render the conversation between Erik Gorin and Professor Fox in indirect speech.**

**V. Give the principal forms of the verbs:**

to wear, to rise, to shake, to hold, to set, to break, to mean, to grow, to drive, to quit, to win.

**VI. Give nouns corresponding to the following verbs and adjectives:**

to enter, dark, to sound, cold, to remember, to recommend, to speak, to prepare, to amaze, intelligent, hungry, to hesitate, to torture, to choose, responsible, to advise, to expect, to invite, to warm, to wonder, pleasant, silent, to surprise, gentle, to appoint, to mean, beautiful, to visit, to drive, to own, to serve, to move, famous.

**VII. Add negative affixes to the following words and translate them into Russian:**

help, pleasant, sound, sincere, true, personal, thought, job, sleep, aware, pain, steady, expression, fortunately, decent.

**VIII. Fill in the blanks with prepositions:**

1. The proposal sounded reasonable ... the students and they unanimously accepted it. 2. The prospect ... seeing his best friend who was coming to spend the holiday ... him encour-



aged Peter greatly. 3. My little son is fond ... chess and he often goes ... the Pioneer Club for it. 4. After greeting Erik Gorin Professor Fox got ... conversation ... him. 5. The nurse showed the patient ... the surgery. 6. The tourists lost all hope ... getting ... the camp ... dark. 7. My friend Ivanov is so unpractical; his advice never means anything ... me. 8. You can't see the director. He's gone ... business ... Leningrad. 9. I've got two tickets ... "Ivan Susanin". Would you like to come ... the theatre ... me? 10. Last year I took a special course ... the history of the English language and enjoyed it very much. 11. The professor spoke ... his deep soft voice. 12. I called ... you last week but you weren't in. Where were you? I was away ... my vacation and came home only yesterday. 13. You have a bad habit ... going ... bed late. It won't do you any good. 14. I would like to buy this beautiful picture but I've no money ... me. 15. I've come to Moscow ... three days and want to do as much sightseeing as I can. 16. The scientists were aware ... the great difficulties they would have to meet ..., but still they decided to do the work. 17. I can carry the parcel all right. It may weigh a little ... five kilograms. 18. Are you interested ... art? 19. One day Robinson Crusoe was extremely surprised ... seeing the print ... a man's foot ... the shore. 20. Peter was not ... friendly terms ... Nicholas, and when he invited the latter ... his house, it was merely ... politeness. 21. The experiment the scientist made was very important ... him. 22. Children are responsible ... their actions ... their parents. 23. ... finding that Nina was not ... home I left a message ... her ... her mother.

**IX. Insert the correct form (tense, aspect) of the verb given in brackets:**

1. After Erik Gorin (to graduate) he (to get) an appointment at Columbia University. 2. As Professor Fox (to listen) to what Gorin (to say) about his summer experiences his amazement (to grow). 3. While Gorin (to wait) for the beginning of the term he (to work) in a bath house at an open air pool. 4. Professor Fox asked Gorin to tell him how he (to spend) his summer vacation. 5. By the end of the next term we (to cover) the whole course in the history of the language. 6. This actor (to be) on the stage for years. 7. If I (to come) to see you tomorrow at 6 o'clock you still (to write) your composition? 8. When you (to see) your friend last? I just (to see) him. 9. The boy (to jump) off the train while it (to move). 10. The woman (to work) at the factory for twenty years before she (to decide) to give up the job. 11. When we (to go) to see Mary last night she (to play) the piano; she (to say) she (to play) since six o'clock. 12. He (to know) her a long time before they finally (to get) married.

13. I never (to read) a story that (to interest) me so much as the one I (to read) last night. 14. At the end of last year the students (to read) four plays by Shakespeare, and by the end of next year they (to read) two more. 15. You (to come) as soon as you (to finish) dinner, won't you? 16. What will you (to do) tomorrow at 7 o'clock? 17. Speaking of her plans for the future Helen (to say) that she (to teach) English at school. 18. You (to read) any of Shakespeare's plays? 19. You (to see) any of Shakespeare's plays while you were in London? 20. I (to work) for three hours when there was a telephone call from my sister. 21. This time next month I (to travel) about the country. 22. Where you (to be) for the past three months? I (to be) in the country until two days ago. 23. He not (to attend) lectures this week.

**X. Fill in the blanks with the proper verb in the required form:**

a) to rise—to raise

1. It was late and the sun ... when the expedition started out. 2. The girl ... her eyes which were filled with tears. 3. After spending some time with his son's family old Jolyon ... to leave. 4. He ... his voice as he spoke. 5. The travelling actors gave a performance on a ... platform. 6. There is no danger of flood as the level of the banks ... . 7. We can hear the voices of the children ... above the noise of the traffic. 8. Hurry up. There's the last bell. The curtain is going to ... in a moment. 9. It is getting warm. The temperature ... . 10. The good news from her friend made Nina's spirits ... . 11. As the travellers approached the town they saw smoke ... from the chimneys of the factories. 12. The car ... a cloud of dust. 13. The girl thought of her childhood and a lovely vision ... before her. 14. The man's temper ... as he stormed round the room. 15. The quarrel between the two boys ... from a mere trifle.

b) to wait—to expect

1. The sea was rough and the sailors were ... a storm at any moment. 2. You are late again. I've been ... here for two hours. 3. We must ... till the rain stops before we go to the country. 4. Don't ... me to call on you tonight. I'm too busy. 5. You can't ... to learn a foreign language in such a short period of time. 6. Let's ... at the entrance to the theatre, shall we? 7. You said you would come to see me. I ... for a long time and then gave you up. 8. I ... you to dinner yesterday. Why didn't you come? 9. The visitors were kept ... in the office before they could see the director. 10. The train is due, so we shall not have long to ... .

**XI. Fill in the blanks with suitable English equivalents for the Russian *проводжать*:**

1. As it was late my brother ... me home. 2. We went to the aerodrome to ... the students' delegation. 3. The nurse ... the wounded officer to the hospital. 4. After dinner, the host ... his guests to the door. 5. Wait a minute. I'll ... you to the underground station. 6. The guide ... the tourists in their trip throughout the country. 8. After the conference, the secretary ... the visitors out. 7. "... the guests in, please", the director said to his secretary. 9. The theatre attendant ... us to our seats.

**XII. Find the most suitable adjectives in the text to translate the following word combinations:**

1. Тонкая (стройная) фигура; 2. прямые волосы; 3. тонкие пальцы; 4. нежный (ласковый) голос; 5. легкий ветер; 6. блестящая идея; 7. прямая линия; 8. тонкая талия; 9. яркое солнце; 10. прямой ответ; 11. яркий цвет; 12. мягкая натура; 13. живое,мышленное лицо; 14. прямая улица; 15. легкое прикосновение; 16. доброе (мягкое) сердце; 17. блестящая будущность; 18. ласковый взгляд; 19. странным образом; 20. средние века; 21. теплый прием; 22. темная ночь; 23. смуглый цвет лица; 24. немой фильм; 25. досадная ошибка; 26. приятный вкус; 27. безумная идея; 28. слабое здоровье; 29. слабый студент; 30. бедняк.

**XIII. Translate the following sentences into English using one of the following verbs:**

to offer—to suggest—to ask (invite)

1. Председатель предложил прекратить прения. 2. Гид предложил туристам свои услуги. 3. Можно предложить вам еще чашку чая? 4. Иванов предложил своему другу Петрову провести вместе каникулы у его родителей. 5. Я иду сегодня в театр. Игорь предложил мне билет в партер. 7. Секретарь предложил посетителю подождать, так как директор был занят. 8. На собрании группы был предложен план создания драматического кружка. 9. Я предложил взять на себя ответственность за организацию концерта к октябрьским дням. 10. Суизин Форсайт предложил Ирэн поехать с ним за город. 11. Так как до стадиона было очень далеко, Олег предложил довести нас туда на своей машине. 12. Когда туристы приехали в музей, гид предложил им посмотреть картины современных художников. 13. Мой брат предложил мне пойти с ним в кино.

**XIV. Find English equivalents in the text for the following word combinations:**

1. немного выше среднего роста; 2. живые темные глаза; 3. он говорил спокойным голосом; 4. Фоксу было жаль его; 5. умное, наблюдательное (пытливое) лицо; 6. вы будете иметь

все возможности; 7. через некоторое время; 8. после небольшого колебания; 9. он откашлялся; 10. я был совершенно без всяких средств; 11. он пригласил меня провести у них лето; 12. поэтому я поселился у них на две недели; 13. я делал эту работу в сущности даром; 14. ничего особенного; 15. вы были в отпуске.

XV. a) Write out the verb-adverb combinations used in the text;

b) Insert the correct verb-adverb combinations from the text in the following blanks:

1. Peter ... the gas and went to bed. 2. You are very careless today. Look how many words you've ... in your dictation. 3. After the interval the teacher ... explaining the rule. 4. This sum ... the total expenditure for the month. 5. "... there!" commanded the policeman. 6. In order to get to the Bolshoy Theatre you must get on the trolley-bus at Mayakovsky Square and ... at Sverdlov Square.

XVI. Fill in the blanks with a word from the list given below:

1. ... speaking I don't know how I can help you. 2. Comrade Ivanov, a famous engine-driver, ... the train in a surprisingly short period of time. 3. While walking along the street, the girls stopped before the shop-window to look at the window display and then .... 4. Mary always ... dark clothes. 5. You shouldn't worry about the matter; ... it from your mind. 6. Helen asked Lucy whether she had ever seen *The Queen of Spades* in the Bolshoy Theatre and the latter .... 7. The two men did not shake hands; they merely ... . 8. It was warm; the morning was ... with sun. 9. The girl ... a spray of gardenias on her breast. 10. In reply to the proposal Paul ... in agreement but his friend Nicholas ... his head. 11. In the opinion of the Forsytes, Bosinney's appearance gave him a piratical ... . 12. Tom Sawyer was ... of the danger which threatened him and Becky after they had lost their way in the cave. 13. That will ... you a lot of trouble. 14. ... straight! Don't lean back in the armchair. 15. He is a well-known figure in the ... of literature. 16. He ... his hair parted in the middle. 17. The ... voice of his mother encouraged David in his efforts to learn the lessons. 18. The train is behind the ... . 19. The boy was ... to death.

to nod, to drive, to wear, to dismiss, to shake, to move on, air, to save, aware, bright, to sit up, gentle, field, practically, schedule, to scare

XVII. Translate the following sentences into English using words from the text for the words given in bold type:

1. Прежде чем начать говорить, оратор **откашлялся**. 2. Когда ты **начнешь проходить** курс ядерной физики? 3. **Совершенно разориешься**, отец Крошки Доррит попал в долговую тюрьму. 4. **Всю жизнь** этот великий ученый **жил согласно** принципам

гуманизма. 5. Речь этого оратора произвела сильное впечатление на аудиторию. 6. Со мной в купе ехало много народу. Я разговорился с одним пожилым человеком, который оказался известным писателем, и мы много говорили с ним о литературе и искусстве. 7. У меня вполне достаточно денег для того, чтобы провести отпуск на юге. 8. Я не могу не выразить своего восхищения перед талантом этого молодого художника. Кстати, он только что узнал о том, что он получил премию за свою последнюю картину. 9. Некоторое время я оставался в Крыму, а потом двинулся дальше на Кавказ. 10. Никльби не мог сдержать своего гнева при виде того, как Сквирс обращается с учениками. 11. Встретившись после долгой разлуки, друзья горячо пожали друг другу руки. 12. Мы опоздали на поезд, и нам ничего не оставалось, как ждать следующего поезда. 13. Нам придется отказаться от поездки на озеро Селигер. Дело в том, что у Нины заболела мать, и она не может оставить ее. 14. Я вам советую купить это пальто. Оно будет очень хорошо носиться. 15. Накануне праздника учитель распустил класс на час раньше. 16. Студенты последнего курса слушают лекции молодого ученого о результатах его исследовательской работы в области физики. 17. Вы пойдете на вокзал пешком или поедете? 18. Мальчик сделал это довольно быстро и хорошо. 19. Не надо учить всего стихотворения наизусть; можно выпустить эти две строфы. 20. Я проехал по всему Лондону и видел много интересных мест.

#### XVIII. Form sentences observing the pattern:

to sound (to seem, to go, etc.) + Adj

Use the verbs: to turn, to smell, to look, to grow, to fall, to go, to feel, to keep and the adjectives: good, white, happy, ill, crazy, comfortable, old, angry.

#### XIX. Form sentences with the verbs: *to see, to hear, to watch, to order, to force* observing the patterns:

a) To see (to hear, to feel, etc.) + N/Pron + Inf  
Obj. case

(without *to*)

b) To want (to advise, to expect, etc.) + N/Pron + Inf  
Obj. case

(with *to*)

c) To see (to hear, to watch, to feel, etc.) + N/Pron + P I  
Obj. case

Translate the following sentences into English observing the above patterns:

1. Я услышал, как кто-то громко произнес мое имя. 2. Мы рассчитывали, что хорошая погода продержится весь месяц. 3. Советую вам посмотреть эту пьесу, она очень интересная.

4. Я хочу, чтобы вы выслушали меня, — сказал он ровным голосом. 5. Я чувствовал, что у меня подкашиваются ноги. 6. Я слышал, как кто-то шел по коридору. 7. Я нахожу, что эта студентка небрежно относится к своей работе. 8. Мы все знаем его как блестящего оратора. 9. Эрик не хотел, чтобы семья профессора знала, что ему некуда ехать. 10. Сидя у открытого окна, девушка наблюдала, как по небу плыли облака. 11. Мы слышали, как вдали замерли шаги. 12. Родители хотят, чтобы их дети изучили какой-нибудь иностранный язык. 13. Мы видели, как старик медленно шел по улице.

**XX. Translate the following sentences into English using subordinate object clauses after the verb *to wish*:**

1. Как бы я хотел быть сейчас на Кавказе! 2. Мне бы хотелось достать эту книгу. 3. Жаль, что я не могу пойти сегодня в театр (я бы хотел пойти). 4. Вы едете в экспедицию? Как бы мой брат хотел присоединиться к вам! 5. Я бы хотел прочитать эту книгу в оригинале. 6. Мне бы хотелось повидать Марию, пока она в Москве. 7. Если бы я знал это наверняка! 8. Жаль, что вы так заняты. Мы бы пошли с вами в музей.

**XXI. Insert one of the following connectives in the blanks:**

so that; as; no matter what; as if; as though

1. The boy speaks English ... it were his mother tongue. 2. I'll try my best ... difficulty I may meet with. 3. ... he walked on he got more and more confused. 4. Come early ... we may have plenty of time. 5. He spoke ... he knew the subject well. 6. The teacher spoke slowly ... the pupils could understand him. 7. ... people say he is an honest man. 8. The boy looked at the stranger ... he were afraid of him. 9. It looks ... we are going to have a storm.

**XXII. Translate the following sentences into English using the verb *to have* with or without the auxiliary verb *to do* as you find necessary:**

1. Вы хорошо отдохнули летом? 2. У мальчика не очень хорошая память, и он с трудом заучивает наизусть стихотворения. 3. Сколько дней в январе? 4. У вас вообще много работы? А сейчас у вас много работы? 5. У Марии голубые или карие глаза? Пойдет ли ей это платье? 6. У нас не было трудностей в переводе этой статьи. 7. Вы по утрам пьете кофе или чай? 8. Хотите ли вы чашку чая? Нет, спасибо, я вообще не пью чай в это время. 9. Есть ли у вас время, чтобы пойти сегодня со мной в кино? К сожалению, я сегодня очень занят.

**XXIII. Insert articles wherever necessary:**

... special correspondent of ... Tass Agency gave ... dramatic description of ... launching of *Vostok-2*, which he witnessed. He wrote:

"On ... morning of ... August 6, ... sun, burning hot over ... steppe, lit up ... spaceship, ... cosmodrome, and ... flowers growing beside ... pavement. Here comes ... light-blue bus carrying ... spaceman. Herman Titov alights, crosses to ... launching area, and ... lift takes him up to his cabin. To observe ... spaceship take off we go to ... special square about ... mile from ... launching place. ... radio brings ... final commands, ... rocket, propelled by some unbelievable, miraculous force slowly, it seems very slowly, leaves ... earth. Gathering ... force, it streaks more and more quickly upwards, like ... roaring fiery globe. At ... comparatively low height ... spaceship inclines to ... side and flies on its set course into ... orbit. ... radio transmits Titov's first words to ... earth from ... space. Though many miles separate him from ... launching pad, we hear ... voice of Herman Titov: 'All ... best, comrades. Till we meet again soon.'"

From the *Daily Worker*, August 8, 1961

**XXIV.** Give situations in which you would use each of the following words or word combinations:

after a while; you couldn't help but; unfortunately; I really don't know; naturally; I wonder; you see; the point is this; I wish I ...; plenty of; I was supposed; in the meantime.

**XXV.** Give a suitable Russian equivalent for the proverb:

As you make your bed, so must you lie on it.

Explain the meaning of the proverb and give a situation to bring out the meaning.

**XXVI. a)** Pick out the words and word combinations used by the author to describe Gorin's appearance and his feelings during the conversation with Professor Fox.

**b)** Give a character-sketch of Erik Gorin as he is described in the passage.

**XXVII.** Translate the following passage into Russian:

The physics department had two undergraduate divisions for freshman physics. The division in which Eric taught was meant only for those students who intended to devote themselves professionally to engineering, medicine, or to one of the physical or biological sciences.

Fifteen hours of laboratory teaching a week required a minimum of five additional hours to correct reports and quizzes and another three or four hours to prepare for the demonstrations. This in itself was a full-time schedule; but to Erik, it had to be subordinated to his own studies. His lectures consumed another fifteen hours a week and this in turn required a minimum of an additional fifteen hours of reading. His work began at eight o'clock, and he went to bed, when he finished at midnight, too exhausted

to read any further, and too dulled to talk, and only vaguely satisfied that he had just managed to complete the minimum of all the work he had planned.

In whatever spare time he could find, he read the current research journals, trying to understand the implications of the experiments which were being performed throughout the world; but he always bogged down. He didn't know enough. Sometimes he despaired of ever learning anything at all.

Through the rushing time of that year, Erik lived on two levels—one of complete absorption in his work, a driving passionate desire to stuff himself as full of knowledge as he could; and the other one of hurried meals, of exhausted sleep and comparative loneliness.

#### **XXVIII. Suggested topics for oral and written composition:**

1. The advances of Soviet science.
2. The achievements of Soviet science in the field of cosmic navigation.

**(Use the following words and expressions):**

the exploration of space; cosmonaut; cosmodrome; to launch a satellite (sputnik, spaceship); to rocket dogs, animals, etc.; to (at) a height of; starting (launching, landing) point (area); multistage rocket; to put (go) into orbit; to pilot (guide) a spaceship; manual control system; space flight, manned orbital flight; space suit; to land on the moon; weightless; to experience (withstand) prolonged weightlessness; weightlessness does not interfere with man's ability to work; overstrain; radiation belt; the solar system; an inter-planetary journey; to radio; radio contact; to maintain two-way radio communications; to receive radio transmissions; to relay messages (reports); to pick up broadcasts; TV installations; with the aid of modern radio-telemetric and television devices; to orbit (circle) the earth; to complete several orbits (circuits, revolutions) round the planet; automatic devices for guaranteeing descent to earth; the spaceship veered on to its descent trajectory; to enter the denser layers of the atmosphere; to bring down to earth; to land in the prescribed (predetermined, designated, scheduled) area; the equipment is intact; to ensure the great safety of flight; the effect of speed and cosmic radiation on the human organism; man's capacity to work during a prolonged period; the state (development) of science and technology; data available to scientists; to open a new era of the conquest of space; "to blaze the trail to the moon and planets of the solar system".

3. The biography of a scientist.
  4. The work of our young specialists.
  5. Your last summer vacation
-



## Lesson Three

### Speech Pattern

N/Pron + seem (-s, -ed) + Inf

Poplavsky seems to be a dreamer.

### 49 DAY ORDEAL

#### *Heroes rescued*

The four Soviet soldiers, who displayed exceptional courage during their seven-week drift in the Pacific on a boat carried away by a storm from the Kuriles, arrived in San Francisco on board the U.S. aircraft carrier *Kearsage* on March 15.

They were given a rousing welcome by local people and by scores of press and television correspondents.

How did the self-propelled barge, carrying the four young soldiers, go adrift in the first place?

The four—Sergeant Askhat Ziganshin, a Tatar; Privates Philip Poplavsky and Anatoly Kryuchkovsky, Ukrainians; and Ivan Fedotov, Russian—are stationed in the Kurile Islands off the Pacific coasts of the U.S.S.R. A strong east wind and dense fog, they explain, made it impossible for them to land.

They cruised off shore, hoping for improvement and on the second day the fuel ran out. A radio message from the shore warned that a severe storm was developing.

Ice formed on the sides of the barge, and the waves lashed over it as it drifted helplessly out into the open sea.

During an attempt to bring the barge about, they nearly foundered on the *Devil's rocks*. Then the wind veered and they were carried north-eastwards.

The wireless failed. The men could still receive messages from shore, but could not reply. Waves smashed the signal lights.

Two days passed amid unabating snow, sleet and storm.

All attempts to find the men had failed. Skiers had searched along the shore throughout the blizzard, and as soon as the skies cleared a bit planes took off to continue the search over the water. None, however, had spotted the tiny barge, wallowing in the huge troughs below.

The men rationed their scanty provisions—consisting of two tins of canned food, a tin of lard, a loaf of bread, some cereal, two buckets of potatoes and a small keg of fresh water—to provide a meal once in two days. Before long that meal consisted of soup made with one potato, a spoonful of cereal and a spoonful of lard.

They added a bit more to the ration to celebrate Kryuchkovsky's 21st birthday on January 27—an attitude that helped to keep up their morale.

The gales continued day and night.

From their wireless came the tantalising sound of people speaking—but not in Russian. They were still unable to send messages.

Ivan Fedotov, an expert story-teller, regaled his mates with stories. "The main thing, lads," he would say, "is to keep our spirits up."

On three occasions ships were sighted. They signalled but none noticed the barge.

Soviet Army Day arrived—February 23. They celebrated it by smoking their last tobacco, and with a special banquet: their last potato, the last spoonful of cereal and fat.

As the days went by the four men became too weak to stand. They lay in the boat, singing songs and discussing their favourite books to pass the time.

Their friendship grew even stronger, and they took care of each other as best they could.

They sharpened their fishing hooks, cut spoon-baits out of their food tins, untwined a cable and made fishing lines. The two fish-hooks and their clumsy lures, however, had failed to tempt the fish.

One day they saw dolphins, and then a big shark sailed lazily alongside the barge.

Ziganshin tried to strike it with a boathook, but couldn't reach it. They fashioned a hook from a spike, but again they failed.

On March 6 they had heard a plane, then an aircraft carrier appeared and they heard the welcome news in Russian: "Help coming! Help coming!"

A few moments later a helicopter was hovering above them, a steel cable was lowered and one by one they were taken off the barge, after drifting over a thousand miles.

A *Pravda* correspondent reports an amusing encounter between the castaways and the press, eager for sensational tit-bits about the trip.

"The four youngsters talked about themselves reluctantly," he wrote.

"Ziganshin is calm and confident. Poplavsky, thoughtful, seems to be a dreamer. Kryuchkovsky, energetic, efficient, is oppressed by his enforced idleness. Fedotov cannot conceal his shyness."

Here is a section of the conversation:

*Journalist*: I know that in a situation like this you can lose every semblance of humanity, go mad, turn into a beast. You, of course, had quarrels—perhaps even fights over the last crumb of bread, over the last gulp of water?

*Ziganshin*: In all 49 days none of us ever said a harsh word to one another.

When the fresh water was running short each got half a cup a day—and no one took an extra gulp. Only when we celebrated Anatoly Kryuchkovsky's birthday we offered him a double ration of water—but he refused.

*Journalist*: You did not think of death, Mr. Ziganshin?

*Ziganshin*: No. We thought that we were too young to give up so easily.

*Journalist*: How did you while away your long days? You, for instance, Mr. Poplavsky?

*Poplavsky*: I sometimes read aloud...

*Journalist*: What did you read?

*Poplavsky*: Jack London's *Martin Eden*.

*Fedotov*: Askhat was repairing the signal lamp. Philip sometimes played the accordion and we all sang.

*Journalist*: Show me this historic accordion!

*Fedotov*: Unfortunately, we ate it up.

*Journalist*: W-h-a-t? How did you eat it up?

*Fedotov*: Very simply. Some of its parts were made of leather. We tore it off, sliced it and cooked it in the salty sea water. The leather turned out to be of sheepskin and we joked that we had two grades of meat: first grade from our accordion and second grade from our boots.

Another journalist asked Kryuchkovsky:

"What helped you to fight so long with the ocean?"

The soldier replied simply: "Our friendship. That's how we have been brought up."

*Soviet Weekly*, March 24, 1960

## Words and Word Combinations

welcome\* *n, v*

score *n*

dense *adj*

shore\* *n*

coast\* *n*

severe *adj*

fail\* *v*  
 pass *v*  
 attempt\* *n, v*  
 try\* *v*  
 search\* *v*  
 consist\* *v*  
 provide\* *v*  
 meal\* *n*  
 spoonful *n*  
 celebrate *v*

attitude *n*  
 occasion\* *n*  
 care\* *v*  
 sharpen *v*  
 reach *v*  
 report\* *v*  
 repair *v*  
 efficient *adj*  
 conceal\* *v*  
 unfortunately *adv*

on board a ship—на борту корабля  
 to go adrift—дрейфовать  
 to run out—истощаться  
 to run short of smth—истощать запас ч.-л.  
 to bring about (*мор.*)—повернуть на 180°  
 to take off (*ав.*)—взлетать  
 to keep up one's morale—поддерживать бодрость  
 to send (receive) a message—посылать (получать) извещение  
 to go by—проходить мимо  
 to eat up—съедать  
 to turn out (to be)—оказываться  
 to bring up—воспитывать  
 to display courage—проявлять мужество  
 fresh water—пресная вода

## Lexical and Stylistic Commentary

§ 1. They were given a rousing welcome  
 ... they heard the welcome news.

The noun, adjective, and verb have one and the same form—**welcome**. The noun **welcome** denotes *the expression of pleasure at somebody's arrival or presence* приветствие, радушный прием. The word is used with the following verbs and adjectives:

to give (somebody) a warm welcome	оказать к.-л. теплый прием
» » hearty	» » сердечный »
» » cold	» » холодный »
to receive (find) a ready	» быть радушно принятым.

The adjective **welcome** means:

1) gladly received—желанный, приятный, e. g.  
 a welcome guest, letter; welcome news.

2) (used predicatively) gladly or freely permitted—охотно разрешаемый, e. g.

You are welcome to pick the flowers.

It is frequently used in elliptical sentences, e. g.

Welcome home again! (You are welcome home again.)

3) (used in conventional response to thanks), e. g.

You are quite welcome.

Пожалуйста; не стоит благодарности.

The verb to welcome means:

1) to greet somebody's coming with pleasure or courtesy — радушно принимать, e. g.

I welcome you to my house.

2) to receive gladly — приветствовать, e. g.

We welcomed the suggestion.

§ 2. ... The Pacific coast of the U.S.S.R.

They cruised off shore .... A radio message from the shore.

**Bank, coast, shore**

The three English words given above correspond to the Russian word — берег.

**Shore** is the general word. It denotes *land bordering water, land that lies beside the sea, or lake, or sometimes river*, e. g.

The ship reached shore.

Children play on the sea shore.

**Coast** is the whole line of a country or continent that borders the sea, e. g.

The coasts of the U.S.S.R. are washed by several seas and oceans.

The ship was wrecked off the Spanish coast.

The ship sailed along the coast.

**Bank** is the land along a river or some other waterway like a canal, lake, etc., e. g.

The banks of the Volga are very beautiful.

The Lena proudly flows between its banks.

Note the absence of the Article in the expressions to be on shore, to go (come) on shore, or more often to go ashore.

§ 3. A radio message from the shore warned that a severe storm was developing.

The noun **message** denotes *any note, letter or information written or spoken, sent from one person to another, sometimes through a third person known as the messenger* — сообщение, письмо, e. g.

Wireless message told us that the ship was sinking.

**Note** the Russian equivalents in different contexts:

Send me a message.  
Is there any message for me?  
The message I got stated there  
would be a meeting at five.

May I leave a message for  
Comrade X. with you?

Известите меня.  
Мне ничего нет?  
В записке, которую я получил,  
говорилось, что в 5 часов  
будет собрание.  
Можно вас попросить передать  
тов. X. записку (несколько  
слов, просьбу и т. д.)?

§ 4. The waves lashed **over** the barge  
... after drifting **over** a thousand miles ...  
... planes took off to continue the search **over** the water  
... fights **over** the last gulp of water ...  
... a helicopter was hovering **above** them.

The polysemantic preposition **over** occurs several times in the text of the lesson.

Study the following meanings of **over**:

1) above in place or position (but not touching)—над, выше, е. g.

The sky is over our heads.

2) on, upon; resting on the surface of something and covering it, partly or completely—на, поверх, е. g.

He spread a handkerchief over his face to keep the flies off.

3) at all places on—по, по всей поверхности, е. g.

A blush came over her face.

4) across—через, е. g.

A bridge over the river; to climb over a wall, to help someone over a road.

5) more than—свыше, больше, е. g.

over a hundred people

6) concerning, about—относительно, касательно, е. g.

They quarrelled over the money.

Compare the meanings of **above** and **over**.

Both words express a relation in which one thing is thought of as being higher than another. **Above**—навверху, выше, the opposite to **below** or **beneath**—ниже, под is concerned with difference of level, and suggests comparison of independent things, whereas **over**—над и т. п., the opposite of **under** под, ниже implies a vertically higher position, while **above** may or may not. Thus, the entire second storey of a building is **above**, but only a small part of it is directly **over** a person standing on the ground floor, е. g.

Carry your umbrella over your head.

The plane flew above the clouds.  
He stood over the piano looking down at it.  
Keep your head above the water.

§ 5. During an attempt to bring the barge about, they nearly foundered on the *Devil's rock*.

**To try, to attempt**

The two verbs mean *to make an effort to do something*. **To try** is the general word, e. g.

I tried to see him.

**To attempt** suggests making a real effort, trying hard, e. g.

I attempted to obtain an interview.

**To attempt** expresses a single act. It suggests *giving up if the act is not accomplished at one go*; **to try** implies *using other means if the first is not successful*.

Note the difference between the constructions **to try and do** and **to try to do**. The formal construction is **to try to do**, the colloquial variant **to try and do** is more common:

Formal: Let us try to get tickets for the show.

Colloquial: Let's try and get tickets for the show.

Study the following sentences:

Try and be punctual.

Now try and repeat it correctly.

Do try and behave better.

§ 6. Skiers had searched along the shore...

The verb **to search** has the following meanings:

- 1) to look carefully through something, trying to find something that is there or hunting for something lost or hidden — *искать*, e. g.

We searched all day for the lost key.

- 2) to look through, examine, especially for something concealed — *обыскивать*, e. g.

The police searched the prisoner to see if he had a gun.

Men searched the woods for the lost child.

§ 7. The wireless failed.

All attempts to find the men **had failed**.

They **failed** to tempt the fish.

The word **to fail** is polysemantic. Its main meanings are:

- 1) (with an Inf.) to be unable to do something one has attempted to do, not to succeed — *потерпеть неудачу, не суметь*, e. g.

Sedov failed to reach the North Pole, he died on the way.

She failed to pass the examination.

2) (sometimes with an Ind. Obj. added) to fall short of or not to live up to what is usual or expected — не доставать, не хватать, е. g.

The wind failed (us).

Не было попутного ветра.

I will never fail you.

Я никогда не подведу вас.

3) to be insufficient in amount, to come short of the normal or expected supply — обманывать ожидания, не удаваться, е. g.

The maize crop failed that year.

4) to neglect to perform, not to remember — не исполнить, не сделать, забыть, е. g.

Don't fail to come.

He never fails to write to his mother on Sunday.

5) to grow weak, lose strength, break down — ослабевать, терять силы, переставать работать, е. g.

His sight has failed of late.

The engine failed.

His heart failed him.

6) to find somebody's knowledge below passing level or not to pass a test — провалить(ся) на экзаменах, е. g.

He failed (in) mathematics.

The examiner failed two students.

§ 8. The men rationed their scanty provisions **consisting** of two tins of canned food, a tin of lard, a loaf of bread, some cereal, two buckets of potatoes and a small keg of fresh water.

The polysemantic verb **to consist** means:

1) to be made up of (followed by *of*) — состоять (из), е. g.

The book consists of twenty-five chapters.

2) to have as its foundation, substance or nature, to be (followed by *in*) — заключаться (в), е. g.

Co-operation consists in helping one another.

§ 9. The men rationed their scanty provisions ... **to provide** a meal once in two days.

The most commonly used meanings of the polysemantic word **to provide** are:

1) to supply or produce for use (*transitive*) — доставлять, давать, е. g.

Sheep provide us with wool.

2) to supply means of support; arrange to supply means of support (*intransitive*) — снабжать, обеспечивать, е. g.

The man provided for his family.

§ 10. ... to provide a meal ...



The noun **meal** has the following meanings:

- 1) the taking of food; the occasion when food is taken at the fixed or usual time for it — **принятие пищи**, e. g.

It's good to have one's meals at regular hours.

- 2) the amount of food taken on one occasion — **еда**, e. g.

I like to have a good solid meal in the morning.

The word presents a certain difficulty for translation:

We have four meals a day.

Мы едим четыре раза в день.

Hotels charge extra for all meals served in visitors' bedrooms.

В гостиницах берут дополнительную плату, если подают еду в номер.

We sat so long over our meal, talking and smoking, that we were late for the theatre.

Мы так долго сидели за едой, разговаривали и курили, что опоздали в театр.

Come home in time for meals.

Приходи домой вовремя; не опаздывай к обеду (ужину и пр.).

§ 11. They took **care** of each other as best they could.

To take care of somebody means — **заботиться о ком-либо**.

The corresponding verb **to care** is polysemantic and is used in various constructions:

- 1) to feel concern or interest — **интересоваться, обращать внимание**, e. g.

He cares about music.

When used with a negative the verb means *to be indifferent* — **не интересоваться, чувствовать безразличие**, e. g.

I don't care what he says.

He doesn't care what opinion people have of him.

They continually scold him but he doesn't seem to care.

- 2) to have a liking, fondness or affection (followed by *for*) — **питать интерес, любовь**, e. g.

Would you care for a drive?

Does she really care for him?

When used with a negative the verb means *to dislike* — **не любить**, e. g.

She does not seem to care for her sister at all.

I don't care for such books.

- 3) to look after somebody, to take care of, to provide for (followed by *for*) — **заботиться**, e. g.

She cared for the children of her late sister.

4) to feel inclined (followed by an Infinitive)—иметь желание, е. г.

Would you care to see this play?

§ 12. A *Pravda* correspondent **reports** an amusing encounter...

The verb **to report** is both transitive and intransitive. It means *to give account of something orally or in written form*—сообщать, е. г.

New achievements in our agriculture were reported in the press yesterday.

Comrade Petrov reported that the plan had been fulfilled.

(Sometimes: Comrade Petrov reported on the successful fulfilment of the plan).

**Note** that the Russian verb—сообщать is also transitive and intransitive, е. г.

Тов. Петров сообщает о том, что он видел.

Я была рада сообщить им приятную новость.

§ 13. Fedotov cannot **conceal** his shyness.

**To hide**—прятать(ся), скрывать(ся) and **to conceal**—скрывать, утаивать mean *to put or keep out of sight*. The words are often interchangeable. But **to hide** is the general word; it may or may not imply intention. **To conceal**, on the other hand, more often suggests a deliberate hiding or keeping under cover, е. г.

The clouds hid the sky.

Arthur concealed his real name in order not to be recognized.

§ 14. You, of course, had quarrels...

**Of course, certainly**

**Of course**—конечно means *naturally, as would be expected*—само собой разумеется, е. г.

Will you do it for me? Of course.

In answer to a request, **certainly**, which means—конечно expresses a person's willingness to comply with the request, е. г.

Will you do it for me? Certainly (meaning: yes, I am willing to).

May I have your pencil? Certainly (meaning: yes).

## Grammar Commentary

A. § 1. In the text the negative pronouns **none** and **no one** are used:

... **None**, however, had spotted the tiny barge...

... but **none** noticed the barge...

... **none** of us ever said a harsh word...

... and **no one** took an extra gulp...

These pronouns are all used as noun-pronouns in the function of the Subject and are closely connected with the corresponding indefinite pronouns.

**None** corresponds to *some, somebody, all, everybody*;

**No one**—*somebody, someone, all, everybody, each*.

The negative pronoun **none**—никто, ничто—*may be applied both to things and to human beings, no one refers only to human beings*, it is more emphatic than **none**.

The other negative pronouns are—**no, nobody, nothing and neither**.

**No** is used as an adjective pronoun in an attributive function and corresponds to the indefinite pronouns—*some, any, e. g.*

Have you any paper? Yes, I have **some** paper. No,

I have **no** paper.

**Nobody** corresponds to the indefinite pronouns *anybody, somebody, everybody, e. g.*

Does **anybody** know this man? **Nobody** seems to know him.

**Everybody** knows him. **Somebody** spoke to me about him, but I forgot who it was.

**Nobody** can be used in the Possessive Case, e. g.

It was nobody's particular desire to go there.

**Nothing** corresponds to the indefinite pronouns *something and everything*. It refers only to things, e. g.

Nothing matters now.

**Neither**—ни один из двух corresponds to the indefinite pronouns *either, both*, it may be used as a noun-pronoun or an adjective pronoun, e. g.

I spoke to Tom and Bob but **neither** answered.

**Neither** of them knew anything.

**Neither** boy was present.

The negative pronouns **nobody, no one, nothing** are singular in meaning and when they are used as subjects of the sentence they require a verb in the singular, e. g.

**Nobody** knows him; **no one** takes extra portions; **nothing** was said about it.

## § 2. ... he would say ...

The combination of *Would + the Infinitive* in reference to some past events signifies a habitual or recurrent action and is translated into Russian as—он обычно (говорял) or имел обыкновение (говорить). It is applied to human beings.

The other synonymous construction which also expresses a habitual or recurrent action is *Used to + the Infinitive*, e. g.

We used to live in Leningrad.

They used to see much of each other.

It may be applied to both human beings and things and is translated into Russian as—*бывало, когда-то, обычно*.

B. § 1. ... How did the self-propelled barge, carrying the four young soldiers, **go adrift**...?

In the compound nominal predicate **go adrift**, the link-verb of becoming **to go** has not lost its full lexical meaning, the predicative is expressed by the adjective **adrift** which can be used only as a predicate of the sentence and is sometimes called *a word of the category of state*—*категория состояния*. Other verbs in English of the same kind are—**afraid, aware, aflame**, etc.

§ 2. ... a strong east wind ... **made it impossible for them to land**.

A complicated syntactical construction is used here—A Complex Object after the verb **to make** consisting of an introductory **it**, the adjective **impossible** and the Infinitive Construction with **for**—**for them to land**. It is translated into Russian as—*сделали невозможным их высадку на землю; сделали невозможным, чтобы они высадились на землю*.

3. **“Help coming! Help coming!”**

An elliptical exclamatory construction is used here instead of the sentence—*Help is coming!*

## Exercises

I. Bring out the meaning of the following statements in connection with the text adding any details you consider necessary:

1. The self-propelled barge went adrift. 2. They cruised off shore hoping for improvement. 3. The men rationed their scanty provisions. 4. They celebrated Kryuchkovsky's 21st birthday—an attitude that helped to keep up their morale. 5. They took care of each other as best they could. 6. Show me this historic accordion! 7. Our friendship helped us to fight so long with the ocean. That's how we have been brought up.

II. Paraphrase the following sentences from the text:

1. The wireless failed. 2. All attempts to find the men had failed. 3. The skies cleared a bit. 4. Before long that meal consisted of soup. 5. From their wireless came the tantalising sound of people speaking but not in Russian. 6. On three occasions ships were sighted. 7. Their clumsy lures had failed to tempt

the fish. 8. On March 6 they heard the welcome news in Russian: "Help coming!" 9. Kryuchkovsky, energetic, efficient, is oppressed by his enforced idleness. 10. The fresh water was running short. 11. No one took an extra gulp. 12. We had two grades of meat.

**III. Find English equivalents in the text for the following Russian words and word combinations:**

проявлять мужество; семинедельное плавание; на борту корабля; восторженно встречать; местные жители; десятки корреспондентов прессы и телевидения; самоходная баржа; прежде всего; не падать духом; День Советской Армии; проводить время; в подобном положении; вышел весь запас горючего; пресная вода.

**IV. Answer the following questions:**

1. How long did the four Soviet soldiers drift? 2. In what directions did they drift? 3. What ship brought them to San Francisco? 4. How were they received there? 5. Where were they stationed before the drift? 6. Why didn't they land when they got the radio message that a severe storm was developing? 7. What attempts were made to find them? 8. What did the soldiers do to prolong their supply of food for as long a period as possible? 9. What did they do to keep up their spirits? 10. How did they celebrate Soviet Army Day? 11. What attempts did they make to catch fish? 12. How were they taken off the barge? 13. Why were the American correspondents eager for sensational news about the trip? 14. What traits of the four soldiers did the correspondents bring out in their reports? 15. How did the four soldiers while away their long days? 16. How can you account for Poplavsky's choice of *Martin Eden* as the right book to read to his comrades? 17. Why couldn't the boys show the correspondents the accordion they had played? 18. What helped the young men to fight with the ocean as long as they did?

**V. Retell the text.**

**VI. Give the main forms of the verbs:**

to run, to drift, to tempt, to bring, to see, to reply, to hear, to spot, to lose, to add, to signal, to offer, to eat, to lie, to tear, to fight.

**VII. Copy out all the adverbs containing the adverb-forming suffix *-ly* in the text.**

**VIII. Explain the difference in the meaning of the respective verbs *to cheer*, *to keep*, *to bring* and *to eat* from the meaning of the word combinations *to cheer up*, *to keep up*, *to bring up* and *to eat up*.**

- IX. 1) Analyse the morphological structure of the words *impossible*, *unfortunately*, *unabating*, *unable* and *to untwine*.  
2) Find the prefixes in the words *impossible*, *unfortunately*, *unabating*, *unable* and *to untwine*.**

3) Give the meaning of the prefix in each case.

X. Give the word-building means which are used to form the verbs *to sharpen, to fashion, to enforce* and *to untwine*.

XI. Explain the difference between the suffixes in the words *to lower* and *dreamer*.

XII. Give Russian equivalents for the following word combinations. Write sentences using those word combinations:

severe frost, heat, cold; a severe storm, wind; a severe man, face; a severe criticism; a severe test; a severe headache, illness; extra time; extra pay; an extra charge; extra work; extra food; an extra edition (of a newspaper, etc.);

a dense fog; a dense crowd; a dense forest; dense population.

XIII. Give English equivalents for the following word combinations:

огромная скала; огромный аппетит; огромная территория; огромная степь; огромная сумма денег; огромная волна.

XIV. Select the word best suited to the context from the words given in brackets. Give reasons for your choice.

(bank, coast, shore)

1) 1. The huge waves threw the ship upon the rocky ... and it was wrecked. 2. Our boat sailed along the ... of the Crimea. 3. The sailor reported that our native ... was in sight. 4. Batumi is on the Eastern ... of the Black Sea. 5. The ... of the Ob are very picturesque. 6. The ... of the British Isles abounds in bays and harbours.

(to attempt, to try)

2) 1. We must ... to find a better method. 2. The Gadfly ... to escape from prison, but failed, as he was ill. 3. Once I ... to swim across a lake but soon gave it up. 4. No matter how hard I ... I couldn't convince him of the truth. 5. Do ... to come. We'll wait for you. 6. The boys ... to climb the mountain, but as they had no special equipment or preliminary training, they soon gave it up.

(to conceal, to hide)

3) 1. The harder the boy tried ... his love, the more obvious it was to everybody. 2. ... the documents behind the picture. 3. Emily ... her face in her hands ... her blushes from Mr. Peggotty and his friends.

(above, over)

4) 1. Keep the umbrella ... your head, or you'll get wet through. 2. The plane flew ... the clouds and the earth was hidden from view. 3. Do you see the plane? It's right ... your head.

4. They couldn't take their eyes off the beautiful swallows flying high ... the city.

XV. Translate the following sentences into English paying particular attention to the parts given in bold type:

1. Вдоль всего побережья Северного Ледовитого океана на тысячи километров раскинулась холодная и безлесная область, называемая тундрой. 2. Лесистые **берега** Байкала, как в зеркале, отражаются в глубоких водах озера. 3. **Правый берег** реки круто поднимался вверх к небольшой деревушке. 4. **На борту корабля** молодой капитан был серьезным и суровым, на берегу—веселым и остроумным. 5. **Попробуй** прочитатъ этот текст без словаря— он очень легкий. 6. Васильев **очень старается**, и у него заметно улучшилось произношение. 7. **Подсудимый пытался скрыть** правду, но это ему не удалось. 8. Он носит бороду для того, чтобы **скрыть шрам**. 9. На какой **высоте** над уровнем моря находится это селение? 10. Михайловы живут на третьем этаже **прямо** над нами. 11. **Вдали над лесом** показалась туча. 12. Все должны **убедить** его поехать в санаторий. 13. Она очень упрямая. Ее совершенно бесполезно убеждать в чем-либо. 14. Один из первых планов исследования Северного Ледовитого океана был составлен великим русским ученым М. В. Ломоносовым, который родился и вырос на берегу Белого моря.

XVI. Substitute the words given in bold type by a word or word combination from the vocabulary of the lesson. Make all the changes the new sentence may require:

1. I am very glad to see you in my house. 2. The boys dreamed of travelling **round** the island. 3. The landlady **permitted** her lodgers to pick the berries and fruit in her garden. 4. As soon as the long-absent travellers stepped **on land** they were heartily **greeted** by those who were impatiently waiting for them. 5. Martin Eden **did not** convince Ruth that he really had talent. 6. The news was **broadcast** several times yesterday and you **did not** hear it. 7. We **received** the suggestion **with joy**. 8. That night we had **our supper** very late. 9. May I send a note with you to my people in Moscow? 10. Don't **turn your head away**. I see **your ironic** smile. 11. The monitor of the group is to prepare **everything** for the excursion. 12. That warm telegram **cheered** the boys **up**. 13. I happened to see squirrels in the park quite a number of times. 14. How many people **does the boat carry**? 15. Several camps **comprise** the Artek of today.

XVII. Fill in each blank with a word or word combination from the list given below using the proper grammatical form in each case:

1. After their 49-day struggle with the ocean the four heroes had a ... rest. 2. The younger generation in the U.S.S.R. ... in the spirit of Communism. 3. There is a ... for you. It is

over there on the table. 4. The appointment of a new director who ... a very ... man, brought about many changes for the better at the factory. 5. Tom King made a superhuman ... to win the fight but his age was against him. 6. You are always ... to our house. 7. Aunt Polly's ... to catch Tom red-handed .... 8. The water was too deep for the men ... the bottom. 9. Last Saturday my son received his diploma. We ... the occasion by arranging a house-party. 10. The storm was ... and nothing was seen in the ... fog. 11. Don't ... to let us know when you return. 12. You may give me either tea or coffee, I don't ... which. 13. We've walked about the whole day, without having a single ..., without a minute of rest. 14. The engineer ... the results of the test. 15. The bird's nest was so artfully ... that people took it for the trunk of the tree. 16. My midday ... was rather light. I would like something substantial now. 17. The little cottage is practically ... in the ivy. 18. I'll come home a bit later than usual today as the experiment is very complicated and it will require some ... time. 19. Take ... of yourself. Remember, you are no longer young. 20. The charm of Dickens' style ... his skilful and clever use of the peculiarities of the English language.

to welcome, welcome, message, attempt, meal, to report, to conceal, to hide, extra, care (*n*), to care, to consist in, to fail, severe, dense, to celebrate, to reach, to bring up, to turn out to be, efficient.

**XVIII.** Recast the following phrases so as to form attributive groups with compound adjectives of the type:

Numeral—Noun stem, e. g. a two-bed room.

Model: a trip which lasted seven weeks = a seven-week trip.

a (working) day lasting seven hours; a plan for five years; a flat consisting of three rooms; a committee consisting of twenty-one men; a note of fifty crowns; suits consisting of two pieces; a play consisting of three acts; an edition consisting of four volumes.

**XIX.** Translate the following word combinations into English using compound adjectives of the above mentioned type:

семилетний план; трехнедельное путешествие; двухкомнатная квартира; трехэтажное здание; делегация в составе тридцати человек; банкнота в пять фунтов.

**XX.** Translate the following phrases into English:

Model: May Day.

День Советской Армии; День Победы; Новый Год (день Нового года); День Советской Молодежи; День Конституции.



**XXI. Write sentences observing the pattern:**

to seem + (to be) + N, e. g.

He seems to be a dreamer.

He seems to be a man with a sense of humour.

Use the following words and word combinations in your sentences:

a man of advanced ideas; an authority on the subject; an experienced boxer; a man of profound knowledge; a good-hearted man; a man of simple habits; a very good actress.

**XXII. Fill in the blanks with articles where required:**

... four Soviet soldiers were picked up by ... American aircraft carrier after their 49-day ordeal adrift in ... Pacific. Interviewed by ... Tass correspondent by ... telephone, one of ... soldiers, ... Junior Sergeant Askhat Ziganshin, said:

"During ... time we were drifting in ... Pacific we had a number of difficulties. We were nearly out of ... food and were almost constantly beaten by ... storm. However, we feel fine now. We are in ... excellent spirits and cannot wait to get home." He thanked ... many Soviet people who had sent messages of ... congratulation on their safe landing and asked ... correspondent to convey ... greetings to ... families of ... Soviet soldiers. ... Moscow newspaper *Red Star* today published ... telephone interview with ... Soviet servicemen. Junior Sergeant Askhat Ziganshin said that ... toughness and will-power given them by their training in ... army had helped him and his comrades to overcome ... great difficulties.

... messages from the plucky four published in ... Soviet newspapers expressed gratitude to ... American sailors who had rescued ... Soviet soldiers. ... Soviet newspapers stress ... length of ... time ... soldiers were adrift and ... fact that ... weather was stormy for nearly ... whole of ... 49 days. One of ... rescued soldiers, Ivan Fedotov, said that their barge had drifted 1,720 kilometres (nearly 1,070 miles). ... ships had passed nearby on three occasions but had not seen their tiny barge in ... stormy sea.

**XXIII. Use the following list of words and word combinations in**

a) a description of a sea-voyage;

b) a dialogue (*A Voyage On a Calm Sea, or A Voyage on a Rough Sea, A Trip down the Volga River, etc.*):

1. to go on a sea-voyage; 2. to travel by sea; 3. to go aboard a ship; 4. to be on board a ship; 5. to be on deck; 6. to be bound for (about a ship); 7. to set sail (for some place); 8. to leave harbour; 9. to call at a port; 10. to cast anchor; 11. to have one's luggage stored for safe keeping in the luggage-room; 12. a cabin; 13. portholes; 14. in fine (stormy) weather; 15. to roll (e. g. the ship begins to roll a bit); 16. to be calm (stormy,

rough) (about the sea); 17. to be sea-sick; 18. to be a good sailor; 19. to go ashore; 20. to land.

XXIV. Give the principal thought brought out in the poem *How Cheery Are The Mariners!* by Benjamin Park and develop the thought in a written composition:

How cheery are the mariners —  
Those lovers of the sea!  
Their hearts are like its jesty waves,  
As bounding and as free.  
They whistle when the storm-bird wheels  
In circles round the mast;  
And sing when deep in foam the ship  
Ploughs onward to the blast.

XXV. Suggested topics for oral and written composition:

1. The will-power of the Soviet people.
  2. A heroic exploit.
-

## Lesson Four

### THE SONG OF THE WAGE-SLAVE

by Ernest Jones

The land it is the landlord's,  
The trader's is the sea,  
The ore the usurer's coffer fills—  
But what remains for me?  
The engine whirls for master's craft;  
The steel shines to defend,  
With labour's arms, what labour raised,  
For labour's foe to spend.  
The camp, the pulpit, and the law  
For rich men's sons are free;  
Theirs, theirs the learning, art, and arms—  
But what remains for me?  
The coming hope, the future day,  
When wrong to right shall bow,  
And hearts that have the courage, man,  
To make that future *now*.

I pay for all their learning,  
I toil for all their ease;  
They render back, in coin for coin,  
Want, ignorance, disease:  
Toil, toil—and then a cheerless home,  
Where hungry passions cross;  
Eternal gain to them that give  
To me eternal loss:  
The hour of leisured happiness  
The rich alone may see;  
The playful child, the smiling wife—  
But what remains for me?  
They render back, those rich men,  
A pauper's niggard fee,  
Mayhap a prison,—then a grave,  
And think they are quits with me;



ʃtɔɪl| ʃtɔɪl|—and 'ðen ə ʃtʃəʊlɪs ʃhəʊm,|  
 weə 'hæŋɡrɪ ʔpæʃnz ʔkrɒs;||  
 ɪ 'tɜːnl ʔɡeɪn| tə 'ðəm ðæt 'ɡɪv  
 tə ʔ miː| iː'tɜːnl ʔlɑːs!||  
 ðiː 'lʌvər əv 'leɪzəd ʃhæpɪnɪs|  
 ðə 'rɪʃ ə ʔləʊn meɪ sɪː;||  
 ðə 'pleɪfʊl ʔʃaɪld,| ðə 'smaɪlɪŋ ʔwaɪf—|  
 bæt 'wɒt rɪ'meɪnz fə ʔ miː?||  
 ðeɪ 'rendə ʔbæk,| ðəʊz 'rɪʃ ʃmen,|  
 ə 'pɔːpəz 'nɪɡəd ʔfiː,|  
 meɪ'hæp ə ʔprɪzn,||—'ðen ə ʔɡreɪv,|  
 ənd 'θɪŋk ðeɪ ə ʔkwɪts wɪð miː;||  
 bæt 'nɒt ə 'fʊnd waɪfs 'hæt ðæt ʃbreɪks,|  
 ə 'pʊə mænz 'ʃaɪld ðæt ʃdaɪz,  
 wɪː 'skoː nɒt ɒn əvə 'həʊlʊv ʃʃiːks|  
 ənd 'ɪn əvə ʃsæŋkən ʔaɪz;||  
 wɪː 'rɪːd ɪt ʃðəə,| weə'reə wɪː ʔmiːt,|  
 ənd 'æz ðə 'sæn wɪː ʃsiː,|  
 iːʃ ʃʔsks, "ðə 'rɪʃ həv 'ɡɒt ðiː ʔ'ɜːθ,|  
 ənd 'wɒt rɪ'meɪnz fə ʔ miː?"||  
 wɪː 'beə ðə ʃrɒŋ| ɪn ʔ'saɪləns,|  
 wɪː 'stɔːr ɪt ɪn əvə ʔbreɪn;||  
 ðeɪ 'θɪŋk əs ʔ'daɪ,| ðeɪ 'θɪŋk əs ʔ'ded,|  
 bæt 'wiː ʃəl ʃraɪz ə ʔɡeɪnː||  
 ə 'træmpɪt 'θruː ðə 'lændz wɪl ʔrɪŋ;|  
 ə ʔ hiːvɪŋ| 'θruː ðə ʔmæs;|  
 ə ʔ træmplɪŋ| 'θruː ðəə ʔpæɪlɪsɪz|  
 ʌn'tɪl ðeɪ ʃbreɪk laɪk ʔɡlæsː||  
 wɪːl 'siːs tə ʃwiːp| baɪ 'ʃferɪʃt ʔɡreɪvz,|  
 frəm 'ləʊnlɪ ʔhəʊmz wɪːl ʔfliː;|  
 ənd ʃstɪl, | əz 'rəʊlz əvə 'mɪljən ʃmætʃ,|  
 ɪts 'wɒʃwɜːd 'breɪv ʃəl ʃbiː—||  
 ðə 'kæmɪŋ ʃhəʊp, | ðə 'ʃjuːʃə ʃderː,|  
 wen 'rɒŋ tə ʔ'ræt ʃəl ʔbaʊ,|  
 ənd 'hæts ðæt 'hæv ðə ʃkærɪdʒ, mæn,|  
 tə 'meɪk 'ðæt 'ʃjuːʃə ʔ'nəʊ.

## Words and Word Combinations

landlord <i>n</i>	passion <i>n</i>
wage <i>n</i>	score <i>v</i>
coin <i>n</i>	cease <i>v</i>
ignorance <i>n</i>	sunken* <i>adj</i>
	weep <i>v</i>

to be quits (with somebody)—расквитаться (с к.-л.)  
 to bear (something) in silence—переносить (ч.-л.) молча  
 to render back—воздавать, платить

## Lexical and Stylistic Commentary

§ 1. English literary language in the course of its historical development has evolved various styles each of which has some characteristic features.

These features may form a more or less definite system tending to establish norms for word usage, rhythmical arrangement of speech syntactical constructions, the character of figurative expression, etc. Such systems differing from other in the manner in which the resources of language are employed are called the styles of literary language.

In English literary language the following styles can be distinguished: the style of scientific prose, newspaper style, official style, oratorical style, poetical style and some others.

Some of these styles are confined to definite spheres of human activity; for example, the style of scientific prose or official style. Other styles aim at evoking reactions in the reader or the listener. Among these styles are oratorical style and poetical style.

The aims set by poetical style predetermine the character and peculiarities of the lexical, syntactical and phonetic expressive means used. Poetical speech is always emotionally coloured. It is also distinguished from prose speech by its rhythmical arrangement and by special requirements of euphony (the repetition of the same sound in close succession, i. e., alliteration, rhymes, etc.).

Rhythm and rhyme alone, however, do not make poetry. The essential difference between prose and poetry lies in the manner of conveying the ideas to the reader, or in other words, in the manner of expressing ideas. In poetical style thoughts and feelings are expressed through the medium of images. This ensures an emotional perception of the idea expressed. The language of prose conveys the idea directly to the mind of the reader.

Some of the lexical, syntactical and phonetic peculiarities of English poetical style will be discussed in the commentary below.

§ 2. Most of the expressive means used in poetry exist in emotional colloquial speech of the given language. They are not created by poets. The peculiar features of emotional colloquial speech are typified and strengthened in poetry. Typical of excited speech for example is the use of two subjects, one a noun and the other a pronoun, for the same verb, e. g.

"Oh, that man he is so poor."

This feature of emotional speech is used as a special poetic device to achieve emphasis. Examples may be seen in the first line of the poem:

"The land it is the landlord's"

and in the line:

"They render back, those rich men."

§ 3. Another syntactical device frequently used in English poetical style is inversion. Poets generally use inversion for the purpose of placing the most important words in the most prominent places. In poetry the most prominent places are the beginning and the end of the line. Inversion may also result in emphasizing a word by breaking its customary connection with another word or words. In the text of the poem we find the following cases of inversion:

"The ore the usurer's coffer fills—"

"The hour of leisured happiness

The rich alone may see."

§ 4. Elliptical sentences (i. e., sentences in which one or several parts of a sentence are felt as missing) and so-called absolute phrases (i. e., phrases which have no grammatical connection with other parts of the sentence) are also typical of emotionally tense colloquial speech. They are frequently used in poetry and are therefore regarded as a peculiarity of poetical syntax. In colloquial speech, which is usually a dialogue, elliptical sentences are considered to be the norm of oral intercourse. The missing parts are easily guessed because the situation in which the conversation takes place suggests them. However, when elliptical sentences are used in poetry they become special stylistic devices aimed at making the utterance emphatic.

In the text of the poem there are several elliptical sentences and absolute phrases, e. g.

"Theirs, theirs the learning, art, and arms—"

"The playful child, the smiling wife—"

The first sentence is elliptical, i. e., the link-verb **are** is missing.

The second line is not a sentence, it is an absolute phrase. The absence of grammatical connections with other parts of the sentence makes it seem independent and consequently more prominent. In the lines:

"The hour of leisured happiness

The rich alone may see;

The playful child, the smiling wife—

But what remains for me?"

the abstract notion expressed in the first line is pictured by concrete images of **playful child** and **smiling wife** in the third line. The grammatical form of the absolute phrase suggests a sort of sudden break in the logical trend of thought—as if this vivid picture had flashed through the mind of the speaker.

§ 5. As has been pointed out above, in poetry thoughts and feelings are very often expressed through images. This is sometimes done by a special language means called *transference of meaning*. A word is made to refer simultaneously to the object it generally denotes and to another object or notion with which this word can be associated on the ground of the similarity of the objects or some kind of relation between the notions. Transference of meaning which is based on similarity of objects or notions is called *metaphor*. Examples:

"He is in the sunset of his days."

The word *sunset* is a metaphor. The transference of meaning is based on the similarity of two notions: *old age and the end of the day*.

Compare with the Russian — *заря жизни* where the word *заря* is used metaphorically. The transference of meaning is based on the likeness between *заря* — *dawn* — *the beginning of the day and the notions of hope and joy associated with it* — and *the first stages of one's life*.

Transference of meaning which is based on certain relations between the notions is called *metonymy*. Metonymy may be based on different relations, for example:

1) the relation of proximity, e. g.

a) the kettle boils (the water in the kettle).

Compare with the Russian: *чайник кипит*.

The game table was gay and happy (the people around the table).

Compare with the Russian: *Весь зал аплодировал (люди, находящиеся в зале)*.

2) the relation of the part and the whole, e. g.

a) a fleet of fifty sails (ships)

b) a herd of twenty head (cows or other animals)

Compare with the Russian: *20 голов скота*

3) the relation of the symbol of a notion and the notion itself, e. g.

"From the cradle to the grave". (*Shelley*)

From childhood to death.

4) the relation between the material and the thing made of it, e. g.  
glasses (spectacles), canvas (sails)

and other kinds of relations.

In the text of the poem we can find a number of cases in which metaphor and metonymy convey the ideas of the poet in figurative language. For example, in the sentence:

"The coming hope, the future day,  
When wrong to right shall bow,"



the word **bow** is used metaphorically: it refers simultaneously to the direct meaning of the word **bow** and to its indirect or transferred sense, i. e., *to subdue*, which is compared to the action of bowing.

Such words as **ore** in the sentence "The ore the usurer's coffer fills" and the words **camp**, **pulpit** and several other words in the poem are examples of metonymy.

The meaning of the word **ore** is *a mineral containing a useful metal*. But in the text of the poem this word means *gold* or *money*.

The meaning of the word **camp** is *a place where troops are lodged in tents*. But in the text of the poem this word stands for military service in the rank of officers.

The meaning of the word **pulpit** is *a raised platform supplied with a desk from which the preacher in a church delivers the sermon*. But in the text of the poem this word stands for the office of a clergyman.

Consequently, in conveying the idea that all the riches of England and all the rights belong to the capitalists, the poet uses both abstract notions such as **learning**, **art**, **law**, etc., and images which are built through metaphors and metonymy, such as **engine**, **steel** and **camp**.

§ 6. Verse is rhythmically arranged speech. Read this poem and you will notice that you stress syllables at regular intervals, according to the measure of the verse. By **measure** or **metre** is meant the arrangement of syllables in such order as to form verse, in other words, the succession of syllables is orderly, and is separated into groups that are similarly accented. These constitute the lines of verse.

In the poem *The Song of the Wage-Slave* we feel a regular alternation of stressed and unstressed syllables. The combination of one stressed syllable with either one or two unstressed syllables in English verse is called a **foot**. The number of feet in a verse varies in different kinds of poetry. The feet in the poem are arranged according to the following scheme:

the first syllable is unstressed (∪)

the second syllable is stressed (⊢)

Thus the first line of the poem:

"The land it is the landlord's"

can be graphically represented as follows:

∪ ⊢ | ∪ ⊢ | ∪ ⊢ | ∪

Such metre is called the **iambus** [ai'æmbəs].

Reading this verse in a slow, sing-song manner we shall, of course, stress each syllable which should be stressed according to the scheme. This kind of reading is generally practised in order

to define the character of the metre. But poetry is not sung, it is recited. Therefore words which are generally not stressed in ordinary speech should not be stressed in poetry either, unless the sense requires that the word should be stressed. Thus, in reading poetry we violate the metrical scheme.

Hence, the first two lines of the poem should be read in the following manner:

"The land it is the landlord's"

○ ˈ | ○ ○ | ○ ˈ | ○

"The trader's is the sea"

○ ˈ | ○ ○ | ○ ˈ

§ 7. In English poetical style there exists a special group of words which are called poetical words. They are not used in ordinary literary English and are preserved in the English vocabulary for special poetic purposes. Poetical words and phrases are mostly archaic or obsolete words of rare circulation in Standard English, and special forms of existing words (most of which were in use in earlier periods of the development of the English language).

In the text of the poem we find several such words, for example: **craft**, **foe**, **toil**, **mayhap**, **where'er**. The word **craft** comes from the Old English word **cræft** meaning *strength, power, force*. This word has survived in Modern English in such compound words as **aircraft**, **handicraft**, or such combinations as **landing craft**. It is not used in its original sense in present-day English (except in poetry). However, in Modern English the word can be used in a derogatory sense: *skill or art applied to deceive*.

**Mayhap** is shortened from *it may hap*. **Hap** corresponds to the modern verb *happen*. The noun **hap** in Old English meant *chance, good luck, fortune*.

§ 8. "... in coin for coin" is a phrase the meaning of which in the context is *fully, as pay*.

#### § 9. score

The word is polysemantic. One of the meanings is *to mark with a line or lines*. **Score** has also developed the meaning *to draw a line through (writing, etc.) in order to show that all is cancelled*.

In the text of the poem the word is used figuratively.

The meaning of the phrase "We score not on our hollow cheeks and in our sunken eyes" is "we shall not forget", "we shall not cancel" ("a fond wife's heart that breaks," "a poor man's child that dies.")

In other words "We shall not draw the line which cancels all you have done."

## Grammar Commentary

A. § 1. In the text there are several Substantivized adjectives—

... when **wrong** to **right** shall bow

... **the rich** alone may see ...

... **The rich** have got the earth ...

... To make that **future** now ...

We bear **the wrong** in silence

Adjectives and participles in English sometimes acquire morphological and syntactical functions of nouns—they are then partially or wholly substantivized.

There are two types of partially substantivized adjectives and participles:

1. those denoting a group of persons.

In such cases they are singular in form but plural in meaning and are preceded by the definite article, e. g.

All the **wounded** were carried away. Всех раненых унесли.

**The old** are respected in our country. В нашей стране уважают стариков.

In the text

— **The rich** have got the earth. У богачей земля.

If a singular is required, an adjective with a noun is used.

Compare: the sick—больные

but: a sick man—больной

2. those denoting an abstract idea.

They are used as abstract nouns.

Chernyshevsky said: "The **beautiful** is life." Чернышевский сказал: «Прекрасное есть жизнь».

In the text—

... when **wrong** to **right** shall bow. ...Когда несправедливость склонится перед справедливостью.

To make that **future** now. Чтобы превратить это будущее в сегодняшний день.

There are also some wholly substantivized adjectives in English. They are regular nouns with all the syntactical and morphological characteristics of common countable nouns. Thus such words as a **grown-up**, a **native**, a **relative** can be used in a sentence as subject, object, predicative; are used with both the Definite and the Indefinite articles; are modified by adjectives; have the singular and the plural forms and are used in the Possessive case, e. g.

1. **Grown-ups** were also invited to the children's party.

2. Columbus asked a **native** to help him. Very much depended on the **native's** help.

3. He is a distant relative of mine.

§ 2. In the poem the Definite Article is used in several instances:

a) to denote a thing considered to be unique

... And as the sun we see...

... The rich have got the earth.

(also the moon, the world, the universe)

b) to express generic force

... The camp, the pulpit and the law

For rich men's sons are free.

Here the transferred meaning of the nouns denotes the entire class of persons.

§ 3. The construction of the Complex Object with the objective predicative (*Accusativus Cum Nomina*) is used in the text—

They think us dull.

They think us dead.

The adjectives here stand in predicative relationship to the nominal parts of the construction.

Such a construction is often used in English after the verbs of mental perception—to think, to consider, to count, to deem. It is translated into Russian by an Object Clause or by an adjective in the Instrumental Case—в творительном падеже.

Они думают, что мы тупы.

Они думают, что мы мертвы. (Они считают нас мертвыми).

### B. § 1. labour's arm

The Possessive Case is usually associated with nouns denoting living beings, e. g.

... the trader's, the landlord's, the usurer's, etc.

However, it is also used with certain abstract nouns, especially in poetry, thus achieving personification, e. g.

Duty's call.

### § 2. ... we score not on our hollow cheeks

Note that the negative is formed here without the auxiliary do. This is an archaic form and is found nowadays only in poetry, e. g.

It fell to earth I knew not where (*Longfellow*)

### § 3. and in our sunken eyes

The Past and the Present Participles used in the function of attributes with the passage of time often lose all connection with the verb they are derived from and become fully converted adjectives.

tives as is the case in the text with the former Past Participle **sunken**. The principal forms of the verb are:

sink — sank — sunk (formerly *sunken*)

Also: rot — rotted (formerly *rotten* now used only as an adjective) —

rotten wood

shave — shaved — shaved (formerly *shaven* now used only as an adjective)

He is clean-shaven.

shear — sheared — sheared (formerly *shorn* now used only as an adjective)

a shorn lamb

melt — melt — melted (formerly *molten* now used only as an adjective)

molten metal

drink — drank — drunk (formerly *drunken*)

a drunken man

shrink — shrank — shrunk (formerly *shrunken*)

shrunken cheeks

Some Present and Past Participles are used as adjectives synonymous to similar participles, e. g.

She was a **charming** (*adj*) child.

She sat there **charming** (*P I*) everybody with her smile.

To fish in **troubled** (*adj*) waters.

The man walked nervously, **troubled** (*P II*) by the whole story.

§ 4. The modern auxiliary verb **shall** originally was a modal verb expressing *obligation, compulsion, necessity, promise*.

In Modern English **shall** preserves its old meaning:

1) in the 2d and 3d persons of the Future Tense when it expresses *a promise, a warning or a threat* (the use in the text)

2) in interrogative sentences of the Future Tense when it is used to inquire the will of the listener, e. g.

Shall I read?

What shall I do?

In most cases, however, **shall** is used as a future auxiliary.

## Exercises

### I. Answer the following questions:

1. What is meant by a *wage-slave*? 2. What is the general idea of the poem? 3. In what lines of the poem is the struggle of the working class of England suggested? 4. What words does the poet use to describe the conditions of the toiling masses? 5. What images does the poet use to describe the coming revolution? 6. What idea is expressed in the sentence *The trader's is the sea*? 7. What is the answer to the wage-slave's question: *But what remains for me*? 8. What comparison does the poet use to show the strength of the working class? 9. What idea is expressed by the metonymy *engine* in the line *The engine whirls for master's craft*? 10. What idea is expressed by the image *The steel shines to defend*? 11. What image is suggested by the phrases *hollow cheeks* and *sunken eyes*? 12. Is the word *pay*, in the sentence *I pay for all their earning*, used in a direct or a transferred sense? 13. What words and sentences are frequently repeated in the poem? Why are they repeated? 14. Why is the word *now* printed in italics? 15. What other English poems of the class struggle do you know?

### II. Paraphrase or interpret the words given in bold type:

1. And as the sun we see, each asks, "The rich have got the earth, and what remains for me?" 2. We bear the wrong in silence, we store it in our brain. 3. With labour's arms, what labour raised, for labour's foe to spend. 4. The coming hope, the future day, when wrong to right shall bow. 5. And hearts that have the courage, man, to make that future now. 6. Toil, toil—and then a cheerless home, where hungry passions cross. 7. Eternal gain to them that give to me eternal loss. 8. They render back, those rich men, a pauper's niggard fee. 9. A trumpet through the lands will ring; a heaving through the mass. 10. And still, as rolls our million march, its watchword brave shall be.

### III. Study the following dictionary description; explain the use of the abbreviations and signs:

**Defend** [dɪ'fend], *v* ME [a OF *defendre*:—L. *defendere*]

- I. 1. To ward off, keep off; to avert (*obs. exc.* as in III.) —1808. 2. To keep (*from* doing something), to prevent —1660. Also *refl*; 3. To prohibit, to bid. Now *dial.*: ME.
- II. 1. *trans.* To ward off attack from; to fight for the safety of; to protect, guard ME. Also *absol.* 2. To support or uphold by speech or argument ME; to contend—1620.
- III. *Law* (*Orig.* belonging to I, but also with uses from II.)
  - a. Of the defendant: to deny, repel, oppose (the plaintiff's plea, the action raised against him); *absol.* to make defence. b. To vindicate (himself, his cause). c. Of a

legal agent: To take legal measures to vindicate; to appear, address the court, etc., in defence of. ME.

Hence **Defendable** *a. rare*, capable of being protected from assault or injury; capable of being vindicated. **Defender**, one who defends, or wards off an attack; the party sued in an action at law; **Defendant** *sb.*

IV. Look up the following words in an English-English dictionary, find their origin and meanings:

art, arms, disease, cherished, watchword.

V. Memorize the poem.

VI. Read each line of the poem carefully and point out all cases of violation of the metrical scheme. Bear in mind that violations of the metrical scheme may be caused:

a) by making the metrically stressed syllable unstressed; or b) by stressing the metrically unstressed syllable. Give reasons for these violations.

VII. Suggested topics for oral and written composition:

1. The Chartist movement in England.
2. The position of the working class in capitalist countries.
3. The struggle of the English working class for their rights in the 19th and 20th centuries.

VIII. Change from Active into Passive:

1. I pay for all their learning. 2. They render back, in coin for coin, want, ignorance, disease. 3. The hour of leisured happiness the rich alone may see. 4. We bear the wrong in silence, we store it in our brain. 5. Ernest Jones, a leader and poet of the Chartist movement, wrote *The Song of the Wage-Slave*, a poem of class struggle. 6. The teacher made his students read the poem and memorize it. 7. In June 1836, a group of workers headed by Lovette organized the "London Working Men's Association". 8. The English government threw a number of Chartist leaders into prison.

IX. Fill in the blanks with a suitable word from the text of the poem in the correct form:

1. "No people can be free without learning," said the old man. "Only ... people can be slaves." 2. The strain of Martin's hard work in the laundry left its mark. He returned home, his eyes ... , his cheeks ... . 3. Dr. Smith, a well-known physician in London, refused to treat the injured worker because the latter had not enough money to pay the doctor's ... . 4. Something happened to the fountain in the public square. It suddenly ... playing. 5. The boys ran out into the garden ... on the flowers and grass. 6. The Soviet Army detachments attacked the fascists during the night. The enemy suffered heavy ... . 7. In 1952 the

kolkhoz "Victory" ... a wonderful crop. The collective farmers employed Michurin's methods of cultivation.

X. Point out the main thought expressed by the poet in each of the three stanzas of the poem.

XI. Translate into Russian:

### THE AGE OF THE CHARTISTS

(From *The State of the Towns*)

by J. L. Hammond

The kind of building that paid a good percentage was described as follows: "An immense number of the small houses occupied by the poorer classes in the suburbs of Manchester are of the most superficial character; they are built by the members of building clubs, and other individuals, and new cottages are erected with a rapidity that astonishes persons who are unacquainted with their flimsy structure. They have certainly avoided the objectionable mode of forming underground dwellings, but have run into the opposite extreme, having neither cellar nor foundation. The walls are only half a brick thick, and the whole of the materials are slight and unfit for the purpose ... They are built back to back; without ventilation or drainage; and, like a honeycomb, every particle of space is occupied. Double rows of these houses form courts, with, perhaps, a pump at one end and a privy at the other, common to the occupants of about twenty houses." (1842, *Sanitary Condition of Labouring Population*, General Report, p. 284.)

The houses that sprang up in the districts where there was no existing town were of much the same quality. One of the employers gave a vivid picture of them. "On the early introduction of the cotton manufacture, the parties who entered into it were often men with limited capital, and anxious to invest the whole of it in mills and machinery, and, therefore, too much absorbed with the doubtful success of their own affairs to look after the necessities of their work people. Families were attracted from all parts for the benefit of employment, and obliged as a temporary resort to crowd together into such dwellings as the neighbourhood afforded: often two families into one house; others into cellars or very small dwellings; eventually, as the works became established, either the proprietor or some neighbours would probably see it advantageous to build a few cottages; these were often of the worst description; in such case the prevailing consideration was not how to promote the health and comfort of the occupants, but how many cottages would be built upon the smallest space of ground and at the least possible cost." (*Sanitary Condition of Labouring Population*, Local Report, p. 337.)



