

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
ФИЛИАЛ КУБАНСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА
В Г. СЛАВЯНСКЕ-НА-КУБАНИ**

Кафедра русской и зарубежной филологии

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**ЧТЕНИЕ И ПЕРЕВОД
АНГЛОЯЗЫЧНЫХ И
НЕМЕЦКОЯЗЫЧНЫХ
ХУДОЖЕСТВЕННЫХ ТЕКСТОВ**

**Методические рекомендации
к практическим занятиям и самостоятельной работе
студентов 3-го и 4-го курса бакалавриата,
обучающихся по направлению
44.03.05 Педагогическое образование
(с двумя профилями подготовки – Английский язык, Немецкий язык)
очной формы обучения**

Славянск-на-Кубани
Филиал Кубанского государственного университета
в г. Славянске-на-Кубани
2018

ББК 81.43-8
Ч-773

Рекомендовано к печати кафедрой русской и зарубежной филологии
филиала Кубанского государственного университета
в г. Славянске-на-Кубани

Протокол № 10 от 21 июня 2018 г.

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Ч-773 **Чтение и перевод англоязычных и немецкоязычных художественных текстов** : метод. рекомендации к практ. занятиям и самостоят. работе студентов 3-го и 4-го курсов бакалавриата, обучающихся по направлению 44.03.05 Педагогическое образование (с двумя профилями подготовки – Английский язык, Немецкий язык) очной формы обучения / О. Н. Бакуменко. – Славянск-на-Кубани : Филиал Кубанского гос. ун-та в г. Славянске-на-Кубани, 2018. – 105 с. 1 экз.

Методические рекомендации по дисциплине «Чтение и перевод англоязычных и немецкоязычных художественных текстов» составлены в соответствии с ФГОС ВО, учебным планом и учебной программой курса, содержат художественные тексты выдающихся англоязычных писателей и практические задания для аудиторной и самостоятельной работы студентов, представляющие собой упражнения для усвоения лексики и формирования переводческих навыков на основе художественной литературы. Упражнения предназначены для текущего и промежуточного контроля знаний студентов в течение пятого, шестого и седьмого семестров обучения.

Издание адресовано студентам бакалавриата, обучающимся по направлению 44.03.05 Педагогическое образование (с двумя профилями подготовки – Английский язык, Немецкий язык) очной формы обучения.

Электронная версия издания размещена в электронной информационно-образовательной среде филиала и доступна обучающимся из любой точки доступа к информационно-коммуникационной сети «Интернет».

ББК 81.43-8
Ч-773

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ЦЕЛИ И ЗАДАЧИ ОСВОЕНИЯ ДИСЦИПЛИНЫ

Целью освоения дисциплины «Чтение и перевод англоязычных и немецкоязычных художественных текстов» является формирование системы знаний, умений и навыков в области иностранного языка как инструмента профессиональной коммуникации, научно-исследовательской, познавательной деятельности и межличностного общения в широком спектре социокультурных и социально-политических ситуаций, формирование устойчивого познавательного интереса к разнообразной профессиональной деятельности, связанной с использованием знаний и умений в области английского языка в учреждениях образования, культуры, управления, в СМИ, в области межкультурной коммуникации, в различных областях экономической деятельности.

Изучение дисциплины «Чтение и перевод англоязычных и немецкоязычных художественных текстов» направлено на формирование у обучающихся профессиональной компетенции ПК-4 – способность использовать возможности образовательной среды для достижения личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов. В соответствие с этим ставятся следующие задачи дисциплины:

- формирование систему умений и навыков, связанных с извлечением из текста информации, её точности и глубины понимания из произведений англо- и немецкоязычных авторов;
- обучение пониманию и анализу аутентичных произведений англо- и немецкоязычной литературы, обсуждению их на лингвостилистическом уровне;
- обучение дискуссии по поводу характеристик действующих лиц, их взаимоотношений, а также затрагиваемых авторами проблем.
- стимулирование самостоятельной деятельности по освоению содержания дисциплины и формированию необходимой компетенции;
- способствовать овладению техникой работы с основными типами справочной литературы (энциклопедические справочники и учебно-справочные издания), информационно-справочной литературой (включая файлы Интернета и электронно-справочную литературу).