## XII. Translate into English:

В июне 1836 года группой рабочих и ремесленников во главе с Ловеттом была основана «Лондонская ассоциация рабочих»<sup>1</sup>. Целью ее была борьба за всеобщее избирательное право<sup>2</sup> и другие демократические реформы. 8-го мая 1838 г. была опубликована «Народная хартия»<sup>3</sup> (от английского слова *charter* все движение получило название «чартизм»). Агитация в пользу «Народной хартии» в короткий срок приняла широкие размеры. Образовались «Бирмингемский политический союз»<sup>4</sup> и «Большой северный союз»<sup>5</sup>. Лидером последнего был О'Коннор, один из крупнейших деятелей чартистского движения.

4-го февраля 1839 года в Лондоне собрался «Национальный конвент»<sup>6</sup> — съезд 53 представителей чартистов разных городов. Группа Ловетта состояла из сторонников легальных методов борьбы за хартию. Группа О'Коннора признавала необходимость применения всех средств борьбы вплоть до всеобщей стачки и вооруженного восстания. Несмотря на то, что под хартией было более 1.250 тысяч подписей, парламент отклонил ее. Правительство арестовало ряд чартистских лидеров. О'Коннор и О'Брайен были приговорены к 18 месяцам тюрьмы. Конвент разошелся. Чартистскому движению был нанесен сильный удар, но оно не прекратилось.

## XIII. Point out lexical and syntactical peculiarities of the poems according to the commentary of the lesson:

### FROM THE SONG TO THE MEN OF ENGLAND

by P. B. Shelley

#### I.

Men of England, wherefore plough  
For the lords who lay ye low?  
Wherefore weave with toil and care,  
The rich robes your tyrants wear?

#### II.

Wherefore feed, and clothe, and save,  
From the cradle to the grave,  
Those ungrateful drones who would  
Drain your sweat — nay, drink your blood:

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<sup>1</sup> London Working Men's Association

<sup>2</sup> universal suffrage

<sup>3</sup> People's Charter

<sup>4</sup> Birmingham Political Union

<sup>5</sup> Great Northern Union

<sup>6</sup> National Convention

III.

Wherefore, Bees of England, forge  
Many a weapon, chain, and scourge,  
That these stingless drones may spoil  
The forced produce of your toil?

FROM THE SONG OF THE SHIRT

by Thomas Hood

I.

With fingers weary and worn;  
    With eyelids heavy and red,  
A woman sat in unwomanly rags,  
    Plying her needle and thread, —  
Stitch! stitch! stitch!  
    In poverty, hunger and dirt;  
And still with a voice of dolorous pitch  
    She sang *The Song of the Shirt*:

II.

Work—work—work—:  
    My labour never flags;  
And what are its wages? A bed of straw,  
    A crust of bread—and rags.  
That shatter'd roof—and this naked floor—  
    A table—a broken chair—  
And a wall so blank, my shadow I thank,  
    For sometimes falling there.

FROM SONS OF POVERTY

by William Jones

I.

Sons of poverty, assemble,  
Ye whose hearts with woe are riven,  
Let the guilty tyrants tremble,  
Who your hearts such pains have given.  
We will never  
From the shrine of truth be driven.

II.

Must ye faint—ah: how much longer?  
Better by the sword to die

Than to die of want and hunger:  
They heed not your feeble cry:  
Lift your voices to the sky.

- XIV. State what kinds of relations form the basis for each case of metonymy in the text of the poem *The Song of The Wage-Slave* and the poems *To the Men of England*, *The Song of the Shirt* and *Sons of Poverty*.
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## Lesson Five

### Speech Patterns

To continue (start, begin, finish, etc.) + Ger

That was starting the economy going on an entirely new and socialist basis.

- a) Adj<sub>predicative</sub> + as + V<sub>link</sub> + N  
b) Adj<sub>predicative</sub> + as + Pron + V<sub>link</sub>

a) Impressive as are Soviet achievements in the Arctic, in the Olympics, in medicine, science, rocketry, they are the more impressive and significant in that they were done under the aegis of socialism.

b) Industrious as he is, he won't be able to do the work in one day.

### "AN IDEA WHOSE TIME HAS COME"

*by Albert Williams*

'Albert Rhys Williams, eyewitness to the historic events of 1917 and later phases of Soviet development, has made incomparable contributions to Americans' understanding of the USSR. Soviet writers, cabling greetings on his recent 75th birthday, called him "One of the oldest and most faithful friends of the USSR."' (*New Times*)

A considerable number of Americans were privileged to be eyewitnesses of the October Revolution. While John Reed and I were the only out-and-out Socialists, to many others the Revolution was a deep and lasting experience. In our casual meetings over the years in New York and elsewhere I noticed, as they viewed the Revolution from different angles and with different temperaments, what aspects made the deepest impression.

While each of these aspects of the October Revolution was part of its greatness, it is something else that accounts for its continuing impact on the world. Something else lifted it into a wholly different category from all other revolutions and made it, according to H. G. Wells, the most important event in history since the rise of Islam. In the words of the Roman Catholic historian, Father Edmund A. Walsh, "the most important event since the fall of the Roman Empire."

That greatness lies in the actions inspired by the epoch-making sentence—as I have often repeated—spoken by Lenin on that fateful night in Smolny 42 years ago. Stilling with a wave of his hand the thunderous applause that greeted him, he said "Comrades! We will now take up the building of socialism."

For the moment few in that tense assembly grasped the full import of those words. But sitting by my side John Reed, always alert to the crucial and the dramatic, hastily jotted them down in his notebook and heavily underscored them. He rightly discerned that in that sentence there was dynamite enough to shake the world, and we may add—to continue to shake it to this day.

It declared that the socialist society of justice, peace and plenty for which generations had worked and fought and died was henceforth the objective of the peoples of a sixth part of the earth. To the building of socialism it committed all their resources and energies.

A stupendous undertaking at any time in any country, in war-ravaged Russia it was the height of audacity. Everywhere hunger and cold. Typhus and sabotage. The army disintegrating, the Germans advancing. Transport paralyzed. Factories at a standstill. On top of all these and a hundred other grievous problems confronting the new-formed government was a still more crucial one. That was starting the economy going on an entirely new and socialist basis.

The internal difficulties with which the Soviets had to grapple, were immeasurably increased by the antagonism of the outside world. With armies converging on Russia from all points of the compass, socialism found itself fighting for its right to exist on seventeen fronts. There is no need of repeating here that heroic story and how at last the counter-revolutionists were forced to give up the struggle.

But they did not give up their hostility to the Soviets and hopefully looked—and worked—for collapse from within. "The last desperate bid for popular support by a tottering regime," they called the First Five-Year Plan, and in derision dubbed it "a blueprint of the millennium," "a dream and fantasy of statisticians."

But the Soviets went ahead vigorously translating that dream into reality. "In the course of a little over a decade," in the

words of the *London Economist*, "the Soviets made the industrial progress that in most other countries has taken generations." At the same time there was a vast increase in collectivization and in the socialist sector of the nation's economy.

In all this socialism was showing its power and mettle. But most people afflicted with a deep conservatism are strongly prejudiced in favour of the social system in which they live. Convinced that their own way of life is the only right and proper one they will not readily accept another radically different from their own. Believing that Russia could not long continue functioning on a socialist basis they were always looking hopefully for any sign of return to the capitalist way of life.

On my return to America in 1928 a famous editor, Herbert Bayard Swope, proposed my writing a series of articles for a chain of newspapers. "In this writing," he assured me, "you will have complete freedom. All you need is to show how the basis of our society—rent, interest and profit are gradually, perhaps for the time imperceptibly, re-establishing themselves in Russia." Just as the old Russian peasant believed that the world rested on three whales, great numbers in the West really believe that a good and going society—nay, civilization itself—rests on these capitalist whales—rent, interest and profit.

This disbelief in the strength and dynamics of socialism showed itself when the Nazi legions at the peak of their power marched into the Soviet Union in 1941. "Russia is a colossus with feet of clay," cried the skeptics. "A few weeks at the most and the swastika will be flying from the towers of the Kremlin."

Then came Stalingrad—the rout of the Nazis—the victorious march of the Red Army into Berlin. Even after this triumph, doubts as to the power and stability of the Soviets persisted in many quarters. But the advent of the Sputniks put an end to such illusions, and now from far-ranging travellers in the Soviet land—came a stream of reports testifying to the vast achievements in almost every realm of activity.

Impressive as are Soviet achievements in the Arctic, in the Olympics, in medicine, science, rocketry, they are the more impressive and significant in that they were done under the aegis of socialism. They bear witness to how steadfastly and successfully the Soviets have adhered to that commitment of Lenin 42 years ago in the face of incredible obstacles and ordeals. They give point to Victor Hugo's saying that all the forces in the world cannot defeat an idea whose time has come.

## Words and Word Combinations

witness\* *n*  
recent *adj*  
faithful *adj*

experience *n*  
account *v*, *n*  
event\* *n*

tense *adj*  
 grasp\* *v*  
 commit\* *v*  
 epoch-making *a*  
 advance\* *v*  
 exist *v*  
 heroic *a*  
 desperate *a*

popular *a*  
 vigorously *adv*  
 vast\* *a*  
 accept *v*  
 victorious\* *a*  
 testify (to smth) *v*  
 activity\* *n*  
 defeat *n*

to be part of smth—быть частью чего-либо  
 according to—согласно  
 to take up (smth)—браться за (что-либо)  
 to be at a standstill—остановиться, быть на мертвой точке  
 on a new (socialist) basis—на новой (социалистической) основе  
 to give up—оставлять  
 to go ahead—устремляться вперед, идти впереди  
 in the course of—в течение  
 to make progress—делать успехи  
 in favour of—в пользу  
 way of life—образ жизни  
 at the most—самое большее  
 to put an end to smth—положить чему-либо конец  
 to bear witness to smth—быть свидетелем чего-либо

## Lexical and Stylistic Commentary

### § 1. the historic events of 1917

There are two words in English that correspond to the poly-semantic Russian word *исторический*—**historic** and **historical**. The difference between them is that while the word **historic** means *well-known or important in history*, the word **historical** means *related to or concerned with history or events that make history*, e. g.

At our last seminar we discussed the historic speech of Comrade Lenin at the third Congress of the Y. C. L. Walter Scott is famous for his historical novels.

§ 2 ... for the moment few grasped the full import of those words.

The verb **to grasp** is used in a transferred meaning in the text and means *to understand*—понимать, схватывать. Its more general meaning is *to seize with the hand, to hold firmly*—схватывать, зажимать в руке.

The word has a number of synonyms: **to take**, **to seize**, **to snatch**, **to grip**.

**To take** is the general word—брать.

**To seize** implies a sudden and forcible taking of a thing, e. g.

Pavel Korchagin seized the soldier's rifle and threw him to the ground.

**To snatch** refers to a sudden, quick movement, but it seldom implies the use of force as does its close synonym, **to seize**, e. g.

As the first ranks of the demonstrators came into sight

Pavel snatched off his hat and shouted: "Hurrah!"

Often **to snatch** implies a rude, or rough gesture, e. g.

He snatched the book from her hand.

**To grip** is to seize or hold tightly and firmly, usually under the influence of some strong emotion, e. g.

In his anger Mr. Squeers gripped the pupil's hand so hard that tears came to the boy's eyes.

Very often the combination **to get (to take) a good grip on (of) something** is used instead of the verb **to grip**, e. g.

He gripped the rope (got a good grip on the rope) and began to climb up.

§ 3. The army disintegrating, the Germans **advancing**.

The word **to advance** when used about a military operation means *to move forward, to attack the enemy*—наступать, e. g.

The troops kept advancing.

Other meanings of the word are:

1) to come, go, or move forward—подвигаться вперед, e. g.

The procession advanced towards the square.

2) to make progress—делать успехи; продвигаться по службе, e. g.

"You have advanced in the world," said Lord Steyn to Becky Sharp.

Study the following word combinations with the corresponding adjective **advanced**:

advanced ideas—передовые идеи

» opinions—передовые взгляды

» thinkers—передовые мыслители

» course—курс

» English—курс англ. яз.

» studies—занятия (или курс)

» age—преклонный возраст

} повышенного типа

§ 4. ... there was a **vast** increase in collectivization ... the **vast** achievements in almost every realm of activity

**Enormous; huge; vast**

The three synonyms are used of things that greatly exceed the usual size, number or degree.

**Enormous**—громадный, огромный—Latin *enormis*, from *e* (out) and *norma* (rule)—signifies things that are excessive or abnormal in size or degree, e. g.



enormous animals, a man of enormous strength

**Huge**—огромный, гигантский—etymology unknown—suggests bulk or great weight and is used in connection with physical or concrete things, e. g.

a huge mountain, a huge box

Both **enormous** and **huge** are used in colloquial speech and mean *exceedingly large*, e. g.

an enormous dinner, an enormous appetite;

a huge amount; a huge success.

**Vast**—обширный, громадный—Latin **vastus**, from *vaco* (to be vacant, open or wide)—refers to the space occupied by the object and implies almost limitless size, e.g.

vast plains, vast territory

The sea is vast, the waves may be huge.

**Vast** is not used in connection with living things.

§ 5. ... the vast achievements in almost every realm of activity.

Care should be taken to distinguish between the different meanings of the Singular and Plural forms of the noun **activity**, both of which are translated into Russian as—*деятельность*.

**Activity** means *a state of action, a state of being active and able to do things*, e. g.

I. P. Pavlov studied the activity of the highest nervous system.

**Activities** means *specific doings or deeds in certain spheres of action*.

The Plural form of abstract nouns frequently brings about a change in meaning, e. g.

The activities of the Pioneer organization are not limited to school alone.

§ 6. the historic events of 1917.

**Event, incident, and occasion** mean *something that happens or takes place*.

**Event** applies particularly to *a happening of some importance, usually resulting from what has gone before*—событие, случай, происшествие, e. g.

Graduation from high school is an event.

**Incident** applies to *a happening of less or little importance*—случай, случайность; происшествие, инцидент; эпизод (в романе, пьесе и т. д.), e. g.

The book contains a series of amusing incidents.

He was delighted and looked upon the incident as an adventure.

A *special event* is called an **occasion**, e. g.

He wears his orders and medals only on special occasions.

§ 7. **Convinced** that their own way of life is the only right and proper one they...

The verbs **to convince** and **to persuade** imply influencing someone's thoughts or actions.

**To persuade** is mainly used in the meaning of *to appeal to someone's reason to make him act in the desired way*—убедить, склонить, уговорить.

**To convince** means *to make somebody believe that something is actually so*—убедить, уверить; довести до сознания, e. g.

I couldn't convince him that he had been rude.

I couldn't persuade him to apologize.

He has convinced himself that he is ill.

You can convince him by quoting statistics.

Can't I persuade you to stay to supper?

Note that to render the Russian—убеждать, склонять, уговаривать the phrase **to try to persuade** is used in English. To render the Russian—убеждать, уверять, доводить до сознания the phrase **to try to convince** is used in English, e. g.

They tried to persuade me to go South.	Они уговаривали меня поехать на юг.
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I tried to convince them of the safety of travelling by plane.	Я убеждал их, что самолетом летать безопасно.
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Compare:

They persuaded me to go South.	Они уговорили меня поехать на юг.
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I convinced them of the safety of travelling by plane.	Я убедил их, что самолетом летать безопасно.
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Thus, in the Russian language the difference in the aspect of a verb is expressed by grammatical means—совершенный and несовершенный вид глагола, in English the difference is expressed by lexical means—the word **to try** is added to bring out the fact that the action was planned but not yet performed.

§ 8. To the building of socialism it (that sentence) **committed** all their resources and energies.

The word **to commit** is polysemantic. When rendered into Russian it often requires a phrase or a clause.

It is commonly used in the following meanings:

1) to bind (oneself or others) morally or legally, by pledge or assurance to a peculiar action—принимать на себя обязательство, связывать себя; поставить на службу, е. g.

I have committed myself and must keep my word.

The word is used in the construction to **commit oneself (or others) to an action**, е. g.

We have committed ourselves by undertaking the pledge to fulfil the plan a month ahead of time.

2) to hand over for safe keeping, to place—поручать, вверять, е. g.

I commit my son to your care.

3) to do a bad act—совершать, е. g.

to commit an error, a crime, a murder, suicide, etc.

§ 9. ... the **victorious** march of the Red Army into Berlin.

The adjective **victorious** means—победоносный, победный, е. g.

The victorious battle for Moscow is an example of great heroism and valour.

Shall we ever forget that victorious day?

The word is also commonly used as a predicative in the construction to **be victorious** which is synonymous to the phrase to **win (gain) a victory**, е. g.

Who won the victory in the battle? = Who was victorious in the battle?

§ 10. They **bear witness** to how steadfastly and successfully the Soviets have adhered to that commitment of Lenin 42 years ago.

A considerable number of Americans were privileged to be eyewitnesses of the October Revolution.

The noun **witness** is polysemantic, it means:

1) one, who being present in person sees what takes place, an eyewitness, a spectator—очевидец, е. g.

He was a witness of the ceremony.

The compound noun **eyewitness** is rendered into Russian as непосредственный свидетель

2) one who gives testimony in a court of law—свидетель (в суде), е. g.

At the hearing of Dr. Manson's case Nurse Sharp was called as a witness.

The verb corresponding to the noun **witness** is also polysemantic, it means:

1) (*transitive*) to see or know by personal presence — быть свидетелем, видеть, е. g.

Many people witnessed the accident.

2) (*transitive*) to give or furnish evidence of, to testify to — подтвердить и т. д., е. g.

No one could witness that he had been present at the party.

3) (*intransitive*) to be present at an occurrence as a formal witness, to give evidence, especially in a law-court — давать показания в суде, е. g.

to witness against someone

to witness to a person's conduct

to witness to having seen something.

## Grammar Commentary

A. § 1. There are many Present and Past Participles in the text used in different syntactical functions —

... Soviet writers, **cabling** greetings...

... other grievous problems **confronting** the newly-formed Government

... a stream of reports **testifying** to the vast achievements

... **stilling** with a wave of his hand...

... **believing** that Russia could not long continue...

... lies in the actions **inspired** by the epoch-making sentence

... **spoken** by Lenin on that fateful night

... but most people **afflicted** with a deep conservatism

... **convinced** that their own way of life is the only right and proper one they will not accept...

The Participle, which is a non-finite form of the verb, may have different functions in the sentence.

It may follow a noun in an attributive function; then it is equivalent to a whole attributive clause, е. g.

... other grievous problems **confronting** the newly-formed Government = ... problems **which confronted**...; ... in the actions **inspired** = in the actions which were inspired.

When connected with a verb, the Participle may express adverbial relations and is equivalent to a subordinate adverbial clause, е. g.

... **stilling** with a wave of his hand = when he stilled...;

... **convinced** that their own way ... = as they were convinced that...

Participial constructions in English may be translated into Russian either by Attributive or Adverbial Clauses, or by participial constructions—причастные или деепричастные обороты, e. g.

a stream of reports testifying	поток сообщений, которые свидетельствовали, или свидетельствующие
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Convinced that their own way of life is the only right one...	Поскольку они убеждены, или будучи убеждены в том, что...
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The Present Participle corresponds to the Russian—действительное причастие or деепричастие несовершенного вида, the Past Participle corresponds to the Russian—страдательное причастие (sometimes—действительное причастие от глаголов на -ся) e. g.

the problem discussed at the meeting	вопрос, обсуждавшийся на собрании
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§ 2. In the text there is an instance of the Gerund used after the verb to propose as an object.

... H. B. Swope proposed my writing a series of articles...

The Gerund is often used in this function in English after the verbs to propose and to suggest. Gerundial constructions are in such cases synonymous to Object Clauses in which the verb is used in the Subjunctive Mood, e. g.

H. B. Swope proposed that I (should) write a series of articles.

He suggested our going to the S.U. = He suggested that we (should) go.

The Gerund should also be used as an object after the verbs to avoid, to neglect, to deny, to omit, to recollect, to enjoy, to risk.

After the verbs to like, to dislike, to begin, and to hate both the Infinitive and the Gerund are used.

After the verbs to stop, to remember and to forget the use of either the Gerund, or the Infinitive changes the meaning of the sentence.

He stopped smoking.  
He stopped to smoke.

Он перестал курить.  
Он остановился, чтобы закурить.

I remember putting the book back on the shelf.

Я помню, что положил книгу обратно на полку.

I always remember to put the

Я всегда помню, что мне нуж-

book back on the shelf.

но положить книгу обратно  
на полку.

He forgot to ask his visitors to  
the garden.

Он забыл пригласить гостей  
в сад.

He forgot inviting his friend to  
the party.

Он забыл, что пригласил сво-  
его друга на вечер.

§ 3. The verb **will** is used in the text in its modal meaning.

We **will** now take up the building of socialism.

The modern auxiliary verb **will** originally was a modal verb used to express *will, volition*. In Modern English **will** preserves its old meaning:

1) In all the persons of the Future Tense to express **will** or intention of people (the use in the text) and resistance in inanimate objects, e. g.

The door **will not** (won't) open. Дверь (никак) не открывается.

2) In the second person of the Future Tense in interrogative sentences to inquire about the **will** or intention of the person spoken to, or to express a request, e. g.

**Will** you give her a message?

Не передадите ли вы ей? Пе-  
редайте, пожалуйста.

**Will** you come with me?

Не хочешь ли (хочешь) пойти  
со мной?

In most cases, however, **will** is used as *the future auxiliary*.

§ 4. A Concessive Clause (an Adverbial Clause of Concession) is used in the text.

... **Impressive** as are Soviet achievements in the Arctic...

In such cases with a concessive **as** (sometimes **though** and more rarely **that**) the word order is inverted and the whole sentence sounds more emphatic.

**Note:** With the noun-subject the inversion is full, while with the pronoun-subject the inversion is partial, e.g.

Dark as it was we continued our way.

Compare with the usual word order in such clauses — **Although** the achievements in the Arctic were impressive...

§ 5. The Indefinite Article in the sentence: "... henceforth the objective of the peoples of a sixth part of the earth..." has its old numerical force.

The Indefinite Article developed from the numeral **one** (Old English **an**), and it is still used with its original numerical force in such expressions as:

not a word	ни единого слова
in a minute	через одну минуту
at a blow	сразу (одним ударом)
two at a time	одновременно (двое в одно время),

as well as in many other cases.

**B. § 1. ... With armies converging** on Russia from all points of the compass, socialism found itself fighting for its rights to exist on seventeen fronts.

В то время, как со всех концов света в Россию хлынули армии...

Here the participle **converging** has an agent of its own, but it is connected with the participial part of the sentence by the preposition **with** and is, therefore, a half-absolute Nominative Participle Construction (See L. 1, B, § 3).

Such constructions are generally translated into Russian by means of Coordinate or Subordinate Clauses, e. g.

He jumped on the train with the sun shining straight into his eyes.	Когда он вскочил в поезд, солнце светило ему прямо в глаза.
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Sometimes such constructions may be translated into Russian by means of participial constructions (деепричастие) or prepositional phrases, e. g.

He sat silent with his eyes shut.	Он молча сидел, закрыв глаза (с закрытыми глазами).
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**§ 2. ... they are the more impressive...**

Here the Definite Article used before the comparative degree of an adjective has to be translated as—тем более (внушительны).

Also: The more he spoke the better could we understand the situation.	Чем больше он говорил, тем лучше мы понимали положение вещей.
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**§ 3. ... an idea whose time has come.**

The pronoun **whose** is historically the Possessive Case of *who* and *what*, and hence is still used with a neuter antecedent. **Whose** is becoming interchangeable with **of which**, e. g.

a pen whose point is broken,  
or a pen of which the point is broken.

### *Exercises*

1. Translate the following sentences and phrases from the text into Russian:

1. An eyewitness to the historic events of 1917 and later phases of Soviet development. 2. While each of these aspects of

the October Revolution was part of its greatness, it is something else that accounts for its continuing impact on the world. 3. John Reed, always alert to the crucial and the dramatic, hastily jotted these words down in his notebook. 4. Factories at a standstill. 5. The counter-revolutionaries were forced to give up the struggle. But they did not give up their hostility to the Soviets. 6. On my return to America in 1928 a famous editor proposed my writing a series of articles for a chain of newspapers. 7. At the peak of their power. 8. Soviet achievements bear witness to how steadfastly and successfully the Soviets have adhered to that commitment of Lenin 42 years ago.

**II. Explain the following statements from the text. Give any additional details or illustrations to show your understanding of the author's meaning:**

1. While John Reed and I were the only out-and-out Socialists, to many others the Revolution was a deep and lasting experience. 2. A more crucial problem was starting the economy going on an entirely new and socialist basis. 3. The Soviets went ahead vigorously translating that dream into reality. 4. Just as the old Russian peasant believed that the world rested on three whales, great numbers in the West really believe that a good and going society—nay, civilization itself—rests on three capitalist whales—rent, interest and profit. 5. Now from far-ranging travellers in the Soviet land came a stream of reports testifying to the vast achievements in almost every realm of activity. 6. Impressive as are Soviet achievements in the Arctic, in the Olympics, in medicine, science, rocketry, they are the more impressive and significant in that they were done under the aegis of socialism. 7. All the forces in the world cannot defeat an idea whose time has come.

**III. Paraphrase the following sentences from the text:**

1. Albert Rhys Williams has made incomparable contributions to American understanding of the USSR. 2. A considerable number of Americans were privileged to be eyewitnesses of the October Revolution. 3. They viewed the Revolution from different angles and with different temperaments. 4. The greatness of the Revolution lies in the actions inspired by the epoch-making sentence spoken by Lenin on that fateful night in Smolny. 5. For the moment few in that tense assembly grasped the full import of those words. 6. In that sentence there was dynamite enough to shake the world. 7. The Soviets made the industrial progress that in most other countries has taken generations. 8. There was a vast increase in collectivization and in the socialist sector of the nation's economy.



**IV. Find English equivalents in the text for the following Russian word combinations:**

смотреть на что-либо с различных точек зрения; объяснять что-либо; заключаться в; в ту решительную ночь; приступать к строительству социализма; подчеркнуть что-либо жирной чертой; нет нужды повторять; случайные встречи; заявление, имеющее эпохальное значение; произвести глубокое впечатление; разоренная войной страна; сверх всего этого; социалистический сектор народного хозяйства; относиться с предубеждением; коренным образом отличный от чего-либо; полная свобода; неверие в чьи-либо силы; разгром нацизма; в каждой области человеческой деятельности; перед лицом чего-либо.

**V. Answer the following questions:**

1. What do you know about Albert Rhys Williams? 2. How did it happen that a group of Americans witnessed the October Revolution? 3. Why did they view the Revolution from different angles? 4. What actions were inspired by Lenin's sentence "Comrades! We will now take up the building of socialism"? 5. What do you know about John Reed? 6. What was the state of affairs in the young Soviet Republic when Lenin called upon the people to take up the building of socialism? 7. What was the attitude of the outside world to the USSR? 8. Why did a well-known editor want Albert Rhys Williams to write that the bases of capitalist society—rent, interest and profit—were "re-establishing themselves in Russia"? 9. What did the defeat of the Nazis by the Soviet Army show the whole world? 10. What accounted for the failure of all the attempts of the numerous enemies of the Soviet country to bring about its down-fall?

**VI. Write an outline of the text.**

**VII. Retell the text.**

**VIII. Give the main forms of the verbs:**

to view, to lift, to shake, to dub, to show, to defeat, to commit.

**IX. Copy out the following words from the text:**

- a) nouns containing the suffix *-ment* (4)
  - b) adjectives containing the suffix *-ous* (3)
  - c) adverbs containing the suffix *-ly* (3)
- Give the words from which they were derived.

- X. a)** Copy out the compound adjectives in the text (4). Explain their meaning, e. g. epoch-making = making an epoch in history.
- b)** Copy out the compound nouns in the text (4). Give the free syntactical combinations from which they have been formed.

- XI. a)** Derive adjectives from the nouns *justice, peace, plenty, drama, strength*;

- b) Give verbs having the same stem as the adjectives *incomparable* and *considerable*.  
 c) List as many words as you can containing the same roots as the words *heroic* and *desperate*.

**XII. Write five sentences observing the pattern:**

To continue (start, begin, etc.) + Ger

Use the following words and word combinations in your sentences:

to develop new lands, to account, to exist, to share one's experience, to make progress, etc.

**XIII. Recast the following sentences observing the pattern:**

a) Adj<sub>predicative</sub> + as + V<sub>link</sub> + N

b) Adj<sub>predicative</sub> + as + Pron + V<sub>link</sub>

1. Although the man is very self-assured his knowledge of the subject leaves much to be desired. 2. Though it was pitch-dark Tom and his friends continued to grope their way in the darkness. 3. Although the performance was wonderful I could not enjoy it—I had a splitting headache. 4. Although she looks very severe she is a mild and very good-hearted woman. 5. Although the concert promised to be very interesting I could not go to see it as I was pressed for time. 6. However dangerous the situation may have been I still cannot account for his cowardly flight. 7. Although the sailors were hungry and exhausted, they continued their brave fight against the elements.

**XIV. Write five sentences of your own observing the pattern given above and translate your sentences into Russian.**

**XV. Select the word best suited to the context from those given in brackets. Give reasons for your choice:**

(enormous, huge, vast)

I. 1. ... rocks and mountain peaks protrude above the ice and snow in the Antarctic continent. 2. The sovkhos cultivated a ... area of the virgin lands. 3. We were served an ... meal. 4. There was nothing around them—only the ... expanse of the ocean. 5. Would you like to live in one of those ... new buildings?

(historic, historical)

II. 1. The ... victory of the Russian Army at Borodino was the turning point of the war of 1812. 2. Any ... grammar of the English language presents a certain interest to grammarians. 3. The ... opera *Ivan Susanin* shows those ... times when the Russian people were fighting against the Polish invaders.

(to grasp, to grip, to seize, to snatch)

III. 1. He uses such literary and high-flown expressions that sometimes it is difficult ... what he is saying. 2. At daybreak Sam was awakened by a series of awful screams. A horrible sight

met his eyes. Red Chief, the boy whom they had kidnapped the previous day, was sitting on Bill's chest. With one hand he had ... Bill's hair, in the other he had a hunting knife with which he was trying to take Bill's scalp. Sam was just in time ... the boy's hand and ... the knife away from the kid. (*After O. Henry*)  
3. I was afraid to approach the drowning man as he might ... me by the neck and pull me into the water. So I threw to him a rope which he quickly....

(activity, activities)

IV. 1. Ostrovsky's *The Making of a Hero* shows the ... of the Young Communist League members in the first years after the revolution. 2. Next Monday a lecture will be delivered at the Polytechnical Museum on the ... of the human heart.

(event, incident, occasion)

V. 1. The first day at school is always an ... for a first grader. 2. On what ... do you wear your order and medals? 3. Old Izergil told the stranger of the various... in her long and eventful life. 4. Last week I witnessed a very funny ... in a bus. 5. *Three Men in a Boat* by Jerome K. Jerome is a book full of funny ... .

(to convince, to persuade)

VI. 1. In order ... a man of sense to do a certain thing you must first ... him of the necessity or usefulness of this action. 2. After Lord Goring ... Lady Chiltern that the new post was important for Lord Chiltern, she ... her husband to accept it.

XVI. Translate the following sentences into English paying particular attention to the words given in bold type:

1. На берегу океана были найдены кости **огромного** доисторического животного. 2. **Огромные** территории пустынь и болот были превращены в плодородные земли. 3. Завоевание космоса — **историческая** победа советского народа. 4. Этот кружок занимается изучением **исторического** прошлого нашего района. 5. Освоение целинных земель — **событие**, имеющее огромное историческое значение. 6. И умственная и физическая **деятельность** требуют очень большого нервного напряжения. 7. Турне этого молодого пианиста было **значительным событием** в музыкальной жизни страны. 8. Мне удалось **убедить** участников драматического кружка, что пьеса Шоу слишком трудна для них.

XVII. Translate the following word combinations into Russian:

to accept a gift; to accept an honour; to accept a kindness; to accept a position; to accept a suggestion; to accept a proposal; to accept an invitation; to accept (a) correctness; to accept help; a historic event; a historic spot; a historic scene; a historic battle; a historical event; a historical document; a historical

personage; a historical novel; a historical method; historical times; a historical grammar.

**XVIII.** Fill in the blanks with one of the words given in the list below using the proper grammatical form in each case:

1. Antarctica, with its islands and the sectors of the Pacific, Indian and Atlantic oceans which wash its coasts, constitutes the ... South Polar Region known as the Antarctic. 2. Have you had any ... in Pioneer work? 2. I like the style of this correspondent. He gives very matter-of-fact accounts of the ... he .... 3. A ... iceberg appeared to the right of the ship. 4. The book treats of ... events. 5. Our cosmonauts' cosmic flights are ... events. Their ... are of great value as they have learned about conditions existing in space from their own.... The exploit of the two Soviet men made them ... all over the world. 6. John Reed's "Ten Days That Shook the World" tells the reader of the first days of the October Revolution, of the main ... that took place in those days, of the ... of those who prepared and carried out the revolution. 7. Visitors of the Tretyakov Gallery spend long hours at Surikov's ... pictures. 8. The jam on Tom's face bore ... to his guilt. 9. The Browns could not afford to keep the dog as it ate up ... amounts of food. 10. The tourists had ... as far as the first peak when a severe snow storm broke out and they had to stay where they were for several days. 11. Mr. Emry's strange illness was caused by a disorder in the ... of a brain gland.

vast, epoch-making, huge, event, activities, to advance, historical, popular, experience, activity, enormous, witness, historic, account, to witness, recent.

**XIX.** Fill in the blanks with articles where required:

#### FROM THE ARCTIC OCEAN TO THE MEDITERRANEAN BY LINER—OVERLAND!

When ... new Volga-Baltic water-way is completed—and it will be finished within ... present seven-year plan—it will be possible for ocean liners to sail from ... Arctic Ocean to ... Mediterranean through ... heart of ... Russia. ... large ocean-going diesel ships will carry their cargoes direct from ... Soviet Arctic port of ... Murmansk, to ... sub-tropical Batumi on ... Black Sea coast of ... Caucasus. And they will carry ten times as much cargo as travels at ... present through ... existing system of ... smaller canals.

At ... end of ... water-way they will enter ... huge Rybinsk reservoir at ... Cherepovets. And then they will sail on down

... Moscow River, along ... Moscow-Volga canal into ... Volga itself, up ... great "staircase" of the Volga-Don canal and down ... Don to ... Azov and Black Seas.

By 1965, ... grain, salt ... oil, ... and ... coal will be moving northward along this 2,000 miles of ... water-way—passing ... timber, artificial fertilisers, paper and manufactured goods on their way south from ... Leningrad end.

... route will be of ... tremendous importance in ... further development of ... northern areas of ... country.

... new ports and industrial centres will arise. ... cheap power from ... three hydro-electric stations will supply ... power to ... factories, farms and railways.

... water-way across ... Russia has long been ... dream of ... Russian people. Peter ... Great hoped to build ... White Sea-Baltic Canal, and took ... part in ... survey for ... Volga-Don Canal.

... dream is becoming ... even greater reality—but reconstruction of ... country's water transport system will not stop there.

Already ... plans are being made to connect ... navigable rivers in ... European part of ... USSR with ... river routes of ... Siberia and ... Soviet Far East to link ... Baltic to ... Pacific, and in ... future ... network of ... water-ways will connect all ... seas washing ... shores of ... Soviet Union.

*Soviet Weekly, March 31, 1960*

**XX. Translate the following passage into Russian. Pick out words and word combinations that may be used in a description of the Soviet way of life:**

An excerpt from "Journey into the Future" by *Frank J. Hardy*)

The Soviet worker, as well as receiving holidays on full pay, goes to the best holiday resorts free or for a nominal fee. His wages rise steadily as output increases. Women workers enjoy equal pay and rights with men.

All Soviet medical service is free from the cradle to the grave.

Rent in the Soviet Union is the lowest in the world.

The best education is free to all—and students in higher educational establishments are paid stipends while they study.

The purchasing power of the rouble is steadily increasing.

I say, without fear of contradiction, that the Soviet worker has the highest standard of living in the world. His growing prosperity is based on peaceful construction.

The Soviet workers are getting along very well without capi-

talists or, as they themselves put it, they are getting along very well because they have no capitalists. Similarly, Soviet farmers are getting along very well without landlords, middlemen, bank mortgages.

I gathered the impression that the average Soviet worker feels himself a part of the great plans and construction works. And, individually and collectively, he has great plans for the future.

**XXI. Translate the following into English:**

1. В 1917 году под руководством Коммунистической партии русский пролетариат в союзе с крестьянством взял власть в свои руки. Октябрьская революция уничтожила<sup>1</sup> эксплуатацию человека человеком и провозгласила<sup>2</sup> равенство всех народов России. Все народы Советского Союза, независимо от<sup>3</sup> их национальности и расы, пользуются равными правами.

2. Конституция СССР—самая демократическая конституция в мире. По Конституции все граждане СССР пользуются правом на труд, правом на отдых, правом на образование, правом на материальное обеспечение в старости, а также—в случае болезни и потери трудоспособности<sup>4</sup>. Конституция обеспечивает трудящимся свободу слова, печати, собраний и уличных шествий. Советские женщины пользуются равными правами с мужчинами.

3. Ни одно буржуазное государство не может предоставить гражданам права на труд. В капиталистических странах растет безработица. Реальная заработная плата<sup>5</sup> рабочих и служащих непрерывно снижается, а цены растут. Жизненный уровень трудящихся капиталистических стран чрезвычайно низок.

4. Советские люди спокойно и уверенно смотрят в будущее. Им не угрожают ни кризисы, ни безработица, ни нищета. Вся политика Коммунистической партии и Советского правительства направлена на повышение уровня жизни трудящихся нашей страны.

В нашей стране непрерывно развивается социалистическое народное хозяйство, обеспечивая<sup>6</sup> неуклонный подъем материального благосостояния и культуры советского народа. Из года в год повышается реальная заработная плата советских рабочих и служащих и реальные доходы колхозников, растет покупательная способность всех слоев населения<sup>7</sup>.

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<sup>1</sup> to eliminate

<sup>2</sup> to proclaim

<sup>3</sup> irrespective of

<sup>4</sup> maintenance in old age and also in case of sickness or disability

<sup>5</sup> real wages (earnings)

<sup>6</sup> to make for (to ensure)

<sup>7</sup> all sections (strata) of the population

5. Колоссальные успехи достигнуты также и в области культуры. Под руководством Коммунистической партии наша родина из страны отсталой<sup>1</sup>, неграмотной превратилась в могущественное государство, страну сплошной грамотности и высокой культуры, национальной по форме, социалистической по содержанию<sup>2</sup>. Партия и Правительство проявляют огромную заботу<sup>3</sup> о развитии советской науки, значение которой в жизни нашего общества все более возрастает.

6. Выдающиеся успехи во всех областях народного хозяйства, неуклонный подъем материального и культурного уровня трудящихся является убедительным свидетельством превосходства<sup>4</sup> социалистического строя над капиталистическим.

**XXII. Suggested topics for oral and written composition (make use of the material of exercises XVIII, XIX, XX):**

1. The achievements of the Revolution and the socialist system in the USSR.

2. Episodes from the Great October Socialist Revolution.

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<sup>1</sup> backward

<sup>2</sup> national in form and socialist in content

<sup>3</sup> to display care and concern (for)

<sup>4</sup> superiority (over)

## Lesson Six

### Speech Patterns

1.

so + Adj + Indef. Art. + N

The English language ... has now spread over **so large a portion** of the world.

2.

twice (three times, etc.) + as + many (much) + N + as

there were **twice as many forms as** in modern English

3.

it + is (was) + (Prep) + N/Pron/Adv + that

**It is to the last of these groups that** English belongs.

### THE ORIGINS OF THE ENGLISH LANGUAGE

(Excerpts from "The English Language" by Logan Pearsall Smith)

Among the many living forms of human speech, and those countless tongues which have arisen and perished in the past, the English language, which has now spread over so large a portion of the world, is as humble and obscure in its origin as any other. It is, of course, in no sense native to England, but was brought thither by the German tribes who conquered the island in the Vth and the VIth centuries; and its nearest relations are to be found among the humble dialects of a few barren islands on the German coast. When our Anglo-Saxon ancestors came to ravage Britain, and finally to settle there, they found the island



inhabited by a people weaker, indeed, but infinitely more civilized than themselves. For several centuries the Celts in England had enjoyed the benefits of Roman government, and shared in the civilization of the Roman Empire; they lived in walled cities, worshipped in Christian churches, and spoke to a certain extent, at least, the Latin language; and it is possible, if this Teutonic invasion had never happened, that the inhabitants of England would be now speaking a language descended from Latin, like French or Spanish or Italian. It is true that English has become almost a half-sister to these "Romance languages", as they are called, and a large part of its vocabulary is derived from Latin sources; but this is not in any way due to the Roman conquest of Britain, but to later causes. In whatever parts of Britain the Teutonic tribes settled, the Roman civilization and the Roman language perished; and we find at first a purely Germanic race, a group of related tribes, speaking dialects of what was substantially the same language—the language which is the parent of our present English speech. This Anglo-Saxon or (as it is now preferably called) "Old English" language belonged to the great Teutonic family of speech, which in its turn was separated into three main families—East Germanic, now extinct; Scandinavian, or Old Norse, from which Icelandic, Danish and Swedish are descended; and West Germanic, from which are derived the two great branches of High and Low German. High German has become the modern literary German; while Low German has split up into a number of different languages—Frisian, Dutch, and Flemish. It is to the last of these groups that English belongs, and its nearest relatives are the Frisian dialects, and Dutch and Flemish....

Early English speech was, as we have seen, a Teutonic or German language. Although our modern English has been derived from it by a regular process of changes, it was in its character more like modern Dutch or modern German. Its vocabulary was what is now called a "pure" one, containing few foreign words, and its grammar was even more complicated than that of modern German. It retained the elaborate system of genders; its nouns were masculine, feminine, or neuter; they had four cases and various declensions, and the adjectives, as in German, agreed with the nouns, and were declined with them; and in the conjugation of the verbs there were twice as many forms as in modern English. It was, therefore, like Latin and Greek and German, an inflected language; while in modern English inflections have almost disappeared, and other means of expressing grammatical relations have been devised....

How is it, then, that these amazing changes, this loss of genders, this extraordinary simplification, have happened in our English speech? For five hundred years after the invasion of

England, the language of our Anglo-Saxon ancestors remained, as far as we can judge, practically unchanged. Then a transformation began, and in three or four centuries what is practically a new language somewhat suddenly appears.

At the time that English changed, the other languages of Europe were changing too. That this process was carried further, and proceeded faster in England than elsewhere is not, however, due to any special enlightenment or advance of civilization in the English nation. For, as a matter of fact, education, culture and enlightenment, although they help progress in other ways, are intensely conservative in matters of speech; and while for their own purpose the educated classes have to connive at changes in vocabulary, any grammatical advance is opposed by them with all the powers they possess. We know how intensely repugnant to them are any proposals for the reform of our absurd and illogical system of spelling, and we can imagine the outcry that would arise, should any one dare to suggest the slightest and most advantageous simplification in English grammar. In our plurals *these* and *those*, for instance, we retain, as Dr. Sweet has pointed out, two quite useless and illogical survivals of the old concord of attribute-words with their nouns. For if we do not change our Adjectives or Possessive Pronouns for the plural, and say *his hat* and *his hats*, why should we change *this* and *that* into *these* and *those* in the same position? And yet the whole force of education and culture would furiously oppose the dropping of these superfluous words, if, indeed, they could be brought to consider any such proposal. As a matter of fact, the progress of English is due not to the increase of education, but to its practical disappearance among those who used the national speech. It is the result, not of national prosperity, but of two national disasters—the Danish invasion and the Norman Conquest.

*(to be continued)*

## Words and Word Combinations

language\* *n*  
tongue\* *n*  
perish *v*  
spread *v*  
humble *a*  
origin *n*  
native *a*  
tribe *n*  
conquer *v*  
relation *n*  
ancestor *n*  
settle *v*  
inhabit *v*

inhabitant *n*  
indeed\* *adv*  
share\* *v*  
invasion *n*  
like\* *prep*  
source *n*  
due (to)\* *a*  
cause\* *n*  
whatever *pron*  
dialect *n*  
separate *v*  
contain *v*  
therefore\* *conj*

amazing\* *a*  
 judge\* *v*  
 somewhat *adv*  
 proceed\* *v*  
 advance\* *n*  
 progress\* *n*  
 oppose\* *v*

possess\* *v*  
 advantageous\* *a*  
 point\* *v*  
 furiously *adv*  
 prosperity *n*  
 disaster *n*

in no sense — ни в каком отношении  
 to enjoy the benefits\* — пользоваться благами  
 to a certain extent — до некоторой степени  
 in any way — во всяком случае  
 in its turn — в свою очередь  
 to split up — раскалывать(ся), разделять(ся)  
 as far as we can judge — насколько мы можем судить

## Lexical and Stylistic Commentary

§ 1. The above text is a specimen of the style of scientific prose of the English language (see commentary § 1, Lesson 4). The basic aim of the style of scientific prose is to prove scientific contentions. This aim predetermines the choice and character of the lexical, phraseological and grammatical means used in scientific prose writing.

Since science deals with scientific concepts the style of scientific prose abounds in terms which express the concepts with scientific precision.

And it is this natural striving for precision in dealing with facts of science and the logic of scientific reasoning that account for the major peculiarities of scientific prose syntax, such as strict paragraphing, the use of various clauses, an abundant use of connectives (e. g. *while, for, therefore, although, however*, etc.), the use of logical emphasis, an example of which occurs in the text ("It is to the last of these groups that English belongs"), and some other.

§ 2. In the text above the words *language, tongue* and *speech* are used interchangeably (the English language, Romance languages; those countless tongues; our present English speech, early English speech, etc.), mainly to avoid repetition. These words may be regarded as synonyms, as both *tongue* and *speech* may mean *a language*. However, the word *speech* is rarely used in this sense, and *tongue*, though used more frequently, is generally found in such combinations as, *one's mother tongue, a foreign tongue*, etc.

§ 3. . . . a people weaker, *indeed*, but infinitely more civilized. *Indeed* is an adverb of emphatic force meaning *really, in truth*, e. g.

I'm very glad indeed. This is indeed surprising.  
Thank you very much indeed.

**Indeed** may be used to echo an interlocutor's question or statement with approval, interest, surprise, or irony, e. g.

Where on earth have I put that paper? Where indeed!  
Who could have done it? Who indeed!  
He inquired about you. Oh, indeed! (Oh, did he?)  
That was rather foolish of me. Yes, indeed.

**Indeed** may also be used when the speaker admits a point or a statement as true or probable, e. g.

There are indeed exceptions.  
This may indeed be true.

§ 4. . . . the Celts in England **enjoyed** the benefits of Roman government.

In the combination **to enjoy the benefits of the verb to enjoy** is used in the meaning *to have the use of some advantages*—пользоваться. This use of the verb is rather rare and is found almost exclusively in phraseological units, e. g.

to enjoy rights  
to enjoy freedom  
to enjoy support  
to enjoy advantages

§ 5. the Celts . . . **shared** in the civilization of the Roman Empire

The polysemantic verb **to share** in its transitive use means:

1) to divide and distribute, give a part of (to others).

While **divide** means *to break or cut something into parts*, **share** is *to distribute or give away equal parts of something*.

When one shares he usually keeps a part for himself too, e. g.

They shared their meals with us.

She is always willing to share her experience with others.

2) to use or have in common, e. g.

These two students share a room at the hostel.

They shared hardships together at the front.

When used as an intransitive verb **to share** means (3) *to participate, take part in*. This is the sense in which the word is used in the given text. Compare with:

I will share in the expenses of the trip with you.

The noun **share** is also polysemantic.

1) a part or portion of something that belongs to or is received by more than one person, e. g.

Where is my share of the ice-cream?

2) a part taken by a person in an action, e. g.

He had no share in our success.

3) one of the equal parts into which the capital of a business company is divided—акция.

§ 6. . . . this is not . . . due to the Roman conquest of Britain.

The apparently synonymical phrases **due to**, **owing to** and **thanks to** may all be translated into Russian as—благодаря.

**Due to** is used only predicatively meaning *caused by*—обусловленный чем-либо, e. g.

Her failure at the examination was due to inadequate preparation.

The accident was due to the carelessness of the driver.

**Owing to** is a preposition and means *caused by, resulting from, on account of*—по причине, вследствие, благодаря, e. g.

We had a great deal of extra work to do owing to your absence.

Owing to a heavy storm, ships did not leave the harbour.

**Thanks to**—благодаря means *owing to, as the result of*, the combination expresses acknowledgement to somebody for a favour or kindness, e. g.

Thanks to you, we managed to do the work in time.

§ 7. This is . . . due to . . . later causes

**Cause** and **reason** are synonyms. The difference between them lies in that a **cause** is that which inevitably brings about a given result, whereas a **reason** is that which explains or justifies a given result. Thus, **cause** exists objectively, whereas **reason** is a subjective explanation of existing cause, e. g.

The cause of the railroad accident was the failure of the air brakes to work.

You must give me your reasons for doing it.

Note that **cause** takes the preposition **of**; **reason** generally takes **for**.

§ 8. It was, therefore, like Latin and Greek and German...

The co-ordinative conjunction **therefore** is used to introduce a statement expressing a consequence, e. g.

Towards the end of the month the weather had turned bad, therefore we left the Crimea for home.

A less formal synonym of **therefore** is **so**, e. g.

I felt dead tired, so I went straight home.

§ 9. The adjectives, as in German, agreed with the nouns.

It was, therefore, like Latin and Greek and German, an inflected language.

Note the difference in the use of **as** and **like** in comparison.

**As** can only be followed by a noun or pronoun when a verb is expressed or understood, e. g.

He is as experienced as you (are).

I cannot do it as you do (it).

I cannot do it as quickly as you do it.

**Like** never precedes a verb; it must be followed by a noun or pronoun, the pronoun taking the objective case, e. g.

A language like French or Spanish.

She is like her sister.

You are like him.

Care should be taken not to confuse **as** in the meaning *in the capacity of*—как, в качестве and **like** in the meaning *in the manner of*—как, подобно, e. g.

He worked as an engineer.

You behave like a child.

Study the following combinations with **as**:

**as for**—что касается

As for me, you have my complete support.

**as far as**—до

I am going as far as the station.

**as far as**—насколько

As far as I know, this is true.

**as far back as...**—еще...

As far back as five years ago.

As far back as 1950.

**as long as**—если, так как, поскольку

I'll stay as long as everybody else does.

**as much**—так, именно так

I thought as much.

I realized he had been a false friend and told him as much.

§ 10. ... these amazing changes

The adjective **amazing** means *causing amazement* — удивительный, изумительный. It is derived from the verb **to amaze**.

Study the following group of synonyms **to surprise, to astonish, to amaze**. The three verbs differ in degree.

**To surprise** is the most general term.

**To astonish** is *to surprise greatly and, generally, rather suddenly*.

**To amaze** is *to astonish greatly, to overwhelm with wonder*.

All three verbs are commonly used in Passive Constructions followed by an Infinitive or a Prepositional Object (generally with the preposition *at*), e. g.

I was surprised to find the door locked.

I am surprised at you.

I was astonished at her abrupt refusal to go after everything had been arranged for.

I am amazed at his outrageous behaviour.

I was amazed to find no one at the appointed place.

Note the nouns corresponding to the verbs: **surprise, astonishment, amazement**.

§ 11. as far as we can judge

The polysemantic verb **to judge** occurs in the text of the lesson in its most widely employed sense—*to form an opinion about, to estimate* — судить о.

The verb is commonly used in the following constructions: **to judge + clause**, e. g.

I cannot judge whether you are right or wrong without knowing the facts.

**judge by (from)**, e. g.

Judging by his gait he must be a sailor.

Judging from what he says he has had a world of trouble.

§ 12. ... this process... proceeded faster in England...

The verb **to proceed** is polysemantic.

Study the following meanings:

1) **To go forward, make one's way** — отправляться, направляться, следовать по пути, e. g.

After landing on the Antarctic coast the expedition proceeded to the Pole.

2) to go on, continue, be carried on in an orderly or regulated manner—продолжаться, e. g.

This process proceeded faster in England.

3) to advance, continue (with some action after an interruption), to go on (to the next subject)—продолжать, переходить к ч.-л., e. g.

After a pause the speaker proceeded with his report.

After taking a vote on the question the chairman proceeded to the next item on the agenda.

#### § 13. **advance** of civilization

they help **progress** in other ways

The nouns **advance**—продвижение, наступление, прогресс, успех and **progress**—движение вперед, продвижение, прогресс, развитие, успехи both designate *a forward motion to an objective* and are thus synonyms. But while **advance** implies *movement forward*, **progress** suggests *distinct and noticeable advance*, e. g.

Ours is an age of great scientific progress.

She made good progress in learning to skate.

The advance of the regiment met with no resistance.

The advances in Soviet industry are amazing.

#### § 14. Any grammatical **advance** is **opposed**.

The verb to **oppose** always takes a direct object, whereas its corresponding Russian equivalents take indirect or prepositional objects. The verb is polysemantic.

1) to stand or fight against; set oneself against—выступать против, оказывать сопротивление, e. g.

All people of good will oppose ... выступают против...  
war propaganda.

During the Great Patriotic War ... оказали решительное со-  
the Soviet people resolutely противление...  
opposed fascist aggression and  
crushed the enemy.

The majority of the committee ... выступили против...  
opposed the resolution.

2) to place opposite by way of contrast or of resistance—  
противопоставлять, e. g.

He tried to oppose his opinion to ours.

#### § 15. ... all the powers they **possess**

To **possess** and to **own** are close synonyms and may frequently be used interchangeably: both mean *to have, to have as property*. Yet, a certain difference between the two verbs may be observed. In law the verb to **possess** is used as implying having full right to a particular property to which others have no right. The



family of an English shopkeeper may be said to **own** a shop, but only the shopkeeper himself **possesses** this property.

In general use **to possess** differs from **to own** in that *it may refer to other things besides property*, as **to possess** a characteristic, a quality, a feature, a power, a faculty, etc.

§ 16. most **advantageous** simplification in English grammar

The adjective **advantageous**—выгодный, благоприятный, полезный is derived from the noun **advantage**—преимущество, выгода, польза.

Study the following combinations with the noun:

**to take advantage of something**—воспользоваться ч.-л., e. g.

They took advantage of his ignorance.

**to take advantage of a person**—обмануть, перехитрить к.-л., e. g.

Mrs. Page took advantage of Andrew Manson and made him work from early morning till late at night.

**to have an advantage over smb**—иметь преимущество перед к.-л., e. g.

We had an advantage over the other team in that our men were younger and better trained.

§ 17. as Dr. Sweet has **pointed out**...

One of the Russian equivalents of the polysemantic verb **to point** is—указывать.

Note the difference between the verb **to point** and the combination **to point out**:

**to point to something**—*to call attention to something by stretching out a finger, hand, arm, etc.*, e. g.

The guide pointed to a statue.

**to point out something**—*to show, call or direct somebody's attention to something; to call attention to the fact that*, e. g.

He pointed out my mistake.

He pointed out the danger to me.

## Grammar Commentary

A. § 1. The verb **to be** + the **Infinitive** is used in the text as a modal verb to express a *possibility*, e. g.

... and its nearest relations are **to be found** among the humble dialects.

The **Passive Infinitive** is used here and the whole combination

may be translated into Russian as—могут быть найдены (обнаружены), можно найти (обнаружить).

§ 2. In the text there is a conditional sentence where the unreal condition refers to the Past while its consequences refer to the Present.

... if this Teutonic invasion **had never happened** ... the inhabitants of England **would be now speaking** a language descended from Latin.

Thus the form of the *Past Subjunctive Mood* is used in the Adverbial Clause of Unreal Condition referring to the Past, while the form of the *Conditional Mood* is used in the Principal Clause, which refers to the Present.

The form of the *Conditional Mood* referring to the Past is—*should (would) + the Perfect Infinitive*, e. g.

They **would have found** us home, if they had come an hour earlier.

§ 3. In the text we also come across the form of the *Subjunctive Mood* expressing supposition or an improbable condition referring to the future, e. g.

... we can imagine the outcry that **would arise, should** any one dare to suggest...

No conjunction is used here to introduce the Adverbial Clause of Condition, therefore we have an inverted word order in this clause. The *Conditional Mood* is used in the Principal Clause of this sentence.

§ 4. Several means of emphasis are used in the text among which the most important is the construction with the **emphatic *it***.

... **It is to the last of** these groups that English belongs.

The unemphatic way of saying would be:

English belongs to the last of these groups.

This construction is frequently used in English to emphasize different parts of the sentence:

- |                                  |   |
|----------------------------------|---|
| 1) <i>The Subject</i>            | —It is Teutonic tribes that settled in England in the VI century.                                       |
| 2) <i>The Object</i>             | —It is the language that they changed.  |
| 3) <i>The Attribute</i>          | —It is an uninflected language that we speak now.   |
| 4) <i>The Adverbial Modifier</i> | —It is in the districts where the Danes were settled that the English language first became simplified. |

The Predicate cannot be made emphatic in this way. Other means are used to make it emphatic, among which the most important is the use of the emphatic *do* (See L. 1, B, § 1).

Another means of emphasis used in the text is the use of emphatic words such as *whatever, indeed*.

... they found the island inhabited by a people weaker, indeed, but infinitely more civilized...

... In whatever parts of Britain the Teutonic tribes settled...

**B. § 1.** ... those countless tongues which have arisen and perished in the past.

The plural form of the demonstrative pronoun *that* is used here to point out remoteness in time.

### *Exercises*

**I.** Explain the following statements in the text by developing the thought expressed in each, giving details or illustrations to show your full understanding of the author's meaning:

1. They found the island inhabited by a people weaker, indeed, but infinitely more civilized than themselves. 2. For several centuries the Celts in England had enjoyed the benefits of Roman government. 3. It is possible, if this Teutonic invasion had never happened, that the inhabitants of England would be now speaking a language descended from Latin. 4. English has become a half-sister to these "Romance languages". 5. A group of related tribes, speaking dialects of what was substantially the same language. 6. Old English vocabulary was what is now called a "pure" one. 7. Old English grammar was even more complicated than that of modern German. 8. Simplification is the law of development in all languages. 9. Education, culture and enlightenment are intensely conservative in matters of speech. 10. While for their own purposes the educated classes have to connive at changes in vocabulary... 11. The progress of English is due not to the increase of education, but to its practical disappearance among those who used the national speech.

**II.** Give a more common synonym (word or phrase) for each of the following words:

to perish, obscure, thither, extinct, to connive, repugnant, concord, superfluous.

**III. Paraphrase the statements from the text given in bold type:**

1. The English language is, of course, in no sense native to England. 2. And its nearest relations are to be found among the humble dialects of a few barren islands on the German coast. 3. The Celts shared in the civilization of the Roman Empire. 4. A large part of English vocabulary is derived from Latin sources. 5. Old English retained the elaborate system of genders. 6. A new language somewhat suddenly appears. 7. The process of simplification was carried further and proceeded faster in England than elsewhere. 8. ... if they could be brought to consider any such proposal.

**IV. Paraphrase the parts of the sentence given in bold type using words or combinations of words from the text:**

1. The English language has come to be used in a large portion of the world. 2. The English language did not originally belong to England, but was brought there by the German tribes who took possession of the island in the Vth and the VIth centuries. 3. When the Anglo-Saxon forefathers of the English nation came to England to make their home there they found a more advanced people than themselves living on the island. 4. A large part of English vocabulary is of Latin origin. 5. From Low German a number of different languages developed. 6. Old English vocabulary was "pure": there were few foreign words in it. 7. The process of grammatical simplification went on faster in the English language than in some other languages.

**V. Answer the following questions:**

1. How was Old English speech brought to England? 2. Who inhabited the island when the Anglo-Saxon tribes invaded England? 3. What were the nearest relations of Old English speech? 4. How do you account for the comparatively high standard of Celtic civilization at the time of the Anglo-Saxon invasion? 5. What do you think gives the author the right to describe English as a half-sister of the Romance languages? 6. What family of speech did Old English belong to? 7. What characterized the vocabulary and grammar of Old English? 8. What kind of language was Old English? 9. What does the author mean by saying that education, culture and enlightenment are intensely conservative in matters of speech? 10. What do you think prompted the author to describe the English system of spelling as illogical and absurd? 11. What grammatical forms did Dr. Sweet consider useless and illogical and why? 12. Why is there opposition to any proposal for the slightest simplification in English grammar?

**VI. Make up a list of the Germanic languages and a list of the Romance languages found in the text.**

**VII. Copy out all the linguistic terms in the text. Give their Russian equivalents.**

**VIII. Retell the text.**

**IX. In the text of the lesson find the adjectives which correspond to the following geographic names:**

Rome, Italy, Scandinavia, Iceland, Spain, France, Holland, Denmark, Sweden, Greece.

**X. In the text of the lesson find the nouns which correspond to the following verbs:**

to conquer, to civilize, to inhabit, to invade, to prosper.

**XI. In the text of the lesson find the words with negative affixes derived from the following words:**

count, appear, change, use, logic, finite.

**XII. Form adjectives from the following words by adding the suffix *-ous*:**  
advantage, disaster, fury, prosper, courage, victory, vigor.

**XIII. Form nouns from the following words by adding one of the following suffixes *-ness*, *-ment*, *-ship*, *-ion*:**

owner, humble, relate, settle, amaze, judge, possess.

**XIV. Select the word best suited to the context from the words given in brackets. Give reasons for your choice.**

(to share, to divide)

1. a) The heroic sailors drifting in the ocean ... the remaining food into tiny portions so that it could last them as long as possible. b) Classes at school are to be ... into two groups for foreign language lessons. c) The two friends not only ... a room, they ... whatever money they earn with each other. d) The old fisherman ... his supper with two sailors washed ashore by the stormy sea, ... -ing his bread and smoked fish into three equal portions. e) The foreman never refused to ... his knowledge with younger workers.

(cause, reason)

2. a) The ... of the flood was heavy rains. b) The ... why I did not come yesterday was that I thought you might be busy. c) A commission was formed to investigate the ... of the accident. d) A group of scientists was engaged in studying the ... of cosmic radiation. e) You have no ... to complain. f) Andrew Manson tried to trace the ... of the epidemic. g) Give ... for your choice of the synonyms.

(to surprise, to astonish, to amaze)

3. a) We were not ... to learn that she had done well in all her exams. b) She was ... to meet a fellow student in a remote

village. c) I am ... at your timidity and indecision. d) I am ... at his absolute lack of taste. e) We were all ... at his wild behaviour.

(advance, progress)

4. a) Our ... to Communism cannot be checked. b) The ... of Soviet science is amazing. c) The expedition was making slow ... up the river. d) She has made good ... in studying English.

(to own, to possess)

5. a) This collective farm ... a large area of arable land. b) Our Institute ... one of the best-stocked foreign languages libraries in Moscow. c) Eric Gorin ... a great faculty for scientific work. d) Professor N. ... a collection of very rare books, but he is always willing to lend one to any of his students.

XV. Use *due to*, *owing to*, or *thanks to* in filling in the blanks in the following sentences:

1. ... their regular work during the school-year all the students of our group did well in their exams. 2. ... bad weather the outing had to be postponed. 3. The failure of the experiment was ... the inadequate theoretical knowledge of the men. 4. I could not help but admit that it was ... my own carelessness that the experiment had failed. 5. ... the selfless help of the sailors the population of the flood-ridden area was safely evacuated. 6. The work has been delayed ... your failure to come in time. Now you will have to work twice as long as you had to.

XVI. Use the pattern twice (three times, etc.) + as + many (much) + +N + as in translating the following sentences (when necessary *much* and *many* may be substituted by adjectives denoting size, length, or weight, such as, *large*, *big*, *long*, *high*, *heavy*, etc.):

1. В современном немецком языке в системе склонения существительных вдвое больше падежей, чем в современном английском. 2. До введения автоматизации для выполнения этой работы требовалось в пять раз больше рабочих, чем теперь. 3. Ты сделал перевод очень быстро; я потратил на него вдвое больше времени. 4. Сейчас в этом небольшом городе вдвое больше жителей, чем до того, как был построен кирпичный завод. 5. В селе построили новый клуб. Новое здание вдвое выше и во много раз просторнее, чем старое. 6. Расстояние между Нептуном и Солнцем в тридцать раз больше, чем между Солнцем и Землей. 7. Вес третьего советского искусственного спутника Земли, запущенного в мае 1958 г., был в 15,8 раза больше веса первого спутника, который был запущен 4 октября 1957 г.

**XVII. Find suitable Russian equivalents for the following attributive combinations. Study the combinations:**

a humble person; a humble income; a humble appearance;  
humble clothing; humble conditions;

amazing changes; an amazing memory; amazing skill; an amazing sight;

a furious temper; a furious rage; a furious storm; a furious wind; a furious fire; a furious man;

an advantageous position; an advantageous offer; an advantageous enterprise;

one's native land; one's native language; native customs.

**XVIII. Substitute the words given in bold type by a word, phrase, or word combination from the vocabulary of the lesson. Make all the changes the new sentence may require:**

1. The progressive people of the world **fight** against colonialism. 2. The teacher **called** the pupil's attention to the spelling mistakes made in the dictation. 3. I am afraid your decision is **rather** hasty. 4. Don't give up your goal, **no matter** what happens.

**XIX. Add emphasis to the parts of the following sentences given in bold type by using the pattern:**

it + is (was) + (Prep), + N/Pron/Adv + that

(e. g. unemphatic: English belongs to the last of these groups;  
emphatic: It is to the last of these groups that English belongs.)

1. A Soviet citizen was the first to fly into outer space. 2. Yuri Gagarin made the world's first space flight on April 12, 1961. 3. The English language was brought to Britain by some German tribes. 4. The English language was brought to Britain from the continent. 5. Old English belonged to the Teutonic family of speech. 6. Danish and Swedish are descended from Scandinavian, or Old Norse.

**XX. Write five sentences according to the pattern:**

twice (three times) + as + many (much) + N + as

**XXI. Recast the following phrases according to the pattern:**

so + Adj + Indef. art + N

1. A very talented artist. 2. Such a difficult task. 3. Such a large area. 4. Such a big boy. 5. A very strange opinion.

**XXII. Fill in the blanks with prepositions where required:**

1. ... the Teutonic invasion ... England the island was inhabited ... the Celts. 2. According ... L. P. Smith the progress ... English was due not ... the increase ... education, but ... its practical disappearance. It was the result ... the Danish

invasion and the Norman Conquest ... England. 3. The potato is native ... America. 4. Everyone was willing to share ... the cost ... the outing. 5. Russian classic literature influenced ... many British and American authors. 6. The flood spread ... a vast area. 7. As far as I can judge, it's not at all easy to find an answer ... this question. 8. All preparations completed, the explorers proceeded ... the mountain. 9. I am surprised ... your attitude ... such a serious task. 10. Your answer ... the first question is somewhat superficial. Proceed ... the second one. 11. The guide pointed ... the model ... the atomic power station. 12. All peace-loving people oppose ... war.

**XXIII. Fill in the blanks with *as* or *like*:**

1. The young girl behaved ... a hero. 2. For several weeks he worked ... an interpreter at a foreign trade fair. 3. She is ... capable ... any other student, but lazy. 4. There's nothing ... going to the country after a day's work on a hot day. 5. Old English belonged to the family of Teutonic languages, ... they were called.

**XXIV. Copy out of the text all the sentences containing *as* (conjunction, adverb, or pronoun), translate them into Russian and state the part of speech in each case.**

**XXV. Give English equivalents for the following word combinations. Use the equivalents in sentences of your own:**

насколько мне известно; пользоваться равными правами; в свою очередь; еще в 1946 году; воспользоваться чем-либо; проводить кого-либо до станции; прежде всего; иметь преимущество перед кем-либо; судя по чему-либо; выступить против чего-либо.

**XXVI. Render the following text into English:**

Первое в истории известие о Британских островах относится к IV веку до н. э., когда греческий путешественник Пифей (Pytheas), совершая на своем судне путешествие вокруг Европы, пристал к берегам Кента на юго-востоке Британии. В эту эпоху Британия была населена кельтскими племенами — бриттами и галлами, которые говорили на различных кельтских языках.

В 55 году до н. э. римляне во главе с Юлием Цезарем впервые высадились в Британии. После непродолжительного пребывания на острове римляне вернулись в Галлию. В 54 году до н. э. Цезарь вторично высадился в Британии, разбил бриттов и достиг реки Темзы; однако и на этот раз пребывание римлян в Британии было кратким. Прочное завоевание Британии началось при императоре Клавдии. Покорив бриттов, римляне колонизовали страну и создали в ней множество военных лагерей, из которых впоследствии развились английские



города. Британия стала в эту эпоху римской провинцией. Колонизация оказала глубокое влияние на Британию, хотя и не столь большое, как на Галлию. Римская цивилизация — шоссейные дороги, мощные стены военных лагерей — совершенно преобразила лицо страны.

Римляне владели Британией в течение почти четырех столетий, до начала V века. В 410 году римские легионы были отозваны из Британии для защиты Италии от наступавших на нее германцев.

Около середины V века произошло завоевание Британии германцами. Древнее предание называет 449 год как момент этого завоевания и приводит имена Hengest и Horse, двух вождей, стоявших во главе завоевателей.

Борьба бриттов с завоевателями продолжалась около полутора веков и закончилась лишь около 600 года. К этой эпохе (VI век) относится также легендарный образ британского короля Артура.

Заняв Британию, германцы расселились в ней по племенам: англй заняли большую часть территории к северу от Темзы; саксы — территорию к югу от Темзы и некоторые участки к северу от нее; юты заняли крайний юго-восток Британии — полуостров Кент и остров Уайт.

(Из учебника Б. А. Ильиша *История английского языка*)

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## Lesson Seven

### Speech Patterns

1.

To be (to seem) + likely (sure, certain) + Inf.

... the local or Northumbrian dialect seemed likely to become the standard speech of England.

2.

To be + the first (the second, the last) + (N) + Inf.

The first district of England to attain any high degree of civilization ... was the North.

3.

that of + N

those of + N

... the language of Wessex, like that of Northumbria, was in its turn almost destroyed.

### THE ORIGINS OF THE ENGLISH LANGUAGE

(continued)

The first district of England to attain any high degree of civilization, according to the standards of that time, was the North, where Christianity and culture were introduced from Ireland, where literature and scholarship flourished, and where the local or Northumbrian dialect seemed likely to become the standard speech of England. It was, indeed, from the Angles settled here and their Anglian dialect, that our language acquired the name of *English*, which it has ever since retained. This Northumbrian civilization, however, was almost utterly destroyed in the VIIIth and IXth centuries by a new invasion of pagan

tribes from across the German Ocean. The Danes, who now came like the Angles and Saxons, first to harry England and then to settle there, were near relatives of the inhabitants they conquered, and came from a district not far from the original home of the earlier invaders. Their language was so like Anglo-Saxon that it could be understood without great difficulty; so when the two races were settled side by side, and when before long they became amalgamated, it was natural that mixed dialects should arise, mainly English in character, but with many Danish words, and with many differing grammatical forms confused and blurred. As there was no literature nor any literary class to preserve the old language, the rise of these mixed dialects would be unchecked, and we can safely attribute to this settlement of the Danes a great influence on the change in the English language. It is in the districts where the Danes were settled that the English language became first simplified, so that in the process of development their speech was at least two centuries ahead of that of the South of England. But this effect was only local, and did not at first affect the language as a whole. When the Northumbrian culture was destroyed, the kingdom of Wessex became the centre of English civilization; and under the scholarly influence of King Alfred, and the revival of learning he promoted, West-Saxon became the literary and classical form of English, and almost all the specimens of early English that have been preserved are written in this dialect. Classical Anglo-Saxon, therefore, with its genders and its rich inflectional forms, was not affected by the Danish invasion; and had it suffered from no further disaster, English would probably have developed much as the other Low German forms have developed, and we should be now speaking a language not unlike modern Dutch.

But for the third time a foreign race invaded England, and the language of Wessex, like that of Northumbria, was in its turn almost destroyed. The effect, however, of the Norman Conquest, although quite as far-reaching, was more indirect than that of the Danish. The Normans did not, like the Danes, break up or confuse Anglo-Saxon by direct conflict; but their domination, by interrupting the tradition of the language, by destroying its literature and culture, by reducing it to the speech of uneducated peasants, simply removed the conservative influence of education, and allowed the forces which had been long at work to act unchecked; and English, being no longer spoken by the cultivated classes or taught in the schools, developed as a popular spoken language with great rapidity.

Each man wrote, as far as he wrote at all, in the dialect he spoke; phonetic changes that had appeared in speech were now recorded in writing; these changes, by levelling terminations, produced confusion, and that confusion led to instinctive search

for new means of expression; word order became more fixed; the use of prepositions and auxiliary verbs to express the meanings of lost inflections increased, and the greater unity of England under the Norman rule helped in the diffusion of the advanced and simplified forms of the North. We even find, what is a very rare thing in the history of grammar, that some foreign pronouns were actually adopted from another language—namely, the Danish words **they, them, their**, which had replaced the Anglo-Saxon forms in the north, and were gradually adopted into the common speech. From the north, too, spread the use of the genitive and plural in *s* for nearly all nouns, and not only for those of one declension.

Although the development of English was gradual, and there is at no period a definite break in its continuity, it may be said to present three main periods of development—the Old, the Middle, and the Modern, which may be distinguished by their grammatical characteristics. These have been defined by Dr. Sweet as first, the period of full inflections, which may be said to last down to A. D. 1200, the period of Middle English, or levelled inflections, from 1200 to 1500; and that of Modern English, or lost inflections, from 1500 to the present time.

## Words and Word Combinations

attain *v*  
degree \* *n*  
standard *n, a*  
flourish *v*  
acquire *v*  
utterly *adv*  
confuse \* *v*  
preserve *v*  
unchecked *a*  
revival *n*

promote *v*  
modern \* *a*  
far-reaching *a*  
remove \* *v*  
reduce *v*  
rapidity \* *n*  
record *v*  
search \* *n*  
adopt \* *v*  
characteristic \* *n*  
A. D. \* *adv*

ever since \*—с тех пор  
without great difficulty—без особого труда  
before long—вскоре, скоро  
to break up \*—разбивать (эд. разрушать)  
to be at work—действовать  
to the present time—по настоящее время

## Lexical and Stylistic Commentary

§ 1. ... high **degree** of civilization

The noun **degree** is polysemantic.

Note the following meanings:

1) a step or stage showing extent, amount or progress (the meaning of the word in the text)—*степень, ступень*, e. g.

This pianist's recitals are characterized by a very high degree of perfections.

2) a unit of angular or of thermometric measurements—градус, e. g.

There are 90 degrees in a right angle.

Water freezes at 32 degrees Fahrenheit and boils at 212 degrees Fahrenheit.

The thermometer fell to 25 degrees below zero last night.

We had 25 degrees of frost last night.

3) a title given to scholars in recognition of their attainments. The academic degrees now most commonly conferred are Bachelor, as of Arts (B. A.), Master, as of Arts (M. A.), Doctor, as of Philosophy (Ph. D.).

Note the following combinations with the noun degree:

by degrees	—постепенно
to a high degree	—очень, в большой степени
to a certain degree	—в известной (до некоторой) степени
not in the least degree	—ничуть, нисколько

§ 2. The local dialect seemed likely to become the standard speech of England.

**Likely** is an adjective meaning *probable* and is generally used predicatively. In the construction with the complex subject (*the Nominative with the Infinitive*) the verb which is used with **likely**, as well as with such adjectives as **sure** and **certain**, expresses a future action. **Likely** expresses *probability*, **sure** and **certain** express *certainty*, e. g.

He is likely to be back tomorrow. Вероятно, он завтра вернется.

He is sure to be back tomorrow. Он непременно вернется завтра.

The construction **seemed likely to be** is a variant of **was likely to be**, expressing a weaker degree of probability.

§ 3. ... which it has ever since retained

**ever since** is a synonym of the adverb **since** in one of its meanings, namely, *throughout a whole period of time beginning at a certain moment in the past and extending up to the time of speaking*—с тех пор, e. g.

I met him at the library three months ago and have not seen him since.

He came to Moscow in 1950 and has lived here ever since.

Another meaning of the adverb **since** is *between some time in the past and the present time*—с тех пор, после, e. g.

The journal ceased publication in 1950, but it has since been resumed.

**Since** is also a conjunction meaning *from the time when*—с тех пор как and a preposition meaning *after, or during the time after a specified past time*—с, после, e. g.

Where have you been since I last saw you?

What have you been doing since last Saturday?

§ 4. ... with many differing grammatical forms **confused** and blurred.

The verb to **confuse** means:

1) to mix up, to throw into disorder—перепутывать, запутывать, производить беспорядок, e. g.

He confused all the facts and gave a distorted account of the events.

2) to mistake one thing or person for another; to fail to see the difference between—смешивать, спутывать, e. g.

Foreign students of English frequently confuse [e] and [æ].

The twin brothers are very much alike. I always confuse one with the other.

§ 5. ... it **suffered** from no further disaster.

Note the following meanings of the polysemantic verb to **suffer**:

1) to feel mental or bodily pain, to be troubled by (*intrans.*)—страдать, e. g.

She suffered from a serious disease.

He suffers from his noisy neighbours.

2) to be injured or harmed, as a result of something (*intrans.*)—пострадать, e. g.

The population of the town suffered greatly from the flood.

3) to experience, undergo (something painful or unpleasant)—испытывать, потерпеть, претерпевать, etc. (*trans., usu. in combinations*), e. g.

She suffered terrible pain in silence.

The enemy suffered a defeat

The regiment suffered heavy losses.

§ 6. English would probably have developed **much** as the other Low German forms have developed.

**Much** is an adverb here meaning *almost, nearly*. Compare with:

I think you could have done the task much as she has.  
What you are telling me is not new. She told me much  
the same.

§ 7. ... a language **not unlike** modern Dutch

**Not unlike** is an example of a special stylistic device (литотес [ˈlitətɪːz]—литота) by which negative forms are used to express a positive meaning. In fact, **not unlike** means *very much like*. The device helps here to bring out the idea of likeness very emphatically but in an apparently restrained manner.

§ 8. **modern Dutch**

**modern, new, recent.**

The three adjectives may be regarded as synonyms:

**new** (opposed to **old**) is that which has existed or been known but a short time, e. g.

a new hat; a new house; a new idea

**recent** suggests comparative nearness to the present—недавний, e. g.

a recent agreement; until recent years

**modern** belongs to the present period or is characteristic of it; the word commonly suggests contrast with more distant past than that implied in **recent**—современный, e. g.

modern science; a modern writer; modern books.

Note that the Russian adjective—современный is polysemantic. In addition to the meaning *new* it may be used to mean *in step with the times, based on the latest technical achievements*, etc. This meaning is generally rendered in English by the combination **up-to-date**, e. g.

These improvements make the machine quite up-to-date.

§ 9. ... their domination ... simply **removed** the conservative influence of education.

The primary meaning of the verb **to remove** is *to move from or out of the place occupied*. It has the following shades of meaning:

a) to push aside or to take away—передвигать, убирать, уносить, e. g.

to remove the dishes, the tea things; to remove furniture from a house

b) to take off, to pull off (out)—снимать, e. g.

to remove one's coat, boots, spectacles.

Another important meaning of the verb is to get rid of, to **rub out**—устранять, удалять, стирать, е. g.

to remove an obstacle; to remove an influence;  
to remove a grease-stain.

§ 10. The Normans did not, like the Danes, **break up** or confuse Anglo-Saxon by direct conflict.

The verb-adverb combination **to break up** is polysemantic. In the above sentence it means—разрушать which is a contextual meaning of the meaning *to break into fragments, to disperse*—разбивать, разгонять. Compare with:

The meeting was broken up by the police.

Another wide meaning of **to break up** is *to cease to exist as a whole*—расходиться, рассеиваться, закрываться на каникулы, е. g.

School breaks up in June.

Note the following phraseological units with the verb **to break**:  
**to break down**—сломаться, выйти из строя (о машине), под-  
даваться, ухудшаться (о здоровье), терпеть неудачу, е. g.

The car broke down.

His health broke down.

**to break out**—вспыхивать (о войне, пожаре, эпидемии), е. g.

Fire broke out in the village.

**to break off**—прерывать, внезапно остановиться, е. g.

The talks were broken off.

He broke off in the middle of a sentence.

**to break the law**

—нарушать закон

**to break the silence**

—нарушать молчание

**to break a record**

—побить рекорд

**to break with (a person)**

—порывать с кем-либо

**to break into a run**

—броситься бежать

§ 11. English ... developed as a popular spoken language with great rapidity.

The noun **rapidity** is derived from the adjective **rapid**.

The synonyms of **rapid** are **fast**, **quick** and **swift**. The four adjectives mean *moving, proceeding, or acting with great speed*.

**Quick** is the general word, it applies especially to that which takes place in an instant or which occupies but a short interval of time, е. g.

a quick action, a quick look, a quick stride, quick thinking.

**Fast** and **rapid** are often used interchangeably; but **fast** frequently applies to the moving object, whereas **rapid** is generally



used to characterize the movement itself and its high rate of speed, e. g.

a fast train, a fast horse, a fast boat, a fast worker;  
a rapid current, a rapid river, a rapid gait, rapid progress, rapid work.

**Swift** suggests great rapidity, frequently coupled with ease, e. g.

swift running  
a swift glance  
the swift and graceful movements of an athlete.

§ 12. ... and that confusion led to an instinctive search for new means of expression.

The primary meaning of the noun **search** is **поиски**.

Note the following constructions with the noun:

**search for**—**поиски чего-либо**

**in search of**—**в поисках чего-либо**

The search for a convenient place to cross the river took us out of our way.

We went in search of a convenient place to cross the river.

Note that the noun **search** is used in the singular, whereas its Russian equivalent—**поиски** has the plural form.

§ 13. Some foreign pronouns were actually **adopted** from another language ... and were gradually **adopted** into the common speech.

The verb **to adopt** is used in the above sentence in a specialized meaning—**заимствовать (слово, форму)**; this use is restricted to the field of linguistics; it has developed on the basis of a wider and far more common meaning *take (an idea, method, belief, etc.) and use it*, e. g.

Thousands of workers at various plants adopted the method of the young innovator.

Another important meaning of the verb **to adopt** is *to take a child into one's family*—**усыновлять**, e. g.

to adopt a child

Hence: an adopted child; his adopted father.

§ 14. ... their grammatical **characteristics**.

The noun **characteristic** means *a special mark or quality* and is equivalent to the Russian—**характерная особенность**, e. g.

What are the characteristics of the author's language?

A corresponding meaning is found in the adjective **characteristic**—**характерный, типичный**, generally used with the preposition **of**, e. g.

Such conduct is characteristic of him.

Note that the Russian—характеристика in the sense of a description (generally written) of a person's qualities and abilities is rendered in English as *testimonial* or *character* (especially one given to a servant by an employer), e. g.

The committee gave him an excellent testimonial.  
She was given a very good character.

§ 15. 1200 A. D.

A. D. ['ei 'di:] is an abbreviation standing for the Latin **anno Domini** which means *in the year of our Lord*, i. e. after the supposed birth of Jesus Christ—наша эра, нашей эры.

B. C. ['bi: 'si:] stands for **before Christ** and corresponds to the Russian—до нашей эры, e. g.

The Roman emperor Augustus lived from 63 B. C. to 14 A. D.

§ 16. ... from 1500 to the present time.

One of the meanings of the adjective **present** is *existing now, not in the past or future*—теперешний, настоящий, e. g.

**at the present time**—в настоящее время, теперь

**to the present time**—по настоящее время

**the present leadership of the Labour Party**—теперешнее руководство лейбористской партии

The meaning of the adjective is closely related to that of the noun **present**—настоящее время. The noun enters into the following combinations:

**at present** = now — в настоящее время (в данное) время

**for the present** = for now, for the time being — на этот раз, пока

## Grammar Commentary

A. § 1. The Infinitive is used in the text in the function of an attribute.

... The first district of England **to attain** any high degree of civilization (which attained) ...

... as there was no literature nor any literary class **to preserve** the old language (= which could preserve) ...

Such Infinitive constructions are translated into Russian either by a whole attributive clause, or by a Participle construction—причастный оборот:

Первый район Англии, который достиг более или менее высокой степени цивилизации (достигший)...

Поскольку не было ни литературы ни ... , **которые могли бы сохранить** старый язык (хранивших)... (See L. 1, B, § 3).

§ 2. The form of the Subjunctive Mood is used in the text after the construction **it was natural**.

... **it was natural** that mixed dialects **should** arise.

§ 3. In several instances in the text the anaphoric **that (those)** is used to avoid the repetition of a noun already mentioned.

... their speech was at least two centuries ahead of **that** of the South.

... and the language of Wessex, like **that** of Northumbria...

... The effect, however, of the Norman Conquest, although quite as far-reaching, was more indirect than **that** of the Danish...

... From the north, too, spread the use of the genitive and plural in **s** for nearly all nouns, and not only for **those** of one declension.

In Russian, however, we have to repeat the mentioned nouns, or else a whole clause, e. g.

... речь их опережала по крайней мере на два столетия речь Южной Англии (ту, на которой говорили в Южной Англии).

B. § 1. The Danes ... were near relatives of the inhabitants **they conquered**.

The subordinate Attributive Clause here is joined to the Principal Clause **asyndetically** (without any special means of connection). Generally coordination and subordination in English as well as in Russian, may be achieved by means of conjunctions or connective words. In English it is often achieved by **asyndetical** joining, e. g.

He was very tired; his face was pale. Он был очень утомлен, лицо его было бледным.

(Asyndetical coordination)

I know he is here.

(Asyndetical subordination)

In Russian we would prefer: Я знаю, что он здесь.

### *Exercises*

1. Explain the following statements from the text by developing the thought expressed in each, giving details or illustrations to show your full understanding of the author's meaning:

1. The Danes were near relatives of the inhabitants they conquered. 2. It was natural that mixed dialects should arise. 3. The rise of these mixed dialects would be unchecked. 4. We should be now speaking a language not unlike modern Dutch. 5. The effect of the Norman Conquest, although quite as far-reaching, was more indirect than that of the Danish. 6. The Norman domination allowed the forces which had been long at work to act unchecked. 7. The greater unity of England under the Norman

rule helped in the diffusion of the advanced and simplified forms of the North. 9. The development of English was gradual, and there is at no period a definite break in its continuity.

II. Paraphrase the following sentences from the text, paying special attention to the words in bold type:

1. The first district of England to attain any high degree of civilization was the North. 2. In the North literature and scholarship flourished. 3. The Northumbrian dialect seemed likely to become the standard speech of England. 4. Before long the two races became amalgamated. 5. The Normans did not break up or confuse Anglo-Saxon by direct conflict. 6. Each man wrote, as far as he wrote at all, in the dialect he spoke. 7. It may be said to present three main periods of development.

III. Find English equivalents in the text for the following Russian word combinations:

языческие племена; образованные слои общества; в свою очередь; местный диалект; из-за океана; бок о бок; вскоре; без особого труда; развитая система окончаний; на севере; во время норманского господства.

IV. Answer the following questions:

1. What district of England was the first to attain a comparatively high degree of civilization? 2. Why did the language acquire the name of *English*? 3. In what respect did the Danish invasion differ from that of the Angles and Saxons? 4. What brought about the rise of mixed dialects? 5. What was the linguistic effect of the Danish invasion? 6. What was the role of the kingdom of Wessex in the development of the English language? 7. How did the Norman Conquest affect the language? 8. What new means of expression was used to make up for the loss of inflections? 9. What are the three main periods in the development of the English language?

V. Copy out all the linguistic terms in the text. Give their Russian equivalents.

VI. Paraphrase the parts of the sentences in bold type using words and combinations of words from the text. Make all the changes the new sentence may require:

1. The first district of England where civilization rose to a comparatively high level was the North. 2. Literature and scholarship developed rapidly in the North. 3. The Danish invasion of England almost completely destroyed the Northumbrian civilization. 4. The language of the Danes could be understood by the Angles and the Saxons rather easily. 5. Soon the two races became amalgamated. 6. There was no literary class in England in the VIIIth and the IXth centuries which could keep alive the old

language. 7. King Alfred **encouraged** learning. 8. The Norman Conquest **had a wide influence on** the English language. 9. Under the Normans English was **brought to the position** of a popular spoken language and developed as such **very swiftly**. 10. The English language **borrowed** the pronouns *they, them, and their* from Danish.

VII. Retell the text.

VIII. Find antonyms in the text for the following words:  
to decay, to destroy, checked, old-fashioned.

IX. Derive nouns from the following stems by adding the suffix *-ion* (*-sion, -tion*):

invade, confuse, preserve, promote, reduce, adopt.

X. Find suitable Russian equivalents for the following attributive combinations. Study the combinations:

rapid movement; rapid progress; rapid steps; a rapid river; a rapid thinker.

utter failure; utter ignorance; utter ruin; an utter mistake; an utter stranger;

standard size; standard weight; standard amount; standard quality; a standard book;

a modern language; modern history; modern times; modern music;

a modern painter; a modern writer; modern clothes; modern furniture.

XI. Select the word best suited to the context from the words given in brackets and give reasons for your choice:

(new, modern, recent)

1. a) The ... discoveries of Soviet bacteriologists made it possible to combat some very dangerous diseases. b) Our bacteriologists produced a ... anti-polio vaccine. c) ... bacteriology is capable of combating most diseases.

(modern, up-to-date)

2. a) The new plant was equipped with most ..... machine-tools. b) ... science and technology have scored tremendous successes.

(quick, fast, rapid, swift)

3. a) The ... stream flowed down the canyon. b) The situation calls for ... action. c) The children were watching the ... flight of the swallows. d) The tourists disembarked in Leningrad and took a ... train to Moscow. e) This is a very ... horse, it will run the distance in no time. f) The ... runner clocked 10.3 seconds in the 100 m. event.

**XII. Think of different situations to bring out the difference between each of the following combinations of words:**

a new book, a modern book, a recent book.

**XIII. Recast the following sentences observing the pattern:**

to be (to seem) + likely (sure, certain) + Inf

1. It is probable that he will return tomorrow. 2. It is not probable that she will change her mind. 3. As far as I can judge, Smirnov is the most probable winner of the forthcoming shooting contest. 4. You may depend on him: he will keep his promise at any cost. 5. It did not seem probable that she would get a good testimonial. 6. There is no doubt that this discovery will have a far-reaching effect. 7. The weather is very hot and dry, a fire may break out any moment. 8. Where are you most probably going to be in the evening? 9. There is no doubt that he will come in time.

**XIV. Write six sentences of your own observing the pattern:**

to be (to seem) + likely (sure, certain) + Inf

**XV. Translate the following sentences into English using the pattern:**

to be + the first (the second, etc.; the last) + Inf

1. Советский Союз первым запустил искусственный спутник Земли. 2. Советский летчик Юрий Гагарин первым совершил полет в космос. 3. Русские мореплаватели Беллинзгаузен и Лазарев первыми достигли побережья Антарктики. 4. Комсомольцы первыми отправились поднимать целину. 5. Самолет летчика Сергеева приземлился первым. 6. Андреев очень быстрый бегун. И на этот раз он был первым на финише. 7. Джеймс Форсайт всегда узнавал новости последним.

**XVI. Change the following sentences by using the pattern:**

that of + N (those of + N):

1. The civilization of the Celts was more advanced than the civilization of the Anglo-Saxons. 2. The grammar of Old English was even more complicated than the grammar of Modern German. 3. The system of Old English declension was as elaborate as the system of Modern German declension. 4. In the system of Old English conjugation there were twice as many forms as in the system of Modern English conjugation. 5. The effect of the Norman Conquest was quite as far-reaching as the effect of the Danish invasion. 6. The word-order in Modern English is more fixed than the word-order in Old English. 7. Some Anglo-Saxon pronouns were replaced by the pronouns of the Danish

language. 8. When the culture of Northumbria was destroyed the culture of Wessex took the lead.

**XVII. Substitute the words in bold type by a word, phrase, or a combination of words from the vocabulary of the lesson. Make all the changes the new sentence may require:**

1. One must work very hard to get a good knowledge of English. 2. She did rather poorly in her history examination: she had **mixed up** all the dates. 3. I want some benzene to **clean** the grease stains off my coat. 4. The space ship was equipped with special instruments to **register** the scientific data obtained in outer space. 5. If you continue working hard you may **soon** achieve your aim.

**XVIII. Fill in the blanks with prepositions where required:**

1. According ... Dr. Sweet the period of Modern English is defined as that of lost inflections. 2. The Danes invaded ... Britain ... the German Ocean. 3. The Norman Conquest greatly affected ... the development ... English. 4. Its influence ... the English language was as far-reaching as that of the Danish. 5. The Danish invasion brought about a considerable change ... the English language. 6. King Alfred wrote ... the West-Saxon dialect. 7. ... the period ... some seven centuries Britain suffered ... three foreign invasions. 8. ... the Norman rule English developed as a popular spoken language. 9. ... King Alfred scholarship and learning flourished. 10. Numerous words were adopted ... English ... the French language. 11. ... the Vth and the VIth centuries the Angles and Saxons came ... Britain, ... first to ravage the country and then to settle there. 12. ... first the influence of Danish ... the English language was only local. 13. ... the course ... time Frisian which had descended ... Low German, was reduced ... a dialect. 14. Water boils ... 100 degrees Centigrade. 15. ... first the search ... the criminal was unsuccessful; but ... degrees the necessary evidence was collected and he was tracked down. 16. An expedition set out ... search ... new coal deposits.

**XIX. Translate the following sentences into English:**

1. Многие наши выпускники уехали работать на целину и с тех пор живут там. 2. Я не получал от него писем с прошлого года. 3. С 10 по 15 ноября в институте будут проходить соревнования по гимнастике. 4. Почему вы не звонили мне с прошлого воскресенья? 5. Я знаю товарища Андреева с 1955 года по настоящее время и могу дать ему отличную характеристику.

**XX. Give English equivalents for the following combinations. Use the English combinations in sentences of your own:**

до некоторой степени; в настоящее время; потерпеть пора-

жение; нарушить закон; побить рекорд; понести большие потери; усыновить ребенка; нарушить молчание.

**XXI. Fill in the blanks with articles where required:**

... existence of ... Moscow is first mentioned in ... chronicles of 1147, although ... archeologists have found ... traces of much earlier settlements on ... territory of ... present-day Moscow. ... original site of ... town was ... elevated point at ... junction of ... Moskva and ... Neglinnaya Rivers where ... southwestern section of ... Kremlin now stands. Surrounded by ... water on three sides, this territory was ... ideal spot for ... fortified stronghold.

Added to these natural advantages was ... fact that ... location chosen for ... Moscow was on ... main trade routes (... route from ... Baltic to ... Caspian and ... Sea of Azov, from ... Western Europe to ... East, etc.). At that time ... country was still divided into ... multitude of small and large independent feudal principalities, constantly warring among themselves. All of them paid ... tribute to ... Tatar Khan of ... Golden Horde.

Taking ... advantage of ... location of their fortified stronghold, ... Moscow princes, who at first were ... vassals of ... Prince of ... Vladimir, soon became ... strongest and ... richest of ... Russian princes. They extended their domains by ... conquest and purchase. ... centralization of ... Russians was begun by ... Moscow prince, Ivan Kalita (1328—1341). In ... 15th century, in ... reign of Ivan III (1462—1505), ... Moscow was proclaimed ... capital of ... feudal Russia, ... residence of ... "Lord of all ... Russia" to whom all ... princes were subject. Under Ivan III ... last remnants of ... subservience to ... Golden Horde were obliterated (... fall of ... Tatar yoke in 1480).

... process of uniting ... feudal principalities into ... single Great Russian state, under ... sway of ... Grand Dukes of ... Moscow, was accompanied by ... consolidation of ... latter's power, which in ... early 16th century had acquired ... autocratic character. Gradually, ... feudal princes lost their influence on ... direction of ... state and merely became ... upper layer of ... aristocracy, ... boyars.

**XXII. Translate the following passages into Russian:**

**FROM CURRENT ENGLISH**

*by Arthur G. Kennedy*

1. Bede, in his little cell in the old monastery at Jarrow, up in Northumbria, wrote this history of England a few years before his death in the year 735 A.D.; and probably it is as dependable an account of the coming of the Anglo-Saxons to Eng-



land as any that can be found, for at best the history of these early times must remain largely traditional.

2. During the period of almost three centuries that had elapsed from the time the first three boatloads were said to have come to Vortigern's assistance until the monk compiled his careful story of the growth of ecclesiastical England, many things had happened to the Anglo-Saxons, and others were to occur, which taken as a whole, went far toward creating that Old English civilization and language of the English people of today as the one most important formative element, in spite of all the invasions and excursions and borrowings that have made so marked a change in later centuries.

3. By the time that Bede wrote his chronicle, Northumbria had assumed a cultural and political leadership which flowered in literature, practically the first manifestation of literary art that has come down to us from Anglo-Saxon times. But that other branch of the Angles who had settled in the middle of England and were known as the Mercians also grew in power and culture until, in the time of their King Offa (reigned 757-796), they too were producing literature of some importance. Unfortunately, as that other early history, *The Anglo-Saxon chronicle*, relates, three ships came to the coast in the year 787, "the first ships of Danish men who sought the land of Anglian race," and these marked the beginning of a rapidly growing series of raids by the vikings, coming this time from the North Germanic, or Scandinavian branch, which played havoc with the civilization of the whole of Anglian England and very nearly submerged English Christian civilization.

4. By the time all the northern part of England had been overrun by the Danish invaders, a West Saxon leader, King Alfred, came to the throne and fought his way up from almost complete loss of his country in the gloomy winter of 878 to a victory which compelled the Danes to remain for some time in the strip of country known as the Danelaw, from London north. It was Alfred who took time in the midst of wars and invasions to translate what he considered the best of Latin literature into his West Saxon tongue; and about this time, fortunately for English literary history, much of the literature of the earlier Northumbrian and Mercian periods was rewritten in this same West Saxon dialect. So, before the year 900, enough literature was produced at Alfred's court at Winchester and elsewhere in his southern realm to give us a fairly satisfactory idea of the nature of this Early West Saxon language, even though we have very little to show in the dialects of Northumbria, Mercia, and Kent.

5. After Alfred's death, in the year 901, the kings of the West Saxons fought off the Danes with varying degrees of suc-

cess. Periods of relative peacefulness in southern England gave opportunity for increased literary activity, which may be said to have culminated in a Late West Saxon period, just a century after Alfred's time. A fairly large mass of West Saxon writing of this later period survives, notably the sermons, textbooks, or other compositions of Ælfric, who had been trained in the schools of the West Saxon capital, Winchester.

6. The literature of this period before the Norman Conquest in 1066 would fill at least twenty good volumes of prose and poetry, including that splendid old epic *Beowulf*. The vocabulary of this literature has been reckoned at no less than thirty thousand words, and the language is of a more highly inflected though far less polished character, than the English of the present day. Several poets are slightly known to us and a few great prose-writers like Bede, Alcuin, Alfred and Ælfric; scholars abounded in the centres of learning, such as Durham, York, Canterbury, Winchester, Worcester and London. Although it is necessary to talk of the literature and dialects according as they flourished in Northumbria, Mercia, Kent, or the West Saxon south, nevertheless these sections gradually came to feel themselves one people to the extent that they adopted the term English (from an earlier *Anglisc*, *Anglian*) as a name for all the tribes in England.

**XXIII.** Render the following text into English:

### ПРОИСХОЖДЕНИЕ АНГЛИЙСКОГО ЯЗЫКА

Английский язык исторически принадлежит к германским языкам. Он возник из англо-фризских наречий, которые входили в состав западногерманской группы языков. Группа германцев, переселившаяся в V веке в Британию, состояла, как сообщают древние историки, из трех племен: англов, саксов и ютов. Со времени переселения англов, саксов и ютов в Британию их язык оторвался от континентальных германских наречий, пошел в своем дальнейшем развитии особыми путями. С V века, со времени этого переселения, начинается история английского языка.

С самых ранних времен в английском языке намечаются три основных диалекта: нортумбрийский (на нем говорили англы, жившие к северу от реки Хельбер), мерсийский (язык англов между Хельбером и Темзой) и уэссекский, или западно-саксонский (язык саксов к югу от Темзы). Четвертым, менее важным, диалектом является кентский, язык ютов.

Соприкосновение с римлянами и римской цивилизацией отражалось на составе английской лексики. Некоторые латинские слова проникли в язык англо-саксов еще на материке;

другие были заимствованы в Британии. Значительную группу латинских слов составляют названия товаров, которые германцы покупали у римских купцов. Сюда относятся, например, слова: *wīn* (новоангл. *wine*) «вино» из лат. *vinum*; *pere* (новоангл. *pear*) «груша» из лат. *pirum*; *pi-per* (новоангл. *pepper*) «перец» из лат. *pi-per*.

Другая группа латинских слов обозначает предметы и учреждения, с которыми германцы познакомились при соприкосновении с римской цивилизацией. В нее входят слова: *strāet* (новоангл. *street*) «дорога, улица» из лат. *(via) strata* «мощеная дорога»; *myln* (новоангл. *mill*) «мельница» из лат. *molinum*. Латинское слово *castra* «лагерь» вошло в состав многих названий английских городов — военных лагерей римской эпохи: *Leicester*, *Chester*, *Manchester*, *Winchester* и др.; лат. *colonia* «колония» сохранилось в названиях *Lincoln*, *Colchester* и др.; лат. *portus* «порт» — в *Portsmouth*, *Bridporto*; *strata* — в *Stratford* и др.

Кельтские языки оказали слабое влияние на английский язык. Количество заимствованных кельтских слов очень невелико. Кельтские элементы сохранились в географических названиях: *amhuin* «река» в *Avon*; *coill* «лес» в *Kilbrook*; *beinn* «гора» в *Ben-More* и др.

(Из учебника Б. А. Ильиша *История  
английского языка*)

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## Lesson Eight

### Speech Pattern

to wait for + N/Pron	+ Inf
Obj. case	

He waited for dental sufferers to come to him from all quarters of the Five Towns.

### MR. COWLISHAW, DENTIST

*by Arnold Bennett*

This all happened on the same day. And that day was a Saturday, the red Saturday on which, in the unforgettable football match between Tottenham Hotspur and the Hanbridge F. C. (formed regardless of expense in the matter of professionals), the referee would certainly have been murdered had not a Five Towns crowd observed its usual miraculous self-restraint.

Mr. Cowlishaw—aged twenty-four, a fair-haired bachelor with a weak moustache—had bought the practice of the retired Mr. Rapper, a dentist of the very old school. His place of business—whatever high-class dentists choose to call it—was quite ready for him when he arrived at Hanbridge on a Friday night: specimen “uppers” and “lowers” and odd teeth shining in their glass case, the new black-and-gold door-plate on the door, and the electric filling apparatus, which he had purchased, in the operating-room. Nothing lacked there.

The next afternoon he sat in his beautiful new surgery and waited for dental sufferers to come to him from all quarters of the Five Towns. It needs not to be said that nobody came.

The mere fact that a new dentist has “set up” in a district is enough to cure all the toothache for miles around. The one

martyr who might, perhaps, have paid him a visit and a fee did not show herself. This martyr was Mrs. Simeon Clowes, the mayoress. By a curious chance he had observed the previous night that she was obviously in pain from her teeth or from a particular tooth. But she had doubtless gone, despite toothache, to the football match with the Mayor. All the world had gone to the football match. Mr. Cowlshaw would have liked to go, but it would have been madness to quit the surgery on his opening day. So he sat and yawned, and gazed at the crowd, crowding to the match at two o'clock, crowding back in the gloom at four o'clock; and at a quarter past five he was reading a full description of the carnage in the football edition of the *Signal*. Though Hanbridge had been defeated, it appeared from the *Signal* that Hanbridge was the better team, and that Rannoch, the new Scotch centre-forward, had fought nobly for the town which had bought him so dear.

Mr. Cowlshaw was just dozing over the *Signal* when there happened a ring at his door. With beating heart he retained his presence of mind, and said to himself that of course it could not possibly be a client. Even dentists who bought a practice ready-made never had a client on their first day. He heard the attendant answer the ring, and then he heard the attendant saying, "I'll see, sir."

It was in fact, a patient. The servant, having asked Mr. Cowlshaw if Mr. Cowlshaw was at liberty, introduced the patient.

The patient was a tall, stiff, fair man of about thirty, with a tousled head, and in elegant but durable clothing. He had a drooping moustache, which prevented Mr. Cowlshaw from adding his teeth up instantly.

"Good afternoon, mister," said the patient abruptly.

"Good afternoon," said Mr. Cowlshaw. "Have you... Can I..."

"It's like this," said the patient, putting his hand in his waistcoat pocket.

"Will you kindly sit down," said Mr. Cowlshaw, turning on the light, and pointing to the chair of chairs.

"It's like this," repeated the patient, doggedly. "You see these three teeth?"

He displayed three very real teeth in a piece of reddened paper. As a spectacle, they were decidedly not appetizing, but Mr. Cowlshaw was hardened.

"Really!" said Mr. Cowlshaw, impartially gazing on them.

"They're my teeth," said the patient. And thereupon he opened his mouth wide, and displayed, not without vanity, a widowed gum. 'ont 'eeth," he exclaimed, keeping his mouth open and omitting preliminary consonants.

"Yes," said Mr. Cowlshaw, with a dry inflection. "I saw

that they were upper incisors. How did this all come about? An accident, I suppose?"

"Well," said the man, "you may call it an accident; I don't. My name is Rannoch; centre-forward. Ye see? Were you at the match?"

Mr. Cowlshaw understood. He had no need of further explanation; he had read it all in the *Signal*. And so the chief victim of Tottenham Hotspur had come to him, just him! This was luck! For Rannoch was, of course, the most celebrated man in the Five Towns, and the idol of the populace. He might have been M. P. had he chosen.

"Dear me!" Mr. Cowlshaw sympathized and he said again, pointing more firmly to the chair of chairs, "will you sit down?"

"I had 'em all picked up," Mr. Rannoch proceeded, ignoring the suggestion. "Because a bit of a scheme came into my head. And that's why I've come to you, as you're just a commencing dentist. Supposing you put these teeth on a bit of green velvet in the case in your window, with a big card to say that they're guaranteed to be my genuine teeth knocked out by that blighter of a Tottenham half-back, you'll have such a crowd that was never seen around your door. All the Five Towns'll come to see 'em. It'll be the biggest advertisement that you or any other dentist ever had. And you might put a little notice in the *Signal* saying that my teeth are on view at your premises; it would only cost you a shilling... I should expect you to furnish me with new teeth for nothing, ye see."

Assuredly the idea was an idea of genius. As an advertisement it would be indeed colossal and unique. Tens of thousands would gaze spellbound for hours at those relics of their idol, and every gazer would inevitably be familiarized with the name and address of Mr. Cowlshaw, and with the fact that Mr. Cowlshaw was dentist-in-chief to the heroical Rannoch. Unfortunately, in dentistry there is etiquette. Mr. Cowlshaw knew that he could not do this without sinning against etiquette.

"I'm sorry I can't fall in with your scheme," said he, "but I can't."

"But, man!" protested the Scotchman, "It's the greatest scheme that ever was."

"Yes," said Mr. Cowlshaw, "but it would be unprofessional."

Mr. Rannoch was himself a professional. "Oh, well," he said sarcastically, "if you're one of those amateurs—"

"I'll put the job in as low as possible," said Mr. Cowlshaw, persuasively.

But Scotchmen are not to be persuaded like that.

Mr. Rannoch wrapped up his teeth and left.

(to be continued)

## Words and Word Combinations

happen *v*  
 form *v*  
 miraculous *a*  
 aged\* *a*  
 purchase *v*  
 lack\* *v*  
 cure\* *v*  
 doze *v*  
 introduce *v*  
 instantly *adv*  
 abruptly *adv*  
 display *v*  
 gaze\* *v*  
 omit *v*  
 vanity *n*  
 patient *n*  
 observe *v*

accident\* *n*  
 celebrated *a*  
 choose *v*  
 sympathize *v*  
 firmly *adv*  
 ignore *v*  
 guarantee *v*  
 genuine *a*  
 advertisement *n*  
 inevitably *adv*  
 scheme *n*  
 cost *v*  
 retired\* *a*  
 turn\* *v*  
 toothache *n*  
 surgery *n*  
 dental *a*  
 operating-room *n*

regardless of—не взирая на, не считаясь с  
 in the matter of—что касается  
 to choose (to do)—предпочитать что-либо, хотеть  
 to pay a visit—нанести визит  
 by chance—случайно  
 to be in pain—страдать от боли  
 to retain one's presence of mind—сохранять присутствие духа  
 to be at liberty—быть свободным, незанятым  
 to turn on (the light)—включать (свет)  
 to come about—произойти, происходить  
 to be on view—выставлять для обозрения  
 an idea of genius—гениальная мысль  
 to fall in with—соглашаться  
 to add up—сосчитать  
 to pick up—поднимать

## Lexical and Stylistic Commentary

§ 1. Mr. Cowlshaw—aged twenty-four.

The word aged [eidʒd] is an adjective meaning *of the age of*—достигший возраста. In this meaning aged is always placed after the noun it modifies as in the above sentence. Another example is the following:

There were two other children; Master Micawber, aged four, and Miss Micawber, aged three.

The adjective aged meaning *old*—пожилой, старый is pronounced [ˈeidʒɪd] and used only attributively, e. g.

The man was an aged postmaster who had seen better days.

One of the meanings of the noun age is *the length of time a person or thing has existed*—возраст, e. g.

What is his age (=How old is he?)

Children usually begin school at the age of seven.

He looked twice his age.

Note the following phraseological combinations with the noun **age**:

- to be of age** — быть совершеннолетним
- to come of age** — достичь совершеннолетия
- to be under age** — быть несовершеннолетним
- to look one's age** — выглядеть соответственно своему возрасту

§ 2. ... a fair-haired bachelor

**Fair-haired** is a compound adjective meaning — светловолосый. This type of compound adjective is common in English and is formed by an adjective and a noun to which the suffix *-ed* is added. It is used to describe a person's features and appearance, parts of the body, traits of character and clothing, e. g.

blue-eyed, brown-haired, broad-shouldered, absent-minded, good-natured, high-heeled (shoes), etc.

§ 3. ... the practice of the retired Mr. Rapper

The word **retired** is an adjective meaning *no longer engaged in active work* — удалившийся от дел, ушедший на пенсию, отставной.

The corresponding verb **to retire** may mean:

a) to withdraw from office, business, or active life — оставлять должность; уходить в отставку, e. g.

He will retire on a pension at the age of sixty.

b) to withdraw; to leave a place — удаляться, уходить, e. g.

He retired to his room.

c) to withdraw — отступать, as from battle or danger, e. g.

The partisans retired and regrouped their men for a fresh attack.

§ 4. nothing lacked there

The verb **to lack** means *to be without* — испытывать недостаток, не доставать, нуждаться, не иметь, e. g.

He lacks a sense of humour.

She lacks courage (ambition, wisdom, ability, money, etc.).

The verbs **to lack** and **to want** are synonyms meaning — не доставать, не иметь. When we say a person lacks something, we simply state the fact that he does not have it, e. g.

He lacks a sense of proportion. She lacks persistence.

When we say a person or a thing is in want of something, we not only state the fact that he (or it) does not have it but at the same time we stress the fact that it is needed, e. g.



The house wants painting.  
Your hair wants cutting.  
The furniture wants dusting.  
My suit wants pressing.

The corresponding nouns are **lack** and **want** — недостаток, отсутствие, e. g.

For want of a nail we could not hang the picture.  
The plants died for lack of water.

§ 5. ... **to cure** all the toothache for miles around.

The verb **to cure** means *to bring back to health* — вылечить. It must not be confused with the verb **to treat** which means *to give medical or surgical attention to something with the aim of curing it* — лечить. In order to **be cured of an illness** we must **take treatments** — лечиться, e. g.

She was taking treatments for heart trouble.

He is being treated for rheumatism.

I had to take treatments for a month before I was cured of my liver complaint.

Note the prepositions used with the verbs:

to cure somebody of something  
to treat somebody for something  
also, to take treatments for something.

§ 6. ... who might have paid him a visit and a fee...

In this sentence the verb **to pay** refers to two objects — a **visit** and a **fee**. The combination **to pay a visit** is a phraseological unit meaning — нанести визит; **to pay a fee** is a free combination and the verb **to pay** is used in its direct sense. By applying the same verb to these two objects the author achieves a humorous stylistic effect. This stylistic device is called a **zeugma** ['zju:gmə].

Other examples of the same stylistic device are the following:

... He took his hat and his leave. She fell into a chair and fainting fit, simultaneously. When they emerged upon the road he (Bob) threw off his spectacles and his gravity together. (Ch. Dickens, *The Pickwick Papers*)

§ 7. So he sat and yawned and gazed at the crowd.

The verb **to gaze** (at, on, upon something, somebody) is to *look long and steadily usually with wonder, curiosity or admiration*, e. g.

Andrew Manson sat gazing with fixed intensity through the window upon the mountains which rose on either side of the single railway track.

The verbs **to look**, **to gaze**, **to stare**, **to eye** are synonyms.

**To look (at something, somebody)** is the general word in this group and may be used instead of any of the verbs given above.

**To stare (at something, somebody)** is *to look long and steadily at something or somebody*, e. g.

The children stared at the new pupil who stood in front of the class.

**To eye (something, somebody)** is *to watch carefully, with suspicion or curiosity*, e. g.

The policeman eyed George with suspicion when the latter hid in the doorway of a house.

#### § 8. ... turning on the light

The Russian **включать, выключать** (свет, газ, радио) may be expressed in English in the following ways: **to turn on (off or out)**, **to switch on (off)**.

The word combination **to turn on (off)** is broader in its application than **to switch on (off)**. We can **turn on (off or out)** the light, the gas, the radio, the water tap, etc., whereas **to switch on (off)** is used only when we speak of an electric circuit, e. g.

**to switch on (off)** the electric light, the radio.

The word combination **to go out** corresponds to the Russian intransitive verb — **гаснуть**, e. g.

We had barely found our seats when the lights went out and the overture began. The fire has gone out.

#### § 9. An accident, I suppose?

In modern English the noun **accident** means *a sudden and unexpected event usually something undesirable or unfortunate, a disaster or catastrophe* — несчастный случай, e. g.

Many people were injured in the railway accident.

The following phraseological combinations are used with the noun **accident**:

**to meet with an accident, to have an accident**, e. g.

Looking at the stranger's bandaged head Mrs. Hall was sure that the man had met with an accident.

Although the noun **accident** is mostly used in the meaning — несчастный случай, the word still retains its former meaning — *something that happens unexpectedly, by chance* — случай, случайность. We find this meaning in the adverbial phrase **by accident**, e. g.

I met him by accident.

I was there by accident.

Put down the knife, you may cut yourself by accident.

§ 10. Ye see?

The substitution of the word **ye** for **you** is typical of careless rapid speech. It is sometimes regarded as a dialectal form of the pronoun **you**.

It should not be confused with **ye** (the old form of **you**), which is now archaic and used only in poetry.

§ 11 ... the idea was an idea of **genius**

In English, the noun **genius** had no corresponding adjective, that is, there is no word in English corresponding exactly to the Russian adjective — гениальный.

Note also the following:

**a man of genius** — гениальный человек

**a brilliant (outstanding, eminent) scientist** — гениальный, выдающийся ученый

**a brilliant decision (solution)** — гениальное (блестящее) решение

**a brilliant thought** — гениальная (блестящая) мысль

§ 12 ... was **dentist-in-chief** to the heroical Rannoch

**Dentist-in-chief** is a noun formed by analogy with such words as **commander-in-chief, editor-in-chief**. In this context it is used to produce a humorous effect.

## Grammar Commentary

A. § 1. The name of the days of the week, like all proper names are commonly used without any article. However, in the text the word **Saturday** is used with both the Indefinite and Definite Articles.

... And that day was a **Saturday**, the red **Saturday** on which...

The Indefinite Article here has a classifying force—

Это был субботний день,

while the Definite Article is used to distinguish that **Saturday** from all other Saturdays—

Та самая памятная суббота, когда...

§ 2. Both the Indefinite Article and the Definite Article are used in the text before nouns which stand in apposition.

... Mr. Cowlshaw..., a fair-haired bachelor with a weak moustache...

... Mr. Rapper, a dentist of the very old school...

... This martyr was Mrs. Simeon Clowes, the **mayoress**...

... that Rannoch, the new Scotch centre-forward...

Thus,

1) if the noun in apposition denotes a class or a category, it is preceded by the Indefinite Article;

2) if the noun in apposition is the name of a well-known person or the name of a person known in some particular place it is preceded by the Definite Article;

3) if the noun in apposition denotes state, or a rank or office that can be held by one person at a time, it loses its noun characteristics and is used without any Article, e. g.

Comrade Smirnov, Director of the plant...

The same is true of the use of the Article before nouns in the function of predicatives, e. g.

... The patient was a tall, stiff, fair man of about thirty.

... Rannoch was, of course, the most celebrated man in the Five Towns.

... The fact that Mr. Cowlshaw was dentist-in-chief to the heroical Rannoch...

§ 3. The Complex Infinitive construction with *for* is used in the text

... he sat ... and waited for dental sufferers to come to him....

This construction here has the function of a Complex Object and should be translated into Russian by means of a Subordinate Object clause, or by means of a verbal noun with an attribute-noun in the Genetive Case—в родительном падеже.

He waited for dawn to come. Он ждал наступления рассвета.

This construction is frequently used in English and can have different functions in the sentence besides that of a Complex Object.

1) Complex Subject, e. g.

For Mr. Cowlshaw to sit there during the match was an agony (or It was an agony).

2) Complex Predicative, e. g.

That was for him to decide.

3) Complex Attribute, e. g.

The best thing for the dentist to do was to sit and wait.

4) Complex Adverbial Modifier,

a) of purpose, e. g.

She left it for Mr. Cowlshaw to decide.

b) of result, e. g.

He saw that it was too late for him to refuse.

(See also L. 3, B, § 2)

§ 4. The verb **to have** followed by a Complex Object with the Past Participle is used in the text in the meaning *to cause, to give orders, to instruct*.

... I had 'em all picked up (=I made someone pick them up).

The construction shows that the action expressed by the Participle was performed at the request of the person denoted by the subject of the sentence.

This construction is commonly used in English, particularly in every-day speech, e. g.

She had her nails done.

I must have my hair cut.

He will have his car brought home.

The verb **to have** may also be followed by a Complex Object construction with the Infinitive, e. g.

I'll have him do it (I shall give him orders, I shall instruct him to do it). Я прикажу ему сделать это.

In the negative form it means **not to let**, e. g.

I'll not have you speak so. Я не позволю вам так говорить.

B. § 1. ... there happened a ring at the door. Внезапно в дверях раздался звонок.

A desemantized **there** introduces this sentence. Usually it is followed by the verb **to be**, e. g.

There was a good place near the river...

But it may also be followed by some other verbs such as: **come, happen, turn out**, etc. signifying a change or the appearance of something new or unexpected, e. g.

There came a sharp whistle in the garden.

§ 2. ... The servant, **having asked** Mr. Cowlshaw if Mr. Cowlshaw was at liberty, introduced a patient.

Here the Perfect Participle is used to denote an action prior to that expressed by the finite verb. It is translated into Russian by a Subordinate Adverbial Clause or by a Participle of the Perfective Aspect — *депричастием совершенного вида*.

§ 3. ... He had a drooping moustache, which **prevented** Mr. Cowlshaw from adding his teeth up instantly. У него были свисающие усы, что помешало м-ру Каулишо сосчитать его зубы.

The Gerund preceded by certain prepositions is used in English after certain verbs and verb-phrases. The most frequently

used verbs are: to think (of), to depend (on), to thank (for), to object (to), to prevent (from), to be fond (of), to be proud (of), to be interested (in), to be surprised (at).

(See also L. 1 B, § 4, L. 5 A, § 2).

### *Exercises*

**I. Translate the following phrases and sentences from the text into Russian:**

1. ... whatever high-class dentists choose to call it ...  
2. ... specimen "uppers" and "lowers" and odd teeth shining in their glass case. 3. ... the new black-and-gold door-plate on the door. 4. ... a new dentist has "set up" in a district. 5. All the world had gone to the football match. 6. The patient had a drooping moustache, which prevented Mr. Cowlshaw from adding his teeth up instantly. 7. ... pointing to the chair of chairs. 8. "'ont 'eeth," he exclaimed keeping his mouth open and omitting preliminary consonants. 9. "I should expect you to furnish me with new teeth for nothing, ye see?" 10. Every gazer would inevitably be familiarized with the name and address of Mr. Cowlshaw.

**II. Translate the following sentences into Russian and explain the form of the verb:**

1. The referee would certainly have been murdered had not a Five Towns crowd observed its usual miraculous self-restraint. 2. The one martyr who might, perhaps, have paid him a visit and a fee did not show herself. 3. Mr. Cowlshaw would have liked to go, but it would have been madness to quit the surgery on his opening day. 4. He might have been M. P. had he chosen.

**III. Find English equivalents in the text for the following Russian phrases:**

соблюдать выдержку; это была знаменательная суббота; все было на месте; не без тщеславия; на много миль вокруг; несмотря на зубную боль; мне их подобрали; как все это случилось?; он мог бы стать членом парламента, если бы захотел; тот простой факт, что...; центр нападения; опуская согласные в начале слова; покупать по высокой цене; раздался звонок; сказать ч.-л. сухим тоном; воскликнуть сочувственно; у меня в голове возник план; поместить заметку в газете; выставять ч.-л. для обозрения; гениальная мысль; я не могу согласиться с вашим предложением; они как зачарованные будут смотреть на ...

**IV. Answer the following questions:**

1. Who was Mr. Cowlshaw and what kind of surgery did he have? 2. What were Mr. Cowlshaw's thoughts as he sat waiting for patients to come to him? 3. Why did the author call the match that Saturday a carnage? 4. How did the ring at the door affect Mr. Cowlshaw? 5. How did the newcomer behave when

he stepped into the surgery? 6. What story did the man tell Mr. Cowlshaw? 7. What caused Mr. Cowlshaw's heart to beat violently when he learned who the man was? 8. Why did Rannoch come to Mr. Cowlshaw and what offer did he make the dentist? 9. What did Rannoch mean by saying "Oh, well, if you're one of those amateurs...?"

V. Tell the story in indirect speech.

VI. Tell the story as it might have been told by: a) Mr. Cowlshaw, b) Mr. Rannoch.

VII. Dramatize the story:

Characters:

- a. The author,
- b. Mr. Cowlshaw,
- c. Mr. Rannoch.

VIII. Give the principle forms of the following verbs:

to buy, to choose, to shine, to sit, to set, to pay, to cost, to fight, to beat, to fall.

IX. Give nouns corresponding to the following verbs and adjectives:

regardless, to murder, miraculous, to purchase, curious, gloomy, to defeat, patient, stiff, abrupt, appetizing, chief, celebrated, to proceed, genuine, inevitable, to familiarize, persuasive, doubtless, to guarantee, firm.

X. Give adjectives corresponding to the following verbs and nouns:

to observe, to purchase, to cure, surgery, description, edition, vanity, accident, to open, pain, to murder, luck, to sympathize, to advertize, to droop, introduction.

XI. Paraphrase the following statements from the text paying particular attention to the words given in bold type:

1. She was obviously **in pain** from her teeth. 2. It would have been madness **to quit** the surgery on his opening day. 3. **There happened** a ring at the door. 4. Mr. Cowlshaw **retained his presence of mind**. 5. The attendant **answered the ring**. 6. "I'll see, Sir," Mr. Cowlshaw heard the attendant saying. 7. It was **in fact** a patient. 8. Rannoch **displayed** three very real teeth. 9. Mr. Cowlshaw **was hardened** to such sights. 10. "**It's like this,**" said the patient **abruptly ignoring** the doctor's invitation to sit down. 11. How did it all come about?

XII. Paraphrase the parts of the sentences given in bold type using words or word combinations from the text:

- 1. Our faculty team **suffered a defeat** in the last football match.
- 2. With bated breath Tom stood **looking cautiously** into the room.
- 3. **Accidentally** Tom stumbled upon Huck hanging about at the

tavern door. 4. Huck was **free** to do anything. He could go fishing or swimming when and where he wished and stay as long as it suited him. 5. The latest styles **are exhibited** in the display window of GUM. 6. Carl began: "If an **illustrious** name were attached to our pictures they would sell at splendid prices." 7. The courageous explorers went on with their investigation **disregarding** the dangers and discomforts of the expedition. 8. "Mr. Burton wouldn't like my going away, of course," said Arthur, "but he could hardly interfere. I am eighteen now and can do what I wish." 9. They were returning home **in the dusk** of a winter day. 10. "I warn you that unless you are prepared to **provide** me with a satisfactory explanation, I shall feel bound to complain to the English Ambassador," Mr. Burton said abruptly, approaching the officer. 11. "You don't complete the endings," Ruth said gently to Martin. "You leave off the *d* and the *g* in *and* and *ing* and then you **drop** initial letters and diphthongs." 12. Had Mr. Cowlshaw **lost his temper** they would have quarreled. 13. The doctor **preferred** to keep silent rather than argue with Miss Betsey.

**XIII. Fill in the blanks with one of the words given below and give reasons for your choice:**

to look, to gaze, to stare, to eye;  
to lack, to want; lack, want.

1. Montanelli found Arthur sitting on the bench in the same attitude as an hour before ... with wide open eyes at the glittering mountains around him. 2. Julia snatched the paper from her husband, ... at it and held it out to Arthur. 3. James pushed his chair away from the table, and sat ... at Arthur too much astonished for anger. 4. Arthur found himself in a brightly lighted room ... in confused wonder at the table and the papers and the officers sitting in their accustomed places. 5. The man with the wooden leg ... David all over and locked the gate behind him. 6. Cozette stood ... at the wonderful toys in the bright window. She could not tear herself away. 7. Martin did not know where to begin his studies and continually suffered from ... of preparation. 8. It was not that his brain was weak or incapable, it could think these thoughts were it not for ... of training in thinking. 9. Arthur was physically exhausted with hunger, foul weather, and ... of sleep; every bone in his body seemed to ache separately. 10. For a long time Manson did not speak to Christine about his love for ... of an opportunity. 11. He ... the courage to tell her the truth. 12. He had always ... a sense of humour. So we never joked with him. 13. Though Grassini did not like Gemma and was secretly a little afraid of her, he realized that without her his drawing-room would ... a great attraction.



**XIV. Translate the following sentences into English observing the pattern**  
to wait for + N/Pron + Inf:  
Obj. case

1. К семи часам все собрались и ждали начала собрания.  
2 Оливер решил подождать наступления ночи. 3. Долгое время он ждал, когда зазвонит звонок. 4. Мартин с нетерпением ждал, когда Руфь придет навестить его. 5. Гек с нетерпением ждал, когда Том подаст ему сигнал. 6. Давид долгое время ждал, когда откроют дверь, но никто не пришел.

**XV. Write five sentences of your own observing the same pattern given above.**

**XVI. Translate the following sentences into English observing the pattern**  
to have + N/Pron + P II (where required):  
Obj. case

1. Завтра я пойду к врачу удалять зуб. Я уже неделю страдаю от зубной боли. 2. Я не могу сейчас уйти из дома, я жду настройщика. Мне нужно настроить рояль. 3 Мне надо перепечатать этот текст. У тебя есть машинистка? Нет, но я печатаю сама. Хочешь, я тебе его перепечатаю? 4. Подожди меня, пожалуйста. Я моментально подпишу этот документ. Говорят, что директор сейчас свободен. 5. Моей сестре нужно сшить новое платье. Завтра мы пойдем к портнихе. 6. Вчера я сшила себе новое платье. Все говорят, что я настоящая портниха. 7. Приходи сегодня ко мне смотреть телевизор. Ты его уже починила? Да, вчера неожиданно зашел брат и починил его. 8. Что случилось с твоими часами? Они отстают, их нужно починить. 9. Завтра я буду оклеивать комнату обоями, ты можешь помочь мне немного? 10. Где я могу почистить туфли? 11. Я хотел бы увеличить этот портрет. 12. Незнакомец хотел, чтобы его вещи были высушены как можно скорее.

**XVII. Form sentences of unreal condition referring to the past, based on the given facts:**

Model: I didn't greet him because I didn't recognize him.  
If I had recognized him I would have greeted him.

1. We went to the theatre because we had tickets. 2. We lost our way because the night was pitch-dark. 3. They made a fire and the frightened wolves ran away. 4 Our telephone was out of order, that's why I didn't call you up last night. 5. We did not write the article because many of the students objected to our interpretation of the facts.

**XVIII. Translate the following sentences into English:**

1. Если бы Том знал, что тетя Полли выдернет ему зуб, он никогда бы не сказал ей, что страдает от зубной боли уже не-

сколько дней. 2. Если бы он не вмешался в разговор, они бы поссорились. 3. Если бы он послушался нашего совета, он бы не попал в катастрофу. 4. Если бы я не понимал серьезности обстановки, я никогда бы не согласился с вашим планом. 5. Если бы вы не помогли мне вовремя, я бы не сделала этот перевод за один день.

**XIX. Form compound adjectives by combining the following adjectives and nouns. Translate these compound adjectives into Russian:**

Adjectives: large, big, bare, dark, ill, absent, long, broad.

Nouns: mind, eye, head, shoulder, hair, nature, temper, face, neck, leg.

**XX. Fill in the blanks the definite or indefinite article where required:**

1. George Washington, ... first president of the United States, was ... strong opponent of the policy of the British Government, and at the outbreak of the Revolutionary war was chosen ... commander-in-chief of the revolutionary army. 2. Who is ... president of the USA now? 3. Paul Robeson is not only ... famous singer and actor but also ... active fighter for peace, freedom and democracy. 4. Comrade Ivanov, ... chairman of our collective farm, is ... retired colonel. 5. Miss Betsey Trotwood came to visit Mrs. Copperfield on ... Friday when David was born. 6. "To begin my life with the beginning of my life I record that I was born on ... Friday, at 12 o'clock at night." 7. Clyde thought that he, ... nephew of the wealthy Griffiths, should be admitted into high society. 8. Ivan Bolotnikov, ... peasant, was ... leader of one of the first antifeudal revolts in Russia. 9. Her father was ... captain of a Spanish ship. 10. We saw a sculptured figure by Mrs. Scott, ... wife of ... famous explorer. 11. I'd like you to meet Comrade Petrov, ... great friend of mine. 12. Comrade Smirnova, ... dean of the English department, has visited many countries of the world. 13. Hamlet, ... immortal tragedy by Shakespeare, was written in the first years of the 17th century.

**XXI. Fill in the blanks with prepositions wherever necessary:**

1. Montanelly and Arthur arrived ... Geneva ... a Saturday night. They had intended to stay a few days ... the town. However, they left ... the mountains ... the same day. 2. Arthur was ... very high spirits while driving ... the fertile valley country stretching ... miles around. 3. He would gaze ... hours ... eyes full ... wonder and mystery ... the jagged mountain peaks glittering ... the sun. 4. He pointed ... the valley below them. The great pine trees, dark ... the gathering gloom ... evening, stood like sentinels ... the narrow banks ... the river. 5. They waited ... the sun to sink ... a mountain peak. 6. "I'm ... liberty to go where I choose, I'm eighteen now," said Arthur.

7. Speaking ... David, Uriah Heep always writhed and winced as if he were constantly ... pain ... some terrible illness. 8. After giving Mr. Squeers a good lesson, Nicholas Nickleby immediately left his school regardless ... the consequences.

**XXII. Translate the following sentences into English:**

1. После долгих поисков Эндрю Мэнсон, наконец, купил практику старого доктора Фоя. В день открытия Эндрю ждал пациентов с самого утра, но никто не пришел. К вечеру, когда он собрался уходить из кабинета, резко зазвонил звонок. С бьющимся сердцем он открыл дверь. Это был действительно первый пациент. 2. Незнакомец приказал внести багаж в комнату. Увидев забинтованную голову незнакомца, хозяйка гостиницы подумала, что с ним, должно быть, произошел несчастный случай. 3. Фрейя сказала Аллану, что в тот день, когда она достигнет совершеннолетия, они отпразднуют свадьбу. 4. Доктор Петров работает в больнице уже 25 лет. Он вылечил сотни больных. 5. Когда Том пожаловался тете Полли, что у него болит зуб, ему не пришло в голову, что она просто его выдернет. 6. Том предложил мальчикам убежать на остров Джексон и стать пиратами. Нет нужды говорить, что все с восторгом приняли его предложение.

**XXIII. Give Russian equivalents for the following English word combinations. Use the word combinations in situations of your own:**

1. an odd number, an odd glove, an odd job, twenty odd years, an odd person; 2. an abrupt turn, an abrupt manner, an abrupt style; 3. a genuine pearl, a genuine sorrow, a genuine Rembrandt, a genuine surprise; 4. a particular case, to be particular in (speech), to be particular about (or as to) what one wears, for no particular reason; 5. to sympathize with a person, to sympathize with one's wish; 6. to turn over a new leaf, to turn the matter over in one's mind, to turn to, to turn a deaf ear to, to turn one's back on; 7. to keep one's temper, to keep to the subject, to keep somebody waiting, to keep one's word; 8. to display courage.

**XXIV. Read the following dialogue and copy out the word combinations dealing with football. Translate the dialogue into Russian:**

**AT THE FOOTBALL MATCH**

John: I say, have you ever seen a football match in England?  
Fred: No, I'd like to.  
J.: Well, there's a good match on this afternoon, *Spurs* and *Arsenal*.  
F.: That's a good idea, come on.

- J.: Here we are.
- F.: What a crowd—we'll never get through it.
- J.: Oh, we'll be all right. Come along, push in here. Excuse me... Excuse me... Do you mind ... Sorry ... Excuse me...
- F.: In at last; I never expected we'd get in so quickly. The ground is full.
- J.: Yes, this is one of the most popular sporting events in England.
- F.: I don't know the names of the officials on the English field. Can you tell me who is who?
- J.: Of course! There's the referee—he controls the game. Then there are the two linesmen who run up and down the touch-line and signal when the ball is out of play. Then there's—Hello! Here's the home team coming out.
- F.: What a shout. Is that the *Arsenal* team in red jerseys and white knickers?
- J.: Yes, and here are the *Spurs*; they are wearing white jerseys and blue shorts.
- F.: Those will be the two captains tossing up for choice of end?
- J.: *Arsenal* have won the toss, and are going to kick with the wind.
- F.: There's the referee's whistle, and here they are lining up. What are the positions of the players?
- J.: There's the goalkeeper (the 'goalie'), then the two full-backs, the three half-backs, and the five forwards.
- F.: Thanks. There's one of the *Spurs*' forwards ready to kick (off) now.
- J.: He's the centre-forward. He'll tap the ball to the inside-right or inside-left. ... There he goes!
- F.: The inside-left has kicked the ball out to this man: who is he?
- J.: He's the outside left—the 'winger'—it was a good pass too. There he goes down the touch-line racing for the goal. Ah, well tackled: Shoot! Shoot! ... Oh he has lost the ball!
- F.: Yes, he kept it to himself too long.
- J.: Of course he did! ... That's his worst fault. He's selfish and always wants to dribble and show off instead of taking the chance to pass.
- F.: *Arsenal's* centre-forward has the ball now ... he's beaten the half-back. ... Oh, a good pass!

J.: Come on, *Arsenal* ... here it is ... right across the mouth of the goal ... look at that centre-forward, he'll get it with his head ... he's got it. Goal! GOAL! Oh! well played, *Arsenal*!

(From *A Modern English Course for Foreign Students*  
by C. E. Eckersley)

**XXV. Compose a dialogue using the words and word combinations listed below:**

I say; have you ever been to; a notice in the newspaper; Really?; I'd like to; that's a good idea; to examine; to display; to get through the crowd; to push in; regardless of; to be on view; to lack; for hours; to gaze on.

**XXVI. Explain the following proverbs and translate them into Russian. Write a short story to illustrate one of the proverbs. Use as many word combinations from the text as possible in your story:**

- a) A bad workman quarrels with his tools.
- b) Look before you leap.
- c) Where there's a will there's a way.

**XXVII. Suggested topics for oral and written composition:**

- 1. Your visit to the stadium.
  - 2. A film you have seen about a football game or some other sporting event.
-

## Lesson Nine

### Speech Patterns

had better + Inf (without <i>to</i> )
would rather + Inf (without <i>to</i> )

"If you're going to talk like this, I'd better go."

"I'd rather stay at home in such weather."

### MR. COWLISHAW, DENTIST

(continued)

By Arnold Bennett

Now just as Mr. Cowlshaw was personally conducting to the door the greatest goal-keeper that the Five Towns had ever seen there happened another ring and thus it fell out that Mr. Cowlshaw found himself in the double difficulty of speeding his first visitor and welcoming his second all in the same breath.

The second was a visitor beyond Mr. Cowlshaw's hopes. No other than Mrs. Simeon Clowes, mayoress of Hanbridge; a tall and well-built, handsome, downright woman, of something more than fifty and something less than sixty.

She eyed him interrogatively and firmly. She probed into his character, and he felt himself pierced.

"You are Mr. Cowlshaw?" she began.

"Good afternoon, Mrs. Clowes," he replied. "Yes, I am. Can I be of any service to you?"

"That depends," she said.

He asked her to step in, and in she stepped.

"Have you had any experience in taking teeth out?" she asked in the surgery. Her hand stroked her left cheek.

"Oh, yes," he said eagerly. "But of course, we try to avoid extraction as much as possible."

"If you're going to talk like that," she said coldly, and even bitterly, "I'd better go."

He wondered what she was driving at.

"Naturally," he said, summoning all his latent powers of diplomacy, "there are cases in which extraction is unfortunately necessary."

"How many teeth have you extracted?" she inquired.

"I really couldn't say," he lied. "Very many."

"Because," she said, "you don't look as if you could say 'Bol' to a goose."

"I think I can say 'Bol' to a goose," he said.

She laughed.

"Don't fancy, Mr. Cowlshaw, that if I laugh I'm not in the most horrible pain. I am. When I tell you I couldn't go with Mr. Clowes to the match —"

"Will you take this seat?" he said, indicating the chair of chairs; "then I can examine."

She obeyed. "I do hate the horrid, velvety feeling of these chairs," she said; "It's most creepy."

"I shall have to trouble you to take your bonnet off."

She removed her bonnet, and he took it as he might have taken his first-born, and laid it gently to rest on his cabinet.

"Now," he said soothingly, "kindly open your mouth wide."

Like all women of strong and generous character, Mrs. Simeon Clowes had a large mouth. She obediently extended it to dimensions which must be described as august, at the same time pointing with her gloved and chubby finger to a particular part of it.

"Yes, yes," murmured Mr. Cowlshaw, assuming a tranquillity which he did not feel. This was the first time he had ever looked into the mouth of a mayoress, and the prospect troubled him.

He put his little ivory-handled mirror into that mouth and studied its secrets.

"I see," he said, withdrawing the mirror. "Exposed nerve. Quite simple. Merely wants stopping. When I've done with it the tooth will be as sound as ever it was. All your other teeth are excellent."

Mrs. Clowes arose violently out of the chair.

"Now just listen to me, young man," she said. "I don't want any stopping; I won't have any stopping; I want that tooth out. I've already quarrelled with one dentist this afternoon because he refused to take it out. I came to you because you're young, and I thought you'd be more reasonable. Surely a body can decide whether she'll have a tooth out or not! It's my tooth. What's a dentist for? In my young days dentists never did anything else but take teeth out. All I wish to know is, will you take it out or will you not?"

"It's really a pity —"

"That's my affair, isn't it?" she stopped him, and moved towards her bonnet.

"If you insist," he said quickly, "I will extract."

"Well," she said, "if you don't call this insisting, what do you call insisting? Let me tell you I didn't have a wink of sleep last night."

The mayoress resumed her seat, taking her gloves off.

"It's decided then?" she questioned.

"Certainly," said he. "Is your heart good?"

"Is my heart good?" she repeated. "Young man, what business is that of yours? It's my tooth I want you to deal with, not my heart!"

"I must give you gas," said Mr. Cowlshaw, faintly.

"Gas!" she exclaimed. "You'll give me no gas, young man. No! My heart is not good. I should die under gas. I couldn't bear the idea of gas, you must take it out without gas, and you mustn't hurt me, I'm a perfect baby, and you mustn't on any account hurt me."

The moment was crucial. Supposing that he refused—a promising career might be nipped in the bud; would, undoubtedly, be nipped in the bud. Whereas, if he accepted the task, the patronage of the aristocracy of Hanbridge was within his grasp. But the tooth was colossal, monumental.

"Very well, Madam," he said, for he was a brave youngster.

But he was in panic. He wanted a stiff drink. If he failed to wrench the monument out at the first pull the result would be absolute disaster; in an instant he would have ruined the practice which had cost him so dear. However, having consented, he was obliged to go through with the affair.

He took every precaution. He chose the most vicious instrument. He applied to the vicinity of the tooth the very latest substitute for cocaine; he prepared cotton wool and warm water in a glass. And at length, when he could delay the fatal essay no longer, he said:

"Now I think we are ready."

"You won't hurt me?" she asked anxiously.

"Not a bit," he replied, with an admirable simulation of gaiety.

"Because if you do—"

He laughed. But it was an hysterical laugh. All his nerves were on end. He had a sick feeling. The room swam. He collected himself with a terrific effort.

"When I count one," he said, "I shall take hold; when I count two you must hold very tight to the chair; and when I count three, out it will come."

Then he encircled her head with his left arm—brutally, as dentists are always brutal in the thrilling crisis, "Wider!" he shouted. And he took possession of that tooth...

"One—two—"

He didn't know what he was doing.



There was no three. There was a slight shriek and a thud on the floor. Mrs. Simeon Clowes jumped up and briskly rang a bell. The attendant rushed in. The attendant saw Mrs. Clowes gurgling into a handkerchief which she pressed to her mouth with one hand while with the other, in which she had her bonnet, she was fanning the face of Mr. Cowlshaw. Mr. Cowlshaw had fainted from nervous excitement. But his unconscious hand held the forceps; and the forceps, victorious, held the monumental tooth.

"O — p — pen the window," spluttered Mrs. Clowes to the attendant. "He's gone off; he'll come to in a minute."

## Words and Word Combinations

well-built <i>a</i>	anxiously <i>adv</i>
depend <i>v</i>	handsome <i>a</i>
step <i>v</i>	examine <i>v</i>
stroke <i>v</i>	resume <i>v</i>
eagerly <i>adv</i>	deal* <i>v</i>
naturally <i>adv</i>	hurt <i>v</i>
inquire* <i>v</i>	perfect <i>a</i>
avoid <i>v</i>	stiff <i>a</i>
fancy <i>v</i>	ruin <i>v</i>
indicate <i>v</i>	consent* <i>v</i>
obey <i>v</i>	apply <i>v</i>
soothingly <i>adv</i>	delay <i>v</i>
generous <i>a</i>	admirable <i>a</i>
obediently <i>adv</i>	faint <i>v</i>
extend <i>v</i>	nervous <i>a</i>
withdraw <i>v</i>	excitement <i>n</i>
sound <i>a</i>	unconscious <i>a</i>
reasonable <i>a</i>	victorious <i>a</i>
faintly <i>adv</i>	bear <i>v</i>
hold <i>v</i>	wonder* <i>v n</i>

it fell out (that) — случилось так, (что)

to find oneself in difficulty — оказаться в трудном положении

all in the same breath — единым духом, не переводя дыхания, одновременно

to be beyond someone's hopes — эд. сверх ожидания

no other than — никто иной как

to be of service to someone — быть полезным к.-л.

to have experience in (doing something) — иметь опыт

to be driving at — клонить к ч.-л., намекать на ч.-л.

to stop a tooth — запломбировать зуб

it's (really) a pity — как жаль

What business is that of yours? — Какое до этого вам дело?

not ... on any account — ни в коем случае, ни под каким видом, никоим образом

to go through with something — довести ч.-л. до конца

to take every precaution — принимать все меры предосторожности

at length — наконец

to collect oneself — взять себя в руки, собраться с мыслями

to take hold of — схватить, ухватиться за ч.-л.

to take possession of—овладеть, захватить  
 to hold tight to—крепко держаться за  
 to come to—приходить в себя  
 it depends—(разг.) как сказать, все зависит от обстоятельств  
 May I trouble you (to do something) ...—Простите, не можете ли  
 вы...  
 not to have a wink of sleep—не сомкнуть глаз

## Lexical and Stylistic Commentary

§ 1. ... thus it **fell out** that Mr. Cowlshaw found himself in the double difficulty of

In the above sentence the verb-adverb combination **to fall out** is used in the meaning of *to happen, to turn out*—случаться.

Other combinations with the verb **to fall** followed by prepositions or adverbs are the following:

**To fall behind**—to lag—отставать; to be late in doing smth—запаздывать, е. g.

He always falls behind when we climb uphill.

I've fallen behind the group in my studies.

She has fallen behind with her rent-payments (correspondence, work, etc.)

**To fall into**—to pass into a certain state, е. g.

to fall into a doze —задремать

to fall into a deep sleep—заснуть глубоким сном

to fall into bad habits —усвоить плохие привычки

to fall into disgrace —попасть в немилость

to fall into conversation—заговорить, начать разговор

to fall into line (mil.) —построиться

§ 2. He wondered what she was driving at.

The verb **to wonder** may be used in the meaning of *to feel curiosity, to be anxious to know*—интересоваться, желать знать. It takes an Object Clause introduced by the connectives **why, who, whether**, etc., е. g.

I was just wondering what you are doing.

I wonder why he is late.

On hearing the door bell she wondered who her late visitor might be.

I wonder whether you can help me out of the difficulty.

The verb **to wonder** may also mean *to be surprised at something*—удивляться. In this case it is followed by the preposition **at**, or sometimes by an Infinitive or an Object Subordinate Clause, е. g.

I wonder at her saying that.

I don't wonder at her anxiety.

The result is not to be wondered at.

I wonder that you are able to do it.

The corresponding noun is **wonder**—удивление, е. g.

It's a wonder (that) you got here at all.

The word combination with the noun **wonder** is:

(It is) **no wonder** (that)—ничего удивительного, е. g.

No wonder it's cold; the window is open.

§ 3. It's my tooth I want you to deal with

The polysemantic verb **to deal (with)** means:

a) to have relations with somebody—иметь дело с к.-л., е. g.

He is an easy (hard, difficult, etc.) person to deal with.

b) to solve, settle or arrange things—решать, вести дело, е. g.

He knows how to deal with dishonest people.

c) to be the subject matter of a book, a novel, an article or a play—описывать, рассматривать, е. g.

This book deals with the rise and fall of a dynasty.

The play deals with the life of the aristocracy.

§ 4. However, **having consented**, he was obliged to go through the affair.

The verb **to consent** is intransitive. It may be followed by an Infinitive, е. g.

I will not consent to go there alone.

It may be followed by a gerund with the preposition **to**, е. g.

I will not consent to going there alone.

The verb **to consent** may be used in the meaning of *to give permission to somebody or express willingness to go*—разрешать, соглашаться, е. g.

"May I tell the committee that you consent to make a few alterations in your pamphlet," asked Gemma.

Her father would not consent to her living away from home.

**To give one's consent to**—дать согласие, е. g.

Her parents would not give their consent to the marriage.

The verb **to consent** and the verb **to agree** are both translated as—соглашаться. The difference between the two verbs lies in the fact that **to agree** means *to hold the same opinion as the one held by someone else*, whereas **to consent** implies *to give someone permission for some action*, е. g.

Mr. Burton finally consented to his step-brother's going on a tour with Montanelly.

Do you agree with me?

I told him about my plan and he at once agreed to it.

§ 5. Mr. Cowlshaw had fainted from nervous excitement.  
He'll come to in a minute.

The verb to faint is the common word for—терять сознание. To lose consciousness is a more literary variant expressing the same thought. The same is true of the verb-adverb combination to come to—прийти в себя which has the more literary variant to regain consciousness, e. g.

The pain was so sharp that she fainted (lost consciousness).

When she came to (regained consciousness), she saw the doctor and the nurse smiling at her.

§ 6. "How many teeth have you extracted?" she inquired.

The verb to inquire in the given sentence means to try to get information by asking—справляться.

The verb to inquire used with different prepositions has the following meanings:

a) to inquire after means to ask after a person's health—спрашивать о здоровье, e. g.

The students inquired after their sick friend at the hospital.

b) to inquire for means to ask for, to try to obtain by asking, try to learn where a person or thing is—справляться о ком-либо, о чем-либо, e. g.

He inquired for the address at the information bureau.

c) to inquire into means to examine or investigate—расследовать, разужнавать, e. g.

Let's inquire into the truth of the matter.

d) to inquire about means to find out about something or somebody—разужнавать, e. g.

Ivanov has not come to the Institute. Something must have happened to him. I'm going to inquire about it.

e) to inquire of (a person) means—осведомляться у кого-нибудь, e. g.

The new director inquired of Arthur how long he had known Montanelly.

The corresponding noun inquiry means—расспросы, вопрос, наведение справок, e. g.

On inquiry I found out that she had moved to another town.

A word combination with the noun inquiry is—to make inquiries (about)—наводить справки, e. g.

They made inquiries about their new assistant.

There are two variants for the spelling of both the noun and the verb: enquiry, inquiry; to enquire, to inquire.

### Grammar Commentary

A. § 1. One of the most effective means of emphasis—**emphatic inversion**—is used in the text.

... he asked her to step in, and **in she stepped**.

... when I count three, **out it will come**.

This is a case of **partial inversion** as not the predicate itself but only part of the predicate-group—an **Adverbial Modifier of Place**—is put before the subject. **Full emphatic inversion** (when the predicate precedes the subject) occurs when the subject is expressed by a noun (not by a pronoun), e. g.

... and **in stepped the Mayoress**

... **out will come the tooth**

Thus, the word order here is used by the author as a means of emphasis, acquiring a stylistic function.

B. § 1. ... he felt himself pierced

The verb **to feel** in English when used as a link-verb is not followed by the reflexive pronoun (myself, yourself, etc.), e. g.

How do you feel? I feel rather weak yet.

In the text, however, the verb **to feel** is used as a notional verb after which a **Complex Object** with the **Past Participle** is used, the nominal part of the object is the reflexive pronoun *himself*.

The sentence is translated into Russian as—Он почувствовал, как его пронзили взглядом.

§ 2. ... "very well, Madam,"      «Очень хорошо, мадам»,—ска-  
he said, **for** he was a      зал он, **ибо** он был смелый  
brave youngster.      юноша.

**For** is a co-ordinate causal conjunction. Causal relations expressed by **for** are weaker than those expressed by the subordinate conjunctions **as** and **because**. (Compare with the Russian—**ибо** and **потому что**.)

§ 3. ... Now, just as Mr.      Когда м-р К. лично сопровождал...

Cowlshaw was personally conducting...

... She removed her bonnet, and he took it as he might have taken his first-born.

Она сняла шляпу, и он взял ее, как мог бы взять своего первенца.

The subordinate conjunction **as** in English is used to introduce various kinds of subordinate clauses.

1) An Adverbial Clause of Time (the first example from the text).

2) An Adverbial Clause of Manner (the second example from the text).

3) An Adverbial Clause of Cause, e. g.

He was nervous, as he did not know what to do. Он нервничал, потому что не знал, что делать.

4) An Adverbial Clause of Comparison, e. g.

The dentist pulled as fast as he could. Зубной врач дернул так быстро, как только мог.

In Adverbial Clauses of Time introduced by the conjunction **as** the Indefinite Tense forms rather than the Continuous are commonly used, as the meaning of this conjunction already implies duration, the gradual development of a process, corresponding to the Russian—*по мере того, как*, e. g.

As the sun rose higher and higher the whole forest became alive. По мере того как солнце поднималось все выше и выше, весь лес оживал.

### *Exercises*

I. Bring out the meaning of the following sentences in connection with the text adding any details you find necessary:

1. She probed into his character and he felt himself pierced.  
2. "Naturally," he said summoning all his latent powers of diplomacy.  
3. I do hate the horrid velvety feeling of these chairs. It's most creepy.  
4. "You don't look as if you could say 'Bo!' to a goose," she said. "I think I can say 'Bo!' to a goose," he answered.  
5. She obediently extended it to dimensions which must be described as august ...  
6. "Surely a body can decide whether she'll have a tooth out or not!"  
7 And at last when he could delay the fatal essay no longer, he said ...

II. Find English equivalents in the text for the following Russian phrases:

раздался второй звонок; оказаться в затруднительном положении; одновременно; у вас есть опыт удалять зубы; принимать спокойный вид; если вы собираетесь разговаривать таким образом, мне лучше уйти; обнаженный нерв; зуб необходимо запломбировать; она стремительно поднялась с кресла; иметь дело с ч.-л.; ни в коем случае; она села опять на свое место; пресечь в корне; он был в панике; крепкий напиток; принять предложение; заменитель ч.-л.; напускная веселость; он почувствовал тошноту; его нервы были напряжены до предела; по-

слышался глухой удар об пол; позвонить в звонок; ворваться в комнату; обмахивать лицо ч.-л.; он потерял сознание.

III. Retell the text in indirect speech.

IV. Retell the incident in Mr. Cowlshaw's surgery as it might have been told by a) Mr. Cowlshaw, b) Mrs. Simeon Clowes, c) the attendant.

V. Dramatize the text.

Characters: the author, Mr. Cowlshaw, Mrs. Simeon Clowes.

VI. Copy out the words from Lessons 8 and 9 which describe Mr. Cowlshaw and give a sketch of this character.

VII. Copy out the words from Lesson 9 which describe the mayoress of Hanbridge and give a sketch of this character.

VIII. Give the principal forms of the following verbs:

to find, to speed, to stroke, to lay, to drive, to lie, to laugh, to withdraw, to arise, to deal, to hurt, to swim, to hold, to ring, to fan.

IX. Give nouns corresponding to the following verbs and adjectives:

to welcome, to inquire, to indicate, generous, obedient, to extend, violent, to refuse, reasonable, to repeat, brave, warm, anxious, admirable, nervous, brutal, to fan, victorious, to depend.

X. Give adjectives corresponding to the following verbs and nouns:

experience, to inquire, to indicate, to extend, tranquillity, to quarrel, gaiety, to depend, to trouble.

XI. Paraphrase the following statements paying particular attention to the words given in bold type:

1. He personally conducted the first visitor to the door. 2. Thus it fell out that he found himself in a great difficulty. 3. It all happened in the same breath. 4. It was beyond his hopes. 5. She eyed him firmly. 6. This book is of little service to me. 7. What are you driving at? 8. I'd better go. 9. He assumed a tranquillity which he did not feel. 10. She arose violently out of the chair. 11. They nearly quarrelled. 12. His promising career could be nipped in the bud. 13. He decided to go through with the matter. 14. In an instant he was at her side. 15. He fainted from nervous excitement.

XII. Paraphrase the parts of the sentences given in bold type using words or combinations of words from the text:

1. The colonel put on a stiff business air as Arthur came in. 2. He motioned him to a chair on the other side of the table and began the preliminary interrogation. 3. Arthur spoke sullenly, a curious, nervous irritability was gripping him. 4. He started up panic-stricken, his heart throbbing furiously in his side. 5. He rested his forehead on one hand and tried to collect his thoughts.

6. As he reached the highest step, he felt a sudden giddiness come over him. He would have fallen backwards had he not gripped the rail. 7. At last Arthur was taken back to his room, where he flung himself down upon the bed and slept till the next morning. 8. For a long time he could not understand what the old man's words meant. 9. In his excitement Arthur caught the old man's arm, but it was angrily wrenched away. 10. He came to himself suddenly, realizing Jemma's presence and the terror in her face. 11. He felt as if he were being torn to pieces. 12. Now that the train has pulled out I feel like taking a nap; I did not sleep at all last night.

**XIII. Fill in the blanks with one of the words or word combinations given below and give reasons for your choice:**

1. I ... finish my composition to-morrow. I'm tired now. 2. "I ... go now," Arthur said when the passage had been cleared up; "unless you want me for anything." 3. Mr. Burton ... to Arthur's going on a tour with Montanelli. 4. Tom told the boys about his plan and they at once ... to it. 5. Gemma said: "I believe that if you were to make a few alterations the committee would ... to print the pamphlet, though the majority would, of course, not ... with it." 6. "I know you're the ... person in the world I ought to ask but I have nobody else to speak to," said Martin. 7. Hurry up, we must start for the station immediately to catch the ... train. 8. Have you brought the ... issue of the magazine? 9. The ... page in your book is missing. 10. The ... news is not encouraging.

had better, would rather, to consent, to agree, last, latest

**XIV. Translate the following sentences into English using the construction to want + gerund:**

1. Этот зуб необходимо запломбировать. 2. Ваш рояль нужно настроить. 3. Это платье необходимо постирать. 4. Мои часы нужно починить. 5. Ваши туфли необходимо почистить. 6. Эти брюки нужно отутюжить. 7. Эти вещи необходимо просушить. 8. Этот дом требует ремонта.

**XV. Write five sentences of your own using the construction given above.**

**XVI. Translate the following sentences into English observing the patterns**

had better + Inf (without to); would rather + Inf (without to):

1. Я предпочитаю подождать следующий автобус. Этот переполнен. 2. Кристин сказала, что ей не нравятся шумные улицы Лондона, и она предпочитает жить за городом. 3. Я, пожалуй, пойду на станцию, не дожидаясь Петра. До отхода поезда осталось всего 15 минут. 4. Вы бы лучше обратились к зубному



врачу немедленно, пока у вас нет осложнений. 5. Я, пожалуй, не поеду сегодня за город. Дождь идет с самого утра. 6. Ему бы лучше позвонить Петровым сейчас же, а то будет поздно. 7. Вы не будете возражать, если я здесь закурю? — Вы бы лучше покурили в коридоре. 8. «Ты не понимаешь того, о чем ты говоришь», — сказал мягко Монтанелли. — Я предпочитаю говорить о чем-либо другом». 9. «Нам лучше не говорить на эту тему», — сказала Джемма, — иначе мы можем поссориться».

**XVII. Translate the following sentences into English:**

1. Мартин больше не мог читать. У него сильно болела голова, и комната плыла перед глазами. Он потушил свет и погрузился в тяжелый сон. 2. Если бы Мэнсон знал, что д-р Пейдж серьезно болен, он ни в коем случае не принял бы предложения. Но он ничего не подозревал. Естественно, что когда он прибыл на место, он очутился в исключительно трудном положении. 3. Мэнсон принял все предосторожности для того, чтобы предотвратить распространение брюшного тифа на своем участке. 4. Денни не пришел провожать Эндрю и Кристин, и они чувствовали себя обиженными. 5. Однажды Эндрю Мэнсон решил пойти к зубному врачу запломбировать зуб. 6. Разрешите мне вас побеспокоить и попросить вас пересест за тот столик. 7. Больной был очень слаб и вскоре задремал. 8. Сначала мальчики не могли понять, к чему клонит Том, и сказали, что они лучше вернутся домой. 9. Том и Гек решили завладеть сокровищем индейца Джо и стали следить за ним. 10. Вдруг дверь отворилась и вошли двое мужчин. Один из них был никто иной, как индеец Джо. Мальчики были в панике. А что если индеец Джо заметит их! То, что увидели мальчики в разрушенном доме, превзошло все их ожидания. Оказалось, что сокровище, которое они искали вот уже неделю, лежало у них под носом.

**XVIII. Give Russian equivalents for the following English word combinations:**

1. double windows, a double barrelled gun, a man with a double chin, a railway with a double track, a double coat of paint; 2. a generous harvest, a generous nature, a generous offer; 3. sound teeth, a sound mind in a sound body, sound advice, a sound sleeper, a sound beating; 4. perfect order, a perfect circle, a perfect translation, a perfect machine, a perfect stranger, perfect silence; 5. a faint attempt, a faint resistance, a faint sound, a faint hope; 6. to take one's leave of somebody, to take things easy, to take pains to do smth; 7. to feel quite oneself, to feel like doing smth, to feel up to something, to feel one's way; 8. to stop up a hole, to stop one's ears, to stop (up) a tooth.

**XIX. Describe situations in which you would use each of the following sentences. Make use of the word combinations in Exercise XVIII:**

1. That depends ... 2. Can I be of any service to you? 3. If you're going to talk like this ... 4. You don't look as if you could say 'Bo!' to a goose. 5. Now just listen to me, please. 6. It's really a pity. 7. Let me tell you I didn't have a wink of sleep last night.

**XX. Translate the following extract into Russian. Copy out the word combinations dealing with medicine. Retell the extract:**

#### ANDREW MANSON'S FIRST PATIENT

Andrew reached 7 Glydar Place, knocked breathlessly upon the door, and was at once admitted to the kitchen, where, in the recessed bed, the patient lay. She was a young woman, wife of a steel worker named Williams, and as he approached the bedside with a fast-beating heart he felt, overwhelmingly, the significance of this, the real starting-point of his life. How often had he envisaged it as, in a crowd of students, he had watched a demonstration in Professor Lamplough's wards! Now there was no sustaining crowd, no easy exposition. He was alone, confronted by a case which he must diagnose and treat unaided. All at once, with a quick pang, he was conscious of his nervousness, his inexperience, his complete unpreparedness, for such a task.

While the husband stood by in the cramped, ill-lit stone-floored room, Andrew Manson examined the patient with scrupulous care. There was no doubt about it, she was ill. She complained that her head ached intolerably. Temperature, pulse, tongue, they all spoke of trouble, serious trouble. What was it? Andrew asked himself that question with a strained intensity as he went over her again. His first case. Oh, he knew that he was overanxious! But suppose he made an error, a frightful blunder? And worse—suppose he made himself unable to make a diagnosis? He had missed nothing. Nothing. Yet he still found himself struggling towards some solution of the problem, striving to group the symptoms under the heading of some recognized disease. At last, aware that he could protract his investigation no longer, he straightened himself slowly, folding up his stethoscope, fumbling for words.

"Did she have a chill?" he asked, his eyes upon the floor.

"Yes, indeed," Williams answered eagerly. He had looked scared during the prolonged examination. "Three, four days ago. I made sure it was a chill, Doctor."

Andrew nodded, attempting painfully to generate a confidence he did not feel. He muttered. "We'll soon have her right. Come to the surgery in half an hour. I'll give you a bottle of medicine."

He took his leave of them and with his head down, thinking desperately, he trudged back to the surgery. Inside, he lit the gas and began to pace backwards and forwards beside the blue and green bottles on the dusty shelves, racking his brains groping in the darkness. There was nothing symptomatic. It must, yes, it must be a chill. But in his heart he knew that it was not a chill. He groaned in exasperation, dismayed and angry at his own inadequacy.

(From *The Citadel*, by A. Cronin)

**XXI. Suggested topics for oral and written composition:**

1. Your visit to a dentist.
  2. A story or episode connected with a visit to a doctor.
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## Lesson Ten

### Speech Pattern

the way + N/Pron + V <sub>fin</sub>
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I testified the way I did—why, I followed instructions.

### JACKSON'S ARM

An Extract from *IRON HEEL*

*by Jack London*

It was in February 1912 that I first met Ernest Everhard, when as a guest of my father's at dinner, he came to our house. I cannot say that my first impression of him was favourable. It was "preacher's night", as my father privately called it, and Ernest was certainly out of place in the midst of the churchmen.

The ministers talked about the working class and what the church had done and was doing for it. Once father took advantage of a lull and asked Ernest to say something.

How the scene comes back to me! On point after point Ernest challenged the ministers. He gave them facts, always facts, checked their excursions into the air, and brought them back to the solid earth and its facts. At one point Ernest said:

"The church condones the frightful brutality and savagery with which the capitalist class treats the working class."

In that moment I hated him.

"You do not know us," I said. "We are not brutal and savage."

"Prove it," he challenged.

"I didn't care—" I began indignantly but Ernest interrupted.

"I understand you have money, or your father has, which is the same thing—money invested in the Sierra Mills."

"What has that to do with it?" I cried.

"Nothing much," he began slowly, "except that the gown you wear is stained with blood. The blood of little children and of

strong men is dripping from your very roof-beams. I can close my eyes now and hear it drip, drop, drip, drop, all about me."

At that moment a man passing along the sidewalk, stopped and looked in at us through the glass partitions of the veranda. He was a large man, poorly dressed, and on his back was a great load of bamboo stands, chairs, and screens. He looked at the house as if debating whether or not he should come in and try to sell some of his wares

"That man's name is Jackson," Ernest said.

"With that strong body of his he should be at work, and not peddling," I remarked curtly.

"Notice the sleeve of his left arm," Ernest said gently.

I looked and saw that the sleeve was empty.

"It was some of the blood from that arm that I heard dripping from your roof-beams," Ernest said with continued gentleness. "He lost his arm in the Sierra Mills, and like a broken-down horse you turned him out on the highway to die. When I say 'you', I mean the superintendent and the officials that you and the other stockholders pay to manage the mills for you. It was an accident. it was caused by his trying to save the company a few dollars. He might have let the small flint that he saw in the teeth of the drum go through. It would have smashed out a double row of spikes. But he reached for the flint, and his arm was picked and clawed to shreds from the finger tips to the shoulder. It was at night. The mills were working overtime. Jackson had been working many hours. That made his movements a bit slow. That was why the machine caught him. He had a wife and three children."

"And what did the company do for him?" I asked.

"Nothing. Oh, yes, they did something. They successfully fought the damage suit that he brought when he came out of his hospital. The company employs very efficient lawyers, you know."

"But the courts," I urged. "The case would not have been decided against him had there been no more to the affair than you have mentioned."

"Colonel Ingram is the company's leading lawyer. He is a very shrewd man." Ernest looked at me intently for a moment, then he went on: "I'll tell you what, Miss Cunningham. You investigate Jackson's case."

"I had already determined to," I said coldly.

"All right," he smiled good-naturedly. "But I tremble for you when I think of all you are to prove by Jackson's arm."

I found Jackson in a crazy ramshackle house down near the bay on the edge of the marsh.

"How did you happen to get your arm caught in the machine?" I asked.

He looked at me in a slow and pondering way, and shook his head.

"Carelessness?" I prompted.

"No," he answered, "I ain't for calling it that. I was workin' overtime, an' I guess I was tired out. I worked seventeen years in them mills, an' I've noticed that most of the accidents happens just before whistle-blow. A man ain't so quick after workin' steady for hours."

With the exception of the terrible details, Jackson's story of his accident was the same as that I had already heard. When I asked him if he had broken some rule of working the machinery, he shook his head. He had a feeling, he said, that the testimony of the foreman and the superintendent had brought about the adverse decision of the court.

One thing was plain. Jackson's situation was wretched. His wife was in ill health, and he was unable to earn, by his bamboo work and peddling, sufficient food for the family. He was back in his rent, and the oldest boy, a lad of eleven, had started to work in the mills.

"They might a-given me a job as watchman, anyway," were his last words as I went away.

By the time I had seen the lawyer who had handed Jackson's case, and the two foremen and the superintendent at the mills who had testified, I began to feel that there was something after all in Ernest's contention.

Jackson's lawyer was a weak and inefficient-looking man. It dawned upon me that of course the company could afford a finer legal talent than could a working man like Jackson.

"Why did you lose the case?" I asked.

The lawyer began to whine. The witnesses had given only the evidence that helped the other side. They knew which side their bread was buttered on. Jackson had been confused by Colonel Ingram. Colonel Ingram was brilliant at cross-examination. He had made Jackson answer damaging questions.

"How could Jackson's answers be damaging if he had the right on his side?" I demanded.

"What's right got to do with it?" he demanded back. "All my reading and studying has taught me that law is one thing and right is another thing."

"Why did you not call attention to the fact that Jackson was trying to save the machinery from being injured?" I asked Peter Donnelly, one of the foremen who had testified at the trial.

"Because I've a wife and three children, that's why. Because it wouldn't a-ben healthy," he answered.

Henry Dallas, the superintendent, refused to talk. Not a word could I get from him concerning the trial and his testimony. But with James Smith, the other foreman, I had better luck. He agreed with Peter Donnelly that Jackson should have got damages.

"When you testified at the trial, you didn't point out that

Jackson received his injury through trying to save the machinery from damage?" I asked.

"No, I did not," was the answer. "I testified to the effect that Jackson injured himself by neglect and carelessness, and that the company was not in any way to blame."

"Was it carelessness?" I asked.

"Call it that or anything you want to call it. I testified at the trial the way I did ... why, I followed instructions. Colonel Ingram outlined the evidence I was to give!"

"And it lost Jackson's case for him?"

He nodded, and the blood began to rise darkly in his face.

"Let me tell you this before you go. It won't do you any good if you repeat anything I've said, I'll deny it, and there are no witnesses. I'll deny every word of it."

After my interview with Smith I went to my father's office and there encountered Ernest.

"Jackson seems to have been badly treated," I confessed. "I — I — think some of his blood is dripping from our roof."

"Of course," he answered. "If Jackson and all his fellows were treated mercifully, the dividends of the company would not be so large. Our boasted civilization is based upon blood."

## Words and Word Combinations

privately *adv*  
certainly *adv*  
prove *v*  
remark *v*  
notice *v*  
empty *a*  
manage *v*  
cause *v*  
employ *v*  
intently *adv*  
investigate *v*  
good-naturedly *adv*  
tremble \* *v*  
testimony *n*  
situation *n*

handle *v*  
anxious *a*  
agree \* *v*  
blame \* *v*  
deny *v*  
mercifully *adv*  
indignantly *adv*  
interrupt *v*  
mill *n*  
court *n*  
foreman *n*  
sufficient *a*  
trial *n*  
machinery *n*

to be out of place — быть не к месту

to take advantage (of) — использовать, воспользоваться

to come back to smb — вспоминаться (It came back to me... — Мне вспоминается это...)

What has that to do with it? — Какое это имеет отношение к делу?

to turn out (smb) — выгонять

to work overtime — работать сверхурочно

to bring a suit against (smb) — предъявлять (кому-нибудь) иск

a damage suit — иск о возмещении убытков  
 I'll tell you what — вот что я вам скажу...  
 to break a rule — нарушить правило  
 to lose a case — проиграть судебное дело  
 to give evidence — давать показания  
 They knew which side their bread was buttered on — Они знали, кому угрожать  
 to be brilliant at (cross-examination) — блестяще вести (перекрестный допрос)  
 to cast a look — бросить взгляд  
 to the effect that — относительно того, что  
 to follow instructions — следовать указаниям  
 to do smb good — приносить (кому-нибудь) пользу  
 It dawned upon him. — Его осенило.

## Lexical and Stylistic Commentary

### § 1. ... he came to our house.

House and home are both applied to a building in which people live — дом, жилище. The word home has another older meaning — *the family ties and domestic comfort which one associates with the house in which one lives* — родной дом, домашний очаг, семья, уют, e. g.

New houses are springing up everywhere in Moscow.

When he retires from business, he expects to make his home in the country.

Many volunteers went to the virgin lands and made it their home.

The word house may also mean *home* or *household* and is used in this meaning in a number of phrases:

to keep house, i. e. to manage the affairs of a household — вести хозяйство

to keep a good house, i. e. to provide good food and comfort — хорошо вести хозяйство

to keep open house, i. e. to be ready to welcome guests at any time — иметь открытый дом

to set one's house in order — наводить в доме порядок

### § 2. It was "preacher's night"

In the text the inverted commas are used because the phrase *preacher's night* is the name given by Professor Cunningham to the gatherings in his house at which religious questions were discussed and consequently most of the guests were churchmen.

### § 3. He brought them back to the solid earth

The solid earth is a phraseological combination.



He brought them back to the solid earth. Он заставил их спуститься из заоблачных высот на землю (к реальной жизни).

§ 4. I understand you have money

The word **understand** is polysemantic. In addition to the meaning—понимать it may mean—подразумевать, слышать, узнать. The contextual meaning (the meaning in the text) is to *know*. The sentence in the text should be translated into Russian as: Насколько мне известно, у вас есть деньги.

§ 5. drip, drop, drip, drop

These words imitate a natural sound, that of dropping water. Different languages employ different sound combinations for the imitation of natural sounds. Compare with the Russian—кап-кап.

§ 6. sidewalk

The English language spoken in America is not a separate language, a language different from that spoken in England. It is the same English language with the same grammatical system and the same vocabulary.

True, the English language spoken in America has peculiarities in pronunciation, spelling, vocabulary, but very few, if any, in grammatical forms. For example: in America **elevator** is used for *lift*, **sub-way** for *underground*, **sidewalk** for *pavement* or *pathway*, **street car** or **trolley car** for *tram* and **to guess** for *to think* or *to believe*; the words **neighbour**, **labour**, **centre**, **theatre**—in America are spelled **neighbor**, **labor**, **center**, **theater**.

These peculiarities, however, are not sufficient ground for stating that in America people speak a language which is not the English language, as these peculiarities do not change the system of the language—its grammatical structure and its vocabulary.

§ 7. I mean the superintendent and the officials that you and the other stockholders pay to manage the mills for you.

The verb **to manage** is polysemantic. In addition to the meaning—справляться, ухитриться it may mean—руководить, стоять во главе, заведовать, e. g.

Comrade Petrov manages the Service Department of the Tourist Bureau.

§ 8. The choice of words and various stylistic devices employed by the writer or speaker generally reflect the mood of the writer or speaker, his emotional state. This is seen in the paragraph in which Ernest Everhard describes the accident Jackson met with (*see page 178*). At the beginning of his description Ernest Everhard is calm and his sentences are long and rather complex.

As he speaks, however, he grows more and more excited, as if he were witnessing all the details of the tragedy. He is suffering together with Jackson and his family, and his excitement influences his speech. In the second part of the description his sentences become very short and are connected only logically, without any syntactical connectives, i. e. asyndetically.

§ 9. There is one example in the paragraph of how tenses may be used for special stylistic purposes. Ernest Everhard says:

He **had** a wife and three children.

This does not mean that Jackson had a wife and three children only when the accident happened. He had them when Ernest Everhard was telling Avis about him as well. The author uses the Past instead of the Present to dramatize the description. Sometimes on the contrary the historic or dramatic Present is used instead of the Past, e. g.

I was reading Nelley's letter. Suddenly the door opens and she comes in.

§ 10. Jackson received his **injury** through trying to save the machinery from **damage**...

They successfully fought the damage suit that he brought ..

Jackson should have got damages.

Colonel Ingram had made Jackson answer damaging questions.

The noun **damage** is polysemantic. It means:

1) injury or harm that makes something less useful or valuable — вред, повреждение, e. g.

The accident did very little damage to either car.

He is always causing damage (He is always breaking and spoiling things).

The word is used in the constructions:

to **cause damage** — причинять вред, e. g.

The storm caused great damage to the ship.

to **suffer damage** — пострадать, e. g.

The house suffered great damage in the fire.

2) money claimed or paid as a compensation for harm done to a person or to his property (generally in the Plural) — убытки, компенсация за убытки, e. g.

After the accident Jackson claimed damages.

The tram-car company paid the man damages.

The verb **to damage** has two synonyms: **to injure** and **to spoil**.  
**To damage** means—повреждать, портить, наносить ущерб, убыток, etc., e. g.

After the storm the ship was badly damaged and was forced to return to port.

It is applied to things and never to persons and it shows that the thing is no longer good.

His car was damaged in an accident and needed immediate repairs.

The verb **to injure** means—повредить, ушибить, e. g.

She fell and injured her leg.

The doctors do not allow her to go South as the excessive heat may injure her health.

**To spoil** means—портить, портиться. As compared with **to damage**, **to spoil** means *to make something altogether useless or worthless, to destroy or ruin something*, e. g.

He spoiled his fountain-pen by dropping it on the stone-floor.

§ 11. ... in that sentence there was dynamite enough **to shake** the world.

In this sentence the verb **to shake** is used in the meaning of—сотрясать, потрясать.

**To shake**, **to tremble**, **to shiver** and **to shudder** all mean—дрожать.

**To tremble**—дрожать, трястись, страшиться (used more often with a person) is *to be agitated by fear, cold, weakness, great emotion*, etc., e. g.

While they were in the cave Becky and Tom trembled with fear.

Their relatives trembled at the thought that the children might be lost there.

**To shake**—трясти(сь), дрожать, потрясать (волновать) is *to agitate more or less quickly so as to disturb the poise, stability or equilibrium of a person or thing*, e. g.

The pole was shaking under his weight.

**Shaking** is generally the result of more violent emotions than trembling, we say: **to tremble** with excitement, nervousness, timidity, etc., but: **to shake** with horror, terror, dread, etc. It is also used in certain combinations: **to shake** with age, weakness, etc.

**To shiver**—дрожать, трястись, трепетать is *to be agitated with cold, or a sensation similar to that of cold*, e. g.

The day was frosty and she shivered in her thin coat.

**To shudder**—вздрагивать, содрогаться means *to be agitated with horror, or repulsion*, e. g.

She shuddered when she saw the snake.

These synonyms are sometimes found in combination with the same words. However, the meaning of the synonyms differs. Compare the degree:

He trembled with fear.

He shook with fear.

He shivered with fear.

§ 12. He looked at me in a slow and **pondering** way...

The English verb **to ponder**—обдумывать, размышлять and the noun **pound**—фунт originate from the same Latin root **ponder-** (Latin **ponderare**—*to weigh*, **pondus**—*weight*).

Compare the Russian phrase—взвешивать обстоятельства (доводы и пр.) which sometimes is synonymous with обдумывать.

§ 13. Jackson's speech and the speech of Peter Donnelly are examples of illiterate speech.

The author resorts to this means to give his characters definite speech characteristics. Only typical forms are used in literature for this purpose.

Note the following characteristic forms:

a) morphological

1) ain't.

The form **ain't** is used for the following:

**am not, is not, are not, have not, has not.**

2) **after workin' steady for hours**—an adjective is used instead of an adverb.

3) **a-given** instead of *have given*, **a-ben** instead of *have been*, **a-got** instead of *have got*.

b) lexical

**in them mills**—the personal pronoun **them** is used instead of the demonstrative pronouns **these, those** or the Definite Article.

c) syntactical

**... most of the accidents happens**—the violation of agreement between the subject and the predicate.

d) phonetic

1) **callin', workin'.**

The omission of the final **g** in spelling denotes that the back lingual stop sonant [ŋ] in pronunciation is replaced by the fore-lingual stop sonant [n];

**an'**—the omission of the **d** in spelling denotes the omission of the sound [d] in pronunciation.

2) **'em**—the dropping of **th** [ð] in **them** is a dialectal form.

§ 14. Jackson's story of his accident was the same...

Sometimes the word **story** means—история жизни, рассказ, е. g.

Jackson's story of his life.

Рассказ Джексона о своей жизни.

Note that certain English sentences, containing the word **story** correspond to Russian sentences in which the word **история** or **рассказ** is omitted, е. g.

He told us the story of Gorky's childhood. Он рассказал нам о детстве Горького.

The book tells the story of Dickens' childhood. Книга повествует о детстве Диккенса.

§ 15. The **testimony** of the foreman...

The world is used in the Singular in English, while in Russian it is used only in the plural form—показания.

To testify is the corresponding verb. It takes the preposition to, е. g.

The world-wide peace movement testifies to the will of the peoples for peace.

§ 16. Why did you not **call attention** to the fact, that Jackson was trying to save the machinery?

This is a phraseological unit. It should be noted that while the Russian—обращать внимание has two meanings, namely:

1) обращать чье-либо внимание на что-нибудь and

2) обращать на себя чье-либо внимание, привлекать внимание, the English to **call attention** means only *to call somebody's attention to something*.

To attract attention means *to attract somebody's attention to oneself*, е. g.

The guide called the attention of the tourists to the picture that hung in the corner. Экскурсовод обратил внимание туристов на картину, которая висела в углу.

Becky Sharp's beauty attracted everybody's attention. Красота Бекки Шарп привлекала всеобщее внимание.

Note that the phrase **to draw somebody's attention** may be used in both cases. If it means *to attract somebody's attention*, it is followed by a reflexive pronoun, е. g.

Becky Sharp liked to draw everybody's attention to herself.

The teacher drew the students' attention to the fact that the new word had a peculiar pronunciation.

The phrase **to draw somebody's attention** is more bookish than the other two phrases mentioned above.

§ 17. He agreed with Peter Donnelly...

The verb to agree is used with a number of prepositions:

- to agree with the speaker;
- to agree to the terms proposed;
- to agree on (upon) rules, a statement of principles, etc;
- to agree among ourselves.

The verb may also be followed by an Infinitive and an Object Clause, e. g.

They agreed to do the work for the sum I suggested.

They agreed to begin the work immediately.

I agree that he is the ablest of us.

I agree with you that phonetics is not easy.

§ 18. They were not in any way to blame.

The word to blame means—обвинять.

Note the following phrases in which the word is used:

He is to blame for it.

Он виноват в этом.

Jane is not to blame.

Джейн не виновата.

Who is to blame?

Кто виноват?

## Grammar Commentary

A. § 1. The verb *should* is used in the text as a modal verb to express duty, obligation, advisability, something which is naturally expected (it is close in meaning to the modal verb *ought*), e. g.

He looked at the house as if debating whether or not he **should come in...** (advisability).

Он посмотрел на дом как бы размышляя, следует ли ему или не следует входить.

... with that strong body of his he **should be at work...** (something which is naturally expected).

...такому сильному человеку как он следует работать...

He agreed with Peter Donnelly that Jackson **should have got** damages... (obligation, duty).

Он согласился с Питером Доннелли, что Джексону следовало бы получить возмещение за понесенное увечье.

In the last sentence the combination of **should + the Perfect Infinitive** shows the *non-fulfilment of the action*—ему следовало получить, но он не получил.

§ 2. The text contains almost all the tense-forms which exist in the English language: The Present and Past Indefinite, the Present and Past Continuous, the Present and Past Perfect and

also the Past Perfect Continuous. The use of all the Indefinite, Continuous and Perfect tense-forms has been explained in the Textbook for the 1st course. The Perfect Continuous tense-forms are often used in English.

We find an example of the use of the Past Perfect Continuous in the text:

... It was at night. The mills	Это было ночью. Завод рабо-
were working overtime. Jack-	тал сверхурочно. Джексо-
son had been working many	работал уже много часов.
hours.	

Note that in Russian the verb is in the Past Tense of the Imperfective aspect.

The Perfect Continuous tense-forms are used in English *to express an action going on for a certain period of time before another moment* (present, past or future). This moment may be included in the time of the action, as is the case in the example from the text (Jackson was still working), or it may be excluded from the time of the action, e. g.

I have been waiting for you for	Ждала тебя полчаса, сейчас
half an hour, now I am leav-	уюжу.
ing.	

The Perfect Continuous tense-forms have certain common features with the Perfect tense-forms, as they also show the action in relation to a certain moment of time (either including the moment of time or excluding it). However, the Perfect Continuous tense-forms do not express any evident result, which the Perfect tense-forms do.

Compare: She said she **had washed** the handkerchief.

and She said she **had been washing** the handkerchief.

We shall **have finished** the story by next week.

and We shall **have been reading** it for a month.

The Perfect Continuous tense-forms are sometimes used to emphasize the intensive and continuous character of the action, but they differ in use from the Continuous tense-forms, which show the action in progress at a certain point of time.

The Continuous tense-forms are not used when the duration of action must be indicated. In this case the Perfect Continuous tense-forms are used.

Thus the Russian — Я читаю этот рассказ уже две недели — cannot be translated by the *Present Continuous*; it must be translated by the *Present Perfect Continuous*.

I have been reading this story for a fortnight.

Also

Профессор сказал нам, что уже долгое время изучает эту проблему

must be translated into English by the *Past Perfect Continuous*, e. g.

The Professor told us he had been studying the problem for a long time.

§ 3. The verbs **to happen**, **to chance**—случаться; **to seem**, **to appear**—казаться; **to prove**—оказываться which are always used in the Active Voice, are used in the text in the construction with an Infinitive.

How did you **happen to get** your arm caught in the machine? Как случилось, что ваша рука попала в машину?

... Jackson **seems to have been** badly **treated**. ... кажется с Джексонсом поступили плохо.

The verb predicate in this case does not characterize only the subject of the sentence, but the subject and its action (which is expressed by the Infinitive) taken together. The subject and the Infinitive are in close syntactical relations, forming a Complex Subject (*Nominative with the Infinitive*). These constructions are generally equivalent to impersonal sentences, e. g.

I happened to meet her. = It happened that I met her. Случилось, что я встретил ее.

The use of the Perfect Infinitive is caused by the fact that the action refers to time prior to that of the finite verb.

B. § 1. ... when as a guest of my father's at dinner he came to our house.

a) The Possessive Case of nouns in English is commonly used together with the noun it modifies, e. g.

my father's guest, the man's name, etc.

But it may also be used without any noun or may be separated from the noun it modifies. Then it is called *The Absolute Possessive* and is used anaphorically (to avoid the repetition of the already mentioned noun), e. g.

at the Baker's, at his Aunt's, etc.

In the text we have an instant of the *Absolute Possessive* introduced by the preposition **of**; it is used here to point out that Ernest was not the only guest, but one of many.

b) There are many instances of the use of the Possessive Case of nouns in the text:

preacher's night; Jackson's story; that man's name;



**Jackson's situation; the company's leading lawyer;  
Jackson's lawyer; Jackson's case; Ernest's contention;  
Jackson's arm; Jackson's answers.**

As is known the chief meaning of the Possessive Case *is that of possession*, e. g.

**Helen's money.**

But the Possessive Case may express some other relations between the governing noun and the noun in the Possessive:

1) of belonging (or a part to a whole), e. g.

the man's name, Jackson's arm

2) of use or function, e. g.

Jackson's lawyer

3) of dedication, e. g.

preacher's night

4) of source or authorship, e. g.

Jackson's story; J. London's novel

5) subjective relations (expressing the doer of the action), e. g.

Jackson's answers, Ernest's contention

6) objective relations (expressing the object of the action), e. g.

the criminal's arrest

7) family or personal relations, e. g.

Helen's father

Ernest's friends

§ 2. ... Jackson was trying to save the machinery from being injured...

After the preposition the Passive form of the Gerund is used here. It must be translated into Russian by a noun.

Джексон пытался спасти машину от поломки.

Sometimes similar constructions with the Passive Gerund are translated into Russian by a Subordinate Clause, e. g.

Ernest was surprised at not Эрнест удивился, что его никто  
being met by anybody. не встретил.

She does not like being laughed at. Она не любит, когда над ней смеются.

### ***Exercises***

1. Answer the following questions:

1. What impression did Ernest Everhard make among the many guests who had gathered at John Cunningham's? 2. How did Ernest Everhard reveal the hypocrisy of the churchmen?

3. What made Jackson debate whether he should come into the house and try to sell some of his things? 4. Why did Ernest Everhard call the company's lawyers efficient and shrewd? 5. Why did Ernest Everhard remain so calm during the conversation while Avis Cunningham was boiling with anger? 6. Why did Avis accept Ernest Everhard's challenge? 7. Why did Avis want Jackson to say that he had lost his arm through his own carelessness? 8. Why could the company afford a better lawyer than a working man like Jackson could? 9. How did it happen that the witnesses gave only evidence that helped the company to defeat Jackson's suit? 10. What did Jackson's lawyer mean by saying that "law is one thing and right is another thing"? 11. What did the interview with Jackson's lawyer prove to Avis Cunningham? 12. Why did Peter Donnelly cast an anxious look about him before explaining to Avis why he had testified against Jackson? 13. Why did the company and its lawyers do their best to prove that Jackson had injured himself by neglect and carelessness? 14. What were the instructions Colonel Ingram gave to the foremen before the trial? 15. Why did James Smith warn Avis that he would deny everything he had told her if she repeated his words? 16. What does Ernest Everhard mean when he says that the "boasted bourgeois civilization" is based on blood? 17. What graphic expressive means do you find in the text? Explain the author's reasons for using them. 18. With what aim does the author use the exclamatory phrase "How the scene comes back to me!"?

**II. Translate the following sentences into Russian and analyse the syntactical construction of each Russian and English sentence:**

1. Ernest Everhard took advantage of every opportunity to expose the inhumanity of the capitalists. 2. It was in February 1912 that I first met Ernest Everhard. 3. At first Ernest seemed to hesitate whether to speak or not. 4. The church condones the frightful brutality and savagery with which the capitalist class treats the working class. 6. "When I say 'you' I mean the superintendent and the officials that you and the other stockholders pay to manage the mills for you," said Ernest Everhard. 7. The accident was caused by Jackson's trying to save the company a few dollars. 8. "But," I urged, "the case would not have been decided against him had the facts been what you have told me." 9. But I tremble for you when I think of all you are to prove by Jackson's arm.

**III. Give a more literary equivalent for the parts of the following sentences given in bold type:**

1. "I **guess** I was tired out," said Jackson. 2. Jackson was **back in his rent**. 3. "It **wouldn't have been healthy** for me to testify at the trial that Jackson had tried to save the machinery

from being injured," said Peter Donnelly. 4. "The witnesses knew which side their bread was buttered on," said the lawyer. 5. "Let me tell you this before you go," said James Smith.

IV. Correct the English used by Jackson in his explanation of the cause of the accident.

V. State what means the author employs: 1) to show Avis's attitude towards Ernest Everhard during their conversation, 2) to show the manner in which Ernest Everhard spoke with Avis Cunningham. Give your explanation of the author's aim in pointing out the difference in their manner.

VI. Copy out the following lexical and syntactical stylistic devices used in the text:

a) metaphors, b) inversion.

VII. a) Retell the text.

b) Give a short summary of the text.

VIII. Substitute the parts given in bold type in each of the following sentences by a word, phrase or sentence from the text. Be careful to make all the necessary changes the new sentences may require:

1. Ernest seemed very strange among the guests. 2. How well I remember the scene. 3. "What connection has my father's money with the topic of our conversation?" asked Avis. 4. Jackson noticed a piece of flint that might have damaged the machine. 5. The mills were working longer than usual. 6. Jackson stretched out his arm to pick up the flint. 7. Jackson took his case to court demanding that some compensation should be paid to him for the injury he had received at work. 8. I suggest that you should inquire into Jackson's case. 9. How was it that the machine caught Jackson's arm? 10. What Jackson told me about the accident was the same as what I had already heard. 11. Jackson's situation was very bad. 12. Peter Donnelly, one of the foremen, gave evidence at the trial. 13. Peter Donnelly looked around with anxiety in his eyes. 14. "Why did you not point out at the trial that Jackson was trying to save the machinery from damage?" Avis asked Peter Donnelly. 15. The company's policy was to prove that workers were injured at work only through their own carelessness and that the company was not liable in any way. 16. "In my testimony at the trial I stated that Jackson had injured himself by neglect and carelessness," said Jackson Smith. 17. Colonel Ingram told James Smith what he was to say at the trial in giving testimony. 18. The company had enough money to employ a better lawyer than a working man could. 19. The witnesses knew which side it was in their interests to support. 20. Ernest looked at me attentively.

IX. Give the three forms of the following verbs:

to catch, to fight, to employ, to accept, to shake, to wear, to drip, to hear, to sell, to peddle, to lose, to die, to pay, to

cast, to break, to prompt, to bring, to dawn, to afford, to injure, to teach, to try, to rise.

**X. Give nouns corresponding to the following verbs:**

to handle, to base, to testify, to outline, to lose, to agree, to deny, to instruct, to doubt, to confess, to refuse, to nod, to try, to blame, to stain, to save, to investigate, to determine, to invest, to drip, to peddle, to remark, to cause, to challenge.

**XI. Give nouns corresponding to the following adjectives:**

efficient, frightful, shrewd, favourable, brutal, savage, slow, strong, curt, weak, steady, healthy, merciful, wretched, old.

**XII. Form antonyms to the following words by using prefixes:**

efficient, merciful, order, to load, lucky, polite, interested, direct, humanity, favourable, just.

**XIII. Fill in each blank with a suitable word from the list below:**

1. The picture *Among the Waves* by Aivasovsky is seen to better ... from a distance. 2. Storms sometimes ... great damage. 3. The methods teacher made a ... report on the student's serious work at school. 4. In the novel *Three Men in a Boat* Jerome K. Jerome narrates a number of amusing.... 5. They ... did not do much... to either of the motor cars. 6. Soames was afraid that the fire would ... his pictures and decided to drop them out of the picture gallery window. 7. The examination board were ... impressed by Volkova's splendid diploma work. 8. Comrade Evseyev, a weaver, undertook to repair his looms himself. All of them are now in good working .... 9. A special commission was sent... the cause of the railway.... 10. Hundreds of people lead a ... existence in the London slums. 11. I ... my new bag with ink. 12. The pioneers lived in a camp which was situated on the ... of the forest. 13. The Communist speaker was roughly... by the policemen. 14. We must limit the expense of the trip to what we can really.... 15. The students were well prepared for the examination and they were ... to take it as soon as possible. 16. The witness... that the car was being driven slowly at the time of the accident. 17. The testimony of the witness was so convincing that the accused man could not... his guilt. 18. The patient's condition was very grave and we waited with ... for the doctor to come. 19. She is too old... the household.

favourably, advantage, accident, damage, incident, to damage, favourable, to cause, anxiety, to testify, to afford, to deny, anxious, wretched, to investigate, to handle, order, edge, to stain, to manage.

**XIV. Write sentences using the following phrases and translate your sentences into Russian:**

1) to take the advantage of... (a favourable circumstance, opportunity, a lull, a break in a conversation, somebody's absence, etc.)

2) to reach for... (a cigarette, a pencil, a box of matches, one's coat, etc.)

**XV. Give the nouns listed below which may be used as subjects with each of the following phrases as their predicates:**

to come back; to be out of place; to be out of order.

a scene, a telephone, a person, a question, a face, actions, a smile, a watch, a bicycle, somebody's words, laughter, appearance, a refrigerator, a car, a remark.

**Write sentences of your own to illustrate the use of the word combinations and translate the sentences into Russian.**

**XVI. Translate the following sentences observing the pattern**

The way + N/Pron + V<sub>fin</sub>:

1. Мне не нравится, как вы произносите звук [w]. Он недостаточно напряжен. 2. По тому, как Хэмптон говорил о своей работе, сразу было видно, что он не врач, а бизнесмен. 3. Вы заметили, как своеобразно этот пианист интерпретирует Шопена? 4. Мне нравится, как Нина водит машину. 5. Как вы печете это печенье? 6. Вы должны читать текст так, как читает его диктор. 7. У Веры хороший вкус; мне нравится, как она одевается. 8. Уже на первых уроках домоводства детей учат готовить и накрывать на стол.

**Write five sentences of your own based on the pattern given above. Translate your sentences into Russian.**

**XVII. Translate into English:**

**I.**

1. Эвис заинтересовалась делом Джексона и решила сама посмотреть, как живут рабочие на руднике. 2. Рабочие в капиталистических странах живут в очень тяжелых условиях. 3. Ошибки Петровой вызваны ее невнимательностью. 4. С таким сильным характером Сергей достигнет блестящих результатов в работе. 5. Вы должны были взять книги из библиотеки до урока, а не теперь. 6. Почему вы не приняли приглашения? Разве вы не хотите встретиться со своими старыми друзьями? — Нет, я хочу, но, к сожалению, буду занята в это время.

8. Несмотря на то, что на шахте в Нью-Кастле нередко бывали несчастные случаи, владелец шахты отказывался ремонтировать оборудование. 9. Двенадцатилетний индусский мальчик Муну, казалось, прожил долгую жизнь и знал все ужасы капиталистической эксплуатации. 10. Ваша посредственная отметка объясняется тем, что вы уделяли очень мало внимания работе над произношением, — сказал экзаменатор. 11. Мне не совсем нравится ваше сочинение. Вам бы следовало дать больше фактов в подтверждение вашей точки зрения. 12. Какой дополнительный материал нам следует прочитать, чтобы хорошо подготовиться к обсуждению книги *Ярмарка тщеславия*? 14. Нам бы следовало выйти пораньше, мы можем опоздать.

## II.

1. Если бы Ленни прочел письмо Селии раньше, он послал бы ей телеграмму, чтобы она не приезжала. 2. Овод не попался бы в руки полиции, если бы на площади не появился Монтанелли и не преградил ему путь. Артур не мог стрелять в него и был тотчас же схвачен. 4. Выполняя указания полковника Ингрэм, Питер Доннелли сказал, что с Джексонсом произошло несчастье из-за его неосторожности. Если бы Питер Доннелли и другие свидетели говорили правду на суде, Джексон выиграл бы дело. 5. Как вы узнали о своем назначении? — смеясь спросил меня инженер. — А я только что хотел поделиться с вами этой новостью. 6. Если бы я не был уверен в том, что встречу сочувствие и поддержку своих друзей, я бы не взялся за это трудное дело, — сказал мне мой товарищ. 7. Если бы Мартин Иден не учился с огромной настойчивостью и упорством, он бы не стал знаменитым писателем.

## III.

1. Джон Каннингем был огорчен тем, что его гость не принимал участия в разговоре. Тогда, воспользовавшись небольшой заминкой в разговоре, он прямо обратился к Эвергарду и попросил его высказать свои соображения об отношении церкви к рабочему движению. 2. Пункт за пунктом Эрнест Эвергард разбивал доводы церковников. Он доказал им, что они метафизики, что их метод мышления противоположен научному методу. Он сказал, что они напоминают ему средневековых схоластов, которые серьезным образом обсуждали вопрос о том, сколько ангелов может уместиться на острие иглы. 3. Эвергард сказал, что стоит только церковникам сменить свои убеждения на такие, которые угрожали бы существующим порядкам в ка-

питалистическом обществе, как их проповеди стали бы неприемлемыми для капиталистов, и им незамедлительно бы указали на дверь. 4. Вот что я вам скажу, господа! — воскликнул Эрнест. — Продолжайте проповедовать и отрабатывать деньги, которые вам платят. Но только, бога ради, оставьте рабочий класс в покое. Ваше место — в стане его врагов. У вас с рабочими нет ничего общего. 5. После того как гости ушли, Джон Каннингем рассказал своей дочери, как он встретил Эрнеста. Возвращаясь из лаборатории несколько дней тому назад, он остановился на улице послушать агитатора, обращавшегося к толпе рабочих. Это и был Эрнест. Джон Каннингем заинтересовался молодым агитатором и после того как тот закончил свою речь, познакомился с ним и пригласил его на обед к себе домой. 6. Эвергард сказал, что насколько ему известно, Каннингемы вложили свои деньги в Сиеррские рудники. Когда Эвис негодуяюще воскликнула, что это не имеет никакого отношения к их спору, он пристально посмотрел на нее и медленно произнес, что платье, которое она носит, пропитано кровью рабочих. — Стоит мне только закрыть глаза, — продолжал он, и я слышу, как кровь рабочих заливает все вокруг меня. И сделав так, как сказал, он закрыл глаза и откинулся на спинку кресла. 7. После разговора с управляющим и мастерами Эвис поняла, что компания бесчеловечно обходилась с рабочими, которые потеряли свое здоровье, работая и обогащая своих хозяев. 8. Было уже поздно, и гости собирались расходиться, когда полковник надумал рассказать об одном интересном случае, который произошел с ним, когда он был еще молодым офицером. Он протянул руку к столу за спичками, закурил папиросу, кашлянул, чтобы привлечь к себе внимание, и начал. Очень скоро никто не смел даже пошевелиться, боясь пропустить хоть одно слово. 9. С этого времени мисс Мердстоун днем держала ключи в своем фартуке, а ночью клала их под подушку, и мать Давида не имела к ним доступа. Это очень ее обижало, и однажды вечером она горько расплакалась и сказала, что с ней можно было бы и посоветоваться по хозяйству. — Я знаю, что хорошо справлялась с домашним хозяйством до того, как вышла замуж за мистера Мердстоуна — сказала она рыдая. — Спросите Пегготи, и она вам скажет, что у меня прекрасно получалось, когда мне не мешали. 10. О, как мне вспоминается эта сцена! Вот, после завтрака я вхожу в гостиную с книгами, тетрадкой и грифельной доской в руках. Моя мать уже ждет меня за своим письменным столом. Мисс Мердстоун сидит подле нее, а мистер Мердстоун делает вид, что читает книгу в кресле у окна. Один лишь вид этих двух людей производит на меня такое действие, что я чувствую, как все слова, которые я выучил, исчезают из моей головы. Я подаю матери первую книгу и начинаю отвечать урок.

**XVIII. Fill in the blanks with prepositions or adverbs where required:**

1. Tell me what happened ... a few words; don't go ... details. 2. He got up ... dawn to prepare everything ... the excursion. 3. Old Jolyon had a deep feeling ... beauty and ... nature and art. 4. He handled his machine ... great care. 5. Old age is provided ... in the USSR. 6. Italy depends ... foreign countries ... oil. 7. Follow ... this road, until you reach ... the hotel, then turn ... the right and go straight ... the station. 8. I received a letter ... the Institute ... Foreign Languages ... the effect that I had been admitted ... the entrance examinations. 9. I visited ... the Tretyakov gallery ... a friend ... mine, who is an artist ... profession. He pointed out ... me the finest pictures. 10. ... the exception ... Comrade Smirnov and Comrade Stepanov, all the students ... group 2 got excellent marks ... history. 11. What trade union organization do you belong ...? 12. ... case ... bad weather you should stay ... a few more days. 13. Jackson wanted to save the machine ... damage.

**XIX. What would you reply if somebody were to say to you:**

1. At what time would you like me to come and see you? 2. May I introduce you to my friend Comrade Ivanov? 3. Thank you ever so much for asking me to come. 4. Why are you so late? I've been waiting for you for half an hour, at least. 5. May I ask you a question? 6. Had you come a little earlier you would have seen Comrade Petrov. He has just left. 7. I hope I haven't kept you waiting too long.

**XX. Fill in the blanks with articles where required:**

**TEST OF DEMOCRACY**

... October Revolution in 1917 gave all... Soviet people... freedom and... equality, regardless of ...sex, race, nationality or religious beliefs.

... Soviet government put ... end to ...disgraceful laws which put women into... inferior position. It gave them ... equal political and economic rights.

It isn't enough, however, merely to declare... women equal under the law.

... Soviet government and Communist Party also had to provide ... material basis for this equality.

It had to awaken in ...women ...sense of...dignity and their worth, and give them ...confidence in their own abilities. Women were drawn into ...active political and civic work. Many...nation-wide movement has been launched by...women, among them...movement to help...weaker teams of...workers to catch up with...best, started by...weaver Valentina Gaganova.



Her backward team caught up within... few months and now Gaganova has thousands of followers.

Women play... tremendous role in ... socialist agriculture. How different is ...collective farm woman of today from ... down-trodden illiterate peasant of ... tsarist Russia!

No less than 57,000 women head collective farms or their livestock sections and teams.

Many women hold ... responsible government posts. Nona Muravyeva, for instance, is...Russian Federation's Minister of Social Security, Taira Tairova is Azerbaijan's Foreign Minister, Ekaterina Yagurskaya is Ukrainian Minister of Justice, Yagdar Nasriddinova is Uzbekistan's President.

More than half of all ... Soviet college graduates are ... women. So are nearly two-thirds of... youngsters completing ... courses at secondary technical schools.

Women are in... majority in ... textile and food industries, ... schools and medical institutions. Eighty-five out of every 100 health service employees and seven out of every ten teachers are women.

Today over 100,000 Soviet women, ... Russians, Uzbeks, Ukrainians, Yakuts and many other nationalities—are scientists. Yet only 45 years ago... news that seven young women had been admitted to Moscow University created ...sensation. Today there are 996 women among ...professors and teachers at that university.

There are women architects, women geologists who go on... long expeditions, women judges, women managers of... large industrial enterprises.

Many of them belong to nationalities which before ... revolution didn't even have an alphabet.

Women have played their part in ...creation of ...cosmic rockets and construction of ... atomic ice-breaker *Lenin*. All ...professions and trades are open to them except those in which ...great physical strength is essential or there is ... health hazard.

We are often asked why... so much higher proportion of women follow these careers in our country than do in... West? First, ... answer must be sought in our society itself. ... socialism has secured for women ...real legal equality (equal pay, for instance, is enforced by law).

Further, socialist ethics place ... woman equal with...man in... society and ... family—and this has ...enormous effect on ... attitudes and outlook of... people, individually and as... whole.

Important, too, is... fact that... Soviet state provides... wide possibilities for both...men and women to develop their talents to... utmost.

Foreign visitors often ask why Soviet women work, if they do not need ...extra money.

... answer? They work because they do not want to limit their lives to ... narrow family circle.

They want to engage in ... more interesting activities and exercise their rights as ... equals of their husbands and brothers, by taking ... full part in ... political and economic life of ... country.

**XXI. Replace the Infinitive in brackets by the correct tense of the verb:**

The rain (to fall) heavily when crowds of people (to pour) from the places of amusement. And here I (to see) the desperate attempts of ragged men and boys to get a shelter for the night by getting cabs for the cabless ladies and gentlemen. It (to rain) for about three hours and the wretched homeless creatures (to be) wet to the skin.

The streets (to grow) very quiet and lonely after the theatre crowd (to go) home.

An old woman, a wreck, I (to notice) earlier in the night standing in Piccadilly (to seem) to have no strength to keep walking, but (to stand) stupidly whenever (to get) the chance. But she (not to get) the chance often. She (to be moved on) by every policeman. "I (not to sleep) for three days," she said to one of them. But still she (to be moved on). By three o'clock she (to progress) as far as St. James Street, and as the clocks (to strike) four I (to see) her sleeping soundly against the iron railings of Green Park. A brisk shower (to fall) at the time, and she must (to be drenched) to the skin.

I (to sit down) on a bench on the Thames Embankment. The streets (to grow) very quiet and lonely. Beside me (to sit) two ragged creatures, a man and woman. The woman (to doze) while I (to talk) with the man. "All my life I (to work), but now my age (to be) against me," (to say) the man. "I (to look) for a job for three months, but all in vain." He (to spend) a week on the benches of the Embankment. Days like this (to be) uncommonly hard. I (to awake) the woman and we (to start) for a coffee-house. In answer to a question she (to say) that she (to be) twenty-eight and (to tell) me something about her life. She (to live) happily at home till her father (to die), killed in an accident. One brother (to be) in the army, and the other brother who (to have to keep) a wife and eight children on twenty shillings a week (can) do nothing for her. The last place in which she (to work) (to be) a coffee-house. She (to receive) five shillings a week and her food there, and (to work) from seven in the morning till eleven at night. Then she (to fall sick) and (to be taken) to a hospital.

"What you (to do) since you (to leave) the hospital?" I (to ask).

"I (to walk) from place to place in search of work. The last two nights (to be spent) in the street." "After you (to have spent) all night in the streets," I (to ask), "what you (to do) in the morning to get something to eat?" "I (to try) to get a penny," (to say) the woman, "then I (to go) to the coffee-house and (to get) a mug of tea." "If you (to look) sharp," (to add) the man, "there (to be) always someone who (to leave) something behind."

(From *The People of the Abyss*, by J. London)

**XXII.** From the following phraseological combinations, select the one best suited stylistically in combining the sentences below:

to the effect that; to run as follows; informing ... that; telling ... that; announcing that; letting ... know that.

1. A notice appeared in our wall newspaper. It ran: "All teachers and students are heartily invited to the party which is to take place on the 30th of April at 7 p. m. 2. The monitor received a note from one of the students of the group. In the note the girl wrote that she would not be able to go on the excursion with the group as she had fallen ill. 3. When I came home my brother told me that there was a message for me. It was a note from one of my comrades. The boy wrote that I should come to the Institute that very evening as the time of the rehearsal had been changed. 4. A special piece of news was broadcast this morning. The announcer said that the football match which was to take place at 4 p. m. today would not take place because of the rain. 5. Comrade Vasev received a telegram. It said that the plan had been overfulfilled by 200%. 6. Lusia Stepanova received a letter from her sister. In the letter her sister wrote that she would arrive in a few days. 7. Comrade Tabakov made a speech at the meeting. He said that the workers of Bulgaria were grateful to their Soviet comrades for their fraternal aid. 8. Vasya Sizov took the floor at the group meeting. He said that he had been wrong and admitted his mistake. 9. There was an order issued by the director. It stated that no student would be admitted to the examinations without having passed all credit tests.

**XXIII.** Fill in the blanks with the correct form of the Infinitive given in brackets:

1. I am so pleased ... the Polish people's art exhibition. I've seen so many wonderful things (visit). 2. Old Jolyon was always glad ... Irene in his house ... to her ... to her beautiful playing (see, speak, listen). 3. We are so sorry ... Flier's last concert. The program was very good (miss). 4. Our students are very glad ... this opportunity of visiting the Volga-Don canal. They will start as soon as they finish their examinations (have).

5. I was sorry not ... you before leaving. You might ... us in our expedition (see, join). 6. I was pleased ... to work in my native town (be sent). 7. I was delighted ... the new performance of *Medny Vsadnik*. The scenery is splendid and the dancing was wonderful (to see).

**XXIV.** Learn by heart the following passage from an article on Jack London by William Gallacher. Translate the passage into Russian:

Jack London! Fifty years ago that name was heard from every Socialist platform.

A great proletarian, big physically and mentally, was striding across America exposing the ruthless exploitation of the workers, and passionately calling on them to follow the path of revolutionary struggle.

For some time he believed the ballot would bring the workers victory. This was the common belief fostered in the Socialist Parts of America.

But the crushing of the 1905 revolution in Russia, by the merciless "Black Hundreds" of the tsar and the tsarist capitalists, gave him his first lesson on how far the enemies of workers would go to hold their ill-gotten gains.

Then he got a copy of *The Communist Manifesto* and that brought into sharp focus his own deep feelings about the class war.

He lost illusions of the capitalists quietly handing over power to the working class and put his new feeling and his new understanding in one of his finest Socialist books *The Iron Heel*.

*Daily Worker*, March 3, 1960

**XXV.** Translate the following extracts from *The Iron Heel*, by Jack London, into Russian:

1) The more I thought of Jackson's arm, the more shaken I was. For the first time I was seeing life. My university life, and study and culture, had not been real. I had learned nothing but theories of life and society that looked all very well on the printed page, but now I had seen life itself. Jackson's arm was a fact of life.

2) It seemed monstrous, impossible, that our whole society was based upon blood. And yet there was Jackson. I could not get away from him. Constantly my thought swung back to him as the compass to the Pole. He had been monstrously treated. His blood had not been paid for, in order that a larger dividend might be paid.

3) And I knew a score of happy families that had received those dividends, and in that way had profited by Jackson's blood. If one man could be so monstrously treated and society move on its way unheeding, might not many men be so monstrously treat-

ed? I remembered Ernest's women of Chicago who toiled for ninety cents a week, and the child slaves of the Southern cotton mills he had described. And I could see their thin white hands, from which the blood had been pressed, at work upon the cloth out of which had been made my gown. And then I thought of the Sierra Mills and the dividends that had been paid, and I saw the blood of Jackson upon my gown as well. Jackson I could not escape. Always my meditations led me back to him.

4) Down in the depths of me I had a feeling that I stood on the edge of a precipice. It was as though I were about to see a new and awful revelation of life. And not I alone. My whole world was turning over.

5) Ernest Everhard was a great soul, and my chiefest regret is that he is not here to witness tomorrow's dawn. We cannot fail. Woe to the Iron Heel! Soon shall it be thrust back from off prostrate humanity. When the world goes forth, the labour hosts of all the world shall rise. There has been nothing like it in the history of the world. The solidarity of labour is assured, and for the first time will there be an international revolution wide as the world is wide.

**XXVI. Suggested topics for oral and written composition. (Make use of the texts of Exercises XX and XXI, Lesson 5, and Exercise XX, Lesson 10):**

1. The conditions of work at factories in capitalist countries.
  2. Social insurance in the Soviet Union.
  3. The high living standards of Soviet workers.
  4. Law and law courts in capitalist countries.
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## Lesson Eleven

### Speech Pattern

it + is (was, etc.) + Adj + of + N/Pron    Obj. case + Inf
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Tom did not think it was fair of the dog to carry it off.

### THE ADVENTURES OF TOM SAWYER

(An Extract)

*By Mark Twain*

About half-past ten the cracked bell of the small church began to ring, and presently the people began to gather for the morning sermon. Aunt Polly came, and Tom, and Sid, and Mary sat with her—Tom being placed next the aisle, in order that he might be as far away from the open window and the outside summer scenes as possible. The crowd filed up the aisles; the aged and needy postmaster, who had seen better days; the mayor and his wife—for they had a mayor there, among other unnecessaries; the justice of the peace; the widow Douglas, fair, smart and forty, a generous, good-hearted soul and well-to-do; the bent and respectable Major and Mrs. Ward; next the belle of the village, followed by a troop of young heart-breakers; then all the young clerks in town in a body; and last of all came the model boy, Willie Mufterson, taking as much care of his mother as if she were cut glass. He always brought his mother to church, and was the pride of all the matrons. The boys all hated him, he was so good. His white handkerchief was hanging out of his pocket behind, as usual on Sundays—accidentally. Tom had no handkerchief and he looked upon boys who had, as snobs. The congregation being fully assembled, now, the bell rang once more, and then a solemn hush fell upon the church which was only broken by the tittering and whispering of the choir, in the gallery. The choir always tittered and whispered all through service.

And now the minister prayed. A good, generous prayer it was, and went into details: it pleaded for the Church, and the little children of the Church; for the other churches of the village; for the village itself; for the country; for the State; for the State officers; for the United States; for the President; for the officers of the Government; and for poor sailors, tossed by stormy seas. In the midst of the prayer a fly had lit on the back of the pew in front of him, and tortured his spirit by calmly rubbing its hands together, embracing its head with its arms, and scraping its wings with its hind legs. It went through its whole toilet as tranquilly as if it knew it was perfectly safe. As indeed it was; for Tom believed his soul would be instantly destroyed if he caught the fly while the prayer was going on. But with the closing sentence his hand began to curve and steal forward; and the instant the "Amen" was out, the fly was a prisoner of war. His aunt detected the act, and made him let it go.

Presently Tom remembered a treasure he had and got it out. It was a large black beetle with formidable jaws—a "pinchbug", he called it. The first thing the beetle did was to take him by the finger. A natural jillip followed, the beetle went flying into the aisle, and lit on its back, and the hurt finger went into the boy's mouth. The beetle lay there working its helpless legs, unable to turn over. Tom eyed it, and longed for it, but it was safe out of his reach. Other people, uninterested in the sermon, found relief in the beetle, and they eyed it too. Presently a vagrant poodle dog came idling along, sad at heart, lazy with the summer softness and the quiet, weary of captivity, sighing for change. He spied the beetle; the drooping tail lifted and wagged. He surveyed the prize; walked around it; smelt at it from a safe distance; walked around it again; grew bolder, and took a closer smell; then lay down on his stomach with the beetle between his paws; and continued his experiments; grew weary at last, and then indifferent and absent-minded. His head nodded, and little by little his chin descended and touched the enemy, who seized it. There was a sharp yelp, a jerk of the poodle's head and the beetle fell a couple of yards away, and lit on its back once more. The neighbouring spectators shook with a gentle inward joy, several faces went behind fans and handkerchiefs, and Tom was entirely happy. The dog looked foolish and probably felt so; but there was resentment in his heart, too, and a craving for revenge. So he went to the beetle and began a wary attack on it again; jumping at it from every point of a circle, lighting with his forepaws within an inch of the creature, making even closer snatches at it with his teeth, and jerking his head. But he grew tired once more, after a while; tried to amuse himself with a fly, but found no relief; followed an ant around, with his nose to the floor, and quickly wearied of that; yawned, sighed,

forgot the beetle entirely, and sat down on it. Then there was a wild yelp of agony, and the poodle went sailing up the aisle; the yelps continued, and so did the dog. At last the sufferer sprang into its master's lap; he flung it out of the window, and the voice of distress quickly thinned away and died in the distance.

By this time the whole church was red-faced and suffocating with suppressed laughter, and the sermon had come to a dead stand-still. The sermon was resumed presently, but it went lame and halting, all possibility of impressiveness being at an end. It was a genuine relief to the whole congregation when the ordeal was over.

Tom Sawyer went home quite cheerful, thinking to himself that there was some satisfaction about the divine service when there was a bit of variety in it. He had but one marring thought; he was willing that the dog should play with his pinchbug, but he did not think it was fair of him to carry it off.

## Words and Word Combinations

scene \*  
well-to-do \* *a*  
pride *n*  
assemble *v*  
solemn *a*  
toss \* *v*  
stormy *a*  
(a)light \* *v*  
rub *v*  
embrace *v*  
destroy *v*  
treasure *n*  
unable \* *a*  
safe *a*  
lazy *a*  
idle *a*  
weary \* *a v*  
sigh *v*  
widow  
next \* *a adv*  
choir \*  
mayor \*  
hush \*

smell *v*  
bold *v*  
experiment *n*  
indifferent *a*  
absent-minded *a*  
descend *v*  
touch *v*  
jerk \* *n v*  
spectator *n*  
entirely *adv*  
revenge \* *n*  
amuse *v*  
agony \* *n*  
fling *v*  
stomach *n*  
paw *n*  
lap *n*  
cheerful  
lame  
fair \*  
spirit \*  
major \*  
snob \*

to look upon smb as—считать к.-л. за ..., смотреть на к.-л. как на ...  
he sat next to me—он сидел рядом со мной  
to go into details—вдаваться в подробности  
to go through smth—проделывать, заниматься ч.-л.  
the closing sentence—заключительное предложение  
a prisoner of war—военнопленный  
to steal forward—красться, прокрадываться  
to let smb, smth go—отпустить к.-л., ч.-л.



to be out of reach—быть вне пределов досягаемости  
 to find relief in—найти облегчение в ч.-л.  
 to take a smell at—понюхать  
 to make a snatch at—попынуться схватить  
 to come to a dead stand-still—остановиться, остановиться на мертвой точке  
 to be at an end—кончаться, заканчиваться  
 to think to oneself—думать про себя  
 he had but one thought—у него была лишь одна мысль  
 to be willing—быть согласным, хотеть  
 it was fair of him (to act so)—с его стороны было справедливо (поступить так)

## Lexical and Stylistic Commentary

§ 1. a) Tom being placed **next** the aisle

b) ...; **next** the belle of the village

The word **next** in the two examples given above belongs to different parts of speech. In the first sentence (a) it is a preposition—рядом, около ч.-л. **Next** may be followed by the preposition **to**, forming the compound preposition **next to**, e. g.

We lived **next to** a theatre in Gorky.

Whom did you sit **next to** at dinner?

In the second sentence (b) the word **next** is an adverb. It is used to mean—затем, потом. Other sentences with **next** as an adverb are:

When shall I see you **next**?

I wonder what he will say **next**?

**Next** as an adjective is used in the meaning of *nearest*, e. g.

He took a seat **next** the fire.

He lived in the house **next to** mine.

The **next** train leaves in half an hour.

When **next** is followed by nouns like *time, day, week, month, year, winter*, etc., i. e. words indicating time in the future as viewed from the present, the nouns are never preceded by an article, e. g.

I shall see you **next week**.

To live **next door to** smb means — рядом, по-соседству с кем-либо, e. g.

They lived **next door to** us about a year and then they moved to another house.

§ 2. ... and the outside summer scenes ...

The word **scene** is polysemantic. In the text it is used in the meaning of *incidents or situations in real life* — сцены, e. g.

There were many heart-breaking scenes during the earthquake.

The word **scene** may mean *the place in which the action of a story, play or novel is laid or the place in which an actual event has taken place* — место действия, e. g.

The scene is laid in the South of France. Действие происходит...

Borodino was the scene of a famous battle.

The word **scene** is used in speaking of *the division of an act* — картина, явление, e. g.

The quarrel takes place in Act I, Scene II.

The word **scene** also means *a view or landscape* — пейзаж, картина, зрелище, e. g.

The swans on the lake make a beautiful scene.

§ 3. ... they had a **mayor** there; ... the respectable **Major** and ...

Notice the difference in spelling, pronunciation and the meaning of these two words.

**mayor** [mæə] — the chief of a town;

**major** ['meɪdʒə] — the rank of an officer in the army

Both words originate from the comparative degree of the Latin word **magnus** which means *great, major* — *greater, superior*.

The word **major** came into English directly from the Latin with the meaning of *greater, superior*, while the word **mayor** was introduced into English from the French **maire**, which had a narrower meaning, i. e. *the head of a city*.

Such pairs are called etymological doublets.

§ 4. a) ... the widow Douglas, **fair**, smart and forty

b) ... Tom thought that it was not fair of the dog to carry the beetle away

The word **fair** is polysemantic. In the first sentence (a) it is used to mean *beautiful* — красивый. This meaning of the word is mainly restricted to poetic use.

In current English it is used in the meaning of *just, honest* — честный, справедливый, as in the second sentence (b), e. g.

Keesh said: "My father with his own eyes saw to it that everyone received a fair share." They were always fair to him.

The word **fair** has also the meaning of *light in colour* — белокурый, светлый as opposed to *dark* — темный, e. g.

She had fair hair and blue eyes.

She has a fair skin (complexion) and red hair.

The word **fair** is also used when we speak of the absence of rain, clear and sunny weather, e. g.

**fair weather**—ясная погода

We are hoping for fair weather.

**a fair wind**—попутный ветер

They set sail with the first fair wind.

The adverb **fairly** means *in a just and honest manner*, e. g.

He treated me fairly.

§ 5. ... a generous, good-hearted soul and **well-to-do**

**Well-to-do** is a compound adjective consisting of an Adverb and an Infinitive and means—зажиточный. All the components of this compound adjective are hyphenated. The adjective is used both predicatively and attributively, e. g.

A well-to-do collective farm.

The farmer's family is well-to-do.

§ 6. **snob**

A **snob** is a person whose efforts to keep up with fashion and to imitate the manners of aristocratic circles determine his conduct and tastes. The word **snob (snobbery)** came into wide use after the appearance of *The Book of Snobs*, by the English satirist W. M. Thackeray, published in 1848.

§ 7. a solemn **hush**

**Hush**—тишина, a word which imitates the natural sound sh-sh—ш-ш-ш. Its synonym is **silence**. The use of words which imitate natural sounds is a phonetic expressive means of the language.

§ 8. ... the tittering and whispering of the **choir** in the gallery.

A **choir** is a group of persons trained to sing together especially in a church—хор. The word **chorus** may also be used about a group of singers or the part of a song which is sung by a number of people after each verse—хор; припев, подхватываемый всем хором, e. g.

Harris said he would sing the verses of the song and everybody must join in the chorus.

My sister sings in the school chorus.

**In chorus** means *altogether*—хором, e. g.

Please answer my questions in chorus.

§ 9. A good, generous prayer it was and **went into details**...

The phraseological combination **to go (enter) into details** means *to describe every little thing*—вдаваться в подробности, as it is used in the text of the lesson, e. g.

Tell me what happened in a few words, don't go into details.

The phrase **in detail** means *thoroughly, not leaving out anything*—обстоятельно, подробно, e. g.

There isn't time to explain in detail.

Note that the noun **detail** in this adverbial phrase is always Singular.

§ 10. ... poor sailors tossed by stormy seas.

The verb **to toss** is polysemantic. In the text it is used in the sense of *to throw about violently, to cause to rise and fall*—носиться по волнам; подыматься и опускаться. The verb **to toss** can be used both transitively and intransitively, e. g.

The aeroplane was tossed (about) in the stormy sky.

The ship tossed on the waves.

The verb **to toss** is also used to mean—беспокойно метаться (о больном), e. g.

He tossed about on the bed trying to find a cool spot.

I couldn't sleep; I was tossing all night.

Another meaning of the verb **to toss** is *to throw something into the air without using great force*—бросать, кидать, подбрасывать, e. g.

The juggler was tossing eight balls at once.

A synonym to the verb **to toss** which appears in the text is the verb **to fling**, which is also translated into Russian as—бросать, кидать, швырять, e. g.

He flung it (the dog) out of the window.

The difference between the two verbs lies in the fact that **to toss** implies *a light, careless, and sometimes, aimless throw*, while **to fling** means *to throw or move violently with force or speed, sometimes angrily or contemptuously*. It often corresponds to the Russian—швырять, e. g.

He was so angry that he flung the book on the table and ran out.

The coachman tossed the shilling into the street and offered to fight Mr. Pickwick.

Toss the ball to him.

Also, note the following word combinations:

to fling a stone at somebody—швырнуть камнем в кого-либо

to fling a door or a window open—распахнуть с силой дверь  
(окно)

to fling oneself into a chair, on the bed—броситься в кресло,  
на кровать

§ 11. ... the fly lit on the back of the pew in front of Tom

The verb **to light** in the text is used in the meaning of *to fall upon, come down from the air*—опуститься, садиться на ...

It is also used when a mere falling or jumping is implied, e. g.

A brown lady-bug lit on a flower in front of Tom.

Nicholas sat at the window watching the snowflakes  
lighting on the ground.

The verb **to light** (**to alight** is more usual) is also used in the meaning of *to get down or off from a horse, train, carriage, plane, motor-car, etc.*—спешиваться; сходить, высаживаться, e. g.

When the visitors alighted from the plane, they were  
met by a delegation of students and acquaintances.

§ 12. ... and tortured his spirit by calmly rubbing its hands  
together.

In the text the word **spirit** is used in the sense of *soul*—  
душа, дух.

The word **spirit** may also mean:

a) character—дух, характер

These tales reveal the spirit of the country.

b) an attitude—дух

The meeting was held in a spirit of friendship and  
co-operation.

The word **spirits** is used to mean *state of mind: disposition, temper*—настроение, душевное состояние.

Note the following phraseological combinations:

to be in high (great) spirits быть в веселом, приподнятом  
(=to be cheerful) настроении

to be in low (poor) spirits (=to быть в подавленном настрое-  
be depressed, sad) нии

I hope you're in good spirits today.

Try to keep up your spirits.

The old man was in poor spirits and wouldn't agree to  
anything.

§ 13. His hand began to steal forward ...

The verb **to steal** is polysemantic. The different meanings of the verb **to steal** may serve as an illustration of how a word develops different shades of meaning.

The primary meaning of the verb to steal is—воровать, красть, тащить.

It also has the meaning of—(с)делать что-либо украдкой, e. g.

He stole a glance at the girl.

This meaning (с/делать что-либо украдкой) has developed from a shade of meaning included in the primary meaning of the verb to steal.

When used with different adverbs and prepositions the verb to steal had the following meanings:

to steal forward—прокрадываться, красться вперед

to steal away—незаметно ускользнуть

to steal in (to)—войти крадучись

to steal out (of)—улизнуть незаметно

to steal up (to)—подкрасться

#### § 14. a prisoner of war

In the text the military term a prisoner of war is applied to the fly for the sake of humour.

#### § 15. ... unable to turn over

The words **unable** and **incapable** are both translated into Russian as—не быть в состоянии, не мочь, не быть способным. However, they differ in meaning and construction.

**To be unable to do something** implies a temporary condition or state, e. g.

He was unable to think clearly at the moment (his mind was confused, or he had a splitting headache, etc.).

She was unable to speak (perhaps she was overcome by emotion).

**To be incapable of doing something** usually implies a permanent condition. It means *not having the ability or power to do something*. Thus, one is incapable of studying higher mathematics if one has not the necessary mental powers.

One who is honest by nature is incapable of telling a lie.

#### § 16 ... smelt at it from a safe distance

The verb **to smell** may be used transitively and intransitively.

When used transitively **to smell** usually means—чувствовать запах, обонять, also sometimes—нюхать, e. g.

Can you smell smoke here? Smell my flowers.

You'd better swallow this medicine right away without smelling it.

When used intransitively it may mean—нюхать. In this case the verb is usually followed by the preposition at—to smell at—as it is used in the text; or it may mean—пахнуть, e. g.

That perfume smells good.

If the verb is not modified, the meaning implied is that *the smell is unpleasant*, e. g.

Meat soon begins to smell, if it is not kept on ice.

The combination **to smell of** means *to have the smell of*—пахнуть, e. g.

The bottle smells of kerosene.

The room smells of varnish.

It was a dark night and the air smelt of dead leaves.

§ 17. **a jerk** of the poodle's head...; ... and **jerking** his head

The noun **jerk** means *a sharp movement, pull, throw, push, thrust*, etc.—резкое движение, толчок и т. д., e. g.

The train started with a jerk and all the passengers were thrown off their feet.

He lifted his head with a jerk.

The verb **to jerk** means *to move sharply, suddenly*—двигаться резкими толчками, *to give a sudden thrust, push, pull*—резко двигать, дергать, e. g.

The train moved on jerking all the time.

He jerked the door open.

The adjective **jerky** means *characterized by jerks*—двигающийся резкими толчками; отрывистый, e. g.

As he grew more nervous his speech became jerky.

Mr. Jingle expressed his thoughts in a jerky fragmentary manner.

§ 18. ... a craving for **revenge**

The noun **revenge** means—месть. It is often found in the following combination **to take revenge on somebody for doing something**—отомстить кому-либо за что-либо.

The corresponding verb **to revenge** has the same meaning—отомстить.

**To revenge oneself on somebody for something.**

The verbs **to revenge** and **to avenge** are synonyms. The verb **to revenge** means *to punish or give pain or injury for a wrong done, especially to oneself*. **To avenge** means *to punish for a wrong done to oneself or another, often for the sake of justice*. **To avenge** generally implies high, just motives.

Hamlet swore to avenge his father's death.

Tom revenged himself upon Sid by beating him soundly.

The boys were afraid that Injun Joe would revenge himself on them for their testimony at the trial.

§ 19. ... and quickly wearied of that...

The verbs **to tire** and **to weary** are synonyms meaning—уставать, утомляться; **to weary** being more literary. The author's use of the verb **to weary** in connection with the dog produces a humorous effect.

§ 20. There was a wild yelp of agony, and ...

One of the meanings of the noun **agony** is *extreme, and generally prolonged pain and suffering*, e. g.

The agony of the injured man was dreadful to see.

Mr. Barkis endured unheard-of agonies in crawling out of bed unaided.

## Grammar Commentary

- A. § 1. An instance of **Partial Emphatic Inversion** can be observed in the text with the **Predicative** preceding the **Subject**.  
... a good, generous prayer it was...

The unemphatic direct word order would be: it was a good generous prayer.

§ 2. ... he was willing that the dog **should play** with his pinchbug.

A form of the **Subjunctive Mood** is used here in an **Object clause** after the notional verb **will**.

- B. § 1. the model boy, Willie

The **Definite Article** is used here to emphasize Willie's virtues, to bring out the fact that Willie was the only model boy among them.

§ 2. his aunt ... made him let it go

The sentence contains two **Complex Objects**: the first—**him let**—is a **Complex Object** to the predicate verb **made**; the second—**it go**—is a **Complex Object** to the Infinitive **let**.

§ 3. other people **uninterested** in the sermon; ... a poodle dog... sad at heart, lazy with the summer softness, ... weary of captivity...

Attributes in English usually precede the nouns they modify, particularly when they are expressed by adjectives. Sometimes, however, they are placed after the nouns they modify, and acquire predicative force: Other people **uninterested**=other people who were uninterested; A poodle dog **sad at heart, lazy, ... weary of captivity**=a poodle dog who was sad at heart, lazy with the summer softness ... weary of captivity.



#### § 4. The beetle went flying

The sentence contains a Compound Verbal Predicate, expressing aspect relations.

The verb **go** is used to show the beginning of the action.

The equivalent constructions in Russian would be—жук полетел *или* жук отправился в полет.

§ 5. But he did not think it was fair of him to carry it off. Но он думал, что со стороны пуделя было нечестно утащить жука.

*или*

Но он не думал, что со стороны пуделя было честно утащить жука.

A Prepositional Complex Object construction with the Infinitive is used here.

Note also that the negation in English is in the principal clause whereas in Russian we may place it in the subordinate clause.

### Exercises

#### I. Translate the following sentences into Russian:

1. The crowd filed up the aisles. 2. His hand began to curve and steal forward. 3. The beetle was safe out of his reach. 4. Then there was a wild yelp of agony, and the poodle went sailing up the aisle; the yelps continued and so did the dog. 5. The voice of distress quickly thinned away and died in the distance. 6. The sermon was resumed presently, but it went lame and halting, all possibility of impressiveness being at an end. 7. Then came all the young clerks in town in a body.

#### II. Find English equivalents in the text for the following Russian phrases and sentences:

мировой судья; все вместе, в полном составе; последним пришел примерный мальчик; как будто она была хрустальная; на протяжении всей службы; Том вспомнил о своем сокровище и вынул его; первым делом жук укусил Тома за палец; муха села на спинку скамьи; она спокойно занималась своим туалетом; с грустью на душе; осмелеть; стать безразличным ко всему; скрыться за ч.-л.; через некоторое время; развлечься; немного разнообразия в ч.-л.; она была в полной безопасности; он начал клевать носом; раздался пронзительный вопль; у него была лишь одна мысль, которая портила ему настроение; захромать; собака прыгнула на колени к хозяину.

#### III. Answer the following questions:

1. Where was Tom always placed in church and why? 2. Who filed up the aisles of the church? 3. What description does the author give of the widow Douglas? 4. To what theme had the

minister devoted his sermon? 5. What drew Tom's attention away from the sermon? 6. Why was Tom tortured by the fly's movements? 7. What did Tom do to make the time pass more pleasantly? 8. Why did the beetle attract attention? 9. How does the author describe the dog and his movements? 10. How did the dog amuse himself? 11. What made Tom's neighbours shake with laughter and how did they try to conceal the fact? 12. What led to the dog's being thrown out of the window? 13. Why did the sermon come to a dead stand-still? 14. How do you account for Tom's cheerful mood when he was returning home from church that day?

IV. Retell the text.

V. Give the principal forms of the following verbs:

to ring, to hang, to alight, to catch, to steal, to lie, to smell, to grow, to sit, to fly, to feel, to rise, to arouse.

VI. Give nouns corresponding to the following verbs and adjectives:

to begin, to place, to hate, to suffer, to relieve, to assemble, to soften, to revenge, to satisfy, to laugh, to smell, to embrace, to believe, to curve, to detect, to long, to survey, to descend, to seize, to crave, to amuse, solemn, safe, idle, indifferent, gentle, to torture.

VII. Paraphrase the parts of the sentences given in bold type using word combinations from the text:

1. Aunt Polly **made Tom take a seat close to the aisle.** 2. All the mothers in the town **were proud of Willie Mufferson.** 3. The boys in Mr. Squeers' school **considered their schoolmaster to be their enemy.** 4. The sun set behind the mountain and **there came a solemn silence in the valley.** 5. Tom noticed a fly **land on the back of the pew.** 6. **After a short pause the discussion began again.** 7. They watched the lions from a **secure distance.** 8. **Don't tell the story in detail.** 9. He **wearied of it at last.** 10. The dog wished to **take revenge on the beetle.** 11. Aunt Polly sat **dozing over her knitting, her cat peacefully sleeping in her lap.**

VIII. Change each sentence substituting antonyms or antonymous word combinations for the words given in bold type, so that it conveys the opposite meaning:

1. Tom was always placed **far from the aisle.** 2. He felt **quite miserable.** 3. The boys **burst into the room.** 4. Mr. Squeers **held the boy's hand tightly.** 5. The beetle was **within Tom's reach.** 6. The work went **on.** 7. The crowd **emptied the aisles.** 8. The poodle dog **grew interested in the beetle.** 9. The children were **in great danger.** 10. The people went home **sorrowfully.**

**IX. Choose synonyms to the following words from the list of words given below and arrange them in columns:**

presently — вскоре, скоро	to look — смотреть
good-hearted — добрый	next to — рядом, близко
to catch — поймать, схватить	calm — спокойный, тихий
to amuse — развлекаться, забавляться	to utter — произнести

fair — справедливый  
entirely — полностью  
cheerful — радостный

immediately, cool, to capture, to speak, to grasp, to articulate, to gaze, good-tempered, just, bright, right, completely, to entertain, merry, kind, quite, close, quiet, sunny, instantly, to pronounce, to seize, beside, smiling, wholly, gay, at once, still, to take hold of, to say, to stare, near, to grip, to snatch, glad, to take, joyful, to glance.

**X. Translate the following Russian word combinations using suitable adjectives from the list given below:**

безупречный порядок; живые цветы; надежное убежище; дерзкий ответ; близкий друг; подавленное настроение; острое зрение; точный перевод; низкий кустарник; острый ум; легкий ветер; обильный урожай; спокойное море; блестящий пример; природные богатства; тихая ночь; превосходная машина; щедрое предложение; спокойный человек; естественное выражение (лица); безветренная погода; отважные мореплаватели; пронзительный свисток; храбрые исследователи; радостный день; крутой поворот; смелые партизаны; ласковый голос; тяжелые последствия; бодрое настроение; серьезное выражение лица; веселая улыбка

generous, calm, perfect, natural, safe, bold, sharp, gentle, cheerful, grave.

**XI. Write sentences observing the pattern**

it + is (was, etc.) + Adj + of + N/Pron    Obj case + Inf:

Use the following adjectives:

kind, fair, unfair, good, nice, cruel, foolish.

**XII. Write sentences observing the same construction as the one given in the model and translate the sentences into Russian:**

Model: The beetle went flying into the aisle.

Tom came running into the room.

Use the following:

to come + riding, flying, running  
to go + hurrying, jumping  
to run + shouting, whistling  
to sit, stand, lie + reading, looking, etc.

**XIII.** Write four sentences with the construction *to let somebody/something go*.

Model: Aunt Polly made Tom let the fly go.

**XIV.** Translate the following sentences into Russian:

1. Tom sat long with his elbows on his knees and his chin in his hands thinking of Becky Thatcher. 2. For some time the poodle dog followed an ant around with his nose close to the floor. 3. Aunt Polly sat at the window with her hands in her lap looking into the distance. 4. When Sid told Aunt Polly that Tom was dying, the old woman went speeding upstairs with Sid and Mary at her heels. 5. The boys sat gazing into the fire with their minds evidently wandering elsewhere. 6. Tom found Huck sitting on a raft with his feet in the water, looking very melancholy.

**XV.** Choose the correct word from those given in brackets and give reasons for your choice:

(to toss, to fling)

1. Julia pulled a crumpled sheet of paper out of her pocket and ... it across the table to Arthur. 2. As soon as Tom turned back to go home, the new boy, whom Tom had just beaten soundly ... a stone at him. 3. Tom's face lit up with a smile when Becky ... a pansy over the fence. 4. The infuriated man ... a coin to David and ordered him to get out of his shop immediately.

(to revenge, to take revenge, to avenge)

1. Injun Joe wanted ... on Mrs. Douglas for having been cruelly beaten by her husband. 2. Nicholas ... on Mr. Squeers for himself and all the boys in the school by beating the school-master soundly. 3. He ... his comrade's death. 4. Tom Sawyer decided ... on Sid as soon as opportunity offered.

**XVI.** Fill in the blanks with *unable* or *incapable*, making any other changes in the sentences that are necessary:

1. Martin was ... (to work) any longer. He felt weak and faint for want of sleep. 2. She seemed... (to come) in time. 3. By the end of the month the mutual irritation had reached such a height that Arthur and the colonel were ... (to keep) their temper when they met. 4. He was ... (to come) in time as he was detained at his office. 5. At times it seemed to Martin that he was ... (to write) a good story. 6. Miss Murdstone was a harsh, cruel woman ... (to sympathize) with people.

**XVII.** Write sentences illustrating the difference between *unable, incapable; to revenge, to take revenge, to avenge*.

**XVIII. Give English equivalents for the following Russian phrases:**

сидеть рядом с к.-л. за столом; действие происходит в Италии; подождать следующего поезда; в этой книге много смешных сцен; попутный ветер; жить по соседству; не вдаваться в подробности; почти невозможно достать эту книгу; равная доля; тайком выбраться из комнаты; отрывистый стиль; в комнате пахнет сыростью; ясная погода; расскажите мне об этом все обстоятельно; распахнуть с силой окно; резко открыть дверь; броситься на кровать; быть в веселом расположении духа; схватить к.-л. за руку; они сошли с самолета; зажиточный колхоз; на расстоянии; вдали.

**XIX. Study the following sentences paying particular attention to the verbs *to look* and *to go*. Use these combinations in situations of your own:**

1. I am looking forward to meeting you tomorrow. 2. Her country house looks out on the river. 3. Look here, Mary! 4. It looks as if (or though) we shall miss our train. 5. It looks like rain today. 6. It looks like a fine day. 7. Look out! the train's starting; you're going to miss it! 8. Haven't you anyone to look after you?

1. The story goes that .... 2. I think it's going to rain tonight. 3. She made a promise and then went back on it. 4. The gun went off with a loud noise. 5. The fight went on all day. 6. The fire has gone out. 7. I'd better go over the lesson again. 8. He'll go into the matter tomorrow.

**XX. Insert articles wherever necessary:**

Tom, Huck and Joe decided to run away from ... home and become ... pirates.

Three miles below St. Petersburg there was ... long narrow island which was called Jackson's Island. ... island lay close to ... opposite bank of ... Mississippi river and was separated from it by ... channel of ... shallow water hardly two hundred yards wide. ... boys decided to live there.

On ... second day when they were having ... breakfast they heard ... strange sound in ... distance. ... boys started and glanced at each other.

"What is it?" exclaimed Joe.

They waited ... minute that seemed ... age, and then ... same sound troubled ... solemn hush of ... island.

They sprang to their feet and hurried to ... shore towards ... town. They parted ... bushes on ... bank and looked out.

About ... mile below ... village there was ... little steam ferry-boat on ... river. Her broad deck was crowded with ... people. There were also ... great many other boats rowing up and down besides ... ferry-boat, but ... boys could not understand what ... men in them were doing. Soon came ... same strange sound.

"I know now!" exclaimed Tom, "somebody's got drowned! They always shoot ... cannon over ... water."

"I wish I were over there now," said Joe. "It is so interesting."

"I do, too," said Huck. "I'd give all ... treasure I have to know who it is."

Presently ... thought occurred to Tom and he exclaimed:

"... boys, I know who's got drowned; it's us."

They felt like ... heroes in ... instant. They were missed, they were mourned; and best of all, ... whole town talked of them.

As ... evening drew on, ... ferry-boat went back to her usual business and ... boats disappeared. ... pirates returned to ... camp. They were happy. They cooked ... supper and ate it and then they fell to guessing at what ... village was thinking and saying about them.

**XXI. Fill in the blanks with prepositions or adverbs wherever necessary:**

... the middle ... the night Joe heard thunder ... the distance and woke up the boys. Presently a few large drops fell ... the leaves, and then a drenching rain poured down. The boys went flying ... the tent which was a few yards ... and took shelter there.

The storm rose higher, and presently the tent turned over and was carried ... the wind. There was nothing the boys could do but run ... the shelter ... an old oak tree stood ... the edge ... the river bank.

Now the battle was ... its highest. The storm seemed to tear the island ... pieces, drown it ... the tree tops, blow it ... and deafen every creature ... it, all ... the same breath.

At last the battle was .... The storm died ... the distance and the boys returned ... the camp, a good deal frightened. Everything ... the camp was drenched, the camp fire as well, and the boys shook ... cold. However, they managed to start a fire again and dried their clothes but their spirits did not rise high. They longed ... home though nobody spoke ... it ... fear ... being looked ... as a coward. At last they found relief ... sleep and when they got up they felt cheerful again. The rest ... the day they amused themselves ... different games playing ... Indians and pirates.

**XXII. Translate the following passage into English:**

1. Уже три дня Том, Гек и Джо жили на острове Джексон. Они все соскучились по дому, но никто из них не хотел признаваться в этом.

Вечером они сидели у костра и разговаривали. Джо первым заговорил о возвращении домой, но Том посмотрел на него

с таким презрением, что бедный мальчик пожалел, что начал говорить о доме. Разговор прекратился. Вскоре Гек начал клевать носом и через несколько минут крепко заснул. Джо последовал его примеру. Когда Том увидел, что его друзья крепко спят, он встал и начал осторожно пробираться сквозь кусты. Затем он бегом спустился к реке и через 15 минут был на другом берегу. Тому тоже уже давно хотелось домой, и он решил посмотреть, что делает тетя Полли, и к утру возвратиться на остров.

2. Том тихонько подкрался к окну и заглянул в комнату. Тетя Полли сидела на диване, закрыв лицо руками. Рядом с ней сидела миссис Харпер. Она не плакала, но лицо ее было очень печальным. Все в деревне думали, что Том и его товарищи утонули.

3. Тому удалось проскользнуть в комнату незамеченным и спрятаться под кроватью. Оттуда он слышал весь разговор между тетей Полли и миссис Харпер, и ему стало жалко тетю Полли, которая то и дело заливалась горячими слезами, вспоминая Тома. Он уже готов был выбраться из своего убежища, как новая мысль пришла ему в голову. Он решил появиться с товарищами в церкви, когда их все будут оплакивать.

4. Вы можете себе представить, каково было удивление и радость тети Полли, когда она увидела Тома живым и невредимым. Она усадила его рядом с собой и взяла его за руку, как будто боялась потерять его снова. Том подробно рассказал ей о приключениях на острове Джексон.

**XXIII. Tell the story of the boys' stay on Jackson's island and their experiences there. Make use of Exercises XX, XXI, XXII.**

**XXIV. Explain the following proverbs and give an adequate Russian translation of each. Write a short story to illustrate one of the proverbs using as many word combinations from the text as possible:**

- a) It is no use crying over spilt milk.
  - b) Lost time is never found again.
  - c) He that never climbed, never fell.
  - d) The proof of the pudding is in the eating.
-

## Lesson Twelve

### JOHN BARLEYCORN

#### *A ballad*

*by R. Burns*

There were three kings into the east,  
Three kings both great and high,  
And they had sworn a solemn oath  
John Barleycorn should die.  
They took a plough and plough'd him down,  
Put clods upon his head;  
And they had sworn a solemn oath  
John Barleycorn was dead.  
But the cheerful spring came kindly on,  
And showers began to fall;  
John Barleycorn got up again,  
And sore surprised them all.  
The sultry suns of summer came,  
And he grew thick and strong;  
His head well arm'd wi' pointed spears,  
That no one should him wrong.  
The sober autumn enter'd mild,  
When he grew wan and pale;  
His bending joints and drooping head  
Show'd he began to fail.  
His colour sicken'd more and more  
He faded into age;  
And then his enemies began  
To show their deadly rage.  
They've ta'en a weapon long and sharp,  
And cut him by the knee;  
Then tied him fast upon a cart,  
Like a rogue for forgerie.  
They laid him down upon his back,  
And cudgell'd him full sore;  
They hung him up before the storm,  
And turn'd him o'er and o'er.



They filléd up a darksome pit  
 With water to the brim;  
 They heavéd in John Barleycorn,  
 There let him sink or swim.  
 They laid him out upon the floor,  
 To work him further woe;  
 And still as signs of life appear'd,  
 They toss'd him to and fro.  
 They wasted o'er a scorching flame  
 The marrow of his bones;  
 But a miller used him worst of all—  
 He crushed him 'tween two stones,  
 And they ha'e ta'en his very heart's blood,  
 And drank it round and round,  
 And still the more and more they drank,  
 Their joy did more abound.  
 John Barleycorn was a hero bold,  
 Of noble enterprise;  
 For if you do but taste his blood,  
 'Twill make your courage rise,  
 'Twill make a man forget his woe;  
 'Twill heighten all his joy;  
 'Twill make the widow's heart to sing,  
 Though the tear were in her eye.  
 Then let us toast John Barleycorn,  
 Each man a glass in hand,  
 And may his great posterity  
 Ne'er fail in old Scotland!

'dʒən ɹ̥bæli:kɔ:n  
 ə ɹ̥bæləd

baɪ 'rɒbət ɹ̥bɜ:nz

ðeə wə θri: ʃkiŋz intə ði ɹ̥i:st, |  
 θri: ʃkiŋz | bəʊθ 'greɪt ənd ɹ̥haɪ, |  
 ənd 'ðeɪ həd 'swɔ:n ə 'sɒləm ʃəʊθ |  
 'dʒən 'bæli:kɔ:n ʃʊd ɹ̥daɪ. ||  
 ðeɪ 'tʊk ə ʃplau | ənd 'pləʊd hɪm ɹ̥daʊn, |  
 pʊt 'klɒdz ə'pɒn hɪz ɹ̥hed; |  
 ənd 'ðeɪ həd 'swɔ:n ə † səlɪm ʃəʊθ |  
 dʒən 'bæli:kɔ:n wəz ɹ̥ded. ||  
 bət ðə 'ʃiəfʊl ʃsprɪŋ | keɪm 'kaɪndli ʃʊn, |  
 ənd 'ʃəʊz bɪ'gæn tə ɹ̥fɔ:l; ||  
 dʒən 'bæli ʃkɔ:n | 'gʊt ɹ̥ʌp əgeɪn, |  
 ənd 'sɔə sə'praɪzd ðəm ɹ̥ɔ:l. ||  
 ðə 'sæltri 'sanz əv ɹ̥səmə ʃkeɪm. |  
 ənd 'hi: gru: ʃθɪk ənd ɹ̥strɒŋ; |

hiz 'hed wel ʃamd|wɪ 'pɔɪntɪd ʃspɪəz,|  
 ðæt 'nɒv wʌn 'ʃʊd hɪm ʀrɒŋ||  
 ðə 'soubər 'ɔ:təm 'entəd ʃmaɪld,|  
 wen 'hi: gru: 'wɒn ænd ʀpeɪl;|  
 hiz 'bendɪŋ ʃdʒɔɪnts ænd 'dru:pɪŋ ʃhed|  
 ʃʊd 'hi: br'gæn tə ʀfeɪl.||  
 hiz 'kʌlə 'sɪknd † mɔər ænd ʀmɔə|  
 hi: 'feɪdɪd ɪntu ʀeɪdʒ;||  
 ænd 'ðen hiz 'enɪmɪz br'gæn|  
 tə 'ʃʊv ðəə † dedli ʀreɪdʒ.||  
 ðeɪv 'teɪn ə 'wepən † lɒŋ ænd ʃsɔp,|  
 ænd 'kʌt hɪm 'baɪ ðə ʀni:;|  
 ðæn 'taɪd hɪm 'fæst ə'pɒn ə ʀkæt,|  
 laɪk ə ʀrouŋ| fə ʀfɔ:dʒə,ri.||  
 ðeɪ 'leɪd hɪm 'daʊn ə'pɒn hiz ʃbæk,|  
 ænd 'kʌdʒɪd 'hɪm fʊl ʀsɔə;||  
 ðeɪ 'hæŋ hɪm ʃʌp|br'fɔə ðə ʃstɔ:m,|  
 ænd 'tɜ:nd hɪm † ʊvər ænd ʀʊə.||  
 ðeɪ 'fɪlɪd 'ʌp ə † dæksəm ʃpɪt|  
 wɪð ʃwɔ:tə|tu: ðə ʀbrɪm;|  
 ðeɪ 'hi:vɪd 'ɪn dʒɒn 'bæli ʃkɔ:n,|  
 ðəə 'let hɪm 'sɪŋk ɔ: ʀswɪm.||  
 ðeɪ 'leɪd hɪm 'aʊt ə'pɒn ðə ʃflɔə,|  
 tə 'wɜ:k hɪm ʀfɜ:ðə wʊv.||  
 ænd 'stɪl əz 'saɪnz əv 'laɪf ə ʃprɛd,|  
 ðeɪ 'tɒst hɪm 'tu: ænd ʀfrou.||  
 ðeɪ 'weɪstɪd 'ʊvər ə 'sko:ʃɪŋ ʃfleɪm|  
 ðə 'mærou əv hiz ʀbounz;|  
 bət ə ʀmɪlə| 'ju:zd hɪm 'wɜ:st əv ʀɔ:l—|  
 hi: 'kraɪft hɪm 'twɪ:n tu: ʀstounz,|  
 ænd 'ðeɪ hæ 'teɪn hiz † veri hæts ʀblad,|  
 ænd 'dræŋk ɪt 'raʊnd ænd ʀraʊnd,|  
 ænd 'stɪl ðə 'mɔər ænd 'mɔə ðeɪ ʃdræŋk,|  
 ðəə 'dʒɔɪ dɪd † mɔər ə ʀbaʊnd.||  
 dʒɒn 'bæli ʃkɔ:n|wɜ:z ə 'hɪərəʊ ʀbould,|  
 əv 'nəʊbl ʀentə, praɪz;|  
 fɔ:r 'ɪf ju: du: bət † teɪst hiz ʃblad,|  
 twɪl 'meɪk ʒɔ: 'kʌrɪdʒ ʀraɪz.||  
 twɪl 'meɪk ə ʃmæn|fə'get hiz ʀwʊv;|  
 twɪl 'haɪtɪn † ɔ:l hiz ʀdʒɔɪ;|  
 twɪl 'meɪk ðə † wɪdʊvz 'hæt tə ʀsɪŋ|  
 ðʊv ðə 'tɪə wɜ:r † ɪn hɜr ʀaɪ.||  
 ðæn 'let əs 'tɒvst dʒɒn ʀbæli'kɔ:n,|  
 i:ʃ 'mæn ə † glæs ɪn ʀhænd;|  
 ænd 'meɪ hiz 'greɪt pɜ:s ʃterɪ,tɪ|  
 'nəə feɪl ɪn † ʊld skɒt ʀlænd!||

## Words and Word Combinations

plough *n, v*  
solemn *adj*  
oath *n*  
shower *v*  
pointed *adj*  
bend *v*  
mild \* *adj*  
droop *v*

fade *v*  
weapon *n*  
tie \* *v*  
crush *v*  
widow *n*  
toast *v*  
posterity *n*

to and fro—взад и вперед; туда и обратно

worst of all—хуже всего

signs of life—признаки жизни

let us toast—поднимем бокал за...; провозгласим тост за...

to swear an oath—дать клятву (to swear—давать клятву; ругаться—  
более употребительно в современном английском языке)

## Lexical and Stylistic Commentary

§ 1. The poem *John Barleycorn* is written in the form of a ballad. A ballad is a short narrative poem with both lyric and epic elements and was usually adapted for singing. The origin of the word is the Latin *ballare* which means *to dance*. The form of the ballad varies. Burns' ballads are generally folk songs arranged by the poet in this form of poetic art. *John Barleycorn* is a ballad consisting of fifteen stanzas of four lines each. The length of the lines varies. The odd lines (the first, the third) are eight syllable lines; the even lines (the second, the fourth) are six syllable lines. This alternation of lines is typical of the ballad form. This ballad is written in iambic metre, i. e., the even syllables are stressed; the odd—unstressed.

§ 2. In the poem Burns reveals the undying strength of a people resisting subjugation. It illustrates the joyous and rebellious spirit of Scottish folklore. The depiction of the spirit is built on a stylistic device called *personification*; *barleycorn* is represented as a human being. This personification is very skilfully carried out by the poet. John Barleycorn is a human being, "a hero bold," a people's hero whose freedom-loving spirit the three kings united to crush. However, such metaphors as:

"They took a plough and plough'd him down,"

"His head well arm'd wi' pointed spears,"

and other words connected with plant growth and agricultural processes strengthen the association with real barleycorn.

§ 3. The poem is written in the national English language, but as it reproduces a folk song we find in it some peculiarities of dialectal pronunciation and word usage typical of the Scotch dialect of the 18th century. Thus, the word *had* in unstressed position was pronounced *ha'e* [hae]; the preposition *with* in

Scotch is frequently pronounced without the final *th*, as in "wi' pointed spears."

The preposition **into** in the first line of the poem is also a dialectal word meaning *in*. In Old and Middle English the prepositions **into** and **in** were used indiscriminately. Since the 14th century **into** in the meaning of *in* is used only in Scotch.

In the 16th century there was a tendency to leave out *i* in it in colloquial speech, as in: **on't**, **in't**, **for't**, etc. This omission of *i* in it is still found in the Scotch dialect. In English poetical language we very frequently find such omission, e. g. **'tis** instead of *it is*, **'twill** instead of *it will*.

The preposition **between** was formerly composed of two words: the Old English prefix **be** in the meaning of *at* or *near* and **tween** from the Old English word *twēgen* in the meaning of *two*. The form **'tween** is used now only in poetry.

§ 4. It was noted in Lesson 5 that there are a number of words or their forms in the vocabulary of Modern English which are called poetic. As most of them are archaic, they are not used in ordinary colloquial or literary English of the present day and are preserved in the vocabulary for special stylistic purposes, mainly in poetry.

Thus in the text of the poem we find the words **ta'en**, **o'er**, **ne'er**. These are the shortened forms of the words **taken**, **over**, **never**. It is interesting to note that the shortened forms in the 16th, 17th and even at the beginning of the 18th centuries belonged to the ordinary spoken language. In the word **taken** the *k* had been dropped before alveolar consonants, but later it was reintroduced on the analogy of the other forms of the verb **to take**. Today the form **ta'en** is found only in poetry and considered poetic. But in Burns' time it was an ordinary colloquial word. The same is true of the words **o'er** and **ne'er**, which are now regarded as poetic forms.

§ 5. As is known the ending **-ed** in the Past Tense and Past Participle of regular verbs is pronounced as a separate syllable [ɪd] only after a dental *t* or *d*, as in **lasted**, **needed**. In other cases it is pronounced either [d] if the ending **-ed** follows a voiced consonant or a vowel as in **surprised**, **armed**, **ploughed**, or [t] if the ending **-ed** follows a voiceless consonant as in **tossed**, **crushed**. However, in poetry the ending **-ed** is frequently pronounced as a separate syllable [ɪd] not only after *t* or *d*. In that case a special graphical indication is used on the letter *e*, as in **filled**, **heavéd**.

This pronunciation of the ending **-ed**, caused by the requirements of the metre, has called forth the necessity of pointing out the regular pronunciation of **-ed** after voiced consonants and vow-

els. This is generally done by the (') which is placed instead of the letter *e*, as in *plough'd*, *enter'd*, *turn'd* and others.

§ 6. The word *sore* is archaic (poetic). In the sentence

And *sore* surprised them all,

the word *sore* is an adverb meaning: *to a great extent, very much*. It always carries an additional shade of meaning: *to a painful or distressing degree*. That is the meaning the word has in the line quoted. (Compare with the Russian archaic word—*зело́*).

§ 7. In poetry the form of the adjective is sometimes used instead of the adverb; for example, in the text of the poem the word *mild* in the sentence

The sober autumn *enter'd mild*

is used instead of the word *mildly*.

Word order is sometimes inverted to emphasize a word as in the sentence

John Barleycorn was a *hero bold*

where the word *bold* is placed after the word it modifies.

In the line

And *cudgell'd* him full *sore*

*full* is an archaic word still used in the Scotch dialect. The meaning of this adverb is *very*. The word is now considered poetic.

§ 8. *both great and high*

The word *both* in the phrase is a conjunction used to add emphasis to the words coupled by another conjunction *and*, e. g.

Both teachers and students enjoyed the performance. И преподаватели и студенты получили большое удовольствие от этой постановки.

She was both amazed and shocked at the news. Эта новость ее и удивила и возмутила.

*Both* when used for emphasis generally precedes the words coupled by *and*.

§ 9. The combination of the verb *to come* and the adverb *on* has various meanings. The most general meaning is *to advance*. In the sentence

But the cheerful spring came kindly on

the combination *came on* means *continued to advance*.

§ 10. That no one should *him* wrong;

'Twill make the widow's heart to sing

In the first sentence the pronoun *him* is placed between the auxiliary verb *should* and the verb *wrong*. Such word order is

not typical of the English language, nor is it typical of the Scotch dialect. It is probably done by the poet for the sake of rhyme.

In the second sentence the Complex Object containing an Infinitive with the particle **to** after the verb **make** is archaic. In modern English, in Complex Objects that follow the verb **to make** the Infinitive is used without **to**. But in the Scotch dialect the archaic form still survives.

§ 11. The word **wan**, the origin of which is the Anglo-Saxon word **wann** (*dark, gloomy*), is now used only as a poetic word. The meaning of this word is *faded* or *sickly*. This is the meaning of the adjective in the sentence.

When he grew wan and pale.

§ 12. The suffix **-en** was added to adjectives as in **darken**, **deepen**, **widen** and to nouns as in **lengthen**, **strengthen**, **frighten**, to form verbs with the meaning *to become* of the nature expressed by the root word. Thus, **to sicken** means *to become sick*. In the text of the poem there is another word with the same suffix—**heighten**—in the sentence

'Twill heighten all his joy.

This verb was formed from the noun **height**.

### § 13. faded into age

In this phrase the preposition **into** introduces the result brought about by the action of fading. This is rather a frequent use of the preposition in connection with verbs denoting processes which cause alteration of the object, e. g.

She grew into a good-looking girl.

### § 14. Then tied him fast upon a cart to tie—to bind

The verb **to tie** and the verb **to bind** are synonyms when used in the meaning of —связывать, завязывать, перевязывать, привязывать.

However, the following distinction between the two verbs should be noted:

**To tie** means:

a) to fasten or attach (one thing to another) with a string, rope, cord, etc., e. g.

To tie a horse to a tree.

To tie a man's feet together.

To tie something up, i. e. to make a bundle or parcel of something.

b) to arrange (string, ribbon, etc.) to form a knot or bow, e. g.

To tie a necktie.

To tie one's shoe laces.

**To bind** means *to tie, to fasten by surrounding one or several objects with the thing we are using to bind with*—обвязывать, перевязывать, e. g.

They bound the pieces of wood with a string.

The nurse bound his injured leg to the wooden board with a bandage.

**To bind** also means *to fasten a book or sheets of paper together under one cover*—переплестать, e. g.

These magazines are bound in one large folder.

§ 15. The word **darksome** is composed of the adjective **dark** and the suffix **-some**. This, like the above-mentioned suffix **-en**, is not productive, i. e., new words are not formed with the help of this suffix. But it has survived in such words as: **tiresome**, **troublesome**, **wholesome** and in a few other words. The word **darksome** is poetic. In ordinary English the adjective **dark** is used.

§ 16. They laid him out upon the floor, **to work** him further woe.

In this sentence the verb **to work** is used as a transitive verb. The meaning of this verb in the sentence is *to cause* or *to bring about*. This meaning of the word **to work** is obsolete, i. e., not used in Modern English. But the shade of this meaning has remained in some phraseological combinations as in **to work one's way**, i. e., to act so as to effect something.

## Grammar Commentary

**B. § 1.** And they had sworn a solemn oath John Barleycorn should die. И они дали торжественную клятву в том, что Джон Ячменное Зерно непременно умрет.

The verb **should** in this sentence is used as a modal verb in the sense of **at any cost**.

§ 2. ... For if you do **but** taste his blood. Если вы только вкусите его крови

The word **but** means *only*—and is used here together with the verb **do** as an emphasizing particle of the verb **to taste**. It is frequently used in colloquial English in this function

—if you **but** knew = if you **only** knew.

§ 3. And **may** his great posterity ne'er fail in old Scotland!

Пусть его великое потомство процветает в старой Шотландии вечно!

The combination of **may** with the **Infinitive** is used in exclamatory sentences to express one's wish. This form is rather archaic. It is used mainly in poetry or in certain special cases: in solemn speech, in oaths, etc., e. g.

May he live a hundred years!

Пусть живет он до ста лет!

May you be happy!

Так будьте счастливы!

### *Exercises*

#### **I. Answer the following questions:**

1. What idea does the poet convey through the image of the three kings being the enemies of John Barleycorn? 2. What agricultural process is described through the image: "They took a plough and plough'd him down, put clods upon his head"? 3. In what stanzas and through what images is the process of the growth and ripening of barleycorn shown? 4. What words does the poet choose to describe the characteristic features of spring, summer and autumn? 5. What period of human life can be characterized by bending joints and drooping head? 6. What conclusion can you draw about the way criminals were treated in Scotland from the lines:

"Then tied him fast upon a cart,  
Like a rogue for forgerie."?

7. In what lines of the poem is the undying strength of the people hinted at? 8. What is meant by the toast:

"And may his great posterity  
Ne'er fail in old Scotland!"?

#### **II. Paraphrase the following sentences:**

1. The sultry suns of summer came. 2. His colour sicken'd more and more. 3. He faded into age. 4. They heav'd in John Barleycorn. 5. To work him further woe. 6. Their joy did more abound. 7. 'Twill make your courage rise. 8. 'Twill heighten all his joy. 9. 'Twill make the widow's heart to sing, though the tear were in her eye.

#### **III. Use the following words and phrases in appropriate situations:**

both; surprised them all; to grow strong; well armed; to and fro; to make one's courage rise; signs of ....; worst of all.

#### **IV. Fill in the blanks with prepositions or adverbs wherever necessary:**

1. Andrew decided to go ... the country to see his old friend. He had never been there before and did not know the way. ...



the road he saw a sign pointing ... the east. But he remembered ... his friend's instructions not to turn ... that direction. A little further ... he saw a narrow path ... his left. It led ... his friend's cottage. 2. When he arrived ... the cottage he found his friend waiting ... him. They all sat down ... the table and a lively conversation began. Victor's mother had made some wonderful beer ... barleycorn, and it was very pleasant to drink it ... such a hot summer day. 3. Soon some more guests arrived. ... them was Tatyana Usova. Andrew had known her when they were both children and was surprised to see her now; she had grown ... a nice-looking girl. She did not recognize Andrew ... first. After dinner they all took a walk ... the fields. 4. They were tired when they returned ... this long walk and were glad to rest a little. 5. It was only ... the evening that they learned that it was Andrew's birthday. Victor's mother filled their glasses ... the brim and they all drank ... his health and wished him success ... his scientific work. 6. Boris stayed ... his friends ... two days, and enjoyed himself greatly. 7. When Andrew arrived ... home he tried to get Tatyana ... the phone, but failed. He learned that she had been sent off ... an expedition ... Central Asia.

**V. In the poem the following verbs are used:**

to die, to plough, to fall, to grow, to fail, to sicken, to cut, to tie, to sink, to swim, to toss, to waste, to crush, to taste.

Are all of them used in their primary meaning? Point out the shades of meaning which these verbs acquire in the poem. Point out the verbs which are used in a transferred meaning.

**VI. Make a list of verbs from the text a) denoting action, b) denoting state or condition, c) expressing modality.**

**VII. Pick out words from the poem which can be used for the description of a person.**

**VIII. Give antonyms to the following words:**

great, high, to die, cheerful, kindly, to get up, thick, strong, well-armed, to enter, to tie, to fill, woe, to waste, to rise, to forget, to fail.

**IX. Note Burns' arrangement of adjectives for the description of people and things.**

**X. Write out all the adverbs from the text of the poem and speak about their form, meaning and the manner in which they are arranged.**

**XI. Learn the poem by heart.**

**XII. Suggested topics for oral and written composition:**

1. Burns' biography.
2. Seasons of the year as depicted by Burns.

**XIII. The following are three translations of *John Barleycorn*. Which variant of the translations do you prefer? Give reasons for your choice:**

**ДЖОН ЯЧМЕННОЕ ЗЕРНО**

(Перевод Э. Багрицкого)

Три короля из трех сторон  
Решили заодно:

— Ты должен сгинуть, юный  
Джон

Ячменное Зерно!

Погибни, Джон, — в дыму, в  
пыли,

Твоя судьба темна!...

И вот взрывают короли

Могилу для зерна...

Весенний дождь стучит в окно

В апрельском гуле гроз, —

И Джон Ячменное Зерно

Сквозь перегной пророс...

Весенним солнцем обожжен

Набухший перегной, —

И по ветру мотает Джон

Усатой головой...

Но душной осени дано

Свой выполнить урок, —

И Джон Ячменное Зерно

От груза занемог...

Он ржавчиной покрыт сухой,

Он — в полевой пыли...

— Теперь мы справимся с  
тобой! —

Ликут короли...

Косою звонкой срезан он,

Сбит с ног, повергнут в прах,

И скрученный веревкой Джон

Трясется на возах...

Его цепами стали бить,

Кидали вверх и вниз —

И, чтобы вернее погубить,  
Подошвами прошлись..

Он в ямине с водой — и вот  
Пошел на дно, на дно...

Теперь, конечно, пропадет  
Ячменное Зерно!..

И плоть его сожгли сперва

И дымом стала плоть.

И закружились жернова,

Чтоб сердце размолоть...

Готовьте благородный сок!

Ободьями скреплен

Бочонок, сбитый из досок, —

И в нем бунтует Джон...

Три короля из трех сторон

Собрались заодно, —

Пред ними в кружке **ходит**  
**Джон**

Ячменное Зерно...

И брызжет силой дрожжевой,

Клокочет и поет,

Он ходит в чаше круговой,

Он пену на пол льет...

Пусть не осталось ничего

И твой развеян прах,

Но кровь из сердца твоего

Живет в людских сердцах!..

Кто горьким хмелем упоен,

Увидел в чаше дно —

Кричи:

— Вовек прославлен Джон

Ячменное Зерно!..

## ДЖОН ЯЧМЕННОЕ ЗЕРНО

(перевод Т. А. Щепкиной-Куперник)

Раз три восточные царя  
Решили заодно  
Дать клятву, что погибнет Джон  
Ячменное Зерно.  
Вспахали поле, глубоко  
Зарыт был в землю он,  
И громко поклялись цари,  
Что умер славный Джон.  
Но вот настала вновь весна,  
С теплом дожди пошли,  
И Джон, на удивление всем,  
Вдруг встал из-под земли.  
С приходом лета стал расти  
И крепнуть, что ни день:  
Вся в острых иглах голова,  
Попробуй кто, задень!  
Но осень кроткая пришла...  
Джон стал слабей, бледней,  
Согнулся, головой поник —  
Не ждать уж лучших дней.  
Он все хирел и все желтел,  
Заметно постарев...  
И тут пошли его враги  
Выказывать свой гнев.  
Косою острой до колен  
Подрезали его...  
Лежал он связан на возу,  
Как плут за воровство.  
Сняв, оземь бросили его  
И били из всех сил,

На ветер вывесив потом,  
Чтоб он его крутил.  
И в яму темную налив  
Воды по самый край,  
Туда забросили его:  
Тони иль выплывай!  
И снова вынули: настал  
Для горших мук черед.  
Пока в нем признак жизни был  
Возили взад, вперед.  
Сожгли на медленном огне  
Весь мозг его костей...  
Всех хуже мельник: раздавил  
Его меж двух камней!  
И взяли сердца кровь его.  
И пили без конца.  
Чем больше пьют, тем веселей  
Становятся сердца!  
Да! Джон Ячменное Зерно  
Герой отважный был:  
Кто кровь отведает его,  
В том вспыхнет смелый пыл!  
Забвенье горю даст она,  
Удвоит радость в нас,  
Заставит, не смахнув слезы,  
Вдову пуститься в пляс!  
Так возгласим за Джона тост,  
И пусть из рода в род  
Навек в Шотландии его  
Потомство процветет!

## ДЖОН ЯЧМЕННОЕ ЗЕРНО

(перевод С. Маршака)

Трех королей разгневал он,  
И было решено,  
Что навсегда погибнет Джон  
Ячменное Зерно.  
Велели выкопать сохой  
Могилу короли,  
Чтоб славный Джон, боец ли-  
хой,

Не вышел из земли.  
Травой покрылся горный склон,  
В ручьях воды полно...  
А из земли выходит Джон  
Ячменное Зерно.  
Все также буен и упрям,  
С пригорка в летний зной  
Грозит он копьями врагам,

Качая головой.  
 Но стало холодно в полях —  
 Дни осени пришли.  
 И Джон, состарившись, зачах,  
 Склонился до земли.  
 Настало время помирать —  
 Зима недалеко.  
 И тут-то недруги опять  
 Взялись за старика.  
 Его подрезал острый нож,  
 Свалил беднягу с ног  
 И, как бродягу на правёж,  
 Везут его на ток:  
 Дубасить Джона принялись  
 Злоден поутру.  
 Потом, подбрасывая ввысь,  
 Кружили на ветру.  
 Он был в колодезь погружен —  
 На сумрачное дно.  
 Но и в воде не тонет Джон  
 Ячменное Зерно.

Не пощадив его костей,  
 Швырнули их в костер.  
 А сердце мельник меж камней  
 Безжалостно растер.  
 Бушует кровь его в котле,  
 Под обручем бурлит.  
 Вскипает в кружках на столе  
 И душу веселит.  
 Недаром был покойный Джон  
 При жизни молодец —  
 Отвагу подымает он  
 Со дна людских сердец.  
 Он гонит вон из головы  
 Докучный рой забот.  
 За кружкой сердце у вдовы  
 От радости поет.  
 Так пусть же до конца времен  
 Не высыхает дно  
 В бочонке, где клокочет Джон  
 Ячменное Зерно.

**XIV. Translate the following word combinations and sentences into Russian:**

unbending will; solemn silence; solemn occasion; solemn sight;  
 tasteless food; it tastes good; to waste a great deal of time; to  
 waste words; the small boat was tossed by huge waves; she  
 tossed her head impatiently; crushed spirits; crushed hopes; the  
 enemy was crushed; crushing force; cheerful rooms; he spoke  
 solemnly; she spoke cheerfully; drooping flowers.

**XV. Translate the following sentences into English:**

1. И отец и сын работали на строительстве Волго-Донского  
 канала. 2. После продолжительной и суровой зимы наступила  
 теплая, мягкая весна. 3. Внезапное появление Петрова очень  
 удивило всех. 4. Он становился все более и более нетерпели-  
 вым. 5. Через несколько лет слабый и бледный мальчик стал  
 здоровым и сильным юношей. 6. Стоит вам только произнести  
 одно слово, как он тут же просыпается. 7. Преподаватель счи-  
 тает нашу группу способной выполнить эту трудную задачу.  
 8. Хуже всех обошелся с ним хозяин мастерской, в которой  
 Джон проработал 15 лет. 9. Животное не подавало никаких  
 признаков жизни: опыт опять не удался. 10. Вы зря потратили  
 столько времени на поиски этого материала для статьи. Он не  
 годится. 11. Шум постепенно затихал. 12. Листья поблекли,  
 трава пожелтела — наступила осень. 13. Он молча опустил го-  
 лову. 14. С поникшей головой она медленно вышла из ком-  
 наты. 15. Больной всю ночь метался в постели. 16. На помощь

войскам было послано оружие. 17. Подводная лодка потопила корабль. 18. Английский поэт Шелли утонул, катаясь на лодке, во время своего пребывания в Италии. 19. Книга переплетена в кожаный переплет. 20. Осторожно, не раздавите эту коробку, в ней цветы. 21. Гости предложили тост за здоровье жениха и невесты. 22. Снопы в поле были уже связаны.

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## Lesson Thirteen

### Speech Pattern

how dare + Pron/N + Inf without *to*

How dare you tell me that the country is going to the dogs!

#### AUGUSTUS DOES HIS BIT

*After Bernard Shaw*

The Mayor's parlor in the Town Hall of Little Pifflington. Lord Augustus Highcastle, a distinguished member of the governing class, in the uniform of a colonel, and very well preserved at 45, is comfortably seated at a writing-table with his heels on it, reading *The Morning Post*. An elderly clerk with a short white beard and whiskers, and a very red nose, shuffles in.

Augustus (*hastily putting aside his paper and replacing his feet on the floor*): Hullo! Who are you?

The Clerk: The staff.

Augustus: You the staff! What do you mean, man?

The Clerk: What I say. There isn't anybody else.

Augustus: Tush! Where are the others?

The Clerk: At the front.

Augustus: Quite right. Most proper. Why aren't you at the front?

The Clerk: Over age. Fifty-seven.

Augustus: But you can still do your bit. Many an older man is in the G. R. 's, or volunteering for home defence.

The Clerk: I have volunteered.

Augustus: Then why are you not in uniform?

The Clerk: They said they wouldn't have me if I was given away with a pound of tea. Told me to go home and not be an old silly. (*A sense of unbearable wrong,*

- till now only smouldering, bursts into flame). Young Bill Knight, that I took with me, got two and sevenpence. I got nothing. Is it justice? This country is going to the dogs, if you ask me.
- Augustus: *(rising indignantly)*: I do not ask you, sir; and I will not allow you to say such things in my presence. Our statesmen are the greatest known to history. Our generals are invincible. Our army is the admiration of the world. *(Furiously)* How dare you tell me that the country is going to the dogs!
- The Clerk: Why did they give young Bill Knight two and sevenpence, and not give me even my tram fare? Do you call that being great statesmen? As good as robbing me, I call it.
- Augustus: That's enough. Leave the room. *(He sits down and takes up his pen, settling himself to work. The clerk shuffles to the door. Augustus adds with cold politeness)*. Send me the Secretary.
- The Clerk: I am the Secretary. I can't leave the room and send myself to you at the same time, can I?
- Augustus: Where is the gentleman I have been corresponding with? Mr. Horatio Floyd Beamish?
- The Clerk *(returning and bowing)*: Here. Me—
- Augustus: You! Ridiculous! Is there nobody else to take my instructions?
- The Clerk: It's me or nobody.
- Augustus: I addressed a meeting here last night—went straight to the platform from the train. I wrote to you that I should expect you to be present and report yourself. Why did you not do so?
- The Clerk: The police wouldn't let me on the platform.
- Augustus: Did you tell them who you were?
- The Clerk: They knew who I was. That's why they wouldn't let me up.
- Augustus: This is too silly for anything. This town wants waking up. I made the best recruiting speech I ever made in my life: and not a man joined.
- The Clerk: What did you expect? You told them our gallant fellows are falling at the rate of a thousand a day in the big push. Dying for Little Pifflington, you says. Come and take their places, you says. That isn't the way to recruit.
- Augustus: But I expressly told them their widows would have pensions.
- The Clerk: I heard you. Would have been all right if it had been the widows you wanted to get round.

- Augustus** (*rising angrily*): This town is inhabited by cowards. I say it with a full sense of responsibility, cowards. They call themselves Englishmen; and they are afraid to fight. You are no patriots... Go downstairs to your office and have that gas stove taken away and replaced by an ordinary grate. The Board of Trade has urged on me the necessity for economizing gas.
- The Clerk:** Our orders from the Minister of Munitions are to use gas instead of coal, because it saves material. Which is it to be?
- Augustus** (*bawling furiously at him*): Both! Don't criticize your orders: obey them. Yours not to reason why: yours but to do and die. That's war. (*Cooling down*) Have you anything else to say?
- The Clerk:** Yes: I want a rise.
- Augustus** (*reeling against the table in his horror*): A rise! Horatio Floyd Beamish: do you know that we are at war?
- The Clerk** (*feebly ironical*): I have noticed something about it in the papers. Heard you mention it once or twice, now I come to think of it.
- Augustus:** Our gallant fellows are dying in the trenches and you want a rise!
- The Clerk:** What are they dying for? To keep me alive, isn't it? Well, what's the good of that if I'm dead of hunger by the time they come back?
- Augustus:** Everybody else is making sacrifices without a thought of self; and you—
- The Clerk:** Not half, they aren't. Where's the baker's sacrifice? Where's the coal merchant's? Where's the butcher's? Charging me double: that's how they sacrifice themselves. Well, I want to sacrifice myself that way too. Just double next Saturday, double and not a penny less; or no secretary for you. (*He stiffens himself shakily, and makes resolutely for the door.*)
- Augustus** (*looking after him contemptuously*): Go: miserable pro-German.
- (*to be continued*)

## Words and Word Combinations

parlor *n*  
distinguished *a*  
uniform *n*  
colonel *n*

comfortably *adv*  
elderly\* *a*  
clerk *n*  
whiskers *n*



shuffle *v*  
 volunteer *v*  
 replace\* *v*  
 proper *a*  
 unbearable *a*  
 wrong *n*  
 smoulder *v*  
 correspond *v*  
 invincible *a*  
 urge *v*  
 bow *v*  
 gallant *a*

ridiculous *a*  
 coward *n*  
 horror *n*  
 feebly *adv*  
 self\* *n*  
 sacrifice\* *n*  
 baker *n*  
 butcher *n*  
 merchant *n*  
 shakily *adv*  
 resolutely *adv*  
 contemptuously *adv*  
 pro\* — *pref*

well preserved at 45 — хорошо сохранившийся для своих 45 лет  
 to be over age — быть старше призывного возраста  
 to do one's bit\* — внести (свой) вклад, выполнить (свой) долг  
 to burst into flame — вспыхнуть, воспламениться  
 to go to the dogs\* — гибнуть  
 to settle oneself to work — приниматься за работу  
 to take somebody's instructions — выполнять чьи-либо указания  
 to address a meeting — выступить на собрании (с речью)  
 to report oneself — доложить о своем прибытии  
 at the rate of — со скоростью..., в количестве...  
 to get round somebody\* — обойти, обмануть кого-либо  
 to cool down — успокоиться  
 to be at war — находиться в состоянии войны  
 to make sacrifices\* — приносить жертвы  
 not half (*colloq.*) — ничего подобного  
 to make for the door — направляться к двери

## Lexical and Stylistic Commentary

§ 1. In dramatic works, besides the dialogue (which forms the main part of the text) playwrights introduce stage directions which describe the scene and the characters, give indications as to the development of the action, comment on the characters' behaviour, manner of speech, emotions, etc. Stage directions generally take a specific form. The feature most characteristic of stage directions is the use of the Present Indefinite in any situation, even in cases where properly another tense form (e. g. Present Continuous) should be used (*An elderly clerk shuffles in.*). Stage directions frequently take the form of participial phrases (*rising indignantly*), nominative sentences (*The Mayor's parlor in the Town Hall of Little Pifflington*), elliptical sentences (*all attention* instead of *he is all attention*), etc. There are other peculiarities of stage directions, such as omission of articles and prepositions, inversion, etc. These, however, are not characteristic of this particular play by Bernard Shaw. Shaw's stage directions are generally very detailed, sometimes (though not in this play) taking up a whole page. Shaw gives thorough descriptions

of the scene and the characters. He also comments in detail on the characters' actions and emotions, frequently expressing his own attitude towards them.

§ 2. **Town Hall**—the municipal building of a town.

The character of the phraseological combination **Town Hall** is that of a term. The equivalent in Russian is a single word — *патуша*.

The student will find other combinations of a similar character in the text of the play, e. g.

<b>The Board of Trade</b>	— министерство торговли
<b>The Foreign Office</b>	— министерство иностранных дел
<b>The War Office</b>	— военное министерство
<b>The House of Commons</b>	— палата общин
<b>Home Defence</b>	— отряды внутренней обороны.

§ 3. **Little Pifflington** is the name of a non-existent town invented by Shaw. The form of the name is rather common (compare such names of real geographic places as **Littlehampton**, **Littleborough**, etc.). The elements of which the name **Little Pifflington** is composed characterize the town: *little*; *piffle*—болтовня, вздор; *ton* is a common element of the names of places, originally *town*.

The names of the characters and names mentioned in the play are also peculiar. The pompous name **Augustus Highcastle** (a name typical of the aristocracy) is in harmony with the pomposity of the character who bears it. On the contrary, the clerk's pompous name **Horatio Floyd** is incongruous, applied to this ridiculous old man. **Augustus** and **Horatio** are ancient Roman names. That is why they seem so pompous, applied to Englishmen of the twentieth century.

§ 4. *The Morning Post*—one of the leading conservative newspapers in Great Britain. It was published in London from 1872 to 1937.

§ 5. **elderly**—пожилой

Note the peculiar meaning of the suffix **-ly** in this word. The adjective-forming suffix **-ly** (originally **-like**) was generally appended to nouns to form adjectives with the sense *having the quality proper to the noun it is derived from*, e. g.

womanly—женственный, женоподобный  
manly—мужественный, мужеподобная.

The adjective **elderly**, however, was formed by adding the suffix **-ly** to the adjective **elder**. This suffix is not productive in Modern English.

§ 6. replacing his feet on the floor—убирая ноги (со стола) на пол

The verb to replace is polysemantic. In the text of the lesson it is used in the two most common senses: 1) to put back in place (as in the case above), 2) to have something put in the place of, to be substituted for—заменить, замещать, e. g.

...have that gas stove replaced by an ordinary grate.

§ 7. The student has already acquired some knowledge of the character of spoken English. The language of the characters in a play is approximated to natural colloquial speech. This does not mean, however, that it is a photograph of the spoken language. Playwrights generally give the most typical features of colloquial speech. One of the most typical features of colloquial speech is elliptical sentences (sentences in which one or several words are omitted but can easily be understood), e. g.: The staff (I am the staff); At the front (They are at the front), etc. The exclamatory sentence

**You the staff!**

is also elliptical. Its full form is

**You are the staff!**

The sentence expresses great surprise.

§ 8. Tush!

This is an interjection of imitative (onomatopoeic) character, expressing contempt or annoyance. Possible Russian equivalents are—вздор or чепуха. The interjection tush is archaic, i. e., it is no longer in ordinary use. Thus, among archaic words there are not only words expressing concepts, but also interjections, conjunctions, prepositions.

Shaw puts this archaic interjection in the speech of Augustus, to bring out Augustus' inclination to use high-flown language.

§ 9. at the front

The war referred to in the play is World War I.

§ 10. you can do your bit

The phraseological unit to do one's bit is a colloquial synonym of to contribute service or money to a cause—внести вклад (лепту, долю), исполнить свой долг.

§ 11. the G. R.'s

G. R. is an abbreviation which stands for General Reserve—общий резерв; 's is a form of the plural inflexion added to abbreviations. Thus the G. R.'s means—части общего резерва.

§ 12. if I was given away with   если меня дадут с фунтом чая  
a pound of tea                               в придачу

In order to boost sales, shopkeepers in England sometimes offer small gifts to anyone who buys a large quantity of any product.

§ 13. an old silly

**Silly** is a substantivized adjective here, used mainly in colloquial speech as a synonym of **fool**, but it is less harsh than **fool**.

§ 14. two and sevenpence (*colloq.* = two shillings and sevenpence)

A very small sum of money which was paid to volunteers, originally called the **King's** (or **Queen's**) **shilling**. Hence the expression: **to take the King's (Queen's) shilling** = to enlist.

The principal monetary units in Great Britain are: the **pound**, the **shilling**, the **penny** (plural: **pence** in regard to sum or value, and **pennies** of the coins as such). A **pound** contains 20 *shillings*, a **shilling**—12 *pence*. The symbols are: **pound**—£; **shilling**—s.; **penny**, **pence**—d. (from the Latin *denarius*—the ancient-Roman coin), e. g.

£ 5, 6s. 10d.

The following compounds are in common use: **twopence** ['tʌpəns], **threepence** ['θri:pəns], **halfpenny** ['heɪpni].

§ 15. this country

This is a phrase commonly used in English of the country in which one lives. Here **this country** must be translated as—Англия.

§ 16. to go to the dogs

This idiom used in colloquial, rather vulgar speech, means *to be ruined*. Owing to its vulgar character the sentence **This country is going to the dogs** may be translated as—Англия катится ко всем чертям (гибнет).

§ 17. Here. Me

In colloquial speech **me** is commonly used instead of *I*, e. g.

It's me.

Compare also:

it's him, it's her.

Such use of the Objective Case of Personal Pronouns has become a norm of spoken English. Purists, however, consider it incorrect.

§ 18. the big push — главное наступление

The whole combination is colloquial; **push** (*military*) = attack.

§ 19. **To get round (someone)** — обойти, одурачить (к.-н.)

As in обойти (in the sense of — обмануть, одурачить) there is transference of meaning in the English phrase **to get round (someone)**. Compare:

a) to go (get) round the house — обойти вокруг дома

b) he tried to get round me — он (всячески) старался обойти  
меня

However, the idea of getting round in its concrete physical sense (with **round** as a preposition) is hardly present in the speaker's mind when he uses the phrase **to get round (someone)**. It is therefore more natural to consider the phrase a phraseological combination, rather than a free combination.

§ 20. **the Minister of Munitions** — министр военного снабжения  
**Minister** is not frequently used in the sense of — министр in combinations. The more common word is **Secretary**, e. g.

**The Secretary of State for Home Affairs** (*the Home Secretary*),

**the Secretary of State for Foreign Affairs** (*the Foreign Secretary*),

**the Secretary of State for War** (in the U. S. — *the Secretary of War*), etc.

These combinations are terms and must be studied as such.

§ 21. **Yours** not to reason      Ваше дело не рассуждать, а  
why, **yours** but to do and      выполнять свой долг и уми-  
die.                                      рать.

**Yours** is an elliptical form for **your duty** is..., **your business** is.... Here Augustus paraphrases two lines from Tennyson's poem *The Charge of the Light Brigade*:

**"Theirs** not to reason why,  
**Theirs** but to do and die."

The poem expresses Tennyson's militaristic and chauvinistic sentiments. It is only natural that these lines expressing the idea of blind military obedience, appeal to Lord Augustus.

§ 22. now I come to think of it

In such colloquial phrases **come** conveys the idea of *beginning, getting down to something*. Here the sentence means: now when I actually begin to think of it.

§ 23. everybody else is mak-      все остальные идут на жертвы  
ing sacrifices                      (приносят жертвы)

The Russian word — жертва is wider in meaning than either of its English equivalents: **victim** and **sacrifice**.

**A victim** is a person destroyed, killed or injured for the sake of attaining an object or as an incidental result of some event, e. g.

he fell a victim to his own carelessness;  
victims of an epidemic, a shipwreck, a flood, etc.

**A sacrifice** is the giving up of something for the sake of something else, e. g.

he did it at the sacrifice of his principles;  
to make a sacrifice.

The corresponding verb is **to sacrifice** — жертвовать, приносить в жертву. Note that the verb is followed by a direct object, e. g.

to sacrifice one's life, one's pleasure, one's principles,  
one's comfort, etc.

§ 24. without a thought of self.

**Self**, which is known to the student as a component of reflexive pronouns, is a noun here. This noun is found only in a few traditional combinations, e. g.:

to have no thought of self, to care for nothing but self.

**Self** is also a prefix, e. g.

self-educated — самоучка  
self-conscious — застенчивый  
self-conceit — самомнение

§ 25. **pro-German** — прогерманский

The Latin prefix **pro-** means *favouring, supporting something*. The opposite is **anti-** (of Greek origin), e. g.

anti-fascist — антифашистский

Compare also in the next lesson **anti-aircraft** — противовоздушный, зенитный.

## Grammar Commentary

**A. § 1.** The modal verb **dare** in the text is used in the meaning *to have the courage (or impertinence) to do something*. ...How dare you tell me ... Как ты смеешь мне говорить?

The modal verbs **dare** and **need** (when **need** expresses necessity) differ from other modal verbs. They may be used like all modal verbs without any auxiliaries in their interrogative and negative forms, without the inflection **-s** in the 3d person singular Present Tense, and without the particle **to** before the Infinitive that follows, e. g.

He dare not look at me.

Он не осмеливается смотреть на меня.

How dared you leave the place without my permission?

Как смели вы уйти без моего разрешения?

Must we do that exercise?

Должны ли мы сделать это упражнение?

No, you needn't.

Нет, не нужно.

**Dare** and **need** may also be used as notional verbs with the auxiliary **do** in the interrogative and negative forms, with the inflection **-s** in the 3d person singular and with the particle **to** before the Infinitive that follows, e. g.

Did he dare to speak to her then? Осмелился ли он с ней тогда поговорить?

She does not need to be told twice. Ей не нужно говорить одно и то же два раза.

Both **dare** and **need** are generally used in interrogative and negative sentences.

**Dare** has the Present and the Past forms—**dare**—**dared**.

**Need** has only one tense form—the Present in the modal meaning expressing necessity. There is also a notional regular verb **to need** meaning *to be in want of smth*—в чем-либо нуждаться, which has all the tense-forms, e. g.

She needed my help badly.

We shall need this book tomorrow.

§ 2. The interrogative pronoun **which**—который из is used in the text in the selective sense.

Which is it to be?

The interrogative pronoun **which** is used in interrogative sentences referring to both things and living beings in the selective sense, when one or more out of a number is referred to, e. g.

Which do you like better: Augustus or his clerk?

Which way shall we take?

The interrogative pronouns **what**—что, какой and **who**—кто are used respectively in reference to things and to living beings. **What** may be also applied to persons when we ask about their position, occupation, office.

**Who** is there? Кто там?

**What** lay on the shelf? Что лежало на полке?

**What** did he say? Что он сказал?

**What** is he? A chemist. Кто он по специальности? Химик

All the interrogative pronouns may be used as noun-pronouns as well as adjective-pronouns, e. g.

**Who** are you? (noun-pronoun); **what** are you doing? (noun-pronoun)

**Which** of Shakespeare's plays shall we read? (noun-pronoun)

**Whose** paper was it? (adj-pronoun)

**What** sort of work will it be? (adj-pronoun)

**Which** day suits you best: Monday or Tuesday? (adj-pronoun)

§ 3. The Present Indefinite is used in the text in reference to future in an adverbial clause of time which is introduced here by the adverbial phrase **by the time**—к тому времени, когда..., e. g. ... by the time they **come back**...

Usually Adverbial Clauses of Time are introduced by the conjunctions—**when, after, before, as soon as, until, since, while, as.**

**B. § 1. Dying for Little Pifflington, you says.**

The Author uses the inflection **-s** in the second person of the verb to reproduce the speech of a badly educated, semi-literate man. Such forms as—he say, we takes, I ain't are often used in the incorrect English speech of illiterate and semi-literate people.

**§ 2. ... many an older man...**

**Many a man** is a combination of words which stands for the grammatical plural form **many men**.

This combination is generally used for emphasis, e. g.

Many a painter has depicted	Многие художники изображали
this lake, many a poet has	это озеро, многие поэты по-
written poems dedicated to it.	свящали ему свои стихи.

### *Exercises*

**I. Bring out the meaning of the following sentences in connection with the text adding any details you find necessary:**

1. They said they wouldn't have me if I was given away with a pound of tea. 2. A sense of unbearable wrong, till now only smouldering in him, bursts into flame. 3. They knew who I was. That's why they wouldn't let me up. 4. This town wants waking up. 5. Everybody else is making sacrifices. 6. I want to sacrifice myself that way too. 7. Go: miserable pro-German.

**II. Paraphrase the following sentences from the text:**

1. Over age. 2. ...you can still do your bit. 3. Many an older man is in the G.R.'s. 4. As good as robbing me, I call it. 5. This is too silly for anything. 6. Would have been all right if it had been the widows you wanted to get round. 7. The Board of Trade has urged on me the necessity for economizing gas. 8. Charging me double. 9. Just double next Saturday.



**III. Find English equivalents in the text for the following phrases and sentences:**

хорошо сохранившийся; плата за проезд в трамвае; неужели больше некому выполнить мои распоряжения?; я выступал на митинге; доложить (о своем прибытии); со скоростью ...; займите их место; так не вербуют; но я им совершенно ясно сказал; я говорю это с чувством полной ответственности; успокаиваясь; я хочу прибавки; приносить жертвы; решительно направляется к двери.

**IV. Point out the elliptical sentences in the text. What words are omitted in each case?**

**V. Give a more literary equivalent for each of the following:**

1. What do you mean, man? 2. You can do your bit. 3. They said they wouldn't have me. 4. It's me or nobody. 5. That's why they wouldn't let me up. 6. (If it had been the widows you wanted) to get round. 7. Not half, they aren't. 8. Or no secretary for you.

**VI. Answer the following questions:**

1. Who is Lord Augustus Highcastle? What is his position? 2. Why did the military authorities refuse to enroll Beamish in the army? 3. Why does Beamish call himself the staff? 4. Why is Augustus surprised to hear that the clerk is the man he has been corresponding with? 5. What meeting did Augustus address? 6. What was the effect of Augustus's speech at the meeting? 7. What was the real meaning of the "sacrifices" of the bourgeoisie? 8. Why does Augustus call Beamish a pro-German?

**VII. Retell the text in indirect speech.**

**VIII. Give the adjectives corresponding to the following verbs and nouns:**

to distinguish, comfort, to preserve, defence, to bear, presence, fury, to instruct, to recruit, coward, response, to double, to shake, resolve, misery, contempt, to urge, irony.

**IX. Fill in each blank with a suitable word (or its derivative) from the vocabulary of the lesson:**

1. The car was moving at the ... of 60 kilometres an hour. 2. During the Great Patriotic War many young Soviet people went to the front as .... 3. The two brothers are very much alike. I can hardly ... one from the other. 4. The wood was so damp that it would not burn, it only ... 5. A number of speakers ... the meeting. 6. On many railway lines steam engine trains have been ... by electric trains. 7. The librarian showed me the book but as it was not the one I needed she ... it on the shelf. 8. The pain must have been ... because, patient though he was, the man was groaning. 9. I ... with him for a year, but then he stopped answering my letters. 10. The old fence

... repairing and painting. 11. The horses were very tired, but the driver ... them on. He had to be in town before evening. 12. The little old bridge was very ... and it was not quite safe to cross it.

X. Give the most suitable Russian equivalents for the following combinations:

1. distinguished statesman; distinguished feature; distinguished personality; distinguished style;
2. proper behaviour; proper care; proper attention; in the proper sense of the word; in the proper way;
3. gallant soldier; gallant feat; gallant fighter; gallant troops;
4. shaky table; shaky knowledge; shaky bridge;
5. feeble light; feeble attempt; feeble child; feeble smile.

XI. Translate the following sentences using the model construction *a thousand a day*:

1. Поезд шел со скоростью 50 км в час. 2. Я читаю 10—12 страниц английского текста в час. 3. Если вы хотите по-настоящему изучить язык, вам следует читать не менее двух английских книг в месяц. 4. Два раза в неделю она занимается в библиотеке иностранной литературы. 5. *Литературная газета* выходит три раза в неделю.

XII. Use the correct form of *dare* or *need* in translating the following sentences:

1. Конечно, он понимает свою вину: он не смеет мне в глаза взглянуть. 2. Интересно, осмелится ли она сказать это при всех? 3. «Обязательно ли мне присутствовать на этом совещании?» «Нет, вы можете не присутствовать.» 4. Смирнов очень серьезный и инициативный работник, ему не нужно давать указаний. 5. Вчера мне очень был нужен ваш совет, но я не осмелился позвонить вам вечером на квартиру.

XIII. Write sentences observing the following model:

**Many an older man is in the G.R.'s.**

XIV. Give Russian equivalents for the following word combinations. Make up sentences to illustrate the meaning of each of the combinations:

to burst into flame (flames); to burst into blossom; to burst into tears; to burst out crying; to burst into laughter (to burst out laughing); the audience burst into applause.

XV. Give situations in which you would use each of the following sentences:

1. Most proper. 2. This is too silly for anything. 3. What did you expect? 4. But I expressly told them that ... 5. Well, what's the good of that?

XVI. Translate the following extract into English:

Прибыв в Литл Пифлингтон, лорд Август прямо с вокзала отправился в ратушу. Задача его состояла в вербовке добро-

вольцев в армию, и он был полон решимости завербовать весь город. Поэтому, не теряя времени, лорд Август обратился с речью к толпившимся у входа в ратушу жителям. Большинство собравшихся послушать его речь были пожилые люди, худые и слабые, едва передвигавшие ноги. Но Август не замечал этого. Он уже представлял себе их доблестными солдатами непобедимой армии, героически выполняющими свой долг. В течение целого часа лорд Август распространялся<sup>1</sup> о патриотизме и о долге каждого настоящего англичанина надеть военную форму и выполнять приказы начальства. В заключение он призвал жителей города поступать добровольцами в армию. Лорд Август ожидал, что толпа громко зааплодирует, но этого не случилось. Люди молчали, иронически поглядывая на оратора. Некоторое время он негодуяюще смотрел на них, потом снова заговорил. Он сказал, что они никудышные патриоты, что город населен трусами, что они думают только о себе, в то время как все остальные идут на жертвы, в то время как он сам пожертвовал своим покоем и приехал сюда вербовать их. Однако и эти слова не оказали на слушателей никакого действия<sup>2</sup>. Они знали, чего стоят «жертвы» хозяев, и не желали жертвовать своею жизнью ради их интересов. Жители Литл Пифлингтона не имели ни малейшего желания<sup>3</sup> воевать.

Лорд Август был весьма удовлетворен своей речью. Ему казалось, что это одна из лучших его речей. И лишь одно обстоятельство немного беспокоило его: ни один человек не согласился вступить в армию.

**XVII. Speak on the subject *Addressing a meeting*. Make use of the following vocabulary units:**

to open a meeting; to close a meeting; to elect a (working) presidium; the agenda; the items of the agenda; to take the minutes of a meeting; to make a motion; to put a motion to the vote; to vote for (against) a motion; to abstain (from voting); the motion is carried; the motion is voted down; to take the floor; to address a meeting; a draft resolution; to adopt a resolution (a decision).

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<sup>1</sup> to hold forth on something

<sup>2</sup> had no effect on

<sup>3</sup> had not the slightest wish

## Lesson Fourteen

### Speech Patterns

1. 

such + Indef. art + N + as + Inf
----------------------------------

And you mean to tell me that Blueloo was **such an idiot as to believe** that she could succeed?

2. 

to be (look, seem, etc.) + no + Adj	(Adv
comp. d.	comp. d.)

The German War Office is **no better** than any other War Office.

### AUGUSTUS DOES HIS BIT

*(continued)*

*The telephone rings.*

Augustus *(taking up the telephone receiver)*: Hallo ... Yes: who are you? Oh, Blueloo, is it? ... Yes. There's nobody in the room: fire away ... What? ... A spy ... A woman! ... Yes: I brought it down with me. Do you suppose I'm such a fool as to let it out of my hands? Why, it gives a list of all our anti-aircraft emplacements. The Germans would give a million for it—what? ... No. I haven't mentioned it to a soul. I mean that I haven't mentioned it to any Germans ... Pooh! Don't you be nervous, old chap. Good bye.

The Clerk *(entering)*: Are you engaged?

Augustus: What business is that of yours? However, if you will take the trouble to read the society papers for this week, you will see that I am engaged to the honourable Lucy Popham, youngest daughter of—

- The Clerk: That isn't what I mean. Can you see a female?  
 Augustus: Of course I can see a female as easily as a male. Do you suppose I'm blind?
- The Clerk: You don't seem to follow me, somehow. There's a female downstairs: what you might call a lady. She wants to know can you see her if I let her up.
- Augustus: Oh, you mean am I disengaged. Tell the lady I'm busy. *(The Clerk goes.)* Stop! Does she seem to be a person of consequence?
- The Clerk: A regular marchioness, if you ask me.
- Augustus: Hm! Beautiful, did you say?
- The Clerk: A human chrysanthemum, sir, believe me.
- Augustus: It will be extremely inconvenient for me to see her; but the country is in danger; and we must not consider our own comfort. Think how our gallant fellows are suffering in the trenches! Show her up. *(The Clerk goes out. Augustus produces a mirror and a comb from the drawer of his writing-table, and sits down before the mirror to put some touches to his toilet. The Clerk returns, showing in a very attractive Lady, brilliantly dressed. Augustus hastily covers up his toilet apparatus with "The Morning Post", and rises in an attitude of pompous condescension.)*
- The Clerk *(to Augustus)*: Here she is. *(To the lady)* May I offer you a chair, lady? *(He places a chair at the writing-table opposite Augustus and steals out on tiptoe).*
- Augustus: Be seated, madam.
- The Lady *(sitting down)*: Are you Lord Augustus Highcastle?
- Augustus: Madam, I am.
- The Lady *(with awe)*: The great Lord Augustus?
- Augustus: I should not dream of describing myself so, madam; but no doubt I have impressed my countrymen—and *(bowing gallantly)* may I say my countrywomen—as having some exceptional claims to their consideration.
- The Lady *(emotionally)*: What a beautiful voice you have!
- Augustus: What you hear, madam, is the voice of my country.
- The Lady: Ah, what we women admire in you is the man of action, the heroic warrior.
- Augustus *(gloomily)*: Madam, I beg! Please! My military exploits are not a pleasant subject.
- The Lady: Oh, I know, I know. How shamefully you have been treated! What ingratitude! But the country is with you. The women are with you. Oh, do you think all our hearts did not throb and all

our nerves thrill when we heard how you dashed at the German army single-handed and were cut off and made prisoner by the Huns?

**Augustus:** Yes, madam; and what was my reward? They said I had disobeyed orders ... I had my first taste of the ingratitude of my own country as I made my way back to our lines after the Germans let me go. A shot from our front trench struck me in the head. I still carry the flattened projectile as a trophy. Had it penetrated to the brain I might never have sat on another Royal Commission. Fortunately we have strong heads, we Highcastles. Nothing has ever penetrated to our brains.

**The Lady:** How thrilling! How simple! And how tragic! But you will forgive England? Remember: England! Forgive her!

**Augustus:** It will make no difference whatever to my services to my country: I am ever at my country's call. And now, madam, enough of my tragic personal history! You have called on business. What can I do for you?

**The Lady:** You have relatives at the Foreign Office, have you not?

**Augustus** (*haughtily*): Madam: the Foreign Office is staffed by my relatives exclusively.

**The Lady:** Has the Foreign Office warned you that you are being pursued by a female spy who is determined to obtain possession of a certain list of gun emplacements—

**Augustus** (*interrupting her*): All that is perfectly well known to this department, madam.

**The Lady:** Wait until you hear what I have come to tell you. Listen. This spy, this woman—

**Augustus** (*all attention*): Yes?

**The Lady:** She is a German. A Hun. ... And ... Well, she is an intimate friend of your brother at the War Office, Hungerford Highcastle: Blueloo, as you call him. Well, he has rashly let out to this woman that the list is in your possession. He forgot himself because he was in a rage at its being entrusted to you. Well ... She made a bet with him that she would come down here and obtain possession of that list and get clean away into the street with it.

- Augustus: Good heavens! And you mean to tell me that Blueloo was such an idiot as to believe that she could succeed? Does he take me for a fool?
- The Lady: Oh, impossible! He is jealous of your intellect. The bet is an insult to you ... And yet ... She may get the list after all. And if the German War Office gets the list—and she will copy it before she gives it back to Blueloo, you may depend on it—all is lost.
- Augustus (*lazily*). Well, I should not go as far as that. The German War Office is no better than any other War Office. I am not at all sure that this list of gun emplacements would receive the smallest attention. You see there are always so many more important things to be attended to. Family matters and so on, you understand.
- The Lady: Still, if a question were asked in the House of Commons—
- Augustus: The great advantage of being at war, madam, is that nobody takes the slightest notice of the House of Commons.
- The Lady: Then you think this list of gun emplacements doesn't matter!
- Augustus: By no means, madam. It matters very much indeed. If this spy were to obtain possession of the list, Blueloo would tell the story at every dinner table in London; and—
- The Lady: And you might lose your post. Of course.
- Augustus (*amazed and indignant*): I lose my post! What are you dreaming about, madam? How could I possibly be spared? No; but I should be laughed at; and frankly, I don't like being laughed at.
- The Lady: Of course not. Who does. It would never do. Oh, never.
- Augustus: And now as a measure of security, I shall put the list in my pocket. (*He begins searching vainly from drawer to drawer in the writing-table.*) Where on earth—? That's very odd: I—(*He is interrupted by a knock at the door.*)

(to be continued)

## Words and Word Combinations

shamefully *adv*  
ingratitude *n*  
throb\* *v*  
thrill\* *v*  
dash *v*

anti-aircraft *a*  
engage\* *v*  
attitude\*n  
condescension *n*  
exploit *n*

shot *n*  
 penetrate *v*  
 spy *n*  
 intimate *a*  
 rage *n*  
 reward *n*  
 disobey *v*

entrust\* *v*  
 succeed *v*  
 jealous *a*  
 insult *n*  
 attend (to smth) *v*  
 spare\* *v*

to take up the receiver—снять трубку  
 to bring smth down (to a place)\*—привести с собой (куда-либо)  
 to take the trouble to do smth—взять на себя труд  
 to follow smb—понимать, улавливать смысл  
 on tiptoe—на цыпочках  
 to sit on a commission\*—быть членом комиссии  
 at smb's call—(готовый) к чьим-либо услугам  
 to obtain possession\*—завладеть чем-либо  
 to let out—проговориться, проболтаться  
 to make a bet—заклчить пари  
 after all—в конце концов  
 you may depend on it—можете быть уверены  
 to take (no) notice of—(не) замечать, (не) принимать во внимание

## Lexical and Stylistic Commentary

§ 1. I brought it down with me.

In phrases like this the adverb **down** means *away from the capital or any other place, conventionally regarded as high(er)*, e. g.

Lord Highcastle came down to Little Pifflington from London.

Compare the opposite:

He came up to London.

**Down** and **up** are used in colloquial speech, e. g.

When are you going to come up to town?

Come down to our village.

Bring the book down to my place tonight.

In such sentences **down** and **up** generally have little meaning of their own since the place is always either mentioned or easily understood. Hence, they do not affect the translation:

I brought it down with me. Я привез его (документ) с собой  
 (имеется в виду: привез в  
 Литл Пифлингтон).

§ 2. The verb **to engage** has several meanings:

1. **занимать**:

a) **to be engaged**—**быть занятым** (о времени), e. g.

The director will receive you in half an hour. Now he is engaged.

Note the antonymic phrase—**to be disengaged**.

b) **to be engaged**—**заниматься** (чем-либо).



**Note:** The preposition **in** is used with the verb **in** the meaning — **заниматься** (чем-либо), e. g.

The greater part of the population of this region is engaged in agriculture.

2. **обязать(ся):**

to be engaged (to somebody) — **быть помолвленным с кем-либо**.

3. **занимать:**

to engage a servant, a cab.

**Are you engaged?**

The conversation that follows this question is based on the fact that the two characters understand the phrase **to be engaged** differently. It is used here in two senses: — **быть занятым** (the clerk means this) and — **быть помолвленным** (this is what Lord Highcastle means). The misunderstanding produces a humorous effect. From the point of view of the characters, this is only a misunderstanding. The author, however, uses the phrase at once in two senses as a stylistic device, called the **pun** — **каламбур**. A pun is an expression in which two different applications of a word (or different words — homonyms) present an odd or ludicrous idea (sometimes puns are based on resemblance in pronunciation or on mispronunciation).

Compare also:

"Can you see a female?" "Of course I can see a female as easily as a male. Do you suppose I'm blind?"

The verb **see** is used in the first sentence in the meaning of — **принять**, in the second — **видеть**.

In the question the modal verb **can** expresses possibility (= Is it possible for you to see ...? = Are you not busy?) In the answer the verb **can** is used in the meaning of physical ability. Thus the pun is based on the two meanings of the verb **can**, as well as on the two meanings of the verb **to see**.

§ 3. in an **attitude** of condescension — **со снисходительным видом**

The noun **attitude** has two meanings:

1. One's position or bearing as indicating some feeling, purpose, etc. — **поза** (in an attitude of condescension — literally — в позе, выражающей снисхождение).

2. The way in which one thinks or feels about something — **отношение**, e. g.

I like his attitude towards (to) his studies.

To have an attitude towards (to) is equivalent to the Russian verb — **относиться**.

§ 4. **lady**

This word is used as a form of address here. The usual form of polite address to a woman is **madam** (ma'am).

§ 5. Oh, do you think all our hearts did not **throb** and all our nerves **thrill** ...?

**Throb** and **thrill** are synonyms. **Thrill** implies *a nervous vibration as a result of some emotion* — испытывать нервную дрожь, трепетать, e. g.

His heart thrilled with joy.

**Throb** means *to pulsate with abnormal force* (used of heart, pulse, blood), e. g.

My head throbbed with pain.

§ 6. **hun** is a derogatory synonym for a German, especially a Prussian. The primary meaning of **hun** is — **гунн** (the word is of Latin origin). In the sense of *a German* the word came into use during World War I.

§ 7. **to entrust** — поручать, доверять

There is another spelling of the word — **intrust** which is chiefly used in America. This difference in spelling reflects two different forms of the prefix: **en-** (French), **in-** (Latin); **en-(in-)** is a verb-forming prefix with the following senses:

*put in, or into (enclose, envelop), bring into a state (enslave), etc.*

The verb **to entrust** is commonly used in the following constructions:

- a) to entrust a task, a thing to somebody,
- b) to entrust somebody with a task.

§ 8. **to obtain possession of**

This traditional combination standing for **to get (something)** is of a literary character. In this case, however, it is used in colloquial speech as the Lady wants to make her information seem important and very serious.

§ 9. **to get clean away**

The adverb **clean** means *completely, altogether*. Compare: cut clean through, clean wrong, etc.

§ 10. The German War Office is **no better** than any other War Office.

Before adjectives and adverbs in the comparative degree we find **no** rather than **not**, e. g.

This book is no easier than the one I read last time.  
This task is no more difficult than the one you did so well last time.

We could have done it no less successfully than they had.

§ 11. How could I possibly be spared? Как можно обойтись без меня?

The verb to spare is polysemantic. Some of the meanings are:  
1) to do or get along without—обходиться без, e. g.

How could I possibly be spared?

2) to let a person have something—уделять, e. g.

Can you spare me a cigarette?

Can you spare me a quarter of an hour?

I have no time to spare today.

3) to show mercy—щадить, e. g.

Spare me. Spare my life. Spare my feelings.

Note the adjective spare—лишний, свободный, e. g.  
a spare pencil, spare money, spare time.

## Grammar Commentary

A. § 1. In the text we see the use of the Definite Article with generic force, i. e., to represent the characteristic qualities of a category.

...Ah, what we women admire in you is the man  
of action, the heroic warrior...

The Definite Article with generic force is also used to represent a class or category taken as a whole, e. g.

the horse is a domestic animal

(meaning that the whole class of horses belongs to the category of domestic animals).

The Indefinite Article may also sometimes be used with generic force when we use it in reference to a thing or person as a representative of the class, e. g.

a horse is a domestic animal

(meaning that each horse is a domestic animal).

But the Definite Article is the only possible article to use in the following sentence:

The horse was domesticated as early as the 1st  
century B. C.

(It is impossible to use the Indefinite Article in this particular case because not one representative is meant but the whole class.)

The same is true of the following sentence:

The telephone was invented at the end of the 19th cen-  
tury (not a telephone).

(See also L. 4 A § 2)

§ 2. The Infinitive in the text is used in the function of an Adverbial Modifier of Result (consequence) after the phrase  
such ... as ...

was such an idiot as to believe

It is translated into Russian by a whole subordinate clause —

был таким идиотом, что поверил.

Usually the Infinitive in this function is used after the adjective modified by the adverbs **enough** and **too**, e. g.

Augustus was **stupid enough** to believe the lady.

He was **too** self-conceited to realize it.

Occasionally we come across the Infinitive in the function of an adverbial modifier of result after the phrase **so ... as**, e. g.

Will you be **so kind as to hand** her this paper.

(See also L. 1 B § 3).

§ 3. In the text we find the form of the *Subjunctive Mood* used in an adverbial clause of condition referring to the future. The condition here is not real but problematic.

... If this spy **were to obtain possession** of the list...

Besides the form—*were + the Infinitive* the form—*should + the Infinitive* is used to express improbability referring to the future

(See also L. 6 A § 3).

B. § 1. ... he was in a rage at its being entrusted to you. Он рассвирепел из-за того, что это было поручено вам.

The Passive form of the Gerund is used here in the Complex Object construction after a preposition. There is no equivalent construction in Russian, and it is translated into Russian by a Subordinate Clause.

§ 2. ... there are always so many more important things to be attended to ...

The Passive form of the Infinitive is used here in the function of an attribute with a modal force. It is translated into Russian by a whole attributive clause—*всегда имеется столько важных дел, которые нужно выполнять*.

### Exercises

I. Bring out the meaning of the following sentences in connection with the text adding any details you find necessary:

1. "Are you engaged?" "... I am engaged to the honourable Lucy Popham." 2. "Can you see a female?" "Of course I can see

a female as easily as a male." 3. Madam, I beg! please! My military exploits are not a pleasant subject. 4. Fortunately we have strong heads, we Highcastles. 5. The German War Office is no better than any other War Office. 6. You see, there are always so many more important things to be attended to. Family matters and so on, you understand.

**II. Paraphrase the following sentences from the text:**

1. Can you see a female? 2. You don't seem to follow me. 3. Does she seem to be a person of consequence? 4. Augustus rises in an attitude of pompous condescension. 5. I have impressed my countrymen as having some exceptional claims to their consideration. 6. I am ever at my country's call. 7. The Foreign Office is staffed by my relatives exclusively. 8. It matters very much indeed. 9. It would never do.

**III. Answer the following questions:**

1. What did Augustus learn from the telephone conversation with his brother? 2. What did the document brought by Augustus to Little Pifflington contain? 3. Why did Augustus misunderstand the clerk when the latter asked him whether he was engaged? 4. How does Augustus' behaviour before receiving the lady characterize him? 5. Was the lady sincere in praising Augustus? 6. What were Augustus' military exploits? 7. What information had the lady come to give Augustus? 8. Why did the lady think that the information she had brought was of great importance? 9. What was the only thing Augustus was uneasy about? 10. How did Augustus characterize the role of the House of Commons? 11. Did Augustus attach any importance to the information he received from the lady?

**IV. Pick out all the exclamations in the text and describe situations in which they may be used.**

**V. Point out words and phrases in the text that show Augustus' pomposity.**

**VI. Find English equivalents in the text for the following phrases and sentences. Give synonymous expressions where possible:**

какое вам до этого дело?; я не это имею в виду; вы, кажется, меня не понимаете; со снисходительным видом; на цыпочках; без сомнения; близкий друг?; она заключила с ним пари; никто не обращает на него ни малейшего внимания; можете быть уверены; я полагаю, не следует заходить так далеко; вы пришли по делу?; если вы потрудитесь почитать газеты; один (без посторонней помощи); был взят в плен; в страшном гневе; чем могу служить?; для безопасности.

**VII. Retell the text in indirect speech.**

**VIII. Pick out the words with negative prefixes in the text. Look up the meanings and origin of each prefix in an English-English dictionary.**

**IX. Form antonyms for the following words by adding negative prefixes:**

engaged, regular, attractive, pleasant, to treat, difference, personal, certain, to believe, important, to understand, advantage.

**X. Find nouns in the text that correspond to the following verbs:**

to place, to trouble, to receive, to touch, to condescend, to comfort, to consider, to differ, to claim, to reward, to serve, to relate, to possess, to insult, to notice, to attend.

**XI. Recast the following sentences, substituting the words in bold type by the part of speech indicated in the brackets. Make any other changes that you find necessary:**

1. In drawing up the plan for the work of the Y. C. L. organization we had **to take into consideration** all the suggestions made by the members of the organization at the meeting (verb). 2. The question is too serious to be settled **with haste** (adverb). 3. Tom Sawyer **tiptoed** to the window in order not to wake Sid (noun). 4. The beautiful Ukrainian songs played by the orchestra **made a deep impression** on us (verb). 5. King Lear's daughters' **treatment** of their father was exceedingly cruel (verb). 6. These two constructions **differ** in form but are alike in meaning (noun). 7. We are distantly **related** (noun). 8. Knowing how **stupid** Augustus was, the lady was sure of **success** (verb). 9. Blueloo **bet** the woman that she would not be able to obtain possession of the list (noun). 10. He was so absorbed in reading that he did not notice anybody in the room (noun). 11. The militia man gave the driver **a warning** that next time he would be fined for not having his lights on (verb). 12. Have you a **spare pencil** (verb)? 13. I have no time **to spare** (adjective).

**XII. Paraphrase the parts of the sentences given in bold type by using words and word combinations from the text. Make any changes the new sentence may require:**

1. He will be late again, you may **be sure of it**. 2. They are **close friends**. 3. He **took out** a card and showed it to the man at the entrance. 4. The porter in the hotel **led** the newcomer **upstairs**. 5. The professor is **busy** now. He will receive you in the afternoon. 6. Am I speaking too quickly? Can you **understand me**? 7. The expedition had collected much important information and was now **returning home**. 8. David Copperfield was cruelly punished when he did not **fulfil** Mr. Murdstone's orders. 9. Does he **consider me a child**? 10. Do you **think** I don't see what you mean? 11. There is always a **patronizing** note in his voice which is most unpleasant. 12. The sun's rays could not **pass** through the thick foliage of the huge old trees. 13. He told his story **hiding nothing**. 14. This matter is very important. See to it. 15. I have no **free** time today. 16. Augustus believed that they **could not do without him**.

**XIII. Combine the two sentences given together observing the following patterns:**

such + Indef. art + N + as + Inf  
Adj + enough + Inf  
too + Adj + Inf

1. Augustus was stupid. He believed the lady. 2. Augustus was stupid. He could not see through the lady's game. 3. He is light-minded. He cannot be entrusted with such a task. 4. I'm not a simpleton. I shall not believe your stories. 5. He was clever. He did not show that he was jealous of his friend's success. 6. He is conscientious. He does not disobey orders. 7. He is careful. He will not let out the secret.

**XIV. Translate the following sentences using the pattern:**

to be (look, seem, etc.) + no + Adj (Adv comp. d. comp. d.)

1. Эта задача не сложнее предыдущей. 2. Предложенный вами план ничуть не лучше нашего. 3. Состояние больного пока не улучшилось. 4. Наша команда выглядела на поле ничуть не слабее опытного противника. 5. Я читаю текст не быстрее, чем обычно, во всяком случае достаточно медленно, чтобы вы могли записать.

**XV. Write sentences observing the following model:**

You (don't) seem to follow me.

**XVI. Choose at least five nouns from the text which can suitably be used with each of the following words in various combinations:**

to make, to take, to give; simple, strong, great.

**XVII. Fill in the blanks with prepositions or adverbs wherever necessary:**

1. I think it will be more convenient ... you to work ... your report ... the reading hall. The great advantage ... studying ... a reading hall is that you can get any material you need. You have only to mention the title of the book you need ... the librarian and she'll attend ... the matter and get the book ... you. You can also get all the Russian newspapers and the *Daily Worker* ... the current and the previous years. 2. Two rifles cracked, the wounded bear dashed ... the hunters. But another shot struck the animal ... the head and it fell ... the ground, howling ... pain. 3. Tom Sawyer lay awake ... bed, waiting ... Huckleberry to come ... him and looking forward ... their night adventure. When about midnight Huck mewed several times ... the street, Tom hastily but ... caution got ... bed, stole ... the window ... tiptoe, jumped ... and ... a minute joined ... his friend. 4. Lord Augustus was informed that a female spy was

going to penetrate ... his office and obtain possession ... the list ... gun emplacements. 5. For his service ... his master Kipps got nothing but stale bread and watered beer. He was taught nothing and soon realized that his dreams ... learning the trade and becoming independent would not come true.

**XVIII. Translate the following sentences into English:**

1. Успехи Советского Союза убеждают трудящихся всего мира в преимуществе социалистической системы хозяйства. 2. На товарища Сергеева вполне можно положиться. Он очень серьезно относится к любому заданию, которое ему поручают. 3. Значительная часть населения этой страны занимается сельским хозяйством. 4. Члены совета восседали с важным видом, занятые обсуждением какой-то серьезной проблемы, когда мистер Бамбль ворвался в комнату и, заикаясь от волнения, доложил, что Оливер Твист попросил еще каши. Члены совета были поражены. Кто бы мог подумать, что неблагодарность этих мальчишек пойдет так далеко! Рассмотрев сообщение мистера Бамбля, совет решил строго наказать Оливера, так как его поступок являлся оскорблением для всего заведения и его начальства. 5. Комната, в которую Плюшкин провел Чичикова, была чрезвычайно грязная и мрачная. Казалось, солнечный свет никогда не проникал в нее. 6. Король Лир был в страшном гневе, когда узнал о неблагодарности и жестокости своих старших дочерей. 7. Сердце Дубровского забило от волнения и радости, когда он увидел вдали старый дом своего отца. 8. Клерк доложил Августу, что какая-то женщина хочет его видеть по делу и просит уделить ей несколько минут. Высокомерно взглянув на клерка, Август заявил, что он занят и что у него нет свободного времени. Однако, узнав, что посетительница чрезвычайно привлекательная женщина, он изменил свое решение и приказал клерку проводить ее в кабинет.

**XIX. Use the following colloquial word combinations in composing dialogues:**

old chap; good heavens; you may depend on it; I should not go as far as that; after all; I am not at all sure; by no means; it would never do; where on earth.

**XX. Suggested topics for oral and written composition:**

1. A business visit.
  2. Gratitude.
  3. Flattery.
  4. Self-conceit.
-



## Speech Pattern

What + do (does, etc.) + N/Pron + mean + by + G?

What do they mean by taking my office staff?

### AUGUSTUS DOES HIS BIT

(continued)

(*The Clerk enters, clean shaven and in khaki with an official paper and an envelope in his hand.*)

Augustus: What is this ridiculous mummary, sir?

The Clerk: They've passed me. The recruiting officer came for me. I've had my two and seven.

Augustus (*rising wrathfully*): I shall not permit it. What do they mean by taking my office staff? Good God! They will be taking our hunt servants next. (*Confronting the Clerk*)

What did the man mean? What did he say?

The Clerk: He said that now you were on the job we'd want another million men, and he was going to take the old-age pensioners or anyone he could get.

Augustus: And did you dare to knock at my door and interrupt my business with this lady to repeat this man's silly words?

The Clerk: No. I've come because the waiter from the hotel brought this paper. You left it on the coffee-room table this morning.

The Lady (*snatching it*): It is the list. Good heavens! Yes! Addressed to you, Lord Augustus! (*Augustus comes back to the table to look at it.*) Oh, how imprudent! Everybody would guess its importance with your name on it. Fortunately I have some letters of my own here. (*Opening her bag*) Why not hide it in one of my envelopes? Then no one will dream that

the enclosure is of any political value. (*Taking out a letter, she crosses the room towards the window, whispering to Augustus as she passes him.*) Get rid of the man.

Augustus (*haughtily approaching the Clerk, who makes a paralytic attempt to stand at attention*): Have you any further business here, pray?

The Clerk: Am I to give the waiter anything; or will you do it yourself?

Augustus: Which waiter is it? The English one?

The Clerk: No. The one who calls himself a Swiss. Shouldn't wonder if he'd made a copy of that paper.

Augustus: Keep your opinions to yourself, sir. Remember that you are in the army now; and let me have no more of your civilian insubordination. Attention! Left turn! Quick march!

The Clerk (*stolidly*): I don't know what you mean.

Augustus: Go to the guard room and report yourself for disobeying orders. Now do you know what I mean?

The Clerk: Now, look here! I'm not going to argue with you —

Augustus: Nor I with you. Out with you. (*He seizes the Clerk; and rushes him through the door. The moment the Lady is left alone, she snatches a sheet of paper from the writing-table; folds it so that it resembles the list; compares the two to see that they look exactly alike; quickly puts the list into her bag and substitutes the blank sheet of paper for it. Then she listens for the return of Augustus. A crash is heard, as of the Clerk falling downstairs ... Augustus returns and is about to close the door when the voice of the Clerk is heard from below.*)

The Clerk: I'll have the law of you for this, I will.

Augustus (*shouting down to him*): There's no more law for you, you scoundrel. You're a soldier now. (*He shuts the door and comes to the Lady.*) Thank heaven, the war has given us the upper hand of these fellows at last. Excuse my violence; but discipline is absolutely necessary in dealing with the lower middle classes.

The Lady: Serve the insolent creature right! Look! I have found you a beautiful envelope for the list, an unmistakable lady's envelope. (*She puts the sham list into her envelope and hands it to him.*)

Augustus: Excellent. Really very clever of you. (*Slyly*) Come. Would you like to have a peep at the list. (*Beginning to take the blank paper from the envelope*)

The Lady: No, no, oh, please, no.  
 Augustus: Why. It won't bite you. (*Drawing it out further*)  
 The Lady (*snatching at his hand*): Stop. Remember, if there should be an inquiry, you must be able to swear that you never showed that list to a mortal soul.  
 Augustus: Oh, that is mere form. If you are really curious —  
 The Lady: I am not.  
 Augustus: Well. (*He pushes the sham list back into the envelope, and pockets it.*)  
 The Lady: Ah! (*Great sight of relief*) And now, Lord Augustus, I have taken up too much of your valuable time. Good-bye.  
 Augustus: What! Must you go?  
 The Lady: I must, really, I have done my business very satisfactorily. Thank you ever so much. (*She offers her hand.*)  
 Augustus (*shaking it as he leads her to the door*): Good-bye, good-bye. So sorry to lose you. (*Pressing the bell button*) Shall the fellow call a taxi for you?  
 The Lady: No thanks: I prefer walking. Good-bye. Again, many many thanks.

*She goes out. Augustus returns to the writing-table smiling, and takes another look at himself in the mirror. The Clerk returns, with his head bandaged, carrying a poker.*

The Clerk: What did you ring for? (*Augustus hastily drops the mirror.*) Don't you come near me or I'll split your head with this poker, hard as it is.  
 Augustus: I rang for you to show the lady out.  
 The Clerk: She's gone. She ran out like a rabbit. I wonder why she was in such a hurry.  
 The Lady's voice (*from the street*): Lord Augustus! Lord Augustus!  
 Augustus (*running to the window and throwing it up*): What is it? Won't you come up?  
 The Lady: Is the Clerk there?  
 Augustus: Do you want him?  
 The Lady: Yes.  
 Augustus: The lady wants you at the window.  
 The Clerk (*rushing to the window*): Yes, Ma'am? Here I am, Ma'am. What is it, Ma'am?  
 The Lady: I want you to witness that I got clean away into the street. I am coming up now.

*The two men stare at one another. The Lady returns.*

- The Lady: May I use your telephone?  
 Augustus: Certainly, certainly. (*Taking the receiver down*)  
 What number shall I get you?  
 The Lady: The War Office, please.  
 Augustus: The War Office!?  
 The Lady: If you will be so good.  
 Augustus: But—Oh, very well. (*Into the receiver*) Hallo.  
 Give me the War Office, sharp ... What? (*To the Lady*) Whom do you want to get on to?  
 The Lady: Blueloo.  
 Augustus (*into the telephone*): Put me through to Lord  
 Hungerford Highcastle ... I'm his brother, idiot...  
 That you, Blueloo? Lady here at Little Pifflington  
 wants to speak to you. Hold the line—(*To the Lady*) Now, madam. (*He hands her the receiver.*)  
 The Lady (*into the telephone*): Is that Blueloo? ... Do you  
 recognize my voice? ... I've won our bet.  
 Augustus: Your bet!  
 The Lady (*into the telephone*): Yes ... I have the list in my  
 bag. Yes. I got clean into the street with it. I have  
 a witness. I could have got to London with it.  
 Augustus won't deny it ... Oh, it was quite easy ...  
 I got hold of the list for a moment and changed  
 it for a blank sheet of paper. It was quite easy.  
 (*She laughs.*)  
 Augustus: What!  
 The Clerk (*laughing slowly with intense enjoyment*): Ha! Ha!  
 Ha! ha ha! Ha!  
 The Lady (*still at the telephone*): Yes ... So good-bye ...  
 Good-bye.  
 Augustus: Madam, I consider your conduct most unpatriotic.  
 You make bets and abuse the confidence of hard-  
 worked officials who are doing their bit for their  
 country whilst our gallant fellows are perishing  
 in the trenches.  
 The Lady: Oh, the gallant fellows are not all in the trenches,  
 Augustus. Some of them have come home for a few  
 days' hard-earned leave; and I am sure you won't  
 grudge them a little fun at your expense.  
 Augustus: Ah, well! For my country's sake! ...

## Words and Word Combinations

wrathfully *adv*  
 confront *v*  
 pray \* *v*

prefer *v*  
 bandaged *a*  
 witness *v*

civilian *a*  
 resemble *v*  
 substitute \* *v*  
 blank *a*  
 crash *n*  
 insolent *a*  
 hand *v*  
 swear *v*  
 pocket *v*

conduct *n*  
 abuse *v*  
 confidence *n*  
 hard-earned \* *a*  
 leave *n*  
 grudge *v*  
 intense *a*  
 mortal *a*

old-age pensioner—пенсионер (по старости)  
 to stand at attention \*—стоять смирно  
 to keep one's opinion to oneself—держат свое мнение при себе  
 to be about to do—быть готовым что-либо сделать  
 to give smb the upper hand \*—дать кому-либо власть (над)  
 it serves him right \*—поделом ему  
 thank you ever so much—большое вам спасибо  
 to take up smb's time—отнимать у кого-либо время  
 to take a look at oneself in the mirror—посмотреться в зеркало  
 if you will be so good—будьте любезны  
 to put smb through—соединить (для телефонного разговора)  
 hold the line—не кладите трубку  
 to win a bet—выиграть пари  
 at smb's expense—за чей-либо счет  
 for smb's sake—ради кого-либо

## Lexical and Stylistic Commentary

§ 1. in **khaki**—эд. в военной форме

The adjective **khaki** is borrowed from the Hindi language in which it means *dusty* and denotes a dull yellowish-brown colour in English. The noun **khaki** means *khaki cloth of which British service uniforms are made*. **Khaki** is widely used metonymically in the meaning of *military uniform*, as in the case above.

§ 2. to stand at attention (*milit.*)—стоять смирно

**Attention!** is a military command—Смирно! (Compare: **At ease!**—Вольно!). There are two more military commands in the text: **Left turn!**—Налево! (Compare: **Right turn!**—Направо!) **Quick march!**—Шагом марш!

§ 3. Have you any further business here, pray?

**Pray** is used elliptically for **I pray** (May I ask?) Compare:

Pray don't speak so loud.

The word is more elevated than **please**, and shows extreme politeness. Lord Augustus is so emphatically polite here to show his contempt for the clerk.

§ 4. **Out with you!**—Убирайтесь отсюда!

This is a colloquial equivalent for **go away** and is rather rude.

- § 5. ... puts the list into her bag and **substitutes** the blank sheet of paper for it. ... кладет список в сумку и заменяет его чистым листом бумаги.

The use of the verb **to substitute**—заменять, подменять, замещать presents considerable difficulty as the action of substituting—замена is viewed in Russian and in English from different angles. The direct object in the English sentence corresponds to the indirect object in the Russian sentence, while the direct object in the Russian sentence corresponds to the prepositional object in the English sentence.

Compare:

She substitutes the blank sheet (direct) for the list (prepositional). Она заменяет список (прямое) чистым листом (косвенное).

The worker substituted a new part for the broken part of the machine. Рабочий заменил сломанную деталь машины новой (деталью).

Note the preposition **for** which is used with the verb **to substitute**.

Compare: I changed it for a blank sheet of paper (the same logical order as in Russian)

- § 6. I'll have the law of you for this. Я на вас в суд за это подам.

The set expression **to have (take) the law of a person** means—привлечь кого-либо к судебной ответственности.

### § 7. the upper hand

This set expression may be introduced by several verbs, as:  
**to have the upper hand of ...**—иметь превосходство над, господствовать;

**to get the upper hand of ...**—получить превосходство, взять верх над ...;

**to give the upper hand (as in the text)**—давать власть над...

### § 8. the lower middle classes

This is a term of English bourgeois sociology. It implies small shop-keepers, office-workers, etc.

- § 9. Serve the insolent creature right! И поделом этому нахалу!

The usual form of this phraseological combination is **it serves (one) right**. Here we have the elliptical form of "it would serve the insolent creature right".

Compare:

It serves him right for being so light-minded. И поделом ему за его легко-мыслие.

§ 10. Running to the window and **throwing it up**.

Windows in English houses move up and down, as in our trains.

§ 11. **Won't you** come up?

**Won't you** is an expression of politeness (compare also **will you ...**, **would you mind ...**) used in cases when one person asks a favour or permission of another, or asks one to do something, e. g.

Shut the door, will you?

Won't you come down to my place?

Would you mind repeating the question?

§ 12. Give me the War Office, **sharp**...

**Sharp** here means—живо, немедленно. This meaning is found in colloquial speech only.

§ 13. **hard-worked**, **hard-earned**

These are compound adjectives of the type *Adverb and Past Participle*.

Study a few more similar examples:

**hard-boiled**, **well-bred**; **ill-bred**; **well-informed**; **new-born**; **new-built**.

The compound adjective **hard-worked** is rarely used; **hard-working** is more frequent.

## Grammar Commentary

A. § 1. The Future Continuous is used in this text more for the sake of emphasis than to express an action in progress at a certain moment or period of time in the Future.

They **will be taking** our hunt servants next. Скоро уж они начнут забирать наших егерей.

This is an instance of the stylistic use of the Continuous Tense form. The Present Continuous and the Past Continuous may also be used for the purpose of conveying a habitual action, or for sake of emphasis, e. g.

**Whenever** I look at her she is smiling.

He **was constantly grumbling** at his children.

B. § 1. **Why not hide it?**

The Infinitive construction has a modal meaning here.

In such constructions the Infinitive without the particle **to** is used, e. g.

Why not go there at once?  
Why not ask the dean?

§ 2. The auxiliary verb **shall** in the Future is used in the text in a question with a modal meaning—to inquire the will of the listener.

Shall the fellow call a taxi    Нужно, чтобы мой человек  
for you?                                позвал для вас такси?

(See also L. 4 B § 4)

### *Exercises*

I. Bring out the meaning of the following sentences in connection with the text and paraphrase each sentence:

1. What is this ridiculous mummery, sir? 2. They've passed me. 3. I've had my two and seven. 4. Oh, how imprudent! 5. Get rid of the man. 6. The Clerk makes a paralytic attempt to stand at attention. 7. Out with you. 8. I'll have the law of you for this. 9. Excuse my violence. 10. Serve the insolent creature right. 11. So sorry to lose you. 12. She's gone. 13. Hold the line. 14. Laughing slowly with intense enjoyment. 15. You abuse the confidence of hard-worked officials. 16. You won't grudge them a little fun at your expense.

II. Point out the elliptical sentences in the text. What words are omitted in each case?

III. Answer the following questions:

1. Why was Beamish passed? 2. Why was the recruiting officer going to take the old-age pensioners or anyone he could get? 3. What paper did Beamish bring and how had he got it? 4. What suggestion did the lady make for hiding the secret document? 5. Why did the lady ask Augustus to get rid of the clerk? 6. What did the lady do while Augustus was trying to get rid of the clerk? 7. What did Augustus mean by saying "There's no more law for you"? 8. Why did the lady refuse to "have a peep" at the list? 9. Is there any implication in the lady's words "I have done my business very satisfactorily"? 10. Why did the clerk return with a poker? 11. Why did the lady want the clerk to witness that she had got clean away into the street? 12. What did Augustus learn from the lady's telephone conversation? 13. What was the lady's purpose in obtaining possession of the list? 14. What instances in the play show Augustus' stupidity? 15. What examples in the play show the pomposity of Augustus?



speech? 17. How does the play characterize the British aristocracy?  
18. In what light does the play present British military authorities?

IV. Retell the text in indirect speech.

V. Find nouns in the text corresponding to the following words:

to wait, subordinate, to enclose, violent, to value, to crash, to inquire, confident, to enjoy, to create, to leave, to relieve, funny, expensive.

VI. Give nouns corresponding to the following words:

to permit wrathfully, imprudent, to pray, to argue, to seize, to substitute, to resemble, to deal, insolent, mortal, curious, to press, to prefer, sharp, to recognize, to deny, intense.

VII. Find synonyms in the text for the following words:

to face boldly, indignantly, trust, behaviour, to refuse, to break, to seize.

VIII. Choose nouns from the list below which can be used as direct objects of the following verbs. Translate the combinations into Russian and use them in sentences of your own:

to grudge, to abuse, to deny, to split  
facts, expense, somebody's confidence, a charge, logs, forces, somebody's kindness.

IX. Select the word best suited to the context from those given in brackets and give reasons for your choice:

(to break, to split)

1. a) Before dinner Tom Sawyer was to chop the next day's wood and ... it for use in the stove. b) Augustus rushed the clerk through the door and pushed him down. In falling downstairs the clerk nearly ... his neck. c) The girl fell and ... the cup. d) No matter how hard the capitalists and their lackeys try to ... the forces of the working people, the working-class movement in capitalist countries is growing and consolidating.

(civil, civilian)

2) a) The clerk was called up for military service and changed his ... clothes for a uniform. b) Negroes in America are deprived off all ... rights.

(to glance, to peep, to stare, to look)

3. a) In their stupid surprise at seeing an Armenian the American soldiers ... at Balashyan. b) The clerk rushed to the window, ... out and asked the lady what she wanted him for. c) The boy stole to the door and ... into the room through a

narrow crack. d) The moment Dr. Brown ... at Bill's eye he understood that the case was very serious and that Bill needed an urgent and very delicate operation.

(to refuse, to deny)

4. a) He will not ... to help you. b) He himself volunteered to help us. He won't ... it.

(to snatch, to seize)

5. a) The soldiers ... Lolla Anderson and pushed her out of the train. b) When the clerk showed the lady in, Augustus ... a newspaper and hastily covered up his mirror.

(to learn, to recognize)

6. a) When Augustus ... that Beamish was the man he had corresponded with he was shocked. b) He had changed so much that I could hardly ... him.

(to thrill, to throb)

7. a) The wounded man's arm was swollen, and he could feel the blood ... in it. b) When Tom Sawyer remembered the murder in the graveyard he ... with fear.

X. Paraphrase the parts of the sentences in bold type using words and combinations of words from the text:

1. "You are a liar, sir," Mr. Pickwick said **angrily**, addressing Mr. Winkle. 2. The lady told Augustus that his brother had **rashly** let out to the spy that the list was in Augustus' possession. 3. Augustus treated the clerk **in a contemptuously proud way**. 4. The man **put** the letter **into his pocket**. 5. The man **faced** the audience and began to speak. 6. Manilov **conducted** Chichikov to the front door and stood on the porch waving his hand until Chichikov's carriage disappeared in the distance. 7. Comrade Ivanov is a reliable person. We have complete **trust** in him. 8. On many railroads electric trains **have taken the place** of steam-engine trains. 9. Everybody remembered that he had promised to come, but he **refused to admit** the fact. 10. The clerk was **going** to leave the room when Augustus stopped him and began asking him questions about the visitor. Learning that the visitor was a beautiful woman he ordered the clerk **to conduct** her upstairs.

XI. Paraphrase the following sentences using the following patterns:

Adj (predicative) + as + Pron + Link V

Adj (predicative) + as + Link V + N:

1. Though he is young, he is a very experienced doctor.
2. Though the task is difficult, it must be fulfilled in time.

3. Though he was very strong, he was beaten as his opponent was in far better training.

**XII. Translate the following sentences observing the pattern:**

what + do (does, etc.) + N/Pron + mean + by + G?

1. Что вы хотите этим сказать? 2. Почему вы опаздываете? Что это значит? 3. На каком основании вы не выполнили моих указаний? 4. Какое вы имеете право так со мной разговаривать?

**XIII. Give the most suitable Russian equivalents for the following combinations:**

1. blank sheet; blank wall; blank look; blank cart ridge;
2. insolent person; insolent reply; insolent demand; insolent remark; insolent look;
3. mortal wound; mortal combat; mortal enemies; mortal fear; man is mortal;
4. intense disgust; intense hatred; intense longing; intense desire.

**XIV. Pick out words and phraseological combinations characteristic of colloquial speech out of the play. Use them in dialogues of your own.**

**XV. Write sentences according to the following model:**

She substitutes the blank sheet of paper for the list.

**XVI. Use the following words and phrases in sentences or situations:**

to seize; to snatch; to substitute; to deal with; to get rid of; to be about to do; to get the upper hand; it serves him (her) right; to have a peep; to take a look; to win a bet; to get hold of; for somebody's sake; now, look here; won't you come up?; if you will be so good.

**XVII. Retell the play as it might have been told by a) the lady, b) the clerk.**

**XVIII. Write a summary of the play.**

**XIX. Translate the following passage into Russian:**

I wish to express my gratitude for certain good offices which Augustus secured for me in January 1917. I had been invited to visit the theatre of war in Flanders by the Commander-in-Chief; an invitation which was, under the circumstances, a summons to duty. Thus I had occasion to spend some days in procuring the necessary passports and other official facilities for my journey. It happened just then that the Stage Society gave a performance of this little play. It opened the heart of every official to me. I have always been treated with distinguished consideration in my contacts with bureaucracy during the war; but on this occasion I found myself persona grata in the highest degree.

There was only one word when the formalities were disposed of; and that was "We are up against Augustus all day". The showing-up of Augustus scandalized one or two innocent and patriotic critics who regarded the prowess of the British army as inextricably bound up with Highcastle prestige. But our Government departments knew better: their problem was how to win the war with Augustus on their backs, well-meaning, brave, patriotic, but obstructively fussy, self-important, imbecile, and disastrous.

Save for the satisfaction of being able to laugh at Augustus in the theatre, nothing as I know, came of my dramatic reduction of him to absurdity. Generals, Admirals, Prime Ministers and Controllers, not to mention Emperors, Kaisers and Tsars, were scrapped remorselessly at home and abroad, for their sins and services, as the case might be. But Augustus stood like the Eddystone in a storm, and stands so to this day. He gave us his word that he was indispensable; and we took it.

(B. Shaw's preface to *Augustus Does His Bit*)

**XX. Compose a dialogue or a story on the subject *A telephone conversation*. Use the following word combinations and phrases:**

to put a call through; to put somebody through; to dial; to pick up the receiver; to hang up (the receiver); the line is engaged; "Hello, may I speak to Comrade N?"; "Who is speaking?" (calling?); "This is X speaking." (calling.); "Sorry, he isn't in"; "You have the wrong number."; "Will you give him a message, please."

**XXI. Suggested topics for oral and written composition:**

1. A satiric character a) in English literature, b) in Russian literature.
  2. Discussion of a play you have seen.
-

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## Speech Patterns

1. N + Passive Inf

There was still the theme to be developed.

2. Too + Adj + for + N/Pron + Inf  
Obj. case

The difficulty seemed too great for him to overcome.

## A THING OF BEAUTY

(Excerpts)

by A. Cronin

Stephen Desmonde, a young Oxford graduate, is the son of a clergyman. His father's wish is that his son should succeed him as Rector of Stillwater. But Stephen's ambition is to be a painter. His search for beauty makes him give up everything for art — family, friends, social position. He goes to Paris where he studies art. He becomes a great painter, but his life is one of despair and privations. He creates things of beauty but his masterpieces are burned by ignorant people in his own country who consider them obscure and Desmonde himself is tried for having painted such pictures. Only the staunch devotion of his wife Jenny, an uneducated Cockney woman, keeps him going. He dies of tuberculosis when he is still young.

The first of the two extracts given below describes Stephen's unsuccessful attempt to sell his pictures to Mr. Tessier, a famous art dealer in Paris.

The second extract deals with the visit Mr. Tessler pays the painter fifteen years later in England shortly before Stephen's death.

I.

Next morning, when Stephen awoke after a restless night, he threw himself passionately into the completion of the *Circe*. So far, only the central figure had taken form, there was still the

theme to be developed. The weather had turned wet and dismal, the light was poor, his makeshift studio was swept by draughts, but no difficulty seemed too great for him to overcome. In his search for realism, he went every forenoon to make studies at the Zoological Gardens; then, returning to his room, he transferred to the abject creatures upon the canvas something of his own sadness. At the end of that week his money ran out,—searching for a coin to buy his daily bread, he could not find a single sou. He continued to paint all that day with a kind of fury, in a bitter protest against the difficulties that hampered him.

On the following morning he felt weak and faint, yet still he forced himself to resume work. But when afternoon came he realized that he would never finish the *Circe* unless he could find some means of sustenance. Seated on the edge of the bed, he considered for a while, then, rising, he went to the corner where his pictures stood and selected three that were especially bright and colourful. They were good, they satisfied him, gave him confidence. In Paris, the most artistic city in the world, there must be a market for such beautiful things. He wrapped them in brown paper, and, with the package under his arm, set out across the Seine. He had decided to offer his work to the best art dealer in France.

He entered a marble-floored vestibule, panelled in rosewood and hung with red velvet, where he found himself confronted by a young man seated at a Louis XVI desk. Through the portières behind, a large salon was visible, equally splendid, hung with paintings, beautifully lighted, before which a number of fashionable people moved, consulting their catalogues, conversing in subdued voices.

"You have a card for the vernissage, Monsieur?"

"No. I was not aware that you had an exhibition. I called to see Monsieur Tessier."

"And your business, Monsieur?"

"A personal matter."

"I am afraid that Monsieur Tessier is not in the house. However, if you will take a chair I shall inquire."

As Stephen seated himself the young man rose gracefully and glided off. But almost at once a side door opened and Tessier came in. Stephen stood up.

"Monsieur Tessier, I apologize for the intrusion. Will you give me just five minutes of your time?"

The dealer looked up sharply, and his eye took in the shabby figure before him, from the wet, mud-splashed shoes to the ill-wrapped bundle beneath the arm.

"No," he murmured. "Not now. You see that I am fully occupied."

"But, Monsieur," Stephen persisted, shakily, yet with determi-

nation. "I ask you only to view my work. Is that too much for an artist to request of you?"

"So you are an artist? I congratulate you. Do you know that every week I am besieged by self-styled geniuses who imagine I will swoon with ecstasy when I behold their wretched efforts? But never did I know one with the impudence to approach me at the very peak of my autumn exhibition."

"I am sorry if I disturb you. But the matter is somewhat urgent."

"Urgent to me ... or to you?"

"To both of us." Stephen swallowed convulsively. In his agitation he spoke wildly.

Tessier glanced at him.

"Please," he said in a fatigued manner, relinquishing the argument. "Another time, I beg of you."

He stepped aside, entered the salon, and a minute later was lost to view. Stephen, who had begun with nervous haste to undo the package, stood for a moment very pale, then, with a strange expression he moved towards the door. As he came into the street, the string, half untied, slipped from his grasp and the three canvases dropped to the wet pavement and slid into the gutter.

He picked them up carefully. The mere act of stooping made his head swim. But stubbornly, with an almost fanatic intensity, he told himself that he would not be defeated.

*(to be continued)*

## Words and Word Combinations

awake\* *v*  
restless *a*  
draught *n*  
completion *n*  
overcome *v*  
study *n*  
transfer *v*  
faint *a*  
resume *v*  
realize\* *v*  
edge *n*  
consider *v*

select\* *v*  
colourful *a*  
consult\* *v*  
exhibition *n*  
shabby *a*  
urgent *a*  
undo *v*  
haste *n*  
slip *v*  
stubbornly *adv*

to make studies—делать зарисовки, рисовать эскизы

means of sustenance—средства существования

brown paper—оберточная бумага

to set out—отправляться

to be lost to view—исчезнуть из вида

## Lexical and Stylistic Commentary

### § 1. When Stephen awoke

The verb **to awake** — просыпаться, будить (*p. awoke, rarely awakened; p. p. awakened, rarely awoke*) may be used both transitively and intransitively, e. g.

The noise of the aeroplane awoke me (*transitive*).

I usually awake at seven o'clock (*intransitive*).

The other synonymous verbs are:

**to wake**, (*p. woke, rarely waked; p. p. waked, rarely woke or woken*), generally used with the adverb **up**;

**to waken** (*p. wakened, p. p. wakened*);

**to awaken** (*p. awakened, p. p. awakened*).

All three verbs may be used both transitively and intransitively.

**To wake** is more commonly used than **to waken** and **to awaken** which are more formal, e. g.

Don't make any noise, or you will wake (up) the baby.  
On Sundays I wake up later than usual.

**To awake** and **to awaken** are generally used figuratively, e. g.:

The national spirit in colonial countries awoke (or was awakened).

In the passive, the verbs **to awaken** and **to waken** are more commonly used than **awake** and **wake** because the past participle of regular verbs is preferred, e. g.

I was awakened by the voices in the next room.

Note the adjective **awake** meaning *not asleep* — бодрствующий which is used only predicatively, e. g.

Is he awake or asleep?

§ 2. **Circe** — Цирцея is the name of a sorceress in *The Odyssey*, who dwelt on the island of Aeaëa and first feasted those who came there and then turned them by magic into the forms of beasts.

### § 3. Zoological Gardens

Note the plural form of the noun **garden** when a public park is meant, e. g. **Botanical Gardens, Kew Gardens** (in London).

§ 4. **Sou** [su:] is a French coin of very low value, equal to one twentieth of a franc, i. e. five centimes.

### § 5. He continued to paint

**To paint** — **to draw**



The following distinction in meaning between the two verbs should be noted:

a) **to draw** means *to make lines, pictures, etc. with pencil or pen, etc.*—чертить, рисовать, e. g.

The boy drew geometrical figures.

The plan was drawn by an experienced architect.

b) **to paint** is *to portray with paints*—рисовать, писать красками, e. g.

Young Jolyon painted pictures.

Levitan painted beautiful landscapes.

§ 6. He realized that he would never finish

**To realize—to understand**

**To understand**—понимать is *to grasp the idea, meaning, significance, nature or explanation of something*, e. g.:

I understand mathematics.

I understand English.

I understand what you mean.

**To realize** is *to conceive vividly as real, to be fully conscious of*—понимать, осознавать, ясно представлять себе, e. g.

Martin Eden realized that he was respected by bourgeois society for his fame and money.

Irene realized what a terrible mistake she had made by marrying Soames Forsyte.

§ 7. Selected three pictures

**To select—to choose**

Both verbs are translated into Russian as—выбирать. However, the verb **to select** implies a discriminating choice—отбирать, выбирать, e. g.

After looking at a number of watches she finally selected a small gold watch for herself.

*Selected Stories* by Jack London include many of London's best stories.

The adjective **select** means *the finest grade*—отборный, избранный, e. g.

select fruit, select wine, etc.

§ 8. A Louis XVI desk

Note that Roman numerals which come after names (as above) are read like ordinal numerals, e. g.

Louis the Sixteenth, Peter the First, Henry the Eighth.

### § 9. Consulting their catalogues

Note the transitive use of the verb **to consult**—советоваться, спрашивать совета, справляться, е. g.

to consult a doctor, a lawyer, a dictionary, a map.

Compare with the Russian constructions—советоваться с врачом, справляться по словарю, по карте.

When used intransitively the verb **to consult** means *to consider something with someone or with other people*, е. g.

I must consult with my fellow-workers. Я должен посоветоваться с товарищами по работе.

### § 10. I'm afraid Monsieur Tessier is not in the house.

The phrase **I'm afraid** is a polite form expressing regret, е. g.

I'm afraid I can't tell you the way to the station. К сожалению, я не могу объяснить вам, как пройти на вокзал.

I'm afraid I can't help you. Боюсь (сожалею), что не могу помочь вам.

### § 11. I called to see Monsieur Tessier

Note the following meanings of the polysemantic verb **to call**:  
a) to go to another person's house (office, etc.) for a short visit (either friendly or business)—посещать, заходить. The verb is used in this meaning in the above sentence.

When used with a prepositional object the verb **to call** takes either the preposition **on** (if a person is meant) or the preposition **at** (if a place is meant), е. g.:

I called on comrade Ivanov last night.

I shall call at his house tomorrow.

b) to name; give a name to—называть, е. g.

Their son was called John.

What do we call the people who live in Holland?

c) to shout; to cry out to attract attention—кричать, е. g.

The boy in the river is calling for help.

d) to summon—звать, е. g.

Call a taxi for me.

He hasn't seen you, call him.

Note the following phraseological combinations with the verb **to call**:

a) to call in—to invite, to ask to come—приглашать, е. g.

Call in a doctor, please.

b) to call for = to demand — требовать, e. g.

The work of a spaceman calls for sound health and stamina.

c) to call up = to telephone — звонить по телефону, e. g.

I'll call you up tomorrow.

In the USA this meaning of the verb is frequently used without the adverb up, e. g.

He called me from New York.

d) to call out = to give orders to do something; to summon for action — вызывать, e. g.

The fire brigade was called out twice last night.

e) call upon (somebody to do something) = to summon for action — призывать, взывать, e. g.

The Committee called upon the workers to unite.

### Grammar Commentary

A. § 1. There is an instance of *emphatic inversion* in the text: Never did I know one with the impudence to approach me...

In this sentence a negative adverb is placed at the beginning of the sentence for emphasis, hence the whole structure of the sentence is changed — the auxiliary verb of the predicate precedes the Subject, then comes the notional verb of the predicate. The same structure of the sentence is observed when a word of restrictive character such as — *hardly, little, only*, etc. is used for emphasis. If the predicate-verb is in one of its analytic forms the auxiliary verb (have, be, shall, will, etc.) is placed before the subject, if the predicate is compound modal verbal, the modal verb is placed before the subject, if the predicate-verb is in one of the simple forms the auxiliary *do* is put before the subject, e. g.

*Only once did Stephen meet that man.*

*Little does the artist care about fame and money.*

### Exercises

I. Paraphrase the following sentences:

1. He threw himself passionately into the completion of the picture. 2. His makeshift studio was swept by draughts. 3. He continued to paint all that day with a kind of fury in a bitter protest against the difficulties that hampered him. 4. But never did I know one with the impudence to approach me at the very peak of my exhibition. 5. Stephen swallowed convulsively. In his agitation he spoke wildly.

**II. Answer the following questions:**

1. Who was Stephen Desmonde? 2. Under what conditions did Stephen live in Paris? 3. How did Stephen feel when he decided to sell his pictures? 4. How did the art dealer take Stephen's request to look at his pictures? 5. How did the dealer speak to Stephen? 6. How did Tessier's refusal to see the pictures affect Stephen? 7. Did his unsuccessful attempt to sell the pictures discourage Stephen?

**III. Write an outline of the text.**

**IV. Retell the text.**

**V. Give the principal forms of the following verbs:**

to awake, to throw, to sweep, to transfer, to buy, to seat, to rise, to wrap, to set, to hang, to find, to forgive, to show, to slide.

**VI. Give nouns corresponding to the following words:**

to complete, to search, sad, to paint, weak, to consider, to select, bright, to enter, to converse, to inquire, to occupy, to apologize, to intrude, to persist, urgent, intense.

**VII. Give adjectives corresponding to the following words:**

to awake, completion, passion, fury, confidence, day, colour, grace, rest, fashion, week, impudence, haste.

**VIII. Give antonyms for the following words by adding negative suffixes:**

rest, happy, colour, to continue, to satisfy, visible, aware, personal, expression, to tie, to do.

**IX. Give words having the opposite meaning of the following words:**

restless, wet, sadness, bitter, weak, bright, beautiful, behind, splendid, sharply, shabby, fully, wretched, haste.

**X. Copy out the compound nouns and adjectives in the text.**

**XI. Give compound adjectives with the adverb *!!!* and translate them into Russian.**

**XII. Find adjectives in the text to translate the following word combinations:**

1. Подавленное настроение; 2. приглушенные голоса; 3. срочная телеграмма; 4. захудалый дом; 5. упрямый мальчик; 6. личная собственность; 7. упорное сопротивление; 8. слабый свет; 9. слабое сходство; 10. бледное лицо; 11. резкие слова; 12. злейший враг; 13. резкий ветер; 14. горькое разочарование; 15. бедный мальчик; 16. плохой оратор; 17. настоятельная нужда; 18. потертый костюм; 19. нервное потрясение; 20. плохая (низкая по качеству) пища.

**XIII. Translate the following word combinations into Russian:**

a) brown paper; typing paper; writing paper; flimsy paper; carbon paper; blotting paper; crêpe paper; ruled paper; drawing paper; section paper; music paper.

b) to lose time; to lose a chance; to lose one's way; to lose patience; to lose weight; to lose a lawsuit; to lose one's head; to lose one's life; to lose one's temper; to lose an opportunity; to lose a game; to lose a battle; to lose one's reason (senses); my watch loses two minutes a day.

**XIV. Consult an English-English dictionary and give combinations with the word *view*.**

**XV. Translate the following sentences into English:**

1. Я вчера зашел к товарищу Петрову, но его, к сожалению, не было дома. 2. Позови детей, пора обедать. 3. Позвони мне по телефону сегодня вечером, и мы решим, когда встретиться. 4. Попросите, пожалуйста, его войти,—сказал директор секретарю. 5. Когда мы ехали пароходом из Одессы в Батуми, мы остановились в Сочи. 6. Надо вызвать врача, Андрей серьезно заболел. 7. Жди меня в воскресенье вечером. Я зайду за тобой, и мы пойдем в кино. 8. Кто-нибудь заходил сегодня? Да, зашел Иванов, чтобы справиться о твоём здоровье. 9. Как называется эта вещь? 10. Вызови такси. Нам надо торопиться. 11. Мы призываем вас оказать помощь отстающему району.

**XVI. Fill in the blanks with a suitable word from the list below:**

1. The sick man tossed and turned through the long...night. 2. He had known hardships and ... struggles in his early days. 3. He ... in his opinion. 4. Shall I ... all these things together with ... ? 5. Why are you looking so ... ? 6. The student answered his examination question with .... 7. Newton reached the ... of success in his early twenties. 8. The gardener ... the best specimens of roses to plant for the exhibition. 9. The construction of the plant was ... ahead of schedule. 10. I am so glad the boy has finally ... his bad habit of smoking. 11. Please help me; I can't ... this knot. 12. The knife ... and cut my hand. 13. The head office was ... to another town. 14. The girl can hardly yet ... the whole extent of her loss. 15. If I have offended you, I .... 16. When the young man reached London after being shipwrecked his clothes were ragged and .... 17. He is not a man who ... easily. 18. The influence of the Murdstones upon David was like the fascination of two snakes upon a ... bird. 19. Many stars are ... by the help of a telescope. 20. Why all this ... ? We have plenty of time yet. 21. He forced himself ... a normal tone.

restless, to overcome, to persist, bitter, to tie, to select, peak, dismal, confidence, to transfer, to slip, to undo, to apologize, haste, to realize, wretched, to resume, shabby, to forgive, string, visible, to complete.

XVII. Translate the following sentences into English using words from the text for the words given in bold type:

1. Раненый был **неспокоен** всю ночь после операции. 2. В душе мальчика **проснулась** жажда знаний. 3. Я всегда **пользуюсь** картой, когда готовлю задания по географии. 4. Мои друзья приехали в Москву на **короткое время**. 5. **Перед** нами большие трудности, но мы уверены, что **преодолеем** их. 6. Архитектор **начертил** план строительства нового района. 7. Художник **нарисовал** прекрасный портрет своей жены. 8. Левитан **писал** картины природы. 9. У нас **подходит к концу** запас топлива. 10. Спасательный отряд (rescue party) **искал** повсюду пропавших исследователей. 11. **Узнайте**, пожалуйста, фамилию этого человека. 12. Ты уронил книгу. **Подними** ее. 13. Автобус **остановился**, чтобы **подобрать** пассажиров. 14. Девочка была **переведена** в другую школу. 15. Не сиди на **сквозняке**. Стало холодно, и ты можешь простудиться. 16. Мальчик никого не слушался. Он **упорно продолжал** делать все по своему. 17. В 1912 году отважный русский мореплаватель Георгий Седов **отправился** в экспедицию к Северному полюсу. 18. После небольшого отдыха рабочие **снова приступили** к работе. 19. Если вы полетите на самолете, то через несколько минут вы **окажетесь** на месте. 20. Противники решили **возобновить** переговоры.

XVIII. Recast the following sentences placing emphasis on the words in bold type:

Model: I never knew one with the impudence to approach me.  
Never did I know one with the impudence to approach me.

1. I have **never before** seen such beautiful pictures. 2. Tessier **tried in vain** to persuade Stephen to sell his paintings. 3. Stephen **cared little** about fame and reputation. 4. After the quarrel the two men **seldom** saw each other. 5. I shall **never** do it again.

XIX. Fill in the blanks with prepositions where required:

1. Before going South you'd better consult ... the doctor. 2. The Bellinshausen expedition went ... search ... the Antarctic continent ... the beginning ... the 19th century. 3. The travellers took shelter ... the high shady trees ... the edge ... the lake. 4. I have a card ... the exhibition of French art. I'll call ... you tomorrow and we'll go there. 5. We must settle the question at once. It is very urgent ... all ... us. 6. After spending the night ... a camp the tourists set out ... the mountains. 7. The wounded soldier dropped ... the ground. 8. When I entered ... the room I saw a lot of people laughing and speaking merrily

... loud voices. 9. Who is responsible ... this work? 10. The student apologized ... the teacher ... coming late. 11. The judge inquired closely ... the details ... the case. 12. The fact seems doubtful. We must inquire ... it. 13. They came to Moscow ... a short while. 14. May I ask a favour ... you? Will you lend me your book ... chemistry ... a few days? 15. ... night Pechorin saw the blind boy ... a bundle ... his arm. The boy was going ... the direction ... the landing. 16. Water turns ... steam ... 100°C. 17. The student managed to do this difficult translation ... consulting ... the dictionary. 18. Somebody had dropped a juicy pear ... the gutter which attracted the attention ... the hungry young man. 19. Nothing seemed too difficult ... the boy to overcome.

**XX. Complete the following sentences observing the pattern:**

too + Adj + for + N/Pron + Inf  
Obj. case

1. The question was too difficult .... 2. It is too cold ....  
3. The problem is too important ... 4. The task is too serious  
.... 5. The room is too dark .... 6. The situation seems too  
grave .... The sum was too complicated ....

**XXI. Complete the following sentences observing the pattern given below:**

N + Passive Inf

... a letter to be posted at once  
... a problem to be solved in the immediate future  
... a man to be sent with the expedition  
... nothing to be done in the matter  
... goods to be shipped ...  
... factories to be built ...  
... an article to be translated for our wall newspaper  
... nothing to be ashamed of  
... a poem to be recorded  
... arrangements to be made in the matter

**XXII. Describe situations in which you would use each of the following:**

1. I'm afraid that ... 2. I apologize for the intrusion. 3. I'm sorry if I've disturbed you. 4. So far ... 5. Will you give me just five minutes of your time?

**XXIII. Translate the following proverbs into Russian:**

- a) What is done cannot be undone.
- b) More haste, less speed.
- c) To call a spade a spade.

**XXIV. Translate the following passage into English:**

Положение художника в Италии связано с общим развитием западного искусства. В Италии очень сильно влияние абстрактного искусства. Официальная критика, национальные музеи, правительственные организации, занимающиеся этими вопросами, открыто потворствуют развитию абстракционизма, не оказывая никакой поддержки художникам, идущим путями реалистического искусства. Но усилия их приводят к неожиданным для них результатам. За последние два года произошло возрождение реализма. В это движение включилось много молодых мастеров, которые нередко испытывают серьезные материальные трудности. Если бы художническая молодежь следовала моде, она могла бы иметь легкую жизнь. Но это смелые и твердые бойцы — будущее и надежда нашего искусства. Только реализм служит делу борьбы за светлые идеалы человечества.

*Ренато Гуттузо*  
(Из интервью «Правды»)  
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## Lesson Seventeen

### Speech Patterns

a)

to try + Inf

I tried to sell you my pictures.

b)

to try + G.

Try turning the handle; I'm sure the door isn't locked.

### A THING OF BEAUTY

(continued)

When Stephen had climbed the stairs, he paused to recover his breath, but at once the door opened and Florrie let him in.

"There's a man to see you," she said. "A foreigner. In the parlour."

He did not speak. He took off his coat and when he hung it on the peg with his hat and scarf, he turned and went into the front room. This was a small apartment, completely disarranged by Stephen's easel and the large canvas upon it. A fire, hastily lit, sparkled damply in the small black-leaded grate. Occupying the only easy chair with his legs crossed was a short sallow-faced man who, as Stephen entered, rose quickly to his feet.

"Mr. Desmonde, I am happy to meet you."

Stephen had recognized him at once and barely glanced at his visiting card.

"You know, my dear Mr. Desmonde, it is so good to make your acquaintance at last."

"Haven't we met before?"

"But where, my good sir?"

Stephen considered the dealer calmly.

"In Paris, fifteen years ago. I was broke, starving in fact, hadn't a centime. I tried to sell you my paintings. You wouldn't even look at them."

Tessier's eyes flickered slightly, but his manner was proof against any embarrassment. He threw out his hands in charming apology.

"Then I assure you the shoe is now on the other foot. For I have come all the way to London to seek you out. And I may say I had enormous difficulty to find you."

"I wish you had not put yourself to so much trouble," Stephen said.

"My dear sir, it is not a trouble, but a pleasure."

Tessier resumed his chair and, balancing his hat on his knee, studied Stephen critically, yet at the same time managing to convey a veiled sense of admiration.

"Even if I had not seen this magnificent canvas"—he made a gesture of reverence towards the painting on the easel—"I should have known you anywhere as an artist. Those hands . . . your head. But let us not waste time." He took himself up abruptly.

"Monsieur Desmonde, it is my privilege to inform you that in recent months there has been in Paris a growing interest in your work. With the appetite of connoisseurs stimulated to a high degree, there remained not a single Desmonde canvas in the whole of Paris. The collectors are asking for your work, demanding it. And you, with practically every one of your paintings in your own hands, you have, in a phrase, cornered the market. So if you will honour me, by permitting me to act for you, I can guarantee that you will have no cause to regret it."

Stephen had listened to these admirable remarks standing, supporting himself with his elbow against the mantelpiece. He felt faint and breathless on the verge of one of these prolonged fits of coughing after which his voice would leave him. But he straightened, by an effort of his will alone.

"I appreciate your interest. But I have neither the need nor the desire to sell my paintings."

Taken unawares by this quite unexpected reply, Tessier nevertheless recovered himself quickly. He spoke soothingly.

"Naturally, Monsieur Desmonde, one does not speak exclusively in terms of money to an artist such as you. But there are other considerations. For example . . . reputation. It is high time that you should be known."

"To be known is not my concern. I have never sought to please the public, but only to please myself."

"Monsieur Desmonde . . . permit me to call you cher maître

... you severely distress me. You have something of great value to give the world. You cannot bury it."

Stephen said quietly, without rancour.

"I gave the world something of value years ago. They burnt it. I have conceived a certain manner of painting. There is a certain interpretation of beauty which I wished to achieve. If my work is good it will one day find its place—as with most artists, after I am no longer here. In the meantime, having lived with my paintings, I propose to die with them."

A pause followed. Tessier sat swinging one foot in circles; Desmonde's expression, strained yet indifferent, was strangely disconcerting. Is it, Tessier asked himself, a form of revenge because I once refused his work? No, he thought, this man is sincere. He simply does not care whether I, Tessier, take his paintings or not. And, becoming more and more aware of the signs of illness and extreme fatigue in Stephen's face, a sudden understanding came to him.

"Monsieur Desmonde," he said at last, slowly and without affectation. "I need not say how profoundly you grieve me. I have no wish to press you. It may be that you suspect me as a man of commerce. I am that, it is true. At the same time, I know beauty, and I love it. This painting here, which I examined with excitement and delight before you came—permit me to tell you it is superb. And if you allow me to have it at the price which you name, I give my parole d'honneur that within three months I will donate it, through the *Ministre des Beaux Arts*, to the Luxembourg. Come now ... you see that I am serious, that my motives are not altogether unworthy."

While the other was speaking, Stephen's look had softened, but the sad intensity of his posture did not relax. With unmoved stillness and sadness he shook his head slowly.

"You must permit me the final luxury of refusing you. At the same time," he stilled the other's protest, "I will make you a promise. You have spoken of three months. Come back then ... I don't think you will be disappointed."

There was a long silence. My God, thought Tessier, he is really ill, he is going to die ... and he knows it. But he concealed his thoughts, smiled and exclaimed.

"Very well. It is an arrangement clearly understood. And now; you have been working all day ... you are tired. I have already taken up too much of your time ..." He saw indeed, with deeper intuition, that his visit must not be prolonged another moment. He picked up his portfolio, rose, held out his hand.

"Au revoir, cher maître."

"Good-bye."

When the dealer had gone, Stephen, still standing, let his head drop upon his hand, and allowed his cough to have its way.

The spasm lasted several minutes, after which, bent double, he struggled to regain his breath. Then he leaned back against the mantel. It was in this attitude that Jenny found him as, a moment later, she came quietly into the room.

"Who was it, Stephen?"

"A man I once knew in Paris."

"What did he want?"

"Something he might have done a long time ago. He's coming back again, Jenny ... in three months' time ... to buy my pictures. You can trust him. He's not a bad sort."

There was a pause. Then, by a superhuman effort of the will, he forced himself erect.

"I think ... first of all ... I'll finish varnishing my Thames ..."

He took a step forward, put his arm round Jenny's waist and stood looking at his work. A smile barely touched his lips. "You know ... he really meant it when he said it was superb."

## Words and Word Combinations

pause *v*  
apartment *n*  
recognize *v*  
starve *v*  
embarrassment *n*  
assure *v*  
convey *v*  
fit *n*  
cough *v*  
nevertheless *adv*  
effort *n*  
appreciate\* *v*  
consideration *n*

value\* *v*  
seek\* *v*  
propose\* *v*  
severely *adv*  
sincere *a*  
grieve *v*  
suspect *v*  
altogether *adv*  
relax *v*  
disappoint *v*  
arrangement *n*  
trust *v*

to recover one's breath\*—передохнуть, перевести дух

he rose quickly to his feet—он быстро встал (на ноги)

to make somebody's acquaintance\*—познакомиться с кем-либо

in fact—на самом деле, фактически

the shoe is now on the other foot\*—теперь обстоятельства изменились

to seek out\*—разыскивать

I wish you had not put yourself to so much trouble—жалею, что вы причинили себе такое беспокойство

in the whole of Paris—во всем Париже

to take unawares—застыгнуть врасплох

to recover oneself—приходить в себя

to hold out—протягивать

to support oneself—зд. облакачиваться

he's not a bad sort—он неплохой малый

to take a step—сделать шаг

## Lexical and Stylistic Commentary

### § 1. It is so good to make your acquaintance

The following phraseological combinations are used in English for the Russian word — знакомиться:

- a) to make somebody's acquaintance or  
to make the acquaintance of somebody, e. g.

I made his acquaintance three years ago

or

I made the acquaintance of Comrade Petrov three years ago.

Note the use of the definite article before the word **acquaintance** which has a limiting attribute expressed by the phrase "of Comrade Petrov".

- b) to become (get) acquainted with somebody, e. g.

I became (got) acquainted with Comrade Petrov three years ago.

### § 2. centime ['sa:ti:m] is a French coin equal to the hundredth part of a franc.

### § 3. I tried to sell you my paintings

The verb **to try** may be followed either by the Infinitive or the Gerund. However, the two constructions differ in meaning:

- a) When **to try** is followed by an Infinitive it means *to make an attempt* — стараться, пытаться, e. g.

I'm sorry I'm late. I tried to get here on time but couldn't.

- b) When followed by a Gerund the verb **to try** means *to experiment in order to see the result* — пробовать, e. g.

Try turning the handle; I'm sure the door isn't locked.

### § 4. The shoe is now on the other foot — is a proverb meaning теперь обстоятельства изменились.

Proverbs are used as a stylistic device for the purpose of clarifying a statement or making it more vivid or emphatic. In the text Monsieur Tessier emphasizes the change which has taken place in his attitude toward Stephen Desmonde as an artist, since their first meeting fifteen years before.

### § 5. The collectors are demanding it.

The verb **to demand** meaning — требовать is used in the following constructions:

a) with a direct object, e. g.

The teacher demanded an apology.

The correspondents demand an interview.

b) with an object clause, e. g.

The workers in capitalist countries demand that their wages be (should be) raised because the cost of living has risen.

The verb **to demand** may be followed by an Infinitive only when the subject of the two verbs is the same. It does not take a Gerund, nor does it take an object plus Infinitive.

I demanded to speak.

Я потребовал разрешения говорить, я потребовал слова.

### § 6. I appreciate your interest

#### To appreciate—to value

The verb **to appreciate** means *to esteem highly; to be fully sensible of all the good qualities in; to understand or enjoy fully in the right way*—оценивать, высоко ценить, e. g.

One needn't be an artist to appreciate the beauty of this picture.

I appreciate the difficulties of the situation.

**To value** means *to estimate the monetary worth or price of*—оценивать, e. g.

He valued his house and furniture at £ 10,000.

**To value** is also used in the moral sense meaning *to regard highly; consider to be of great worth*, e. g.

to value one's life.

### § 7. I have come all the way to London to seek you out.

I never sought to please the public.

Some of the meanings of the polysemantic verb **to seek** are as follows:

a) to try to find; to search for—искать, e. g.

The artist sought beauty in the high mountains and the valleys of his country.

The artist did not seek fame.

The verb-combination **to seek out** means *to seek with particular care*—разыскивать, e. g.

They sought out a shady spot where they might sit down and rest.

b) When the verb **to seek** is followed by an Infinitive it means *to try to get, to aim at getting, to make an attempt*—пытаться, стремиться, e. g.

He sought to grasp the meaning of the sentence.

§ 8. The following French words occur in the speech of Monsieur Tessier, a Frenchman:

- a) *cher maître* —master, maestro
- b) *parole d'honneur* —word of honour
- c) *au revoir* —good-bye
- d) *Ministre des Beaux Arts*—Minister of Fine Arts

§ 9. I propose to die with them

In this sentence the Infinitive after the verb **to propose** indicates that the two verbs have the same subject. The verb in such a construction means *to intend*—намереваться, предполагать сделать что-либо, e. g.

I propose to spend my summer holidays touring the country.

§ 10. **The Luxembourg**—an art gallery in Paris

§ 11. **come now**

The verb **to come** in the imperative is used with the intention of rousing attention, expostulating mildly, stimulating to motion or joint action, etc., e. g.

Come, tell me what it's all about.

Come, let us go.

Come, come, you shouldn't speak like that!

The addition of the adverb **now** usually implies the desire to soothe, reprove, threaten, etc. The phrase **come now** is used by Monsieur Tessier because he is aware of Stephen's indifference to his offer and he tries to remonstrate with him in an attempt to make him change his mind.

§ 12. **he is going to die**

The Present Continuous of the verb **to go** followed by an Infinitive is one of the commonest ways of expressing futurity in both spoken and written English. It conveys either intention or a feeling of certainty in the mind of the speaker in regard to the future, e. g.

I'm going to spend my summer holidays in the Caucasus (intention).

Oh, you are going to see many interesting places there (certainty in the mind of the speaker).

When used with things the Present Continuous of the verb **to go** followed by an Infinitive has the meaning of probability or inevitability in the mind of the speaker, e. g.

This trip to the Caucasus is going to be very interesting.

This book is going to be more difficult than I expected.

Compare the following pairs of sentences:

Grape juice will do you good. (It says so on the tin.)

This lovely grape juice is going to do you good. (I feel it in my bones.)

It will rain. (An objective statement.)

It's going to rain. (It seems so to me because I can see a storm coming up.)

Note the use of the given construction with the Passive Infinitive, where intention or certainty of the agent is implied, e. g.

This room is going to be cleaned.

All these trees are going to be cut down soon.

### § 13. He struggled to regain his breath

Study the following phraseological combinations with the noun **breath**:

- a) to regain (to recover) one's breath — отдышаться
- b) to take breath — передохнуть, перевести дух
- c) to be out of breath — запыхаться, задыхаться
- d) to catch (hold) one's breath — затаить дыхание
- e) with bated breath — затаив дыхание
- f) in a breath, in the same breath — единым духом
- g) to take one's breath away — поразить, удивить кого-л.

## Grammar Commentary

A. § 1. The form of the verb in the Subjunctive Mood is used in the text:

... I wish you had not put yourself to so much trouble. Я сожалею, что вы причинили себе столько беспокойства.

This form is used in an Object Clause after the verb **to wish** in reference to the Past.

Since there is no similar form in Russian this form of the Subjunctive Mood is usually rendered in Russian by different constructions, e. g.

We wish we had not been late. Жаль, что вы опоздали.

I wish you had come earlier. Жаль, что вы не пришли раньше.

Мне хотелось бы, чтобы вы...

Note that a negative form of the English verb in the Subjunctive is translated by a positive form in Russian while a positive form of the English verb in the Subjunctive is translated by a negative form in Russian.



§ 2. The pronoun **one** is used in the text as an indefinite personal pronoun.

... one does not speak exclusively in terms of money to an artist. ... с художником не говорят исключительно о деньгах.

There are four homonyms represented in the word **one**: The first **one** is a numeral, e.g.

There was only **one** two-storied house in that district 40 years ago.

The other three are pronouns:

1) **one**—which denotes an indefinite person and is used in an indefinite-personal sentence.

It may take a Possessive case inflection, and may be used as an object; but it cannot be defined by an attribute, nor can it take a plural inflection, e.g.

**One** must work regularly, if **one** wants to know the language well. Нужно регулярно работать, если хочешь знать язык хорошо.

Such stories inspire **one**. Такие рассказы (тебя, вас) вдохновляют.

This extract arouses **one's** indignation. Этот отрывок (вас) возмущает.

2) **one** which is equivalent to the Indefinite Article, e.g.

One fine day they decided...

In this function it may be used with surnames, e.g.

She introduced me to a very clever woman **one** Mrs. Smith.

3) **One** which may be used in place of a noun to avoid repetition. This is called the anaphoric **one**.

In this case it may be used with attributes and may take a plural inflection, e.g.

Yesterday we met your son and enjoyed the conversation with the little **one** immensely. Вчера мы встретили вашего сына и с большим удовольствием с ним поговорили (или: поговорили с малышом).

The students cannot use the old copies of the text. New **ones** should be typed for them. Студенты не могут пользоваться старыми экземплярами текста. Нужно напечатать им новые.

§ 3. The Possessive Case is used in the text with a noun expressing time.

... He is coming back ... in three months' time

The Possessive Case in English may sometimes be used with nouns denoting time and space, e. g.

It was a two days' journey. A stone's throw.

(See also L. 4 B § 3)

<b>B. § 1. ... and becoming more and more aware of the signs of illness..., a sudden understanding came upon him.</b>	<b>... и так как ему все яснее и яснее становились видны признаки болезни, он внезапно все понял.</b>
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An Absolute Participle Construction is used here, which can be translated into Russian only by a whole Adverbial Clause.

## *Exercises*

### **I. Paraphrase the following sentences:**

1. Tessier's eyes flickered slightly, but his manner was proof against any embarrassment. He threw out his hands in charming apology. 2. He took himself up abruptly. 3. With the appetite of connoisseurs stimulated to a high degree, there remained not a single Desmonde canvas in the whole of Paris. 4. He felt faint and breathless on the verge of these prolonged fits of coughing after which his voice would leave him. 5. I have conceived a certain manner of painting. There is a certain interpretation of beauty which I wished to achieve. 6. Desmonde's expression, strained yet indifferent, was strangely disconcerting. 7. He allowed his cough to have its way.

### **II. Answer the following questions:**

1. How did Stephen receive Mr. Tessier, the art dealer? 2. What was the purpose of Tessier's visit? 3. What was Stephen's reaction to Tessier's offer? 4. How did Tessier take Stephen's refusal to sell his pictures? 5. How did the art dealer try to persuade Stephen to accept his offer? 6. Why did Stephen persist in his refusal? 7. Did the art dealer understand Stephen's critical condition and the reason why Stephen wanted to keep his pictures for himself? 9. What promise did Stephen make to Tessier? 10. How did Stephen feel during and after the conversation with Tessier? 10. How did the art dealer expose himself as a man of commerce in the above two passages?

### **III. Write an outline of the text.**

### **IV. Give a short summary of the texts of lessons 16 and 17.**

**V. Form nouns corresponding to the following words:**

to assure, to admire, high, to collect, to permit, to regret, to appreciate, to sell, to recover, to please, to distress, to bury, bitter, to interpret, to refuse, sincere, simple, extreme, profound, to grieve, to press, to suspect, true, to donate, serious, real, to conceal, deep, to bend.

**VI. Add negative affixes to the following words:**

breath, to arrange, pleasure, sense, to inform, natural, value, different, form, sincere, aware, worthy, to trust.

**VII. Give words with opposite meaning:**

front, calmly, magnificent, abruptly, to permit, to prolong, to straighten, to grieve, to distress, to refuse, bitterness, to conceal, to drop.

**VIII. Use the following adverbs in sentences:**

completely, hastily, calmly, slightly, abruptly, soothingly, severely, quietly, profoundly, clearly, really, practically.

**IX. Find suitable adjectives in the text to translate the following word combinations:**

человек низкого роста; очаровательная улыбка; огромная сумма денег; великолепное здание; веселое, приподнятое настроение; большая скорость; неожиданный посетитель; определенные обстоятельства; государственная измена; искренняя благодарность; истинная дружба; искренний друг; правдивая история; крайние меры; недостойный ученик; грустные глаза; досадная ошибка; последний экзамен; окончательное решение; долгий путь; глубокая печаль; глубокие знания; низкий звук; длительное путешествие; сильная простуда; прямая фигура.

**X. Give phraseological combinations with the word *break* and use them in sentences of your own.**

**XI. Fill in the blanks with the proper form of the verbs *to make* or *to do*:**

1. Stephen went to the Zoological Gardens to ... studies.
2. Will you ... me a favour and post this letter?
3. Thank you ever so much for asking me. I'll ... every effort to come.
4. When Dickens had learned shorthand he began to ... some reporting in the House of Commons for the newspapers.
5. To emphasize his point the lecturer ... gestures.
6. Comrade Ivanova hasn't ... any mistakes in her dictation.
7. This medicine won't ... you any harm. It's good for headache.
8. This box is ... of wood.
9. Yesterday we had to ... a very difficult translation.
9. The accident did not ... much damage to the car.
10. Little Dorritt ... some sewing outside the prison.
11. Comrade Nikitin ... a brilliant speech at the meeting. The speech ... a very deep impression on the audience.
12. King Lear's

jester ... him a good service. 13. Every morning mother ... the beds. 14. Comrade Petrov has just returned from the South. His holiday has ... him a lot of good. 15. That has nothing to ... with me. 16. This is all I have, will it ... ? 17. Twenty shillings ... a pound. 18. She will ... an excellent wife. 19. Last year we ... a trip through the country. 20. The boy is very clever at sums. He ... good progress in mathematics. 21. Everybody ... fun of poor Akaky Akakievich. 22. He ... twenty miles a day on foot. 23. He ... his bit. 24. David couldn't ... the sum as it was too difficult for him. 25. ... yourself at home.

b) Translate the following proverbs into Russian:

1. Make hay while the sun shines.
2. Well begun is half done.

XII. Give nouns which can be used with the verbs:

to resume, to recognize, to relax.

XIII. Write examples to illustrate the use of phraseological combinations with the word *breath*.

XIV. Fill in the blanks with a suitable word from the list below:

1. We made all the necessary ... for our journey. 2. I sat up all night reading the book. Its ... chapters seemed to be especially interesting and I was eager to reach the end as soon as possible. 3. The road is full of ... turns and is dangerous for motor cars. 4. He ... himself in the country. 5. After his speech the tension in the hall ... . 6. Don't worry, I ... you that all is well. 7. He laid his arm on the table and ... his head in it. 8. It is touching to see what ... that girl has in you. 9. He is not a man to be ... . 10. It was a great ... to reach the top of the mountain. 11. "I'm ... to divorce her," said Soames. 12. The young man proudly left the room with his head ... . 13. The girl's dark thick lashes ... her eyes. 14. The poor sailor spoke with the ... of a man whom life had hurt. 15. The scientist won world-wide ... through his works. 16. After a long struggle Andrew Manson felt that the patients had begun to ... him. 17. With the approach of the New Year the weather turned cold and ... frost gripped the town.

final, to bury, arrangement, to trust, strain, to seek, abrupt, to relax, confidence, to assure, erect, bitterness, to conceal, recognition, bitter.

XV. Translate the following sentences into English using words from the text for the words given in bold type:

1. Тессье с восхищением рассматривал прекрасную картину Стефена. 2. Некоторые соображения заставили меня принять это решение. 3. Лектор говорил очень медленно и останавливался почти после каждого слова. 4. Пробежав большое расстояние, мальчик остановился, чтобы перевести дух. 5. Я позна-

комился с товарищем Петровым в прошлом году во время моего пребывания в Ленинграде. 6. Попробуй принять эту пилюлю, она, может быть, поможет тебе, и ты заснешь. 7. После сильного потрясения девушка медленно приходила в себя. 8. За последние недели в нашем городе было показано много интересных фильмов. 9. В этом году я предполагаю взять отпуск в конце лета. 10. Хороший уход и лечение продлили жизнь старика. 11. В нашей стране правительство проявляет большую заботу о детях и стариках. 12. Произведения английского писателя Джерома К. Джерома проникнуты большим чувством юмора. 13. Сидя на берегу моря, мальчик наблюдал, как огромные волны катились одна за другой. 14. Давид Копперфильд глубоко ценил доброту Агнесы. 15. Перед отважными мореплавателями простирались огромные ледяные поля. 16. Стефен оставался равнодушным к похвалам Тессье. 17. Научные и технические достижения нашей страны вызывают чувство искреннего восхищения у всего прогрессивного человечества. 18. Эта коллекция оценивается в большую сумму денег. 19. Мне все равно, что он скажет. 20. Олимпийский чемпион Власов — человек огромной силы. 21. Что вы намерены сейчас делать? 22. Не желая огорчать свою дочь, г-жа Уоррен скрывала от нее свою профессию. 23. Ждите меня после обеда. Я захвачу вас из дому (я заеду за вами).

**XVI. Fill in the blanks with prepositions wherever necessary:**

1. When Mr. Brocklehurst entered ... the classroom ... the Lowood charitable institution, all the girls rose ... their feet to greet him. 2. The old man could hardly climb ... the stairs. 3. The man suffered ... rheumatism all his life. 4. The girl was ... the verge ... tears. 5. He picked up a canvas that was leaning ... the wall. 6. The man supported himself ... a stick. 7. The whole ... the district was flooded. 8. He bought the house ... a very reasonable price. 9. There was a notice posted ... the gate ... the factory calling ... hands. 10. The man is suspected ... murder. 11. We all grieved ... the death of the great poet. 12. The old man walked slowly, leaning heavily ... the stick. 13. She was disappointed ... her best friend. 14. I made the acquaintance ... Comrade Smirnova while I was ... the rest home. 15. Taken unawares ... the sudden storm the pedestrians ran ... shelter. 16. The monitor spoke ... the whole group. 17. The wounded man suffered ... such a degree that he couldn't sleep. 18. She is proof ... all temptations. 19. The teacher spoke ... the pupil ... terms ... high praise. 20. Things are different ... us now.

**XVII. Fill in the blanks with articles wherever necessary:**

... Contemporary Art Society was founded in 1910 to encour-

age ... living artists in ... world where ... picture dealers live more and more on ... dead.

At ... time our public galleries bought no paintings but those of ... Academicians now happily forgotten. ... most creative artists received little encouragement, and ... art was stagnating in ... Edwardian world of illusions.

Those illusions were blown sky-high by ... First World War and ... Revolution of 1917 ... Contemporary Art Society played ... valuable part in helping ... art and ... artists. Since its foundation, it has bought more than 2,000 paintings, drawings and sculptures. These are stored, initially, at ... Tate Gallery, where ... Contemporary Art Society has its headquarters. They do not stay there, though ... Tate owes many of its best paintings to ... Society. They go out to ... public galleries all over ... country, and by now there are few that do not have at least one painting from this source.

... exhibition which ... Contemporary Art Society is having now at ... Tate Gallery to celebrate its 50th birthday, shows how well this method has worked: it makes ... very faithful record of ... movement and achievements of ... British painting in ... last 50 years.

Possibly those of us who are interested in ... visual art with ... progressive social content, might take ... good look at ... way ... Contemporary Art Society has worked to see if there is ... lesson here for us.

*Daily Worker*, April 7th, 1960

#### XVIII. Translate the following sentences into English:

1. Где Павлов? — Не знаю. Должно быть, с ним что-нибудь случилось, иначе он был бы уже здесь. 2. Я прочитал сочинение Петровой. Она, должно быть, очень хорошая студентка, у нее в работе почти нет ошибок. 3. Уже три часа, а поезд отходит в четыре. Нам надо торопиться, а то мы можем опоздать на поезд. 4. Я не видел Соколова уже целую вечность. Он не приходит ко мне и не звонит. Должно быть, он уехал на юг. 5. Если ваш брат выехал из Москвы вчера вечером, он должен быть в Ленинграде сегодня утром. 6. Перевод сделан очень хорошо. Студент, должно быть, много потрудился над ним. 7. Товарищ Смирнов, может быть, зайдет ко мне сегодня вечером. Я поговорю с ним по этому делу, чтобы не откладывать его до завтра. 8. Я не могу найти своей ручки. Я, должно быть, оставил ее дома. 9. Ты хочешь позвонить Никитину по телефону? Не стоит. Его, возможно, нет дома. 10. Ты знаешь, что Петрова больна? Я хочу пойти к ней, но не знаю, где она живет. — Спроси Макарову. Она, должно быть, знает ее адрес. Они ведь большие друзья.

**XIX.** Translate the following sentences into English using either the Gerund or Infinitive constructions as called for by the verb given in brackets:

1. Его, по-видимому, нет дома. Я попробую позвонить ему по телефону (to try). 2. Я помню, что мне надо перевести эту статью (to remember). 3. Тессье продолжал уговаривать Стефена продать ему картину (to continue). 4. Разве вы не помните, что вы видели этот фильм в прошлом году (recollect)? 5. Этот человек не любит, когда его критикуют (to detest). 6. Я не могу простить его за то, что он солгал (to forgive). 7. Перестаньте, пожалуйста, шуметь (to stop). 8. Куда вы предлагаете пойти сегодня вечером (to suggest)? 9. Вы не возражаете против того, чтобы я курил здесь (to mind)? 10. Я люблю читать исторические романы (to like). 11. Стефен пытался продать свои картины известному торговцу в Париже (to try). 12. Мы продолжим чтение книги с того места, где мы остановились (to resume). 13. Стефен предпочел жизнь художника, полную лишений, профессии священника (to prefer). 14. На суде обвиняемый отрицал, что он виновен (to deny). 15. Оскар не переставал задавать отцу вопросы, приводящие последнего в смущение (stop). 16. На прошлой неделе мы были на концерте и получили большое удовольствие от игры Малинина (to enjoy). 17. Что вы намерены делать (to propose)? 18. Это платье надо выстирать (to want). 19. Доктора настаивают на том, чтобы я после выздоровления провел лето в Крыму (to insist). 20. Посмотри, перестал ли дождь (to cease). 21. Мне удалось достать книгу, о которой ты мне вчера говорил (to succeed).

**XX.** Re-write the following sentences so that one of the clauses becomes a participial phrase, with the present or past participle:

1. I thought that the book suited my requirements, so I bought it. 2. When Tessier realized that Stephen was very ill, he decided not to prolong his visit another moment. 3. We had had no news from Comrade Smirnov for a week, so we went to see whether he was ill. 4. Eric told Professor Fox about his summer experiences and then rose to go. 5. The explorers stopped as they could not walk on account of the thick snow. 6. We completed our work at the Institute and went home. 7. When the contract for the construction of the house was signed, Bosinney started work. 8. The friends passed their examinations and went to the Crimea for their holidays. 9. As the question was a very difficult one we had to think hard. 10. The Lady stole the list from Lord Augustus Highcastle and hurried away.

**XXI.** Re-write the following sentences observing the pattern:

it + is (was) + (Prep) + N/Pron/Adv + that

Lay emphasis on the words given in bold type:

1. On August 6, 1961, at 9 a.m. Moscow time, the *Vostok-2* spaceship was put into orbit around the earth. 2. Herman Titov made over 17 circuits around the globe. 3. The *Vostok-2* landed close to the historic landing site of the *Vostok-1* satellite ship. 4. Bellinshausen and Lazarev reached the coasts of the Antarctic continent and circumnavigated it at the beginning of the 19th century. 5. Afanassy Nikitin a merchant from Tver, made a remarkable trip to India and back in 1466-1472. 6. In 1725 an expedition under Captain Bering was sent from St. Petersburg to the Far East. 7. The Soviet Government has named Moscow University after Lomonosov. 8. The British Isles are separated from Europe by the English Channel. 9. Water changes into ice only when the temperature falls below 0° C.

XXII. Translate the following sentences into English using subordinate object clauses after the verb *to wish*:

1. Жаль, что вы не сообщили мне о вашем приезде. Я бы вас встретил. 2. Жаль, что я отдал свой учебник по географии Николаю. Он мне сейчас так нужен! 3. Мы ждали Петра вчера целый день. Жаль, что он не пришел. 4. Я хотел бы получить ответ на свое предложение не позднее конца месяца. 5. Жаль, что этот молодой человек столько перенес за лето, — подумал профессор Фокс. 6. Профессор Фокс хотел бы, чтобы речь его была более любезной. 7. Стефен хотел бы выразить в картинах свое понимание красоты. 8. Жаль, что я остался летом в Москве. Я мог бы поехать с приятелем на Кавказ.

XXIII. Describe situations in which you would use each of the following expressions:

1. I am happy to meet you. 2. It is so good to make your acquaintance. 3. I'm sorry you put yourself to so much trouble. 4. It is high time that ... 5. I've taken too much of your time. 6. I don't care whether ... 7. I need not say ...

XXIV. Copy out the words and expressions which show the difference between the contemptuous way Tessier spoke to Stephen when the latter tried to sell him his paintings and the tone of reverence and admiration in which Tessier spoke to Stephen when 15 years later he tried to buy his pictures.

XXV. Render the following in English:

Торгашеский, коммерческий дух буквально пронизывает все буржуазное искусство. Торгаши искусством безжалостны. Годами держат они художника в безызвестности, за бесценок скупают картины. А когда приходит время, зарабатывают на искусстве, на творчестве, как на прибыльных акциях.

Когда художник при помощи рекламы и ряда махинаций проходит «ворота Парижа», это считается большим везением.



«Товар» опробирован и подлежит сбыту на рынках США. Все свое дарование, свою совесть художник целиком и полностью должен подчинить расчету торговца и вкусам его покупателей. Но и это счастье неустойчиво. В большинстве случаев «мода» быстро проходит. И горе художнику, когда с ним поступают, как с устаревшей шляпкой или поломанным зонтиком.

Даже трудно рассказать о том, как сложна эта тщательно продуманная система полной зависимости художника от рынка, от самодовольных буржуа.

Именно в атмосфере торгашества родились «цветы» абстрактного искусства, для создания которых не так уж обязателен разум человека. В капиталистическом мире можно свободно воспевать смрад войны, держать кисти не в руках, а в ногах, превращать мрамор в загадочный ребус, кривляться на подмостках, возбуждать дикие инстинкты национальной розни, вдохновлять бандитизм. Здесь должна идти речь не о «свободе творчества», а об унижении человеческого достоинства в одних случаях и о неизбежной ответственности за тяжчайшие преступления — в других.

\* \* \*

Советское искусство целиком посвящено интересам и чаяниям народа. Это — высшее веление сердца советского художника, основа эстетики нового мира.

Подлинное искусство всегда обращено к народу. Благодаря искусству мы ощущаем свою духовную близость с другими людьми. Искусство как бы связывает многие человеческие сердца, роднит настоящее с прошлым и будущим.

Сознание того, что плоды твоего труда нужны не отдельным меценатам и частным коллекционерам, а всему народу, рождает в художнике чувство ответственности и радости.

Коммунистическая партия зовет нас полнее и ярче выразить во всех жанрах искусства все богатство советской жизни, настойчиво и смело продолжать творческие искания.

Это и есть действительная свобода творчества.

Советский Союз — родина самого передового, самого свободного, человеколюбивого искусства!

Из статьи лауреата Ленинской премии,  
народного художника СССР С. Коненкова  
«О мнимой и действительной свободе творчества».

*Правда*, 25 февраля, 1958

XXVI. Translate the following into Russian:

ABOVE ALL, HE BELIEVES IN LIFE

Picasso was born in Malaga, in Spain. His father was a drawing master. He showed exceptional talent at a very early age.

In 1900 he visited Paris and soon afterwards settled in France, where he became one of the outstanding leaders and creators of modern French art. He has never, however, forgotten that he is Spanish.

He is now probably the most well-known and respected artist in the world. He has become this, at least partly because he is an example, quoted by millions, of how an artist can speak for his country, his beliefs, his comrades.

The first time he spoke in this way was when he painted *Guernica* and other works dealing with the Spanish Civil War.

\* \* \*

"What do you think an artist is?" he declared when being interviewed in the spring of 1945. "An imbecile who has only his eyes if he's a painter, or ears if he's a musician, or a lyre at every level of his heart if he's a poet?"

"On the contrary, he's at the same time a political being, constantly alive to heart-rending, fiery or happy events, to which he responds in every way."

Since 1945, Picasso has spoken in his works many times for all those who demand peace. He has painted on the theme of War and Peace itself; he has painted his protests about Korea; his peace doves have flown all over the world.

\* \* \*

During his life, Picasso has painted in many different styles. But, whatever the style, he has always taken reality as his starting point. Unlike so many of his contemporaries, he has never become an abstract painter and has never taken refuge in metaphysics. His art can be iconoclastic, tender, harsh, voluptuous, angry, analytical—but it is always based on the assumption that it is man who makes sense of the universe.

Picasso has done more than any other artist to destroy and replace the standards of 19th century bourgeois art. He believes in progress and has a vision of the future.

\* \* \*

For many years now he has realized that to contribute to the future a political man must also be a Communist.

He joined the French Communist Party in October 1944.

"My adherence to the Communist Party follows logically on my life, on all my work. Because, I am proud to say, I have never considered painting as an art of agreement, of entertainment," said Picasso then. "I have wanted, through drawing and colour, as these are my arms, to penetrate always deeper into knowledge of the world and of men, because this knowledge liberates us more with each day."

Above all, Picasso is a man of imagination who believes in life.

*Daily Worker*, October 21st, 1961

**XXVII. Suggested topics for oral and written composition:**

1. The position of artists in capitalist countries.
  2. The Soviet government's concern for artists.
  3. The biography of an artist.
  4. A visit to an art gallery.
  5. A description of the picture you like best.
-

## Lesson Eighteen

### The Song of Hiawatha

(An Excerpt)

by H. W. Longfellow

#### FROM THE INTRODUCTION

Should you ask me, whence these stories?  
Whence these legends and traditions,  
With the odors of the forest,  
With the dew and damp of meadows,  
With the curling smoke of wigwams,  
With the rushing of great rivers,  
With their frequent repetitions,  
And their wild reverberations,  
As of thunder in the Mountains?  
I should answer, I should tell you,  
"From the forests and the prairies,  
From the great lakes of the Northland,  
From the land of the Ojibways,  
From the land of the Dacotahs,  
From the mountains, moors, and fenlands,  
Where the heron, the Shuh-shuh-gah,  
Feeds among the reeds and rushes.  
I repeat them as I heard them  
From the lips of Nawadaha,  
The musician, the sweet singer."  
Should you ask where Nawadaha  
Found these songs so wild and wayward,  
Found these legends and traditions,  
I should answer, I should tell you,  
"In the bird's-nests of the forest,  
In the lodges of the beaver,  
In the hoof-prints of the bison,  
In the eyrie of the eagle!  
"All the wild-fowl sang them to him,  
In the moorlands and the fenlands,

In the melancholy marshes;  
Chetowaik, the plover, sang them,  
Mahng, the loon, the wild-goose, Wawa,  
The blue heron, the Shuh-shuh-gah,  
And the grouse, the Mushkodasa!"  
If still further you should ask me,  
Saying, "Who was Nawadaha?  
Tell us of this Nawadaha,"  
I should answer your inquiries  
Straightway in such words as follow.  
"In the Vale of Tawasentha,  
In the green and silent valley,  
By the pleasant water-courses,  
Dwelt the Singer Nawadaha.  
Round about the Indian village  
Spread the meadows and the corn-fields,  
And beyond them stood the forest,  
Stood the groves of singing pine-trees,  
Green in Summer, white in Winter,  
Ever sighing, ever singing.  
"And the pleasant water-courses,  
You could trace them through the valley,  
By the rushing in the Spring-time,  
By the alders in the Summer,  
By the white fog in the Autumn,  
By the black line in the Winter;  
And beside them dwelt the singer,  
In the Vale of Tawasentha,  
In the green and silent valley."

"There he sang of Hiawatha,  
Sang the song of Hiawatha,  
Sang his wondrous birth and being,  
How he prayed and how he fasted,  
How he lived, and toiled, and suffered,  
That the tribes of men might prosper,  
That he might advance his people!"

Ye who love the haunts of nature,  
Love the sunshine of the meadow,  
Love the shadow of the forest,  
Love the wind among the branches,  
And the rain-shower and the snow-storm,  
And the rushing of great rivers  
Through their palisades of pine-trees,  
And the thunder in the mountains,  
Whose innumerable echoes

Flap like eagles in their eyries; —  
Listen to these wild traditions,  
To this Song of Hiawatha!

Ye who love a nation's legends,  
Love the ballads of a people,  
That like voices from afar off  
Call to us to pause and listen,  
Speak in tones so plain and childlike,  
Scarcely can the ear distinguish  
Whether they are sung or spoken; —  
Listen to this Indian Legend,  
To this Song of Hiawatha!

ðə 'sɒŋ əv ˌhaɪə ˌwɒðə  
baɪ ˌlɒŋfelov  
(frəm ðiː ˌɪntɹə ˌdʌkʃn)  
'ʃʊd ju ˌʃɑːsk miː, | 'wens ðiːz ˌʃstɔːrɪz? |  
'wens ðiːz ˌledʒəndz ənd trə ˌdɪʃnz, |  
wɪð ðiː ˌləʊdəz əv ðə ˌfɒrɪst, |  
wɪð ðə ˌdʒuː ənd ˌdæmp əl ˌmedəʊz, |  
wɪð ðə ˌkɜːlɪŋ ˌsmʊk əv ˌwɪɡwæmz, |  
wɪð ðə ˌrɪvɪŋ əv ˌɡreɪt ˌrɪvəz, |  
wɪð ðə ˌfriːkwənt ˌreɪp ˌtɪʃnz, |  
ənd ðə ˌwaɪld ˌrɪvɜːbə ˌfreɪʃnz, |  
əz əv ˌθʌndəz ɪn ðə ˌmaʊntɪnz? ||  
aɪ ʃʊd ˌʃɑːnsə, | aɪ ʃʊd ˌtel juː, |  
"frəm ðə ˌfɒrɪsts | ənd ðə ˌpreəriːz, |  
frəm ðə ˌɡreɪt ˌleɪks əv ðə ˌɪnːθlənd, |  
frəm ðə ˌlənd əv ðiː ˌɒ ˌdʒɪbweɪz, |  
frəm ðə ˌlənd əv ðə ðə ˌkəʊtəz, |  
frəm ðə ˌmaʊntɪnz, ˌmʊvəz, ənd ˌfɛnləndz, |  
wə ðə ˌθerən, | ðə ˌʃuː ˌʃuːɡaː |  
'fiːdz əmʌŋ ðə ˌfriːdz | ənd ˌrʌʃɪz. |  
aɪ ɪ ˌpiːt ðəm | əz aɪ ˌhɜːd ðəm |  
frəm ðə ˌlɪps əv ˌnɑːwə ˌdɑːhɑː, |  
ðə ˌmjuː ˌzɪʃn, ðə ˌswiːt ˌsɪŋə. " ||  
'ʃʊd ju ˌʃɑːsk wə ˌnɑːwə ˌdɑːhɑː ||  
'faʊnd ðiːz ˌʃapz, | sɒw ˌwaɪld ənd ˌʃweɪwəd, |  
'faʊnd ðiːz ˌledʒəndz ənd trə ˌdɪʃnz, |  
aɪ ʃʊd ˌʃɑːnsə, | aɪ ʃʊd ˌtel juː, |  
"ɪn ðə ˌbɜːdzːnests əv ðə ˌfɒrɪst, |  
ɪn ðə ˌlɒdʒɪz əv ðə ˌbiːvə, |  
ɪn ðə ˌhuːfprɪnts əv ðə ˌbaɪsn, |  
ɪn ðiː ˌlæəriː əv ðiː ˌɪːɡl ||  
"ɔl ðə ˌwaɪld-faʊl ˌsæŋ ðəm ˌtu ˌhɪm,  
ɪn ðə ˌmʊvələndz ənd ðə ˌfɛnləndz,

in ðə 'melənkəli \mə:fiz;|  
'tʃetə ʃweik,| ðə \plavə, 'sæŋ ðəm,|  
'ma:ŋ, ðə ʃlu:n,| ðə 'waɪld-gu:s, ʃwə:wə,|  
ðə 'blu: ʃherən,| ðə'fu: ʃfu:ga:,|  
ænd ðə \graʊs, | ðə 'mʌʃkə \dɑ:sə!"||  
'ɪf stɪl \fə:ðə| ju: ʃʊd ʃɑ:sk mi:,||  
ʃseɪŋ,| "hu: wəz 'nɑ:wə \dɑ:ha:?:|  
\tel əs əv ðɪs 'nɑ:wə,dɑ:ha:,|"|  
aɪ ʃʊd 'ɑ:nsə jɔ:r in ʃkwærɪz|  
'streɪtwɛɪ in sʌtʃ ʃwə:dz əz \fəluu.||  
    "in ðə 'veɪl əv 'tɑ:wə ʃsenθə,|  
in ðə 'grɪ:n ænd 'saɪlənt ʃvæli,|  
baɪ ðə 'pleznt 'wɔ:tə ʃkɔ:sɪz,|  
'dwelt ðə 'sɪŋə 'nɑ:wə \dɑ:ha:..||  
'raʊnd ə'baʊt ðɪ 'ɪndʒən ʃvɪlɪdz|  
'spred ðə ʃmedoʊz| ænd ðə \kɔ:n-fi:ldz,|  
ænd bɪ'jɒnd ðəm stʊd ðə \fɔrɪst,|  
'stʊd ðə 'grouvz əv 'sɪŋŋ \paɪn-tri:z,|  
'grɪ:n in ʃsəmə,| 'waɪt in \wɪntə,|  
'levə \saɪŋ,| 'levə \sɪŋŋ.||  
    "ænd ðə 'pleznt ʃwɔ:tə-kɔ:sɪz,|  
ju: kʊd ʃtreɪs ðəm| 'θru: ðə \væli,|  
baɪ ðə ʃrʌʃɪŋ in ðə \sprɪŋ-taɪm,|  
baɪ ðə ʃɔ:ldəz,| in ðə \səmə,|  
baɪ ðə 'waɪt ʃfɒŋ in ðɪ \ɔ:təm,|  
baɪ ðə 'blæk ʃlaɪn in ðə \wɪntə;||  
ænd bɪ ʃsaɪd ðəm| 'dwelt ðə \sɪŋə,|  
in ðə 'veɪl əv 'tɑ:wə \senθə,|  
in ðə ʃgrɪ:n ænd 'saɪlənt \væli.||  
    "ðəə hi: 'sæŋ əv 'haɪə \wɒθə,|  
'sæŋ ðə 'sɒŋ əv 'haɪə \wɒθə,|  
'sæŋ hɪz † wʌndrəs \bɜ:θ ænd \bi:ŋ,|  
'hau hi: \preɪd| ænd 'hau hi: \fɑ:stɪd,  
'hau hi: \lɪvd, ænd \tɔɪld, ænd \sʌfəd,|  
ðæt ðə 'traɪbz əv ʃmen| 'maɪt \prɒspə,|  
ðæt hi: 'maɪt əd ʃvɑ:ns hɪz \pi:pl!"||  
    'ji: hu: 'lʌv ðə 'hɔ:nts əv ʃneɪtʃə,|  
'lʌv ðə 'sʌnʃaɪn əv ðə ʃmedoʊ,|  
'lʌv ðə 'ʃædoʊ əv ðə ʃfɔrɪst,|  
'lʌv ðə 'wɪnd əmʌŋ ðə ʃbrɑ:ntsɪz,|  
ænd ðə ʃreɪn-ʃəʊ| ænd ðə ʃsnou-stɔ:m,|  
ænd ðə 'rʌʃɪŋ əv † greɪt ʃrɪvəz|  
'θru: ðəə 'pæli'seɪdz əv ʃpaɪn-tri:z,|  
ænd ðə 'θʌndər in ðə ʃmaʊntɪnz,|  
hu:z in 'nju:mərəbl ʃekʊz|  
'flæp laɪk 'i:glz in ðəə ʃaɪərɪz:—||  
\lɪsn tə ðɪ:z † wɔɪld trə \dɪʃnz,|

tə ðis ʃsəŋ əv ˌhaɪəwəθə||  
 ˈji: huː ˈlʌv ə ˈneɪfɪnz ʃledʒəndz,|  
 ˈlʌv ðə ˈbælədz əv ə ʃpi:pl,|  
 ðət laɪk ˈvɔɪsɪs frəm ə ʃfɑ:r ɒf|  
 ˈkɔ:l tu ʌs tə ʃpɔ:z ənd ʃlɪn,|  
 ˈspi:k ɪn ˈtəʊnz sɒv ˈpleɪn ənd ʃtʃaɪldlaɪk,|  
 ˈskeəsli kən ði ˌɪə dɪs ʃtɪŋɡwɪʃ|  
 ˈwedə ðeɪ ɑ: ʃsəŋ ɔ: ʃspoukn;—|  
 ˈlɪn tə ðɪs ˈɪndʒən ˌledʒənd,|  
 tə ðɪs ˈsəŋ əv ˌhaɪəwəθə||

## Words and Word Combinations

legend <i>n</i>	fowl* <i>n</i>
odo(u)r* <i>n</i>	corn-field <i>n</i>
dew <i>n</i>	grove <i>n</i>
meadow <i>n</i>	trace <i>n</i>
read <i>n</i>	dwelt <i>v</i>
eagle <i>n</i>	innumerable <i>a</i>

## Lexical and Stylistic Commentary

§ 1. 'This poem was published in 1855. America has no ancient folk songs similar to the great epics of other nations. Longfellow, who was a professor of literature, made a study of epic poetry and selected the Karelian-Finnish epos *Kalevala* as his model. He gathered what remained of Indian folklore and on that basis wrote *The Song of Hiawatha*. ... it is a skilful imitation of heroic poetry.

Longfellow sings of the life of Hiawatha, whom we see both as a child and as a mature hero. A good craftsman, a hunter, and a peace-loving man, he is shown by Longfellow in all the main stages of human life.' (From *An Anthology of American Literature*, by A. Anikst, p. 115).

### § 2. repetition

In the text of the poem **repetition** is a musical term meaning the rapid repetition of a note.

§ 3. In the text of the poem there are many Indian words which are transliterated into English. Examples are *Shuh-shuh-gah*, *Nawadaha*, *Mahng* and others. Some of these words are proper names such as *Nawadaha*, *Hiawatha*, *the Ojibways* (the name of an Indian tribe); others are the names of birds and beasts, as *Shuh-shuh-gah* (the heron), *Chetowaiik* (the plover). All these words are explained in the text: an Indian word which cannot be understood from the context is either preceded or followed by an English word in apposition, e. g.



Chetowaik, the plover, sang them,  
Mahng, the loon, the wild-goose, Wawa.

§ 4. **whence**—from what place, from what source or origin.  
This word is now mainly used in literary speech. In standard use it is replaced by *from* ... *where* ...

§ 5. **odo(u)r**

The word has the following synonyms: **smell**, **scent**, **fragrance** and others. **Smell** has the most general meaning; but, if taken in certain connections, the word **smell** signifies *a bad smell*. In literary use of the word **odour** generally signifies *that which is sweet*. Meat which is kept too long will have **a smell**, that is of course, *a bad smell*; the **odours** of the forest are *pleasant*. **Fragrance** and **scent** never signify anything but what is pleasant.

§ 6. **to feed**

This verb can be used both transitively and intransitively. In its intransitive use it means *to take food*, *to eat* (chiefly of animals), e. g.

The cows are feeding in the meadows.

In its transitive use it means *to supply with food*.

§ 7. **wayward**

This is a word meaning *capricious*, conforming to no fixed rule or principle of conduct. In the text of the poem this word is used synonymously with the word **wild**.

In epic poems repetition of the same notion, which we shall call **synonymical repetition**, is very frequent and is considered to be a typical feature of this type of poetry. In *The Song of Hiawatha*, a skilful imitation of epic poetry, such synonymical repetitions often occur.

§ 8. **fowl**

This is a collective noun, meaning *wild birds*. The word is also used to denote *the domestic cock and hen*. Through metonymical transference of meaning the word has come to mean *the flesh of birds*, e. g.

All kinds of fowl were served at dinner.

In Old English the word **fuzol** from which the word **fowl** in its present form developed, meant *any bird*. The word combination **wild fowl** is a poetic equivalent for *birds that live in the forest*.

§ 9. **straightway**—immediately; at once

The word is used only in literary English; some lexicographers consider **straightway** poetical.

§ 10. **wondrous** — wonderful

The word **wondrous** is rather literary. It is formed by analogy with the word **marvellous**. Compare also: **beauteous** and **beautiful**.

§ 11. **from afar off** — издалека

The word **afar** is composed of the Old English preposition **on** or **of** (which in the course of time was reduced to a prefix **a-** with the same meaning) and the adverb **far**. The preposition **off** is used to emphasize the distance. The transformation of a preposition into a prefix is an illustration of the development of certain grammatical forms. The lexical meaning of the preposition gradually wears and a new word appears in the language.

§ 12. As was pointed out in Lesson 4, § 6, verse is rhythmically arranged speech. The combination of stressed and unstressed syllables varies.

In English verse we find:

the iambus [ai'æmbəs]	consisting of an unstressed syllable, followed by a stressed syllable (◡ ◡), as in the word <i>mankind</i> ;
the trochee ['trouki:]	consisting of a stressed syllable, followed by an unstressed syllable (◡ ◡), as in the word <i>unit</i> ;
the dactyl ['dæktɪl]	consisting of a stressed syllable, followed by two unstressed syllables (◡ ◡ ◡), as in the word <i>carelessness</i> ;
the amphibrach ['æmfibræk]	consisting of an unstressed syllable, followed by a stressed and one unstressed syllable, as in the word <i>important</i> (◡ ◡ ◡);
the anapest ['ænəpɪst]	consisting of two unstressed syllables, followed by one stressed syllable, as in the word <i>understand</i> (◡ ◡ ◡).

*The Song of Hiawatha* is written in trochaic metre:

Should you | ask me, | whence these | stories?  
           ◡       ◡       ◡       ◡       ◡       ◡       ◡

It was pointed out in Lesson 4, § 6, that in reading poetry we violate the metrical scheme in favour of the norms of pronunciation of the English language. Thus, in reading the poem some stresses required by the trochaic metre are omitted because the words in the sentence do not require stress, for example:

From the|forests|and the|prairies  
 And be|side them|dwelt the|singer  
 Love the|sunshine|of the|meadow

We see, therefore, that the trochaic metre is violated in certain lines of the poem.

The length of each line is the same throughout the poem: eight syllables in each line; the number of feet is likewise identical: four feet in each line. But the metrical scheme of the trochee is not maintained regularly within the lines: some are trochaic (⌞ ⌞), others are pyrrhic [ˈpɪrɪk]. The pyrrhic foot can be graphically indicated as follows: (⌞, ⌞).

## Grammar Commentary

A. § 1. In the poem the word **rushing** is an ordinary Verbal Noun.

... With the rushing of great rivers ...

This is proved by the presence of the article before it and the prepositional *of-phrase* after.

The Verbal Noun should not be confused with the Gerund, which has the same **-ing**-suffix, may be used in the same syntactical functions (as Subject, Object or Predicative of the sentence), may take a direct object, and has no plural form. However, the Gerund may be modified by an Adverb while the Verbal Noun may be modified by an Adjective and the Gerund cannot be used with the Article, e. g.

His hobby is **taking** photographs quickly.

B. § 1. **Should** you ask me, ... I **should** answer ...

Here the Subjunctive Mood is used in the Adverbial Clause of Condition referring to the future. This clause expresses supposition, therefore the compound form of the mood is used—**Should + the Infinitive**. No subordinate conjunction is used here, therefore inversion is called for. The Conditional Mood is used in the Principal Clause. (See also L. 6 A, § 3.)

## Exercises

I. Answer the following questions:

1. Why has America no ancient folk songs similar to the great epics of other nations? 2. What is the name of the great Russian epic poem? 3. What do we call the ancient folk poems

of the Russian people? 4. What is the name of the epic poem of the English people? 5. What epic poems of other nations do you know? 6. How does the poet give the reader the impression that the legend is a real folk epic? 7. How does the poet picture Hiawatha? 8. By what words and images does the poet give the most characteristic features of the four seasons of the year? 9. By what words and images does the poet represent the colours and the sounds of nature? 10. What comparisons does the poet use to describe the phenomena in the text of the poem?

**II. Give the etymology of the words *reverberation* and *wigwam*.**

**III. Give nouns corresponding to the following verbs:**

to feed, to repeat, to inquire, to sigh, to trace, to prosper, to advance, to justify, to disapprove, to acquaint, to add, to protest, to recover, to require, to lengthen, to depend, to fly, to attend, to believe, to clothe, to destroy, to disappear, to discover, to divide, to enter, to equip, to inform.

**IV. Copy out all the compound words from the text of the poem and indicate the type of compound in each case.**

**V. Fill in the blanks with articles wherever necessary:**

... emphasis in ... paragraph, as in ... whole composition is ... power to make ... impression. It is true that, as in ... whole composition, this is obtained by ... good proportion and ... planned position. ... paragraph is ... group of sentences developing one single topic or ... specific part of ... larger topic. ... purpose of ... paragraph is to aid in communicating ideas by providing ... clear distinctions between ... separate parts of ... longer composition.

... good paragraphing is essential for ... clarity and ... effectiveness. ... properly separated groups of sentences enable ... writer to polish his ideas and see ... progress he is making. On ... other hand they serve ... reader by making ... structure and development of ... ideas easily apparent.

Paragraphing involves also some of ... principles of ... punctuation which separates certain ideas from others because of their structural relationships, thus furnishing ... reader with ... signs to guide him along ... paths of thought which ... writer is developing. ... series of carefully constructed paragraphs will aid ... clarity just as will ... series of carefully punctuated sentences: by developing ... ideas so that ... reader, following ... signs laid out for him, can obtain, quickly and clearly ... grasp of ... parts and of ... whole which they constitute.

**VI. Fill in each blank with a suitable word or its derivative from the text of the poem:**

1. Early in the morning when the tourists came out of their

tents they saw that the grass was covered with ... . The sheets and pillows were ... and they had to dry them in the sun. 2. Below, in the ... we could see woods and golden ... which ... as far as the eye could reach. 3. In order to understand the meaning of some words we have to ... their origin. 4. "My brothers and my husband will be home soon from the shooting," said the hostess. "They went to the ... today to shoot wild ducks and I am afraid they will make my carpets dirty when they come back." 5. The students were much interested in the youth organizations of Bulgaria. They asked me ... questions and our meeting continued far into the night. 6. In England there is very little snow in winter but much rain and ... , and therefore very few sunny days.

VII. Learn *The Song of Hiawatha* by heart.

VIII. Give the metrical scheme used in the following verses. Point out all the violations of the metre. Indicate how the lines where violations occur should be read:

#### FROM MY HEART'S IN THE HIGHLANDS

by Robert Burns

My heart's in the Highlands, my heart is not here,  
 My heart's in the Highlands a-chasing the deer,  
 Chasing the wild deer and following the roe,  
 My heart's in the Highlands wherever I go.  
 All hail to the Highlands, all hail to the North,  
 The birth-place of valour, the country of worth,  
 Wherever I wander, wherever I rove.  
 The hills of the Highlands for ever I love.

#### FROM ANSWER TO A CHILD'S QUESTIONS

by Coleridge

Do you ask what the birds say? The sparrow, the dove,  
 The linnet and thrush say: "I love and I love!"  
 In the winter they're silent—the wind is so strong,  
 What it says, I don't know, but it sings a loud song.  
 But green leaves, and blossoms, and sunny warm weather,  
 And singing, and loving—all come back together.  
 But the lark is so brimful of gladness and love.  
 The green fields below him, the blue sky above,  
 That he sings, and he sings, and forever sings he—  
 "I love my Love, and my Love loves me?"

Beside the ungathered rice he lay  
His sickle in his hand;  
His breast was bare, his matted hair  
Was buried in the sand.  
Again, in the mist and shadow of sleep  
He saw his Native Land.  
Wide through the landscape of his dreams  
The lordly Niger flowed;  
Beneath the palm-trees on the plain  
Once more a king he strode;  
And heard the tinkling caravans  
Descend the mountain-road.

IX. Render the following extract in English:

ДОЛИНА МИРА В ОЛИМПИЙСКИХ ГОРАХ

Эта история — подлинное индейское предание.

Давным-давно в самом сердце Олимпийских гор у индейцев была священная долина. Она была широкой и ровной, и со всех сторон ее окружали высокие горы. Вечнозеленые кедры, сосны и ели укрывали подножия гор. Небольшой поток, журча, пересекал долину, и на берегах его, спускаясь к самой воде, росли диковинные цветы.

Это было место мира, и индейцы считали его священным. Раз в году все индейские племена и даже те, что когда-то шли друг на друга войной, собирались в Долину Мира. Со всех концов страны стекались туда индейцы. Карабкаясь по горным тропам, устремлялись они к вершинам гор и оттуда подолгу смотрели они на прекрасную долину.

Затем они складывали оружие, спускались в долину и мирно приветствовали своих вчерашних врагов. Там они торговали, устраивали веселые игры, мерялись силой и ловкостью.

Из года в год, забыв о раздорах, собирались индейцы в Долину Мира. Не по нраву пришлись эти мирные сборища вождю злых духов Ситко. Великан был Ситко и одной ногой мог раздавить целое селение. Ростом он превосходил самую высокую ель; голос его заглушал рев океана, а лицо внушало больший страх, чем морда самого свирепого и кровожадного зверя. Он мог передвигаться по земле, по воде и воздуху. Он обладал такой силой, что мог с корнем вырвать целый лес

и переломать все горы. Одним лишь дыханием он изменял течение рек.

Демона бесило, что народы собирались в Долине Мира. Однажды, когда люди пришли туда для торговли и мирных состязаний, перед ними внезапно появился Ситко. Страшно задрожали и закачались горы, земля и вода стали поглощать людей.

Но не все люди испугались разгневанного Ситко. Они вернулись в деревни и наказали своим ближним снова собраться в Долине...

*В защиту Мира № 6, 1961*

**X. Suggested topics for oral and written composition:**

1. A winter's day out of town.
  2. A foggy day (or an autumn day).
  3. A walk in summer (or in spring) through the woods and fields.
  4. A thunderstorm.
  5. A beautiful landscape.
-

## Lesson Nineteen

### Speech Patterns

1. it is no use + G

(It is) no use getting fussed.

2. That's what (where, when, how, who) + N/Pron + V<sub>fin</sub>

That's what my Dad said.

### MARTIN'S UNIVERSITY DAYS

(Excerpts from  
ARROWSMITH)

by Sinclair Lewis

Digamma Pi was a lively boarding-house with a billiard table and low prices. Rough and amiable noises came from it at night, and a good deal of singing about *When I Die Don't Bury Me at All*.

Digamma Pi was housed in a residence built in the expansive days of 1885. The living-room suggested a recent cyclone. Knife-gashed tables, broken Morris chairs, and torn rugs were flung about the room, and covered with backless books, hockey shoes, caps and cigarette stubs. Above, there were four men to a bedroom, and the beds were iron double-deckers.

For ash-trays the Digams used sawed skulls, and on the bedroom walls were anatomical charts, to be studied while dressing. In Martin's room was a complete skeleton. He and his room-mates had trustingly bought it from a salesman who came out from a Zenith surgical supply house. He was such a genial and sympathetic salesman; he gave them cigars and told stories and explained what prosperous doctors they were all going to be.



They bought the skeleton gratefully, on the installment plan ... Later the salesman was less genial.

Martin roomed with Clif Clawson, Fatty Pfaff, and an earnest second-year medic named Irving Waters.

Among them, Martin most liked Clif Clawson. Clif was the clown of the fraternity-house, he was given to raucous laughter, he sang meaningless songs, he even practiced on the cornet, yet he was somehow a good fellow and solid, and Martin, in his detestation of Ira Hinkley, his fear of Angus Duer, his pity for Fatty Pfaff, his distaste for the amiable dullness of Irving Waters, turned to the roaring Clif as to something living and experimenting.

At examination time, Digamma Pi fraternity showed its value to urgent seekers after wisdom. Generations of Digams had collected test-papers and preserved them in the sacred Quiz Book; geniuses for detail had laboured through the volume and marked with red pencil the problems most often set in the course of years. The Freshmen crouched in a ring about Ira Hinkley in the Digam living-room, while he read out the questions they were most likely to get. They writhed, clawed their hair, scratched their chins, bit their fingers, and beat their temples in the endeavour to give the right answer before Angus Duer should read it to them out of the text-book.

In the midst of their sufferings they had to labour with Fatty Pfaff.

Fatty had failed in the mid-year anatomical, and he had to pass a special quiz before he could take the finals. There was a certain fondness for him in Digamma Pi; Fatty was soft, Fatty was superstitious, Fatty was an imbecile, yet they had for him the annoyed affection they might have had for a second-hand motor or a muddy dog. All of them worked on him; they tried to lift him and thrust him through the examination as through a trap door. They panted and grunted and moaned at the labour, and Fatty panted and moaned with them.

The night before his special examination they kept him at it till two, with wet towels, black coffee, prayer, and profanity. They repeated lists—lists—lists to him; they shook their fists in his mournful red round face and howled, "Damn you, *will* you remember that the bicuspid valve is the *same* as the mitral valve and *not* another one?" They ran about the room, holding up their hands and wailing, "Won't he never remember nothing about nothing?" and charged back to purr with fictive calm, "Now no use getting fussed, Fatty. Take it easy. Just listen to this, quietly, will yuh, and try," coaxingly, "do try to remember one thing, anyway!"

They led him carefully to bed. He was so filled with facts that the slightest jostling would have spilled them.

When he awoke at seven, with red eyes and trembling lips, he had forgotten everything he had learned.

"There's nothing for it," said the president of Digamma Pi. "He's got to have a crib, and take his chance of getting caught with it. I thought so. I made one out for him yesterday. It's a lulu. It'll cover enough of the questions so he'll get through."

Even Ira Hinkley, since he had witnessed the horrors of the midnight before, went his ways ignoring the crime. It was Fatty himself who protested: "Gee, I don't like to cheat. I don't think a fellow that can't get through an examination had hardly ought to be allowed to practice medicine. That's what my Dad said."

They poured more coffee into him and (on the advice of Clif Clawson, who wasn't exactly sure what the effect might be but who was willing to learn) they fed him a potassium bromide tablet. The president of Digamma, seizing Fatty with some firmness, growled, "I'm going to stick this crib in your pocket—look, here in your breast pocket, behind your handkerchief."

"I won't use it. I don't care if I fail," whimpered Fatty.

"That's all right, but you keep it there. May be you can absorb a little information from it through your lungs, for God knows—" The president clenched his hair. His voice rose, and in it was all the tragedy of night watches and black draughts and hopeless retreat. "—God knows you can't take it in through your head!"

They dusted Fatty, they stood him right side up, and pushed him through the door, on his way to Anatomy Building. They watched him go, a balloon on legs, a sausage in corduroy trousers.

"Is it possible he's going to be honest?" marvelled Clif Clawson.

"Well, if he is, we better go up and begin packing his trunk. And this old frat'll never have another goat like Fatty," grieved the president.

They saw Fatty stop, remove his handkerchief, mournfully blow his nose—and discover a long thin slip of paper. They saw him frown at it, tap it on his knuckles, begin to read it, stuff it back into his pocket, and go on with a more resolute step.

They danced hand in hand about the living-room of the fraternity, piously assuring one another, "He'll use it—it's all right—he'll get through or get hanged!"

He got through.

*(to be continued)*

## Words and Word Combinations

boarding-house *n*  
rough\* *a*  
house\* *v*  
suggest (imply)\* *v*

saw *v*  
skull *n*  
prosperous *a*  
room\* *v*

solid *a*  
 amiable *a*  
 urgent\* *a*  
 wisdom *n*  
 test-paper *n*  
 sacred *a*  
 labour\* *v*  
 scratch *v*  
 endeavour\* *n*  
 superstitious *a*  
 affection *n*  
 second-hand\* *a*  
 lift\* *v*

pant *v*  
 spill *v*  
 crib *n*  
 cheat *v*  
 pour *v*  
 feed *v*  
 stick\* *v*  
 absorb\* *v*  
 lungs *n*  
 clench\* *v*  
 stand\* *v t*  
 marvel\* *v*  
 assure *v*  
 frown\* *v*

four men to a bedroom\*—по четыре человека в комнате  
 to buy something on the installment plan\*—покупать в рассрочку  
 to be given to smth—иметь склонность к чему-либо  
 to set a problem—ставить вопрос  
 to take it easy—не принимать близко к сердцу  
 there's nothing for it—ничего не поделаешь  
 to take one's chance—риснуть  
 to get caught—попасться  
 to get through (an examination)—сдать экзамен  
 to practice medicine—заниматься врачебной практикой  
 to blow one's nose—высморгаться  
 hand in hand—рука об руку

## Lexical and Stylistic Commentary

§ 1. **Digamma Pi** is the name of a medical college fraternity (*a student organization*). The building in which the members of the fraternity live bears the same name. The name is a combination of the names of two letters of the Greek alphabet: **digamma** (F) peculiar to early Greek, and **pi** (π) [daɪ'gæmə paɪ].

**Digams** (derived from **Digamma**) is the word used by the author to designate the members of the fraternity.

### § 2. ... rough and amiable voices

The adjective **rough** is polysemantic. Some of its meanings are:

1) of uneven or irregular surface, not smooth—грубый, шероховатый, неровный, *e. g.*

rough skin, rough cloth, rough paper, rough bark,  
 rough road, rough country

2) violent, stormy (of the sea, weather, etc.)—бурный, резкий, *e. g.*

rough sea, rough water, rough wind, rough weather

3) violent, not gentle, unrefined (of people, their language, actions, etc.)—грубый, неотесанный, *e. g.*

a rough fellow, rough manners, rough words, a rough appearance.

4) offending the ear, loud and unpleasant (of sound) — грубый, резкий, режущий слух, e. g.

a rough voice, rough sounds, rough music

5) in an unfinished condition or form, uncomplete, inexact — грубый, черновой, неотделанный, e. g.

a rough copy, a rough drawing, a rough sketch, a rough translation.

The polysemantic Russian word — грубый is also rendered into English as **rude**.

Only in sense 3 and with reference to people and their behaviour may the adjective **rough** be considered a synonym of **rude**. The difference between the two lies in the fact that a **rough person** may be *one who lacks education, or manners, or refinement, but who may be good-natured and well-meaning at heart*, whereas a **rude person** is *one who is impolite, a person who violates the rules of accepted behaviour*, e. g.

Ham was a common fisherman. He was a rough fellow, but good, and kind, and amiable.

No wonder the old man is offended: she was very rude to him.

§ 3. Digamma Pi was **housed** in a residence ...

The verb **to house** [hauz] — помещать, поселять, предоставлять жилье is derived from the noun **house** by means of conversion, that is by turning one part of speech into another part of speech without the addition of any formal elements. Conversion is a very productive means of word building. Practically any noun may be converted into a verb, e. g.

to pencil (something) — to write or draw with a pencil;

to knife (somebody) — to stab with a knife, etc.

Compare the verb **to room** in the following sentence from the text:

Martin roomed with Clif Clawson... (i. e., Martin shared a room with Clif).

§ 4. The living-room **suggested** a recent cyclone.

The verb **to suggest**, besides the primary meaning of *to propose, to put forward for consideration*, also has the meaning of *bring something to the mind, to imply* — подсказывать, наводить на мысль. This is the meaning of the verb in the above sentence. Compare also:

Her reddened eyes suggested that she had been crying.

§ 5. There were four men **to** a bedroom.

The relation expressed by the preposition **to** in the above sentence conveys the idea that each bedroom was arranged to accommodate four men. Compare similar examples:

There were three patients **to** a ward in the hospital.

The pood is an ancient Russian measure; there are 62 poods **to** the ton.

§ 6. They bought the skeleton **on** the installment plan.

**To buy (sell) something on the installment plan** means—покупать (продавать) в рассрочку.

An installment is *one of the payments for an article, the price of which is divided into portions that are made payable at certain fixed times*—(очередной) взнос.

The combinations **installment plan**—рассрочка, **installment selling**—продажа в рассрочку are generally used in the U. S. A. In Great Britain **hire-purchase** and the **hire-purchase-system** are more commonly used.

§ 7. The noun **medic** is the curtailed variant for a **medical student** and is an example of college slang. Another such word is **frat**—fraternity.

§ 8. The English prepositions **for** and **of** are commonly used with nouns denoting emotion, and in this function are generally equivalent to the Russian **к**.

Compare the following phrases taken from the text of the lesson: **pity for; affection for; fondness for; distaste for; fear of; detestation of.**

Some of the above words may take either **for** or **of**, e. g.

**distaste for or of;**

others take a definite preposition, e. g.

**fondness for, fear of, etc.**

Study the following list of nouns denoting feelings, and the prepositions they take:

love for, of	thirst for
respect for	longing for
affection for	passion for
fondness for	contempt for
pity for	sympathy for (with)
hatred for, of	fear of
admiration for, of	terror of

§ 9. **urgent** seekers after wisdom

The adjective **urgent** is polysemantic; the most commonly used meanings are the following:

1) pressing, demanding prompt action — срочный, неотложный е. g.

an urgent task, an urgent matter, an urgent necessity, an urgent need of help, an urgent telegram

2) (of persons) earnest and persistent, insistent — настойчивый, упорный, sometimes — in a derogatory sense — назойливый, е. g.

an urgent suitor, an urgent applicant.

The use in the text is ironic.

§ 10. Geniuses for detail had **laboured** through the volume.

The verb **to labour** is used in the above sentence in the meaning *to move slowly and with difficulty* (literal or figurative) — подвигаться вперед медленно, с трудом; in this case the use is figurative — ... основательно проработали (книгу).

The primary meaning of the verb **to labour** is *to work hard, to toil*.

**To labour**, **to work** and **to toil** are synonyms.

**To work** is the general term. Work may be either physical or mental, е. g.

Every member of society must work.

**To labour** is *to work very hard applying much physical strength*, е. g.

They laboured day and night to complete the task in time.

**To toil** suggests *painful or tiring labour*, е. g.

Martin Eden toiled in a laundry under unbearable conditions.

A similar distinction may be observed within the group of the corresponding nouns: **work**, **labour**, **toil**.

§ 11. ... in the **endeavour** to give the right answer ...

**Endeavour** is *an effort or attempt*. Compared with **attempt**, **endeavour** suggests *a greater effort*, е. g.

In our endeavour to come in time we forgot to take the tickets.

The corresponding verb **to endeavour** is a synonym of **to try**.

The difference between the two is chiefly stylistic: **to try** is the general word, **to endeavour** is more literary and official, е. g.

The new trade-union chairman said, "I shall endeavour to live up to your expectations."

§ 12. a second-hand motor

The adjective **second-hand** means:

1) not new, already used by someone else — *подержанный*, e. g.  
second-hand furniture, clothes, books;  
a second-hand bookshop, a second-hand bookseller.

2) not direct, obtained from another — *полученный не из первых рук*, e. g.

second-hand news, information, ideas.

Second-hand is also used in an adverbial function meaning after use by another; not from personal knowledge, e. g.

I bought this radio-set second-hand.

I got this information second-hand.

§ 13. All of them **worked on** him.

The verb **to work** takes the preposition **on**—to convey the idea of influencing or striving to affect someone.

§ 14. They tried to **lift** him.

**To lift** and **to raise** are synonyms.

**To lift** is *to take up from a given spot by a direct application of force*, whereas **to raise** means *to cause to rise or to move to a higher level*, e. g.

Raise your hand if you want to ask a question.

One may lift a table with his hands; one may raise it by placing blocks under its legs.

§ 15. Won't he **never** remember **nothing** about **nothing**?

The use of more than one negation in a sentence is a violation of the rules of English grammar, typical of illiterate speech. The above example is a deliberate violation of the rule by an educated person, aimed at making the utterance humorous.

§ 16. I'm going to **stick** this crib in your pocket.

In this sentence the polysemantic verb **to stick** is used in the meaning:

1) to put in a specified position—*совать, всовывать*. This use of the verb is restricted to colloquial speech, e. g.

I saw her stick a flower in her hair.

He stuck his hands in his pockets and went off whistling a tune.

Other meanings of the verb are:

2) to push something pointed into or through something—*втыкать, вонзать*, e. g.

The woman stuck a needle into her thumb.

3) to fasten, to be or to become fastened by means of glue or some other sticky substance—*приклеивать, прилипать*, e. g.

His task was to stick stamps on business letters.

The stamp won't stick.

4) to become blocked or jammed, to be unable to move —  
застрясть, е. г.

The key stuck in the lock.

The truck stuck in the mud.

5) to keep close to — придерживаться чего-либо, е. г.

Stick to the subject of the discussion.

§ 17. ... **absorb** a little information

This is a figurative use of the polysemantic verb **to absorb** which means:

1) to suck or drink in — впитывать, е. г.

A sponge absorbs water.

The figurative use given above stems from this meaning of the verb, е. г.

to absorb knowledge, information, facts, etc.

2) (always used in the Passive Voice) **to be absorbed** means *to be deeply interested in something, to give one's whole mind to something and pay no attention to anything else*, е. г.

to be absorbed in a book, one's studies, one's work, etc.

Note the corresponding adjective **absorbing** — захватывающий, е. г.

an absorbing book, subject, etc.

§ 18. The president **clenched** his hair.

The verb **to clench** here means *to hold or grasp firmly, to grip*.

Generally the verb **to clench** means *to interlock or close tightly*. It is used of teeth, fingers, a fist, a hand.

to clench one's teeth, to clench one's fists, etc.

§ 19. ... you can't **take it in** through your head

The verb-adverb combination **to take in** is used in the meaning *to take, draw, or receive into itself, or into something* (in this context it is a synonym of **absorb**).

The combination **to take in** is polysemantic. Study two more meanings of the combination:

**to take in** (a lodger) — брать (жильца)

**to take in** (a dress) — ушивать (платье).

§ 20. "Is it possible he's going to be honest?" **marvelled** Clif.

The verb **to marvel** means *to be filled with wonder or astonishment* — удивляться, изумляться. The verb takes a prepositional object with the preposition **at** or is followed by a clause introduced by the conjunctions **that, how, why, what**, etc., е. г.



The English tourists marvelled at the beauty and comfort of our Metro.

He marvelled that in only five years great changes had taken place in his native town.

§ 21. ... we better go up

**We better** is an elliptical variant of the colloquial phrase **we'd better**=**we had better**. It is typical of careless colloquial speech.

§ 22. They saw him frown at it.

The verb **to frown** is intransitive, e. g.

The doctor frowned.

Compare this intransitive use with the Russian

Врач нахмурил брови, врач нахмурился.

## Grammar Commentary

A. § 1. In the text we come across a sentence with the Passive Infinitive used as an attribute and the Present Participle preceded by the word **while** and used as an Adverbial Modifier of time:

... and on the bedroom walls were anatomical charts,  
to be studied while dressing ...

The Passive Infinitive corresponds to a whole attributive clause in Russian, the Present Participle may be translated into Russian by *деепричастие настоящего времени несовершенного вида*, or by an adverbial clause of time.

... а на стенах спален висели анатомические таблицы,  
которые можно было изучать, одеваясь (когда студенты одевались)...

Often the Present Participle in English, when it is used as an Adverbial Modifier of Time, is preceded by the conjunctions **when** or **while**—to express an action which serves as a background against which another action takes or should take place, e. g.

While crossing the street he thought of how heavy the traffic was=**While he was crossing**...

When reviewing your material make special note of spelling difficulties=**When you are reviewing**...

But:

Glancing around Mary saw her friend.=**When Mary glanced**...

§ 2. The Definite Article is used in the text before a proper name preceded by an attribute:

... Martin ... turned to the roaring Clif ...

The Definite Article is used to show that the attribute is a permanent characteristic of the person, it may also be used before a proper name preceded by an attribute to show the momentary state of a person, e. g.

**The irritated Gemma** could not speak for a while.

In many cases, however, no Article is used before proper names preceded by attributes, particularly when these attributes are expressed by the adjectives **young, old, poor, little, lazy, dear, honest**, e. g.

**Young Martin** was gay and friendly.

**B. § 1.** and take his chance of **и пусть рискнет быть пойманным (что его поймают)...**  
**getting caught ...**

The Passive form of the Gerund here is formed with the help of the auxiliary **get** (not the auxiliary **be**).

The auxiliary **get** in the Passive form is more dynamic and always expresses an action.

Compare:

**Fatty was not caught** with the crib.

and

**He got caught** while copying the figures.

**§ 2. ... they stood him right ...они поставили его прямо на side up... .**  
**ноги... .**

In English many intransitive verbs are used as transitive without any formal change, e. g.

**Peter ran his car** into the garage.

Usually in such cases the intransitive verb acquires a causative meaning, i. e. the thing or person denoted by the direct object is made to perform the action denoted by the verb.

### **Exercises**

**I. Bring out the meaning of the following statements in connection with the text adding any details you find necessary:**

1. Later the salesman was less genial. 2. Clif was the clown of the fraternity-house. 3. The amiable dullness of Irving Waters. 4. Urgent seekers after wisdom. 5. They had for him an annoyed affection. 6. He was so filled with facts that the slightest jostling would have spilled them. 7. May be you can absorb a little information from it through your lungs. 8. His voice rose, and in it was all the tragedy of night watches and black draughts and hopeless retreats. 9. They watched him go: a balloon on legs, a

sausage in corduroy trousers. 10. They danced hand in hand about the living-room of the fraternity, piously assuring one another, "He'll use it ..."

II. Explain the meaning of the following word combinations and phrases. Consult English-English dictionaries for information:

1. the expansive days of 1885; 2. Morris chairs; 3. iron double-deckers; 4. a surgical supply house; 5. a special quiz; 6. the sacred Quiz Book; 7. the mid-year anatomical.

III. Paraphrase the following statements and sentences from the text:

1. Rough and amiable noises came from it at night and a good deal of singing about 'When I Die Don't Bury Me at All'. 2. The living room suggested a recent cyclone. 3. Martin roomed with Clif Clawson. 4. He was given to raucous laughter. 5. Geniuses for detail had laboured through the volume. 6. They charged back to purr with fictive calm. 7. No use getting fussed, Fatty. 8. There's nothing for it. 9. He's got to have a crib, and take his chance of getting caught with it. 10. Even Ira Hinkley went his ways, ignoring the crime.

IV. Find English equivalents in the text for the following Russian words and word combinations:

купить что-либо в рассрочку; студент второго курса; отметить карандашом; взявшись за руки; провалиться на экзамене по какому-либо предмету; по чьему-либо совету; убеждать друг друга; окурок; рискнуть; иметь склонность к чему-либо; заниматься врачебной практикой; попасться; высморкаться; новичок.

V. Give a detailed description of:

- a) the Digamma Pi boarding-house;
- b) Martin's room-mates;
- c) the way the Digams prepared for examinations;
- d) the way Fatty was coached for his special examination.

VI. Paraphrase the parts of the sentences given in bold type by using words and word combinations from the text. Make all the changes the new sentence may require:

1. I've bought this rare edition of Shakespeare at a bookseller's who deals in books that have already been in use. 2. This hotel can give lodgings to some 200 people. 3. In the hostel three or four students share a room. 4. In the rest home I shared a room with two university students. 5. Our doctor is a very good-natured and kind-hearted person. 6. This is a very pressing matter. 7. She does not seem to show much love towards her sister. 8. He has bought a splendid radio-set, the money for which is to be paid in parts. 9. I don't like him; he is inclined to boast. 10. Judging by his pale face one could see that he had been ill.

**VII. Give standard equivalents for the following colloquial vocabulary units:**

there's nothing for it; he's got to have a crib; it's a lulu; to get through an exam; we better go up.

**VIII. Copy out all the vocabulary units dealing with the life of students that appear in the text.**

**IX. Retell the text. Avoid using direct speech.**

**X. Derive adjectives from the following words:**

to suggest, to marvel, to absorb, affection.

**XI. Give the main forms of the verbs:**

to saw, to labour, to spill, to feed, to pant, to fling, to marvel, to lift, to stick, to bury.

**XII. Give nouns corresponding to the following words:**

rough, to bury, to saw, solid, amiable, urgent, superstitious, to cheat, to absorb, to marvel, to frown, to assure.

**XIII. Translate the following word combinations into Russian. Use the combinations in sentences of your own to illustrate their meanings:**

a rough sea; rough manners; a rough translation; an urgent task; an urgent necessity; an urgent visitor; a second-hand bookshop; second-hand information; to clench one's teeth; to take in a dress.

**XIV. Give Russian equivalents for the following combinations. Study the combinations:**

an amiable woman; an amiable child; an amiable smile; an amiable voice; a prosperous country; a prosperous year; a prosperous businessman;

a sacred promise; a sacred cause; a sacred duty; a sacred animal;

a solid block; solid ground; a solid man; solid furniture; a solid foundation.

**XV. Select the word best suited to the context from the words given in brackets. Give reasons for your choice:**

(rude, rough)

1. a) From a ... sailor Martin Eden became a sensitive writer.  
b) We were all astonished at her ... reply.

(attempt, endeavour)

2. a) We made every ... to complete the task ahead of time.  
b) Two swimmers made a brave ... to cross the channel.

(to try, to endeavour)

3. a) She is ... hard to catch up with the rest of the students.

b) Our team said they would ... not to disappoint their fans and win the game.

(to raise, to lift)

4. a) The crane is a machine for ... heavy weights. b) This box must be ... very carefully: it contains glass. c) He ... his hat and passed on without stopping to talk to us.

**XVI.** Fill in each blank with a verb from the list given below. Give the proper grammatical form in each case, considering the tense, mood, voice, aspect, the finite and the non-finite forms and the negative and affirmative constructions:

1. The world could not help ... at the courage and endurance of the four Soviet seamen who had crossed the Pacific in a drifting barge. 2. If he ... the heavy box he would be well now—he has strained his muscles. 3. We stopped to help a driver whose car ... in the mud. 4. This raincoat is waterproof as it ... water. 5. The farmers ... their pigs on maize. 6. It's no use crying over ... milk. 7. The docker carried a heavy box, the sweat ... off him. 8. Any obstacle can ... if there is a will. 9. There's no danger of failure, I ... you.

to lift, to stick, to assure, to marvel, to pour, to absorb, to feed, to spill, to remove.

**XVII.** Recast the following sentences observing the pattern:

it's no use + G

1. You'll try in vain to start the engine, it's out of order. 2. You'd better not try to cheat me, I can see through your game. 3. You needn't worry now; take it easy. 4. Now it's useless to get indignant; it can't be helped. 5. Your attempts to persuade him to join us will be in vain: he is very stubborn.

**XVIII. A.** Turn the following unemphatic sentences into emphatic ones observing the pattern:

that's what (where, when, how, who) + N/Pron + V<sub>fin</sub>

1. I feared this. 2. He proposed this. 3. We met here first. 4. He did not seem to realize this. 5. We were talking about this. 6. I did it in this way.

**B.** Use the converted sentences in situations.

**XIX.** Fill in the blanks with prepositions where required:

1. We have been working ... the project ... about a year, now it is near completion. 2. ... the advice ... my scientific adviser I used some English sources ... my course paper. 3. The teacher marked the students' mistakes ... red pencil. 4. You must write your test-paper ... ink. 5. No one in our group failed ... any of the subjects. 6. What are you frowning ... ? 7. I roomed ... a

very amiable person ... the sanatorium last summer. 8 The boy's love ... his mother was very tender. 9. The boy's love ... music was remarkable. 10. We feel contempt ... those who shirk work. 11. Generally children have a great desire ... knowledge. 12. The patient's condition is rather hopeful, there's not much fear ... any complications.

**XX.** Choose nouns from the list below which can be used as direct objects of the following verbs. Use the verb-noun combinations in sentences of your own:

to lift, to spill, to feed, to pour, to absorb, to clench, to saw, to remove, to raise

stone, water, baby, fist, stain, wood, hand, milk, fire, ink, log, teeth, obstacle, veil, machine, curtain, knowledge, voice.

**XXI.** Write sentences using the following word combinations:

to take one's chance; to take something in; to be given to something; to stick to something; you had better ... (you'd better ...).

**XXII.** Translate the following sentences into English:

1. Приехав на Кавказ, мы с товарищем остановились в пансионате для туристов. Пансионат помещается в старом каменном здании, построенном еще в XIX веке. В каждой комнате пансионата размещается четыре человека. Мы жили вместе с двумя студентами третьего курса Московского медицинского института. Это были славные ребята. Через два года они оканчивают институт и собираются поехать на целину, где будут заниматься врачебной практикой.

2. Весь мир изумляется успехами советских ученых, первыми покоривших космос.

3. Последние три месяца Смирнов упорно трудился над дипломной работой. У него уже готов черновик; теперь ему нужно ее только отпечатать на машинке.

4. Я купил эту захватывающую книгу у букиниста.

5. В Индии корова считается священным животным; иностранцы не могут не изумляться при виде коров на площади большого индийского города. Для индийцев же в этом нет ничего необычного. Они оберегают и кормят животных.

6. Веками люди испытывали страх перед силами природы. В наше время величайший прогресс науки и просвещения положил конец суевериям.

7. Нахмурившись, врач осматривал больного. Случай оказался серьезным: у больного был поврежден череп, он нуждался в срочной операции.

**XXIII. Use the following vocabulary units and constructions in composing a dialogue:**

no use doing; take it easy; there's nothing for it (there's no help for it); that's what he said; that's what I mean; that's how I did it; to get through; to get fussed; do try; will you; well; anyway; he's got to do it; I thought so; I don't care if ...; you'd better ...; it's all right.

**XXIV. Suggested topics for oral and written composition:**

1. Life in a student hostel.
  2. Preparing for examinations.
  3. A fellow-student of yours.
-

## Lesson Twenty

### Speech Pattern

to leave + N/Pron + Inf
-------------------------

He left Martin to agonize.

### MARTIN'S UNIVERSITY DAYS

*(continued)*

Digamma Pi was more annoyed by Martin's restless doubtings than by Fatty's idiocy, Clif Clawson's raucousness, Angus Duer's rasping, or Ira Hinkley's nagging.

During the strain of study for examinations Martin was peculiarly vexing in regard to "laying in the best quality medical terms like the best quality sterilisers—not for use but to impress your patients." As one, the Digams suggested, "Say, if you don't like the way we study medicine, we'll be tickled to death to take up a collection and send you back to Elk Mills, where you won't be disturbed by all us lowbrows and commercialists. Look here! We don't tell you how you ought to work. Where do you get the idea you got to tell us? Oh, turn it off, will you!"

Angus Duer observed, with sour sweetness, "We'll admit we're simply carpenters, and you're a great investigator. But there's several things you might turn to when you finish science. What do you know about architecture? How's your French verbs? How many big novels have you ever read? Who's the premier of Austro-Hungary?"

Martin struggled, "I don't pretend to know anything—except I do know what a man like Max Gottlieb means. He's got the right method, and all these other hams of profs, they're simply witch doctors. You think Gottlieb isn't religious, Hinkley. Why,



his just being in a lab is a prayer. Don't you idiots realize what it means to have a man like that here, making new concepts of life? Don't you —"

Clif Clawson, with a chasm of yawning, speculated, "Praying in the lab! I'll bet I get the pants taken off me, when I take bacteriology, if Pa Gottlieb catches me praying during experiment hours!"

"Damn it, listen!" Martin wailed. "I tell you, you fellows are the kind that keep medicine nothing but guess-work diagnosis, and here you have a man —"

So they argued for hours.

When the others had gone to bed, when the room was a muck heap of flung clothing and weary young men snoring in iron bunks, Martin sat at the splintery long pine study-table, worrying. Angus Duer glided in, demanding, "Look here, old son. We're all sick of your crabbing. If you think medicine is rot, the way we study it, and if you're so confoundedly honest, why don't you get out?"

He left Martin to agonize, "He's right. I've got to shut up or get out. Do I really mean it? What do I want? What am I going to do?"

... Martin was alienated from the civilized, industrious, nice young men of Digamma Pi, in whose faces he could already see prescriptions, glossy white sterilisers, smart motors, and glass office-signs in the best gilt lettering. He preferred a barbarian loneliness, for next year he would be working with Max Gottlieb, and he could not be bothered.

That summer he spent with a crew installing telephones in Montana.

He was a lineman in the wire-gang. It was his job to climb the poles, digging the spurs of his leg-irons into the soft and silvery pine, to carry up the wire, lash it to the glass insulators, then down and to another pole.

They made perhaps five miles a day; at night they drove into little rickety wooden towns. Their retiring was simple — they removed their shoes and rolled up in a horse-blanket. Martin wore overalls and a flannel shirt. He looked like a farm-hand.

The wire-gang were as healthy and as simple as the west wind; they had no pretentiousness; though they handled electrical equipment they did not, like medics, learn a confusion of scientific terms and pretend to the farmers that they were scientists. They laughed easily and were content to be themselves, and with them Martin was content to forget how noble he was. He had for them an affection such as he had for no one at the University save Max Gottlieb.

He carried in his bag one book, Gottlieb's *Immunology*. He could often get through half a page of it before he bogged down

in chemical formulae. Occasionally, on Sundays or rainy days, he tried to read it, and longed for the laboratory; occasionally he thought of Madeline Fox, and became certain that he was devastatingly lonely for her. But week slipped into week, and when he awoke in a stable, smelling the sweet hay and the horses and the lark-ringing prairie, he cared only for the day's work, the day's hiking, westward toward the sunset.

Then he was on a train; the wire-gang were already forgotten; and he was thinking only of Madeline Fox, Clif Clawson, Angus Duer, and Max Gottlieb.

## Words and Word Combinations

strain \* *n*  
 impress \* *v*  
 disturb \* *v*  
 observe *v*  
 admit \* *v*  
 investigator *n*  
 pretend *v*  
 argue *v*  
 industrious *a*  
 prescription *n*  
 sign \* *n*

crew *n*  
 overalls *n*  
 farm-hand \* *n*  
 healthy \* *a*  
 save (except) *prep*  
 occasionally \* *adv*  
 long \* *v*  
 lonely \* *a*

in regard to \* — в отношении, относительно, по поводу  
 to lay in \* — запасать  
 a witch doctor — знахарь  
 I am sick (sick and tired) of it — мне это надоело (осточертело)  
 to be content — быть согласным, довольным (удовлетворенным)  
 to get through (a page) — прочитать (страницу)

## Lexical and Stylistic Commentary

§ 1. During the **strain** of study for examinations...

The noun **strain** derived from the verb **to strain** by means of conversion, denotes *the action or result of straining*.

In the above sentence it is used in the meaning of excessive exertion or tension — напряжение, e. g.

Will the rope stand the strain?

The entrance examinations were a nervous strain.

The verb **to strain** has the following meanings:

1) to tighten, to draw tight, to stretch — натягивать, растягивать, e. g.

Don't strain the rope.

2) to make a great physical effort, to pull with difficulty, to try hard—напрягать(-ся); тянуть изо всех сил, е. г.

The horse strained up the mountain road.

He spoke in such a low voice that we had to strain our ears to catch what he was saying.

3) to injure or damage by excessive tension—растянуть, повредить, е. г.

You are straining your eyes by reading in this dim light.

He strained the muscles of his right arm when he helped to move the piano.

To strain—напрягаться and to exert—напрягать (силы) are synonyms. The difference between these two words lies in that to strain is *to make the greatest possible effort one is capable of*, whereas to exert (to exert oneself, to exert one's strength) means *to make an effort for a certain period of time*. The effort is not necessarily the maximum of which one is capable, е. г.

We exerted ourselves to finish the work in time.

§ 2. ... in regard to laying in the best quality medical terms.

One of the meanings of the polysemantic word regard is *respect or relation*—отношение. The word in this meaning is generally found in phrases such as, **in regard to, with regard to**—в отношении, относительно which serve as connectives.

Other phrases of a similar character are:

in respect of; with respect to—что касается

in this respect—в этом отношении

in (with) reference to—относительно, в отношении

§ 3. The verb-adverb combination to lay in means *to provide oneself with a stock of something*—запасать, делать запас.

The verb to lay enters into a number of phraseological units. Some of them are:

to lay by—откладывать (деньги), копить

to lay down one's life—отдать жизнь, пожертвовать жизнью

to lay down (one's) arms—сложить оружие, сдаться

to be laid up (with a disease)—быть больным (ч.-л.)

§ 4. not for use but to impress your patients

The primary meaning of the verb to impress is *to make a mark by pressure*—отпечатывать, печатать. However, the following two figurative meanings of the verb are very commonly used:

1) to enforce or imprint (an idea) on a person's mind—внушать, запечатлевать в уме, e. g.

You must impress upon him that it is his duty to write to his parents.

2) to affect or influence strongly—производить впечатление. This is the meaning of the verb in the given text. Compare also:

We were impressed by the beauty of the new ballet.

The verb in the second meaning is synonymous to the combinations **to make an impression, to produce an impression.**

Note the following two phrases with the noun **impression**:

**to have the impression that, to be under the impression that,**  
e. g.

I had the impression that I had met him before.

I was under the impression that he had done it deliberately.

§ 5. The direct speech of the characters which is given in the text contains the following peculiarities of colloquial speech:

1) special words and phrases which are used in colloquial speech to introduce statements

a) interjections such as **"why"** which is used to express objection, reflection, impatience surprise, etc.

Why, his just being in a lab is a prayer.

b) **"Say"**—*American; in Great Britain*—**"I say"**—Послушай! is used at the beginning of a sentence to call attention to what is about to follow; sometimes it is used as an exclamation, thus tending to become an interjection.

Say, if you don't like the way we study medicine ...

c) A phrase used in a function similar to **"Say"** is **"Look here"**.

Look here! We don't tell you how you ought to work.

2) Colloquial phrases of address, as **"you fellows"**

You fellows are the kind that keep medicine nothing but guess-work diagnosis.

3) Colloquial phraseological units and phrases, as

shut up—замолчи

turn it off—перестань, брось

4) Curtailed words, such as

lab (laboratory), prof (professor), Pa (Papa)

5) Colloquial contractions: **we'll, we're, don't, etc.**

6) The speech of the characters is careless, it is marked by violations of the norms of Standard English:

a) lexical violations—the use of slang, e. g.

rot (nonsense)

hams (amateurs—профаны)

b) violations of grammar such as

**There's several things** you might turn to ...

§ 6. ... where you won't be **disturbed**

When used with reference to people the verb **to disturb** means:

1) to agitate, to disquiet, to trouble—волновать, нарушать покой, e. g.

Gloomy thoughts disturbed his peace of mind.

2) to interfere with, to interrupt—мешать, беспокоить, e. g.

The singing in the street disturbed the sleeper.

I'm sorry to disturb you.

§ 7. We'll **admit** we're simply carpenters.

The most commonly used meanings of the verb **to admit** are as follows:

1) to allow to come or go in, to take in—впускать, e. g.

She rang the bell and was admitted into the doctor's office.

2) to accept as true—допускать, признавать, e. g.

This is the meaning of the verb in the given sentence although it is used ironically.

The following sentences illustrate the use of **to admit** in the meaning of *to take in*—принимать, e. g.

You will be admitted to the society or club (as a member) only if the majority of members vote in your favour

Only the applicants who pass their examinations will be admitted to the institute (as students).

The Russian word—принимать is polysemantic and is rendered in English by different words, e. g.

принимать в клуб	—to admit (somebody) to a club
принимать в институт	—to admit (somebody) to an institute
принимать гостей	—to entertain guests
принимать посетителей	—to receive visitors.

§ 8. glass office-signs

The polysemantic noun **sign** means:

1) a proof, a piece of evidence, an indication—знак, признак, e. g.

Fog on a wintry morning is a sign of warm weather.

There were signs of violent struggle in the room.

His face bore signs of suffering.

2) a plate giving the name of office or shop, etc., or giving information or instructions; a sign-board—вывеска, e. g.

There was a huge gilt-lettered sign over the shop.

The corresponding verb to **sign** means:

1) to make a sign, to order or request by means of a gesture—делать знак, e. g.

He signed to me to keep silent.

2) to write one's name to show assent, responsibility or obligation—подписывать, e. g.

He signed the letter.

§ 9. he looked like a farm-hand

In the course of the development of the English language the word **hand**—рука acquired the meaning of a *manual worker*—рабочий, e. g.

a farm-hand, a field hand, a factory hand;

hands wanted—требуются рабочие.

This type of word building stems from transference of meaning (the word **hand** is used to express the idea of one who works with his hands).

§ 10. The wire-gang were as **healthy** and as simple as the west wind.

The adjective **healthy** is polysemantic.

1) When used of people and other living organisms the meaning is *having good health, being in a sound, normal condition*, e. g.

a healthy child, a healthy plant, a healthy mind.

Another meaning is *indicating, exhibiting health*, e. g.

a healthy complexion, a healthy appetite

2) tending to promote and maintain health, e. g.

a healthy climate, air, exercise, mode of life.

A synonym for **healthy** in the second meaning is **wholesome**. The two adjectives differ in application. The adjective **healthy**

is associated with climate and mode of life. The adjective **wholesome** is used to describe what is good for one whether physically or morally, e. g.

wholesome food, diet, companions, etc.

In some cases the two adjectives are used interchangeably, e. g.

a healthy (wholesome) life

a healthy (wholesome) outlook on life.

§ 11. He had for them an affection **such** as he had for no one.

The demonstrative pronoun **such** is very frequently coupled with **as**. This combination is used to mean — такой как, такой какой, такой что, подобный, and is found in various syntactical constructions, e. g.

I prefer such books as these.

I don't like hypocritical people such as your friend.

His behaviour is such as to make one furious.

§ 12. **Occasionally**, on Sundays or rainy days, he tried to read it.

The adverb **occasionally**, like the adjective **occasional**, is derived from the noun **occasion** meaning *a suitable state of affairs, a favourable opportunity* — случай, благоприятный случай.

The adjective **occasional** means *occurring now and then, not regular* — случающийся время от времени, редкий; the adverb **occasionally** means *at times, now and then* — изредка, время от времени, e. g.

His occasional visits brought us a great deal of pleasure.

Occasionally he comes to see us.

**Occasionally** is not used to render the Russian — случайно (by chance). The word to be used in such cases is **accidentally**.

§ 13. He **longed** for the laboratory.

**To long** is a synonym for **to wish** and **to desire**. The three verbs differ in the degree of intensity. **Wish** is often directed toward the unattainable. **Desire** frequently emphasizes strength of feeling. **Longing** is *a strong desire, a wishing for something with eagerness or yearning*, e. g.

I wish she were here.

People often wish for what they have not.

Most men desire happiness and health.

Your behaviour leaves much to be desired.

After sitting for hours in a stuffy room we all longed for some fresh air.

Christine longed for a child.

The sailors on a round-the-world voyage longed to get home.

§ 14. he was devastatingly **lonely** for her

**Lonely** in its primary sense means *alone*. But while **alone** simply states the fact of being by oneself, apart or away from others, **lonely** has an additional meaning. It may indicate *a sad or melancholy feeling because of this condition* — одинокий, скучающий от одиночества, e. g.

I am very often alone. I don't mean I am lonely.

She likes to be alone when she works.

(Note that the adjective **alone** is used only predicatively.)

He saw a lonely figure walking in the garden.

She felt very lonely after her friend left.

The adjective **lonely** in its other meaning is used to describe remote places that are not often visited by people — уединенный, e. g.

They lived in a lonely cottage, miles away from the nearest village.

## Grammar Commentary

A. § 1. In the text the collective noun **gang** — бригада is used as a noun of multitude.

The **wire-gang** were as healthy and as simple as the west wind. Ребята из бригады связистов были здоровые и простые, как западный ветер.

This is true of cases when the collective noun denotes the separate individuals forming the collective. The verb is then in the plural form.

Compare: The **crew** was made up of thirty-two sailors and The **crew** were scattered all over the ship.

B. § 1. He left Martin to agonize... Он оставил Мартина, и тот мучился и переживал.

The Infinitive in English often has the function of an adverbial modifier of purpose, e. g.

He left early to go to the concert. Он рано ушел, чтобы пойти на концерт.

In the text, however, the Infinitive has no subordinate force but rather a coordinate function, corresponding to a whole coordinate clause.

He left Martin and the latter agonized.



The Infinitive construction is more emphatic than the ordinary coordinate clause.

### *Exercises*

**I. Bring out the meaning of the following sentences in connection with the text adding any details you find necessary:**

1. Martin was peculiarly vexing in regard to "laying in the best quality medical terms like the best quality sterilisers—not for use but to impress your patient." 2. Angus Duer observed with sour sweetness, "We'll admit we're simply carpenters." 3. "Why, his just being in a lab is a prayer." 4. He left Martin to agonize. 5. In their faces he could already see prescriptions, glossy white sterilisers, smart motors, and glass office-signs in the best gilt-lettering. 6. He preferred a barbarian loneliness. 7. The wire-gang were as healthy and as simple as the west wind. 8. Martin was content to forget how noble he was.

**II. Paraphrase the following sentences and phrases from the text:**

1. Martin was peculiarly vexing. 2. "We'll be tickled to death to take up a collection and send you back." 3. "How's your French verbs?" 4. A man... making new concepts of life. 5. "You keep medicine nothing but guess-work diagnosis." 6. Martin was alienated from the civilized, industrious, nice young men of Digamma Pi. 7. They had no pretentiousness. 8. They did not learn a confusion of scientific terms. 9. ... he bogged down in chemical formulae. 10. He was devastatingly lonely for her. 11. Week slipped into week. 12. The lark-ringing prairie. 13. The day's hiking.

**III. Give standard equivalents for the following colloquial vocabulary units:**

1. turn it off; 2. all these other hams of profs; 3. I'll bet; 4. we are sick of your crabbing; 5. if you think medicine is rot the way we study it; 6. why don't you get out? 7. I've got to shut up.

**IV. Find English equivalents of the following combinations in the text:**

запасать что-либо; доставить огромное удовольствие; высшего качества; приняться за что-либо (за работу и т. п.); установить телефон; снять ботинки; прочитать полстраницы.

**V. Answer the following questions:**

1. Why did Martin's restless doubtings annoy the Digams? 2. What is the meaning of Angus Duer's witticisms in regard to Martin? 3. Why do you think the Digams failed to appreciate Max Gottlieb? 4. What disturbed Martin's peace of mind? 5. What did Martin have to do as a lineman? 6. How do you account for

Martin's affection for the wire-gang? 7. Why was Martin anxious to get back to town?

VI. Retell the text. Avoid using direct speech.

VII. Give nouns corresponding to the following verbs:

to strain, to impress, to disturb, to observe, to admit, to pretend, to argue, to long, to exert.

VIII. Give adjectives corresponding to the following verbs:

to impress, to observe, to pretend, to care.

IX. Find synonyms in the text for the following words and word combinations:

hard-working; to remark; to debate; to desire; at times; to be tired of; in respect of; to be satisfied; solitary.

X. Give Russian equivalents for the following attributive combinations. Study the combinations:

a lonely place; a lonely village; a lonely cottage; a lonely traveller; a lonely heart;

a healthy man; a healthy complexion; a healthy appetite; a healthy interest;

an impressive speech; an impressive sight; an impressive scene; an impressive event; an impressive lecture;

occasional visits, an occasional visitor; occasional remarks; occasional rains.

XI. Select the word best suited to the context from the words given in brackets:

(to strain, to exert)

1. a) You'll have to ... yourself to prepare properly for your examination. b) The oarsmen ... against the rapid current. c) He had to ... his voice to make himself heard as the noise was deafening.

(healthy, wholesome)

2. a) Only a perfectly ... man can be a space pilot. b) Playing tennis is a very ... exercise. c) For about two months she has lived in the country. The ... mode of rural life and the ... food she ate there have improved her condition considerably.

(to wish, to long, to desire)

3. a) The thirsty traveller ... for a glass of water. b) I ... to go to the Far East some day. c) I ... he could help us, but he seems to be busy at present. d) I admit you are making some progress, but your pronunciation leaves much to be ... .

(lonely, alone)

4. a) After a quarrel with his room-mates Martin was left ...

to solve his problems. b) We spent our vacation in a ... cottage on the bank of the Volga. c) She prefers working ... when preparing for her examinations.

**XII.** Substitute the words given in bold type by a word or a word combination from the vocabulary of the lesson. Make all the changes the new sentence may require:

1. The loud music in the adjoining room **interfered** with his work. 2. The book you gave me **made no impression** on me. 3. George is a very **diligent** student. 4. I don't mean to say I am an authority on the subject. 5. A clear sky in winter indicates hard frost. 6. She seems to be **satisfied** with her job. 7. Now and then the artist went to his native village to sketch.

**XIII.** Choose nouns or their equivalent combinations from the list given below which can be used as direct objects of the following verbs. Use the verb-noun combinations in sentences of your own:

to strain, to exert, to admit, to disturb;

visitor, plans, rope, efforts, student, muscle, voice, imagination, ears, fact, eyes, rest, happiness, energy, ankle, hypothesis, peace of mind, train of thought.

**XIV.** Translate the following sentences into English observing the pattern:

... the way + N/Pron + V<sub>fin</sub>

1. Если тебе не нравится, как мы занимаемся, ты можешь заниматься один. 2. Мне нравится, как он читает стихи. 3. Мне понравилось, как ты перевел этот отрывок. 4. В целом спектакль произвел на меня большое впечатление, но мне не понравилась интерпретация роли Горация, которую дает артист Николаев. 6. Я согласен, это хороший певец, но мне не нравится, как он исполняет арии из опер. 6. Вот таков принцип решения этой проблемы, как я ее понимаю. 7. Мы не могли не любоваться тем, как гимнасты выполняли сложные упражнения.

**XV.** Write three sentences of your own observing the pattern:

the way + N/Pron + V<sub>fin</sub>

Translate your sentences into Russian.

**XVI.** Fill in the blanks with prepositions where required:

1. The exhausted travellers longed ... rest. 2. The film festival impressed ... me greatly. 3. I tried to impress ... them that urgent measures were needed. 4. ... she finished ... school she sat ... her university entrance exams. She did well ... all of them and was admitted ... the university. ... the university she also studied well, she was never content ... a satisfactory mark. 5. The door opened, a man motioned ... me to enter, and I was admitted ... the house. 6. I did enjoy my thirty days' vacation ... the Caucasus, but I was very lonely ... my friends whom I had left ... home. 7. She was laid up ... pneumonia ... a whole fortnight.

**XVII. Combine each of the following two sentences into one observing the pattern:**

to leave + N/Pron + Inf

1. He left me. And I wondered how to act next. 2. He left us abruptly at that late hour. And we worried about him. 3. She left me. And I had a guilty conscience because I had refused to help her. 4. Don't leave me. I'll be alone in the world. 5. He left me. And I had to do the job all by myself.

**XVIII. Give sentences to illustrate the use of the following word combinations:**

in regard to, in respect of, in this respect, to lay in, to lay by, to be laid up with a disease, to be content.

**XIX. Fill in the blanks with articles wherever necessary:**

Ever since ... snow started melting in Moscow, our friends Sergei and Natasha have been talking about ... hiking trips, discussing relative merits of ... various trips offered by ... All-Union Society of Tourists, ... Soviet hiking organization.

After much consideration they settled on ... twenty day trans-Caucasian trek.

The previous year ... two had taken ... trip through... Urals and received ... badge making them ... "qualified hikers" and they are very keen on this form of vacationing. Not that they have any ambitions to become ... "master hikers" which involves carrying weights in ... addition to your gear, sleeping in ... tents on ... snow capped peaks and similarly vigorous forms of ... exercise.

... hiking has long been ... favourite in ... Soviet Union, but its influence is growing every year. ... All-Union Society of Tourists, which supervises these activities, is under ... auspices of ... Trade Union movement. ... tourism, as it is called here, is not confined to ... hiking. It includes ... bicycle-camping trips and ... boating-camping trips. ... membership to ... Society is issued to those who have shown their willingness and ability to participate. There are no membership fees, but ... membership offers ... use of facilities, including... rental of all ... equipment. Many shops and trade unions organize their own tours for ... energetic members of their organizations who prefer this challenging arduous vacation to ... more conventional type.

**XX. Use the following words and word combinations in composing dialogues:**

I say; look here; will you; he's got to do something; why; I'll bet; you fellows (you people); old son (old boy, old man); to be sick of... .

**XXI. Use the material of both lessons to discuss:**

- a) Martin Arrowsmith's attitude towards his studies.
- b) The attitude of Martin's fellow-students towards their studies.

**XXII. A. Translate the following texts into Russian.**

**B. Pick out all the vocabulary units in the following texts pertaining to higher education in the Soviet Union. Make up three lists: a) general, b) polytechnical, and c) teaching foreign languages.**

*Excerpts from The Report of a Joint Delegation  
of Educationalists of English-Speaking Countries  
(1960)*

1. Moscow Pedagogical Institute of Foreign Languages

There are 30 Pedagogical institutes of foreign languages in the USSR, but amongst them this one is counted first due to the outstanding quality of its work. The Institute is 30 years old. There are four faculties, English, French, German and a translation faculty. In the English faculty there are 600 day students, 800 evening students and 1000 corresponding students\*. The high standard of the Institute entails considerable competition for entry; there are 15 applications for each vacancy. This raises a considerable problem of selection. All students, who are expected to have a knowledge of English before entry take four preliminary examinations. Most candidates reach the requisite standard in this examination, so further selection is necessary. Preference is given to those who have previous working experience. Next preference is given to those who have served in the army, and then to war orphans. Only a small number of places remain for those entering straight from school.

The course lasts five years and there are three main parts to the work—general, pedagogical and linguistic. All students take some political science as part of their course.\*\* The general also includes general linguistics, Latin and a second language which may be French, German or Spanish. It also includes Soviet literature, physical education and the geography and history of the English-speaking countries. The pedagogical work includes psychology, pedagogics, history of education and methods of teaching. The work in linguistics includes the history of the language, comparative linguistics, phonetics, lexicography and stylistics. Students also write three papers during their course, one in pedagog-

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\* All figures here and further in the report apply to 1960.

\*\* The authors of the report refer here to the History of the CPSU, Political economy and Dialectical and Historical materialism.

ics, one in language and finally the Diploma paper which may be in any branch selected by the student. The Institute also undertakes a certain amount of research work on general problems of linguistics and improving the methods of teaching English.

## 2. Leningrad Polytechnical Institute

This Institute was formed at the end of the nineteenth century to produce first grade technologists. In recent years the standard has been further raised and arrangements are made for the students to acquire manual skills connected to a particular enterprise allied to their theoretical studies. This Institute opened towards the end of the 19th century with 750 students in 4 faculties. Since the October Revolution this number has increased to 11,000 and there are now 9 faculties: Hydrotechnical, Electrotechnical, Power Machine Building, Mechanical Machine Building, Physical Machines, Physics of Steel and Metal, Economic Engineering, Radio Technical and Evening courses. There are 42 specialities and 96 chairs.

Of the students at present enrolled 35% are women. 1000 are evening students. 6.5% of the students are resident. The staff of 1000 consists of 100 professors, 350 senior lecturers and the remainder lecturers and assistant lecturers. The course is free of charge. The minimum age of entry is 17. Press, radio and visits by members of the staff to schools are used to inform prospective students about the Institute. An open day (called '*an open door*') also acquaints people living in Leningrad with the work of the Institute. Prospective students sit a competitive entrance examination in August of each year. The examination consists of mathematics (oral and written), Russian literature and language (written), physics (oral) and foreign language (oral). Students with previous work experience are given preference. Only about 20% enter straight from school. The course lasts for six years. First year students work for some part of the time in factories. The second and third years are devoted entirely to theoretical studies. The fourth year is engineering practice (ten months in an industrial enterprise) and the fifth further theoretical work. The first half of the final year is devoted to prediploma practice and the second half to the various sections of the diploma examination itself. The student completes his course by defending his thesis before the State Examination Commission.

### XXIII. Suggested topics for oral and written composition:

1. Higher education in the USSR.
2. Teaching foreign languages in the Soviet Union.
3. The scientific work of students.
4. The vacation time of Soviet students.
5. Socially useful work done by Soviet students.

## Lesson Twenty-one

### Speech Pattern

there was (is, etc.) nothing (nobody, something, somebody) } + Inf + Prep
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There was nothing to get up for.

### INDIAN SUMMER OF A FORSYTE

by J. Galsworthy

Old Jolyon woke in the morning so unrefreshed and strengthless that he sent for the doctor. After sounding him, the fellow pulled a face as long as your arm, and ordered him to stay in bed and give up smoking. That was no hardship; there was nothing to get up for, and when he felt ill, tobacco always lost its savour. He spent the morning languidly with the sunblinds down, turning and re-turning the *Times*, not reading much, the dog Balthasar lying beside his bed. With his lunch they brought him a telegram, running thus: 'Your letter received coming down this afternoon will be with you at four-thirty. Irene.'

Coming down! After all! Then he was not deserted. Coming down! A glow ran through his limbs; his cheeks and forehead felt hot. He drank his soup, and pushed the tray-table away, lying very quiet until they had removed lunch and left him alone; but every now and then his eyes twinkled. Coming down! His heart beat fast, and then did not seem to beat at all. At three o'clock he got up and dressed deliberately, noiselessly. Holly and Mam'zelle would be in the schoolroom, and the servants asleep after their dinner, he shouldn't wonder. He opened his door cautiously, and went downstairs. In the hall the dog Balthasar lay solitary, and, followed by him, old Jolyon passed into his study and out into the burning afternoon. He meant to go down and meet her in the coppice, but felt at once he could

not manage that in this heat. He sat down instead under the oak tree by the swing, and the dog Balthasar, who also felt the heat, lay down beside him. He sat there smiling. What a revel of bright minutes! What a hum of insects, and cooing of pigeons! It was the quintessence of a summer day. Lovely! And he was happy—happy as a sand-boy, whatever that might be. She was coming; she had not given him up! He had everything in life he wanted—except a little more breath, and less weight—just here! He would see her, when she emerged from the fernery, come, swaying just a little, a violet-grey figure passing over the daisies and dandelions and ‘soldiers’ on the lawn—the soldiers with their flowery crowns. He would not move, but she would come up to him and say: ‘Dear Uncle Jolyon!’ and sit in the swing and let him look at her and tell her that he had not been very well but was all right now; and that dog would lick her hand. That dog knew his master was fond of her; that dog was a good dog.

It was quite shady under the tree; the sun could not get at him, only make the rest of the world bright so that he could see the Grand Stand at Epsom away out there, very far, and the cows cropping the clover in the field and swishing at the flies with their tails. He smelled the scent of limes, and lavender. Ah! that was why there was such a racket of bees. They were excited—busy, as his heart was busy and excited. Drowsy, too, drowsy and drugged on honey and happiness; as his heart was drugged and drowsy. Summer—summer—they seemed saying; great bees and little bees, and the flies too!

The stable clock struck four; in half an hour she would be here. He would have just one tiny nap, because he had had so little sleep of late; and then he would be fresh for her, fresh for youth and beauty, coming towards him across the sunlit lawn—lady in grey! And settling back in his chair he closed his eyes. Some thistledown came on what little air there was, and pitched on his moustache more white than itself. He did not know; but his breathing stirred it, caught there. A ray of sunlight struck through and lodged on his boot. A humble-bee alighted and strolled on the crown of his Panama hat. And the delicious surge and slumber reached the brain beneath that hat, and the head swayed forward and rested on his breast. Summer—summer! So went the hum.

The stable clock struck the quarter past. The dog Balthasar stretched and looked up at his master. The thistledown no longer moved. The dog placed his chin over the sunlit foot. It did not stir. The dog withdrew his chin quickly, rose, and leaped on old Jolyon’s lap, looked in his face, whined; then leaping down, sat on his haunches, gazing up. And suddenly he uttered a long, long howl.



But the thistledown was still as death, and the face of his old master.

Summer—summer—summer! The soundless footsteps on the grass!

## Words and Word Combinations

sound *v*  
hardship *n*  
desert\* *n*  
mean\* *v*  
cautiously\* *adv*  
solitary *a*  
pass\* *v*  
insect *n*  
shady *a*  
drowsy *a*

nap\* *n*  
stir\* *v*  
stroll\* *v*  
delicious *a*  
slumber\* *n*  
stretch\* *v*  
withdraw\* *v*  
leap *v*  
utter *v*

to give up smoking\*—бросить курить

every now and then—время от времени

he could not manage that in this heat—он не мог сделать этого в такую жару

to take a tiny nap\*—немного вздремнуть

of late—за последнее время

to get at—добраться, достигнуть

a ray of sunlight struck through—солнечный луч пробился

so went the hum—эд. так жужжали пчелы

## Lexical and Stylistic Commentary

§ 1. He pulled a face as long as your arm.—У него вытянулось лицо.

To pull a long face means *to look upset because one is disappointed about something*—иметь огорченный, печальный, разочарованный вид.

This phraseological combination can also be used with the verbs *to draw, to make, to wear*.

Note the following expressions with the word *face*:

a) to draw (make or pull) a face (or faces)—гримасничать, делать гримасы

The monkey made faces at himself in the looking-glass.

b) face to face (with smb or smth) лицом к лицу с кем-либо или с чем-либо

He entered the room and stood face to face with his enemy.

c) in somebody's face—в лицо, в глаза; открыто

Vivie Warren laughed in Sir Crofts' face when the latter proposed to her.

d) in the face of—перед лицом

Meresyev refused to surrender in the face of difficulties.

## § 2. to give up smoking

The verb-adverb combination **to give up** means *to stop doing something*, e. g.

I gave up my music lessons,  
i. e. stopped taking them.

He has given up working and  
retired, i. e. stopped working.

You were late so we gave you  
up, i. e. no longer expected  
you to come.

I gave up the idea of spending  
my summer holidays in the  
Crimea, i. e. I stopped think-  
ing about spending my sum-  
mer holidays in the Crimea.

Я перестал брать уроки музы-  
ки.

Он бросил работу (перестал  
работать) и ушел на пенсию.

Мы перестали вас ждать

Я отказался от мысли провести  
свой летний отпуск в Крыму.

As is seen from the above sentences the verb-adverb combina-  
tion **to give up** may be translated into Russian as—оставить,  
бросить, отказаться, перестать (что-либо делать).

## § 3. Turning and re-turning the Times

In the verb **to re-turn** the living prefix **re-**, which is attached to the verb by a hyphen, means *the repetition of the action* as in the verbs **re-commence**, **re-create**, **re-construct**, **re-do**, etc. In such verbs the prefix **re-** is always stressed.

Compare the following pairs of verbs (note that **re-** in the verbs in the second column is not regarded as a prefix and hence is unstressed and spelled together with the verb):

**re-cover** (cover again) —*recover*—поправляться

**re-turn** (turn again) —*return*—возвращаться

**re-collect** (collect again) —*recollect*—вспоминать

**re-form** (form again) —*reform*—улучшать, преобразовывать

**re-count** (count again) —*recount*—рассказывать.

## § 4. They brought him a telegram **running** thus.

One of the meanings of the polysemantic verb **to run** is *to be worded, to be told or written*—гласить. It is said of documents, letters, telegrams, stories, etc., e. g.

The story runs that ...

The message ran that ...

The communiqué runs as follows ...

## § 5. He was not deserted.

The verbs **to desert** and **to abandon** both mean *to leave in*

*the lurch* — оставлять, покидать. However, to abandon implies *the absolute giving up of an object*, e. g.

The captain was the last to abandon the ship.

The rescue party abandoned all hope of finding the missing explorers.

To desert denotes *the leaving of an object at a time when it is morally wrong to do so*, e. g.

Young Jolyon Forsyte deserted his wife and daughter.

§ 6. He opened the door cautiously.

The adjectives **cautious** and **careful** are synonyms. However, **careful** — осторожный suggests *painstaking*, whereas **cautious** — осторожный, предусмотрительный implies *being on one's guard against something*, e. g.

Petrov is very careful in writing his compositions; he makes very few mistakes.

In the early evening Montanelli and Arthur walked cautiously through the black trees to the chalet where they intended to sleep.

§ 7. Old Jolyon passed into his study...

The verb **to pass** is polysemantic. Note the following meanings:

1) to proceed or to go forward — проходить, проезжать, двигаться вперед, e. g.

Please let me pass.

The train passed through the tunnel.

Old Jolyon, passing through the gallery, stole on tiptoe to the nursery.

And across the terrace stones he passed back within.

2) to go past (a person or thing) — проходить мимо, e. g.

He passed his former friend without looking at him.

3) (of time) a) to go by — проходить, e. g.

Time passes quickly for happy people.

b) to spend — проводить, e. g.

He passed a few hours in the company of his friends.

4) to hand to somebody, to give — передавать, e. g.

Pass me the salt, please.

5) to be approved of or agreed to — быть принятым, получить одобрение, e. g.

The bill was passed and became a law.

6) to go through a test with success — выдержать экзамен, e. g.

The student passed the examination.

7) to come to an end; to disappear — прекращаться, исчезать, е. g.

The pain soon passed.

Note the verb-adverb combinations with the verb **to pass**:

a) **to pass away**, which means *to die; to disappear* — умереть; исчезать; проходить, е. g.

Aunt Ann passed away in her sleep.

The morning mist passed away quickly.

b) **to pass through** something (in the sense of *to experience something*) — испытывать, переживать, е. g.

The scene he has just passed has upset him.

c) **to pass for** in the sense of *to have the reputation of being* — слыть кем-либо, считаться, е. g.

Among his friends he passed for a clever, witty man.

§ 8. He meant to go down and meet her in the coppice.

In the verbal constructions the verb **to mean** may be followed either by the Infinitive or by the Gerund. However, the two constructions differ in meaning:

a) When the verb **to mean** is followed by an Infinitive it means *to intend* — намереваться, е. g.

I mean to go there when I have the time.

I mean to do it. Don't try to stop me.

b) When, however, the verb **to mean** is followed by a Gerund it has the sense of *to be likely or certain to produce a result; to involve; to entail* — иметь результатом, означать, е. g.

Oh, bother! This mistake will mean typing the whole article again.

§ 9. He would not move, but she would come up to him and say: 'Dear Uncle Jolyon!' and sit in the swing and let him look at her and tell her that he had not been very well but was all right now; and that dog would lick her hand.

The above passage is represented speech — несобственная прямая речь through which old Jolyon's thoughts are conveyed.

Represented speech is a stylistic device which is a fusion of the author's speech and the speech of one of the characters.

The morphological peculiarities of represented speech are the following: the third person is used instead of the first and the past tenses of verbs are used.

The syntactical peculiarities of represented speech tend to convey the characteristic features of direct speech. This is reflected

in the word order which is inverted in questions and in the great variety of the types of sentences used, i. e. elliptical, one-member sentences, exclamatory, interrogative and incomplete sentences.

In the text there are several sentences in which old Jolyon's thoughts are expressed through represented inner speech.

§ 10. Epsom is a town in Surrey, England, where horse races are held.

§ 11. Sleep — doze — nap — slumber

Sleep — сон is the general word in this group of synonyms.

A doze is a *slight sleep* — дремота, e. g.

Old Jolyon fell into a doze.

A nap is a *short sleep, especially in the daytime* — короткий сон, e. g.

to take (or to have) a nap

The old man always takes a nap after lunch.

Slumber — сон is usually a *peaceful, quiet sleep*. The word is poetic and literary, often used in the plural, e. g.

His slumbers were interrupted by a knock at the door.

§ 12. His breathing stirred it. It did not stir.

The verb to stir is polysemantic. It has the following meanings:

a) to cause to move (*transitive*) — шевелить, e. g.

The wind stirred the leaves.

b) to move, to be in motion (*intransitive*) — шевелиться, e. g.

Old Jolyon did not stir.

c) to move around, especially with a spoon; to mix thoroughly — мешать, помешивать, e. g.

I stirred the sugar in my coffee.

d) to rouse, to excite — возбуждать, волновать, e. g.

The books which David Copperfield read in his father's room stirred the boy's imagination.

e) to be roused — пробуждаться, e. g.

The yearning to see his son stirred in old Jolyon's heart.

f) to stir somebody to something — to arouse in somebody the desire to do something — побуждать кого-либо к чему-либо, e. g.

The speech stirred the men to action.

§ 13. the dog Balthazar stretched

The polysemantic verb to stretch is used intransitively in the above sentence in the meaning of *to extend or spread oneself* — вытянуться, потянуться, e. g.

On getting up the boy yawned and stretched.

Some of the other intransitive meanings of the verb are:

a) to become larger by being stretched — *растягиваться*, e. g.

Rubber stretches.

b) to extend, to spread — *тянуться, простираться*, e. g.

A forest belt stretched round for miles and miles.

Note some of the transitive meanings of the verb:

a) to make wider or longer by pulling or making an effort; to spread or pull (an object) to the fullest extend — *вытягивать, растягивать, потягивать*, e. g.

Stretch the gloves; perhaps then they will fit you.

He stretched his neck to see what was going on in the crowd.

He got out of bed and stretched himself.

b) The verb is also used with the adverb **out** — *протянуть(ся), вытягивать(ся)*, e. g.

He stretched out his arm for a book which lay on the shelf.

He was lying stretched out on the grass.

Note the expression **to stretch one's legs** — *размять ноги*, e. g.

After the long ride he was glad to stretch his legs.

#### § 14. The dog **withdrew** his chin.

The verb **to withdraw** is polysemantic. In the above sentence it is used in the meaning of *to pull or to draw back* — *отдергивать, отнимать*, e. g.

The doctor withdrew his hand from the patient's pulse.

The girl withdrew her head from the window.

Note the following meanings of the verb:

a) to remove; to take away — *отзывать, брать назад*, e. g.

In the 5th century the Roman legions were withdrawn from Britain to defend Rome from the advancing Germanic tribes.

b) to retire from a place; to go away — *уходить, удаляться, retirроваться*, e. g.

After lunch Mademoiselle Beauce withdrew to write her Sunday letter to her sister.

c) to take back — *брать назад* (an offer, a threat, a promise, etc.), e. g.

The charge was withdrawn and the accused released.

## Grammar Commentary

**A. § 1.** The verb **would** is used in the text in different functions:

1) Holly and Mam'zelle **would** Холли и Мадемуазель как  
be in the schoolroom. обычно находились в клас-  
сной комнате.

2) He **would** see her ... He **would** not move, but she **would**  
come up to him and say ... that dog **would** lick her hand...

In the first sentence it is used as an aspective verb to express a habitual or recurrent action referring to the Past (see L. 3 A § 2).

In the following sentences it is used as an auxiliary to form the Future-in-the-Past which is given here in the represented inner speech of old Jolyon.

**B. § 1.** There was nothing to Незачем было вставать.  
get up for.

The Infinitive here is used in an attributive function after the construction with the disemantised **there** and has a shade of modal meaning.

§ 2. He drank his soup, and Он съел суп, отодвинул столик  
pushed the tray-table away, с едой и лежал тихо, пока  
lying very quiet until they не унесли завтрак и не оста-  
had removed lunch and left вили его одного.  
him alone.

In the hall the dog Baltha- В холле одиноко лежал пес  
sar lay solitary. Балтазар.

These are so-called double predicates, in which the verb **lie** has a double function: it is both an independent and a link-verb. It denotes a state and at the same time is a link-verb to the predicatives **quiet** and **solitary**.

There is no similar construction in Russian. Therefore the Russian equivalents may be different grammatical constructions, e. g.

A book lay open in her lap. На коленях у нее лежала рас-  
крытая книга.

или

На коленях у нее лежала кни-  
га. Книга была раскрыта.

The Kremlin stars shone the Кремлевские звезды горели  
brightest. ярче всех.

или

Кремлевские звезды были всех  
ярче.

§ 3. ... ordered him to stay in bed...

The causative verb **to order**—приказать is followed by a Complex Object in which the action expressed by the Infinitive is performed by the person expressed by a noun (or a pronoun), e. g.

The commander ordered the soldiers to advance.

In this Complex Object (**the soldiers to advance**) the action (**to advance**) is performed by the soldiers.

In Russian the verb—приказать may be followed by an Infinitive without a noun or pronoun as an object; in English the verb **to order**, when used with an Infinitive, must be followed by a noun or pronoun as an object, e. g.

The doctor ordered the nurse to take the patient's temperature. Доктор приказал (сестре) измерить температуру.

When we do not express who receives the order, we use a Passive Infinitive in the complex object, e. g.

The doctor ordered the patient's temperature to be taken.

This may also be expressed by using the phraseological unit **to give orders**, e. g.

The doctor gave orders to take the patient's temperature.

or The doctor gave orders that the patient's temperature should be taken.

### Exercises

#### I. Answer the following questions:

1. How did old Jolyon feel when he woke in the morning?
2. How did his mood change after he read Irene's telegram?
3. What thoughts and feelings does old Jolyon's represented inner speech reflect?
4. How did the atmosphere of the summer afternoon harmonize with old Jolyon's mood?
5. How did old Jolyon's last minutes pass?
6. Why is the story entitled *Indian Summer of a Forsyte*?

#### II. Translate the following sentences into Russian:

1. A glow ran through his limbs; his cheeks and forehead felt hot.
2. Drowsy, too, drowsy, and drugged on honey and happiness; as his heart was drugged and drowsy.
3. Some thistle-down came on what little air there was, and pitched on his moustache more white than itself. He did not know; but his breathing stirred it, caught there.

#### III. Retell the text.



**IV. Give the principal forms of the following verbs:**

to wake, to beat, to mean, to lie, to strike, to light, to withdraw, to alight, to leap, to rise, to smell.

**V. Give nouns corresponding to the following verbs and adjectives:**

long, quiet, to stir, to stroll, solitary, hot, cautious, to breathe, drowsy, to strike, to withdraw, to utter, shady, to stretch.

**VI. List the compound nouns and adjectives that occur in the text.**

**VII. Give verbs in which the prefix *re-* means the repetition of the action and verbs in which *re-* is not regarded as a prefix. Translate the verbs into Russian.**

**VIII. Consult an English-English dictionary and give the different meanings of the verb *to run*. Give examples to illustrate these meanings.**

**IX. In the text the following verb-adverb combinations with the verb *to get* can be found: *to get up* and *to get at*. What other verb-adverb combinations with this verb do you know? Illustrate their meanings by giving examples of your own.**

**X. Give synonyms for the following words:**

strengthless, to sound, to order, savour, quiet, fast, cautiously, to leap, to gaze, suddenly, drowsy, scent, to be aware, beneath.

**XI. Fill in the blanks with the proper verb in the required form:**

*to lie—to lay*

1. When we reached the top of the mountain we saw a beautiful valley ... before us. 2. As it was very hot, the traveller ... down under a tree to rest a little. 3. Petrov was seriously ill. He ... in bed for several weeks. 4. The book ... open on the table but the girl does not seem to be reading it. 5. I did not feel very well, so I decided to ... down on my bed. 6. "If you ... quite still you will soon feel better," my mother said. 7. After I ... quiet for an hour I felt better. 8. It was a beautiful summer day and sunlight ... on the soft grass and the high trees in the garden. 9. The child ... sleeping in her mother's arms. 10. The hens on the farm ... many eggs every day. 11. In a cottage garden a young woman ... in a hammock reading a book. 12. She ... her head on the pillow and fell asleep. 13. Life ... before you.

**XII. Write sentences using phraseological combinations with the noun *face*. Translate the sentences into Russian.**

**XIII. Translate the following into Russian:**

a bright minute; bright sunshine; a bright colour; a bright sky; bright metal; a bright life; a bright face; a bright career; a bright future; a bright boy; a bright day;

strong arms; a strong stick; a strong wind; a strong imagination; strong nerves; strong eyes;

fresh air; fresh water; fresh butter; fresh paint; fresh news; fresh eggs; a fresh breeze;

hot air; hot weather; hot soup; hot pepper; hot mustard; a hot temper; a hot argument; hot news; hot scent.

XIV. Translate the following phrases into English using words from the text:

отказаться от решения задачи; в записке было написано, что ...; разрешите мне пройти; гнев его прошел; красивая мелодия; пройти мимо здания; восхитительный запах; провести резолюцию; возбудить интерес; размять ноги; он не пошевелил пальцем; отдернуть руку; растянуться на диване; выдержать испытания; натянуть веревку.

XV. Fill in the blanks with the proper word from the list below:

1. Hope was ... for the miners trapped by a tremendous surge of rock in the colliery. 2. I was wandering towards midnight through a ... part of the town. It was not safe to be ... at such a place and hour. 3. He stood with his arms ... down on both sides. 4. The wounded man ... a cry of pain. 5. The fort had been hurriedly ... 6. On either side of the road ... greenish brown grass. 7. ... me the butter, please. 8. The sight ... her profoundly. 9. On coming home he ... on the sofa. 10. The goblet ... from hand to hand. 11. After the storm which had ... over the sea at night the sun rose and shone brightly. 12. ... the porridge or it may burn in the pot. 13. After all your promises you cannot .... 14. The word "home" ... so much to everybody. 15. On reaching the house he ... the front door open. 16. The traffic being heavy he drove ... along the highway. 17. The children at kindergartens have a ... every afternoon. 18. The weather was calm; not a leaf .... 19. The horse was ... a heavy cart, and the man was ... it from behind. 20. At the end of the meeting a resolution was .... 21. The estate ... to his heirs. 22. His courage ... him. 23. The books are locked up and I can't ... them. 24. The travellers stopped at a ... inn.

lonely, to abandon, to desert, alone, to stretch, to utter, to pass, to withdraw, to stir, to mean, to push, to pull, nap, to get at, solitary, cautiously.

XVI. Translate the following sentences into English using words from the text for the words given in bold type:

1. Утомившись после долгой ходьбы, молодой человек **растянулся** на земле. 2. Ужас **объял** Оливера Твиста, когда он понял, что целью Сайка и Тобби было ограбить дом. 3. Среди своих соседей Муромский **слыл** англоманом. 4. Сын Вильгельма Телля был так уверен в искусстве своего отца, что не **пошевелился**, когда последний стал прицеливаться в яблоко на его голове. 5. Он был глубоко **взволнован** полученным известием. 6. Гамлет **нанес** Лазрту смертельный удар. 7. После смерти матери Давида г-н Мердстон **взял** мальчика из школы и послал

его работать. 8. Из окна вагона были видны широкие прерии, далеко простиравшиеся к горизонту. 9. После обеда у Суизина Форсайта дамы удалились в гостиную, а мужчины остались курить. 10. В соседней комнате стоял гул голосов. 11. Какой восхитительный пирог! Как он приятно пахнет! 12. Он не очень крепкого здоровья. Ему пришлось бросить занятия спортом. 13. Перестань толкать меня в спину. 14. Боюсь, что болезнь председателя повлечет за собой отсрочку заседания. 15. Рассердившись, он резко оттолкнул от себя тарелку. 16. Начальник приказал немедленно возобновить работу. 17. Председатель попросил посторонних лиц удалиться из зала. 18. Доктор велел мне не вставать с постели. 19. Был ясный день, и мы прогуливались по набережной. 20. Управляющий приказал закрыть газ. 21. Ваша сестра мужественная женщина. Как стойко она перенесла все невзгоды военного времени. 22. Предание говорит, что князь Олег принял смерть от своего коня.

**XVII. Fill in the blanks with *ought to*, *should*, *would*, *may*, *might*, *must*, *need* wherever necessary:**

1. It was late and we took a taxi, so that we ... get to the station in time. 2. It is important that the question of our drama circle be discussed at our next meeting. 3. you mind lending me your book for a couple of days? 4. You don't look very well. You consult a doctor. I am sure he will insist that you give up smoking. 5. The boy was so obstinate that he not listen to his father's suggestions. 6. you be prosperous and happy! 7. The student succeed if he works hard. 8. This be the book you are talking about. 9. I did not come to see you last night as I feared that I disturb you. 10. Everything was prepared so that the expedition start at once. 11. you be good enough to make a copy of the lecture for me? 12. Don't make such a noise. You disturb your father while he is working. 13. The girl turned away her face lest her friend see her tears. 14. Your shoes are down-at-heel; you have them repaired as soon as you can. 15. You had better take an umbrella in case it rain. 16. It is necessary that this work be completed in three days. 17. I smoke here? No, you not. 18. I have not seen Comrade Petrov for ages. He ... be about thirty by now. 19. I don't feel very well. I have fever. I have caught cold last night in the country. 20. Must I copy the text? No, you not. 21. You not trouble. My brother will accompany me to the station and help me with the luggage. 22. It was no use: the key not turn and we could not get into the room. 23. We can't open the meeting without Comrade Ivanov. He have been here an hour ago. I can't think what can be delaying him. 24. It is very distressing that the child ... have

fallen ill. 25. Write to your sister at once so that she ... know our plans for the summer. She ... join us in our excursion.

**XVIII.** Complete the following sentences using the required verbal construction (either the Gerund or the Infinitive) after the verb *to mean*:

1. Please forgive me. I didn't mean ... . 2. He is dangerously ill and can't come with me to Leningrad. His illness will mean... . 3. Are you free tonight? What do you mean...? 4. After I have graduated from the University I mean ... . 5. This event would mean ... .

**XIX.** Fill in the blanks with articles wherever necessary:

In ... hall of ... high house ... sun dances through ... chinks of ... blinds; in that dancing, shadowy light, ... people glide, and whisper and smile.

Upstairs, where everything is cool, ... new mother lies in her white bed. By her feet ... nurse stands, with ... new baby in her arms; round him are ... faces, awed and delighted.

... sound; all tremble!

... clock ticks, ... nurse's shoes patter, ... hum of worship rises. With ... evening drifts in ... scent of limes: and on ... pillows of her white bed ... mother is smiling.

\* \* \*

... London sun has robbed ... leaves of ... freshness. No watercart passes. My dog pants with ... heat, his tongue lolling from his dripping mouth.

In ... road before ... high house, stands ... flushed and ragged woman cluthing some springs of ... lavender, and on ... curbstone sits another. Out of her dirty rag of shawl peeps ... weazened little face of a baby, sucking at ... twisted, ragged rubber of ... unclean empty bottle. This baby is staring out at ... world with ... eyes that seem full of knowledge.

This baby has found out all there is to know. Its eyes are patient close to ... breast of her whose eyes also are patient.

*A Sketch by J. Galsworthy*

**XX.** Find suitable Russian equivalents for the following word combinations:

busy as a bee; as sweet as honey; in full swing; at the bottom of one's heart; his heart sank into his boots; X-rays.

Use the word combinations given above in sentences that bring out their meaning.

**XXI.** Write out the words and expressions which show that the prospect of seeing Irene filled old Jolyon's heart with joy and happiness.

**XXII. Name the stylistic devices used in the text.**

**XXIII. Give the effect the author achieves by repeating the words *coming down* and *summer*.**

**XXIV. Translate the following passage into Russian:**

John Galsworthy was born at Coombe in Surrey in 1867. He was the son of a solicitor and was brought up in a wealthy environment. He attended a preparatory school until he was fourteen, when he entered Harrow, remaining there until 1886. From 1886 to 1889 he studied law at New College, Oxford, and was called to the Bar in 1890. He did not practise law however, and spent the next two years of his life in foreign travel. Galsworthy returned to England in 1893.

It was not until 1904 that he achieved any work worthy of notice. This was *The Island Pharasees*, the first of a long series of novels and plays in which the failings of the English upper-middle-classes are depicted with an immense wealth of detail, if not with complete impartiality. In 1906 there appeared what most critics regard as his best novel, *The Man of Property*. In 1920 he wrote a continuation of *The Man of Property*, *In Chancery*, followed within a year by *To Let*, the third volume of the trilogy now known as *The Forsyte Saga*, which forms his chief claim to fame as a novelist. The three novels, with the addition of two short stories, *Indian Summer of a Forsyte* and *Awakening*, were published in a single volume in 1922, and with its appearance Galsworthy's fame was assured. Between 1922 and 1928 he completed a second trilogy dealing with the Forsytes, *The White Monkey*, *The Silver Spoon* and *Swan Song*, which appeared together as *A Modern Comedy* in 1929. During the last four years of his life until his death in 1933, he wrote *Maid in Waiting*, *The Flowering Wilderness* and *Over the River*—novels in which his more outstanding characteristics as a writer are still in evidence, but which show a marked decline in vigour and a lack of understanding of the contemporary scene.

**XXV. Suggested topics for oral and written composition:**

1. A summer afternoon in the country.
  2. An outing in the summer.
-

## Lesson Twenty-two

### **DON JUAN** (An Excerpt)

by G. G. Byron

After the first scandalous love-affair of Don Juan, Donna Inez, Don Juan's mother, resolved to send her son on a long voyage Stanzas VIII—XIII of the second canto describe the preparations and the beginning of Don Juan's first voyage.

#### VIII

But to our tale: the Donna Inez sent  
Her son to Cadiz only to embark;  
To stay there had not answered her intent,  
But why?—we leave the reader in the dark—  
'T was for voyage the young man was meant,  
As if a Spanish ship were Noah's ark,  
To wean him from the wickedness of earth,  
And send him like a dove of promise forth.

#### IX

Don Juan bade his valet pack his things  
According to direction, then received  
A lecture and some money: for four springs  
He was to travel: and though Inez grieved  
(As every kind of parting has its stings),  
She hoped he would improve—perhaps believed:  
A letter, too, she gave (he never read it)  
Of good advice—and two or three of credit.

#### X

In the mean time, to pass her hours away,  
Brave Inez now set up a Sunday school  
For naughty children, who would rather play  
(Like truant rogues) the devil, or the fool:

Infants of three years old were taught that day,  
 Dunces were whipt, or set upon a stool:  
 The great success of Juan's education  
 Spurr'd her to teach another generation.

# XI

Juan embark'd—the ship got under way,  
 The wind was fair, the water passing rough;  
 A devil of a sea rolls in that bay.  
 As I, who've cross'd it oft, know well enough;  
 And, standing upon the deck, the dashing spray  
 Flies in one's face, and makes it weather-tough:  
 And there he stood to take, and take again  
 His first—perhaps his last—farewell of Spain.

# XII

I can't but say it is an awkward sight  
 To see one's native land receding through  
 The growing waters; it unmans one quite,  
 Especially when life is rather new:  
 I recollect Great Britain's coast looks white,  
 But almost every other country's blue,  
 When gazing on them, mystified by distance,  
 We enter on our nautical existence.

# XIII

So Juan stood, bewilder'd on the deck:  
 The wind sung, cordage strain'd, and sailors swore,  
 And the ship creak'd, the town became a speck,  
 From which away so fair and fast they bore.  
 The best of remedies is a beefsteak  
 Against sea-sickness: try it, sir, before  
 You sneer, and I assure you this is true,  
 For I have found it answer—so may you.

'dɒn ɹdʒuən'  
 (ən ek ɹsə:pt)      baɪ ɹbaɪərən

# VIII

bət 'tu: əvə ɹteɪl:| ðə 'dɒnə 'li:nez 'sent  
 hə ↑ sən tə ɹkeɪdɪz| 'əʊnli tu ɪm ɹbæk:|  
 tə ɹsteɪ ɹðəə | 'hæd nɒt ɹ ʌnsəd hær ɪn ɹtent,  
 bət ɹwaɪ?|—wi: 'li:v ðə ɹri:də| ɪn ðə ɹdæk—|

twez fə ʌ ʋoɪdʒ| ðə 'lʌŋ 'mæn wəz ʌment,|  
 əz 'ɪf ə 'spæniʃ ʃɪp| wə 'nəʊəz ʌk,|  
 tə 'wi:n him frəm ðə 'wikɪdnɪs əv ʃə:θ,|  
 ənd ʃend him| laɪk ə 'dʌv əv ʃprəmɪs| ʌfə:θ.||

## IX

dən ʃdʒuən| 'bæd hɪz ʃvælt| 'pæk hɪz ʃθɪŋz|  
 ə'kɔ:dn̩ tə dɪ ʌrekʃn,| 'ðen rɪ'si:vd  
 ə ʃlektʃəl ənd səm ʌmən: || fə 'fə: ʃsprɪŋz|  
 hɪ wəz tə ʌtrævl:| ənd 'ðəʊ 'i:nez ʃgri:vdl  
 (əz 'evrɪ 'kaɪnd əv 'pætɪŋ † hæz its ʃstɪŋz,)|  
 ʃi 'həʊpt hɪ wud ɪm ʌpru:v| — pə'hæps bɪ ʌli:vd:||  
 ə 'letə, ʌtu:, ʃi 'geɪv| (hɪ 'nevə ʌred it)|  
 əv 'gʊd əd ʌvaɪs| — ənd 'tu: ɔ: ʃθri:əv ʌkredit.||

## X

ɪn ðə 'mi:n ʃtaɪm,| tə 'pæs hər 'lʌvəz ə ʃwei,|  
 breɪv 'i:nez ʃnaʊ set 'ʌp ə † sandɪ ʃsku:l|  
 fə 'nɔ:tɪ ʌʃɪldrən| hu: wud 'ræðə ʃpleɪ|  
 (laɪk 'truənt ʃrouŋz)| ðə ʃdɛvɪl,| ɔ: ðə ʌfu:l:||  
 'ɪnfənts əv † θri: ʃə:z ʌ ould| wə ʌtə't ʌæt 'deɪ,|  
 'dʌnsɪz wə ʌwɪpt,| ɔ: 'set ə'pɒn ə ʌstu:l:||  
 ðə 'greɪt sək ʌses əv 'dʒuənɪz 'edʒu ʃkeɪʃn|  
 'spɜ:d hæ tə ʃti:ʃ| ə ʌnʌðə 'dʒenə ʌreɪʃn.||

## XI

'dʒuən ɪm ʌbækt| — ðə 'ʃɪp gʊt 'ʌndə ʌwei,||  
 ðə 'wɪnd wəz ʃfæ,| ðə 'wɔ:tə 'pæsɪŋ ʌraɪ:||  
 ə'dɛvɪl əv ə ʌ si:| 'roulɪz ɪn 'ðæt ʌbeɪ,|  
 əz ʃaɪ,| hu:v 'krɒst ɪt ʃɒft,| 'nəʊ 'wel ɪ ʌnaɪ,|  
 ənd 'stændɪŋ əpɒn ðə ʃdek,| ðə 'dæʃɪŋ ʃspreɪ|  
 'flaɪz ɪn wanz ʌfeɪs,| ənd 'meɪks ɪt 'wedə-ʌtaɪ:||  
 ənd 'ðəə hɪ 'stʊd tə ʃteɪk,| ənd 'teɪk ʃgeɪn,|  
 hɪz ʃfɜ:st| — pə'hæps hɪz ʃlast — | fə'wel əv ʌspeɪn.||

## XII

aɪ 'kʌnt bæt 'ser ɪt ɪz ən † ɔ:kwəd ʃsaɪt|  
 tə 'si: wanz 'neɪtɪv 'lænd rɪ † si:dn̩ θru:  
 ðə 'grouŋ ʌwɔ:təz,| ɪt ʌn ʌmænɪz wʌn| ʌkwʌɪt,|  
 ɪs ʌ pɛfəli| wen 'laɪf ɪz 'ræðə ʌnju: :||  
 aɪ 'reka ʃlekt| greɪt ʌbrɪtɪz ʃkəʊst| lʊks ʌwaɪt,|  
 bæt ɔ:lmu:st 'evrɪ ʌðə ʃkʌntrɪz| ʌblu:,|  
 wen 'geɪzɪŋ ʃɒn ðəm,| 'mɪstɪfaɪd baɪ ʃdɪstəns,|  
 wɪ 'entər 'ɒn əvə 'nɔ:tɪkl ɪg ʌzɪstəns.||



### XIII

sou 'dʒuən \stud,| bi'wildəd ən ðə \dek:||  
 ðə 'wind \sʌp,| 'kɔ:didʒ \streind,| ənd 'seɪləz \swə:,|  
 ənd ðə 'fɪp \kri:kt,| ðə 'taʊn bi'keɪm ə \spek,|  
 frəm 'wɪtʃ ə \wei| sou 'feər ənd 'fæst ðeɪ \bɔə:||  
 ðə 'best əv \remɪdɪz| ɪz ə 'bi:f\steɪk  
 ə'geɪnst 'si:-\sɪkni:s,| \traɪ ɪt, 'sɜ:,| bi'fɔ:  
 ju- \snə:,| ənd aɪ ə \svə ju' | 'ðɪs ɪz \tru:,|  
 fɔ:r 'aɪ həv 'faʊnd ɪt \ʌnsə|—'sou meɪ \ju:.||

## Words and Word Combinations

embark \* *v*  
 bid \* *v*  
 improve *v*  
 infant *n*  
 awkward *a*

bewilder *v*  
 remedy *n*  
 sea-sickness *n*  
 sneer *v*

but to our tale \*—но вернемся к нашему рассказу  
 to leave somebody in the dark—оставить кого-либо в неведении  
 to get under way \*—тронуться (прийти в движение)  
 to take one's (last) farewell of smb \*—проститься с кем-либо (в последний раз)

## Lexical and Stylistic Commentary

### § 1. but to our tale

One of the characteristic features of lyrical poems of the 19th century is the so-called lyrical digression, i. e. a deviation from the subject of the poem. This compositional device is frequently used by Byron in his *Don Juan*. In the lyrical digression preceding the eighth stanza Byron speaks of his recollections of Cadiz, a Spanish port, where he spent some time. The phrase **But to our tale** indicates the end of the lyrical digression and a return to the subject of the poem.

### § 2. to embark — to go on board ship

This word is composed of the prefix *em-* and the noun **bark**, which originally meant *any small sailing vessel*. Today the word **bark** is used only in poetry.

§ 3. **intent** meaning *intention* is considered to be obsolete in Modern English. It is sometimes used in poetry.

#### § 4. to wean

This word means *to accustom a child to the loss of its mother's milk*. In the text of the poem this word is used figuratively, meaning: *to detach from some accustomed object of pursuit or enjoyment*. Byron chose this word in order to emphasize the kind of upbringing Don Juan received, i. e. the atmosphere of vice and wickedness which surrounded him.

#### § 5. to bid—to ask, to command, to order

It is a literary word which is now mostly used in poetry. The word has gone out of colloquial use and has been replaced by the verb **to tell, to order**, e. g.

He told him to go home.

But the verb is still in colloquial use in some English dialects.

#### § 6. valet—a man's personal servant

This word is of French origin. The etymology is not known; it is supposed that the word **valet** is related to the word **vassal**.

§ 7. Note a stylistic device used by Byron in the sentences: **then received a lecture and some money and A letter, too, she gave ... of good advice—and two or three of credit**. In the first sentence the word **received** refers to the words **lecture** and **money** in different senses. **To receive a lecture** is a phraseological combination meaning *to get instructions in moral conduct*. (Compare with the Russian *выслушать нравоучение*.) Consequently, the word **received** in this phrase does not retain its primary meaning. However, in combination with the word **money** it retains its primary meaning. The same device is used in the second sentence. The word combination **letter of credit** means—аккредитив. Consequently, the word **letter** in the combination **letter of credit** has lost its primary meaning; whereas in the combination **letter of good advice** the word **letter** retains its primary meaning. By using this stylistic device Byron makes the notions **lecture** and **money—a letter of good advice** and **letter of credit** equal in rank, thus describing Don Juan's attitude towards the moral lessons of his mother.

#### § 8. Note also the peculiar syntactical design of the sentence:

**A letter, too, she gave (he never read it)  
Of good advice—and two or three of credit.**

The omission of the indirect object as well as the omission of other parts of the sentence is typical of the poetic style of the English language. The inverted order is caused here by the necessity of placing the words **of good advice** contrasted with the

words of credit, and he never read it—in the most prominent position.

§ 9. **truant**—idle, lazy

Generally said of a boy, staying away from school without leave; it also has the meaning of *wandering* (in literary use). This word is supposed to be of Celtic origin.

§ 10. In the English language there are the following ways of expanding the vocabulary:

*I. Formation of new words*

This is done by the following means:

- 1) affixation: **embark**, **reader**, **wickedness**, **direction** and others in the text of the poem;
- 2) conversion: **spur** and **unmans** in the text of the poem;
- 3) shifting of stress: **a 'present**, to **pre'sent**;
- 4) interchange of sounds: **advice**, to **advise**;
- 5) word composition: **farewell**, **beefsteak**, and by a few other means less widely used.

*II. The acquiring of new significance*

This is done by the following means:

- 1) narrowing of meaning: **meat** originally meant *food*; **girl** originally meant *any child*; **fee** originally meant *cattle, property*;
- 2) extension of meaning: **pipe** originally meant *a musical instrument*. Now it is used for any thing that has a hollow cylindrical body; the word **season** first meant *sowing time*—now it is *a period of the year*;
- 3) changes in meaning due to definite emotional evaluations of the notions: **knave** came from the Old English **cnafa** which meant *boy; servant*; later the word acquired a new significance—*rogue*; the word **nice** originally meant *foolish, stupid*—now it has lost its derogatory meaning and has acquired a new significance—*agreeable, delightful*; (compare with the Russian—глупый мой);
- 4) transference of meaning. The meaning of one word is transferred to another on the basis of:

- a) a likeness between the notions expressed by the words, e. g. **head**—*a part of the body* and **head**—*the chief of an organization*;
- b) a relation between the notions expressed by the words, e. g. **hand**—*a part of the body with which people work*, and **hand**—*a worker*.

The first kind of transference of meaning is called the **metaphor**; the second kind of transference of meaning is called the **metonymy** (see L. 4 § 5). Many abstract notions

are expressed by words which have changed their meaning through transference: the concrete action or thing was likened to an abstract idea. See, for example, the word **to wean** in § 4 of this lesson and the word **spurr'd** in stanza X;

5) changing a proper name into a common noun. Thus for example the name of a London family **Hooligan** has become a common noun denoting *any of a gang of street roughs*; the name of **Captain Boycott** gave birth to the verb *to boycott*—бойкотировать.

In the text of the poem we have another case of such change of meaning: the word **dunce**—тупица was coined from the name of a certain **Duns Scotus**, a scholastic philosopher, who died in 1308. People who followed his teachings were called **Dunsmen** or **Dunses** and the word began to be applied to anyone who had no capacity for learning, a blockhead;

6) words can also change their meaning through frequent use in definite combinations. Each new combination of words in the sentence may cause a slight modification of meaning of one or another word. The more the word is used in different combinations the more chance for the word to change its meaning. Some of the meanings acquired by the word in the sentence are accidental, i. e. can be understood only in the given sentence. But some of these new meanings which the words acquire in combination with other words gradually become fixed in the language. The words become polysemantic. Thus, the word **to tell** means: 1) *to narrate, to relate*, but in combination with an object and an infinitive it means 2) *to order*.

In stanza X of the poem we find the following combination of words: **play the devil, or the fool**. The word **to play** means—играть. This is the most general meaning of the word. But in combination with such words as **devil** or **fool** it acquires another meaning, i. e. *to behave, to conduct oneself in some specified way*. (Compare with the Russian—вести себя как...)

Sometimes the combination of words becomes so close that the component parts cannot be separated, without distorting the meaning of the whole combination. In this case we have the so-called phraseological unit. These phraseological units are also illustrations of how words acquire new significance.

The above-given instances do not cover all the ways in which the meaning of words changes.

### III. Borrowing of words from other languages

In the course of its development the English language has borrowed a considerable number of words from foreign languages, which have greatly enlarged the English vocabulary. The largest

group of borrowed words are of French and Latin origin. There are also words from Russian, e. g. **Soviet**, **Bolshevik**, **intelligent-sia**, **kolkhoz** and other words; Scandinavian languages, e. g. **skirt**; Spanish, e. g. **Donna** and others; Italian—musical terms and other words; Celtic, e. g. **down**, **bin**, and from other languages.

Many borrowed words undergo phonetic and morphological changes in accordance with the laws of development of the English vocabulary. Some retain their foreign spelling. The French word **valet** which in French is pronounced [va'le], in the English language is pronounced ['vælit].

Many words were borrowed from Latin and Greek at different stages of the development of the English language. The later borrowings are mostly used to denote notions of science and art.

Most of the new words of the English language are created on the basis of English words. But some new scientific terms are formed of Greek stems, e. g. **telephone**, **microscope**, and others.

A great many words of Latin and Greek origin form the so-called international layer of the English vocabulary, i. e. words which are used in many languages.

#### § 11. under way

This is a nautical term meaning—*на ходу*. This phrase is also used in a transferred meaning: *beginning to advance or make progress*.

#### § 12. a devil of a sea

It is a colloquial expression having an expletive, scornful or ironic character. The emotional colouring of the expression is clear. It is translated into Russian either by means of apposition—*море—дьявол*, or by means of a special construction—*не море, а дьявол*.

Other examples of this construction are:

He was leading a devil of a life.

That clever little wretch of a Rebecca.

§ 13. The Past Tense of the verb **to sing** has two forms: **sang** and **sung**. In present-day English the form **sung** for the Past Tense is no longer used. But in Byron's time this form existed side by side with the form **sang**.

§ 14. Note the use of a special stylistic device in the second line of stanza XIII:

The wind **sung**, cordage **strain'd**, and sailors **swore**,  
where the sound [s] repeated in close succession in the words **sung**, **strain'd**, **sailors**, **swore** is made to reproduce the sound of the wind. This repetition of sounds is a stylistic device called **alliteration**.

#### § 15. I can't but say

The word **but** can be used as an adverb or a conjunction. In Lesson 12 the word **but** in the sentence **For if you do but taste his blood** is an adverb meaning *only*. In the phrase **I can't but say** the word **but** is an adverb meaning *anything else than, otherwise than*. This expression may be rendered in Russian by — могу только сказать.

#### § 16. farewell

As was pointed out in Note 10 the word **farewell** appeared in the English language by the process known as word composition. It was composed of the word **fare** (the Old English word **faran** go, travel) and the word **well** (the Old English word **wel**). It is frequently used as an interjection. The word **farewell** expresses good wishes at parting, originally addressed to one leaving a place, but is now used in the sense of **good-bye!** It is an elevated expression generally used in poetry.

### Grammar Commentary

A. § 1. In the text the adjective **dark** is substantivized and used in an adverbial phrase preceded by the Definite Article.

... We leave the reader in the **dark** ...  
(See also L. 4 A § 1)

#### B. § 1. the Donna Inez

The Definite Article before the proper name preceded by a title is unusual. It is used here as a special stylistic device to emphasize the importance of the lady in question.

The phrase may be translated into Russian as:

Наша Донна Инес или Достопочтенная Донна Инес.

§ 2. Don Juan **bade** his valet      Дон Жуан распорядился, чтобы  
pack his things.                      его слуга упаковал его вещи.

Here the Complex Object with the Infinitive is used after the verb **bid**.

Like the verbs **make** and **let**, the verb **bid** requires an Infinitive in this construction without the particle **to**.

§ 3. Flies in **one's** face  
To see **one's** native land.

The indefinite-personal pronoun **one** is used in the first sentence as the Russian indefinite personal — вы (вам)

Летит вам в лицо.

In the second case, one corresponds to the Russian indefinite personal — свою

... видеть свою родину  
(See also L. 17 A § 2)

#### § 4. standing on the deck

No Article is ordinarily found before the noun *deck* in the adverbial phrase *on deck*. Here, however, the word combination is not a phraseological unit, the noun *deck* has retained its noun character and is used with the Definite Article.

### Exercises

#### I. Answer the following questions:

1. In what country and on what sea is the port of Cadiz situated? 2. Does the poet really leave the reader in the dark as to why Donna Inez did not want her son to stay in Cadiz? Can you guess the reason? 3. What sentence in stanza IX implies that Donna Inez did not grieve much? 4. What sentence in stanza IX implies that the phrase "The great success of Juan's education" in the next stanza is irony? 5. Why did Don Juan not read the letter of good advice given to him by his mother? 6. By what words and phrases does Byron characterize Donna Inez? 7. What is the name of the bay the poet speaks of in stanza XI? 8. What sentence indicates that Byron had visited Spain? 9. Whose faces are generally weather-tough? 10. Why was Juan described by the poet as bewildered when he was standing on the deck? 11. Why is Great Britain called Albion? 12. Why does the coast of Great Britain look white from a distance? 13. When was Byron born? Where and under what circumstances did he die? 14. What works by Byron have you read in Russian? 15. To what period of Byron's life does the creation of *Don Juan* belong? 16. What literary and musical works on the theme of *Don Juan* do you know?

#### II. Paraphrase the parts of the sentences given in bold type:

1. But to our tale: the Donna Inez sent  
Her son to Cadiz **only to embark**;
2. ... then received  
A lecture and some money: **for four springs**  
**He was to travel** ...
3. **A devil of a sea rolls in that bay**
4. His first—perhaps his last—farewell to Spain.
5. ... it unmans one quite,  
**Especially when life is rather new** ...

6. When gazing on them, mystified by distance,  
We enter on our nautical existence.

III. Find inversions in the text and explain the poet's motives for using them.

IV. Learn the excerpt from Byron's *Don Juan* by heart.

V. Write out all the words in the text that belong to nautical terminology or are connected with a sea voyage.

VI. Write out words and phrases in the text which may be classified as  
a) colloquial, b) poetical.

VII. Look through the vocabulary of the preceding three lessons and make a list of words which are formed by means of:

1. composition
2. interchange of consonants and vowels.

VIII. Point out all the words in the text that are used in transferred meaning.

IX. Compose sentences using the following words, expressions or phrases:

to leave someone in the dark; in the meantime; to keep from; to put ashore; nothing of the sort; it has nothing to do with; to take the risk; to take the floor; to take care of; to take it easy; to take a look; to take somebody's part; to be proud of; to mystify; parting; to sneer; body and soul; to snap; take your own time; to be likely to do something; naughty; there's a dear.

X. Combine the following sentences in any way you think best, making all necessary changes:

1. Don Juan's valet packed his things. He did not pack them according to the directions. Don Juan had asked his valet to pack his things into two suit-cases. 2. I explained my case to the doctor. I was sitting on a chair. The chair was near the table. I held my hat in my right hand. 3. Juan embarked. The ship got under way. The wind was fair, the water passing rough. Soon the town became a speck. 4. Donna Inez did not want her son to stay in Cadiz. It did not answer her intentions. The young man was meant for voyage. 5. The student had prepared his lessons. He called up his friend. The friend had invited him to an evening party. He went to join the party. He went there with another student. 6. Walt Whitman was one of America's greatest poets. He lived in the 19th century. At that time the country was rapidly becoming industrialized. 7. It was in Chicago. A man came into an office. He asked for work. His face was pale. His hair was black. His cheeks were hollow.



XI. Develop the following topic sentences into paragraphs:

1. When we left Odessa on board the *Russia* the sun was setting.

2. My attention was attracted by a man standing near the rail, looking very thoughtful.

XII. The following stanzas from *Don Juan* are translated by P. Kozlov. Compare the translation with the original text and point out the parts that were left out by the translator. What parts of the translation distort the meaning of the English text?

### VIII

Но вновь к рассказу! В Кадикс послан был  
Жуан, но мать ему велела строго  
Не оставаться в нем. Кто не грешил  
На суше, где соблазнов всяких много?  
Надеялась она, что сердца пыл  
Остудит в нем далекая дорога.  
На корабле, от шашней удален,  
Мог плавать как в ковчеге Ноя он.

### IX

Напутствие прослушал наш повеса  
И, денег взяв, укладываться стал.  
Грустила, расставаясь с ним, Инесса  
(Он на четыре года уезжал).  
Без слез разлуки нет; но факт, что беса  
Сынок отгонит—донну утешал.  
С инструкцией (что впрочем не прочел он)  
Жуан сел на корабль, унынья полон.

### X

Инесса между тем, с сынком простясь,  
Устроила воскресные собрания,  
Чтобы отучать мальчишек от проказ;  
Им строгие давала назидания,  
Она пребольно секла их не раз.  
Так удалось Жуана воспитание,  
Что поколение новое от зла  
Спасти—ей мысль блестящая пришла.

XIII. Translate into English:

1. Берег, отдаляясь, превратился постепенно в узкую полосу, едва заметную с палубы парохода. 2. Смирнова смотрела вперед, и свежий ветер охлаждал ей щеки. Дней пять

придется ей плыть на этом огромном пароходе. 3. Вот растянутая цепочка берега совсем затонула в море. Белая пена волн покрывала поверхность моря. 4. Она вспомнила последние минуты расставания с родными и друзьями. Ей стало грустно. 5. К полудню ветер усилился. Когда Смирнова поднялась на верхнюю палубу, то с трудом могла стоять. 6. Она вернулась в свою каюту и легла, стараясь уснуть. Однако первые симптомы морской болезни заставили ее снова подняться и выйти на палубу. В дверях она столкнулась с Кедровым, капитаном парохода, который, увидев, что Смирнова не совсем хорошо себя чувствует, посоветовал ей побыть на палубе. 8. Лучшее лекарство против морской болезни, — сказал он, — это свежий морской воздух. 9. На следующий день Смирнова уже не страдала от морской болезни и наслаждалась своим первым морским путешествием. 10. Через несколько дней она благополучно прибыла в Батуми, где ее встречали товарищи по работе.

#### XIV. Fill in the blanks with articles where required:

We love ... sea, and are ready at all times to read about ... wonders of ... ocean, and ... deeds of ... bravery and heroism of ... sailors.

... sea is wonderfully beautiful. Sometimes it is ... sheet of ... brightest silver or gold, and at ... other times it is of ... deepest blue or wondrous green. Then think of ... delicious scent of ... sea air and ... vigour it gives to ... tired. ... very roar of ... waves and ... strange cries of ... seabirds carry ... new music to ... heart.

At all ... times, ... sea has ... magic and ... charm of its own, but when ... glorious summer weather comes how readily ... dwellers in our great towns long to be off to ... sea-side. ... seacoasts are very beautiful. In one part their cliffs are of ... pure white chalk; in another part they are of ... stern grey granite; while in ... other parts, they are of ... rich red sandstone. ... shore below ... cliffs may be of ... gravel or ... sand of ... various colours, or of ... single or pebbles of ... varying size.

As we stand on ... beach on ... fine summer day, what can be prettier than to watch ... waves sparkling in ... sunshine, while ... sea seems as if its work were to laugh and play with ... happy, merry children on ... sands.

#### XV. Translate into Russian:

*(From Mr. Kennedy's account of his conversation with Byron at Cephalonia, a few weeks before his death.)*

"I cannot," said Lord Byron, "conceive why people will always mix up my own character and opinions with those of the

imaginary beings which, as a poet, I have the right and liberty to draw."

"They certainly," said I, "do not spare your Lordship in that respect, and in *Childe Harold*, *Lara*, *The Giaour*, and *Don Juan*, they are too much disposed to think that you paint, in many costumes, yourself, and that these characters are only the vehicles for the expression of your own sentiments and feelings."

\* \* \*

"They do me great injustice," he replied, "and what was never before done to any poet. Even in *Don Juan* I have been equally misunderstood. I take a vicious and unprincipled character, and lead him through those ranks of society, whose high external accomplishments cover and cloak internal and secret vices, and I paint the natural effects of such characters; and certainly they are not so highly coloured as we find them in real life."

\* \* \*

"This may be true; but the question is, what are your motives and object for painting nothing but scenes of vice and folly?"

"To remove the cloak, which the manners and maxims of society," said his Lordship, "throw over their secret sins, and show them to the world as they really are."

\* \* \*

Lord Byron began to compose *Canto III* in October, 1819; but the outcry raised by the publication of *Cantos I* and *II* annoyed him so much that he for a time laid the work aside, and afterwards proceeded in it only by fits and starts. Mr. Moor, who visited him while *Canto III* was in progress, says—"So sensitive, indeed,—in addition to his usual abundance of this quality,—did he, at length, grow on the subject, that when Mr. W. Bankes, who succeeded me as his visitor, happened to tell him, one day, that he had heard a Mr. Saunders (or some such name), then resident at Venice, declare that, in his opinion, '*Don Juan* was all Grub-street,' \* such an effect had this disparaging speech upon his mind (though coming from a person who was, as he himself would have it, 'nothing but a d—d salt-fish seller'), that,

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\* The name of a street in London (now Milton Street), inhabited by writers of short stories, dictionaries, and temporary poems; hence of the nature of literary hack-work.

for some time after, by his own confession to Mr. Bankes, he could not bring himself to write another line of the Poem; and one morning, opening a drawer where the neglected manuscript lay, he said to his friend: 'Look here—this is all Mr. Saunders's Grub-street.' " *Cantos III, IV, and V* were published together in August, 1821,—still without the name either of author or book-seller.

(From the notes to *Don Juan, The poetical works of Lord Byron*, London, John Murray, 1870, p. 629)

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