КОМПЕТЕНЦИИ УЧАЩЕГОСЯ, ФОРМИРУЕМЫЕ В РЕЗУЛЬТАТЕ ОСВОЕНИЯ ДИСЦИПЛИНЫ

Изучение данной учебной дисциплины направлено на формирование у обучающихся профессиональной компетенции ПК-4 – способность использовать возможности образовательной среды для достижения

личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов.

Таблица 1

№ п. п.	Индекс компетенции	Содержание компетенции (или её части)	В результате изучения учебной дисциплины обучающиеся должны		
			знать	уметь	владеть
1.	ПК-4	способность использовать возможности образовательной среды для достижения личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов	основы комментированная и дискуссия по прочитанным произведениям, культурно-исторических реалий, истории стран изучаемого языка, наиболее значимых писателей этих стран; основных фонетических, лексических, грамматических, словообразовательных явлений и закономерностей функционирования изучаемого языка в разных литературных жанрах.	свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации; проводить анализ фактического языкового материала, обобщать языковые факты и делать выводы из наблюдений; определять жанрово-стилистическую принадлежность текста.	навыками понимания и воспроизведения художественного текста на изучаемом языке; навыками и умениями всех видов речевой деятельности, в частности, подготовленной, а также неподготовленной монологической речи и письма в пределах изученного языкового материала.

СОДЕРЖАНИЕ ЛАБОРАТОРНЫХ ЗАНЯТИЙ

Содержание дисциплины включает формирование знаний, навыков и умений в четырех видах речевой деятельности: чтении, аудировании, говорении и письме на материале художественного текста, а также формирование навыков перевода и филологического анализа художественного текста.

СЕМЕСТР 5

Лабораторные занятия 1–5 (10 часов)

Nigel Balchin «At Dover»

NIGEL BALCHIN

Balchin, Nigel (1908–1970), an English novelist and screenwriter particularly known for his novels written during and immediately after World War II. During World War II Balchin rose to the rank of brigadier and became Deputy Scientific Advisor to the Army Council, experiences later reflected in his more important works are «Mine Own Executioner», «The Small Back Room». Balchin was the author of eighteen books, in addition to two satires under the pseudonym of Mark Spade. Some of his novels were filmed.

AT DOVER

In travelling home from Florence it is usual to go to Pisa, and there to change on to the Rome Express. In fact, there is (or was) a carriage which runs all the way from Florence, but you will be told that it is reserved for Very Important People.

Too much notice should not be taken of this. Nearly every seat in an Italian train is always reserved for Important People or for men who lost a limb² in the war. But very few of them ever seem to travel much, and personally I have never found this carriage from Florence so crowded with great men that it could not take me.

On the particular occasion that I speak of, it also took Miss Bradley, who certainly did not look important. She looked more like an out-of-work nurse, and I only noticed her because of her surprising ugliness. She was a rather large, heavy woman of about thirty-five, with a big red nose, and steel-framed³ glasses; and she had one of those unpleasant skin-diseases which had covered her face with spots. It is an important part of this story that I really very much disliked looking at Miss Bradley.

It is equally important that later on when I went to the dining car, Miss Bradley was already seated, and the man who was attending to us placed me opposite her.

Meals on the Rome Express take a long time. This one seemed to go on for ever, and I could not help noticing that Miss Bradley found it all very difficult.

If you are English, it is almost impossible⁴ to speak Italian or French on these occasions, because the waiters are anxious to practise their English on you. The waiter who served us spoke quite good English. Yet Miss Bradley was determined to order her food in unbelievably bad schoolgirl French, though she was red in the face when she did so, and plainly very ashamed.

I had the greatest difficulty myself in understanding what she said, and the waiter soon gave it up and brought her whatever he had ready. One was forced to believe that Miss Bradley was not only very ugly, but very stupid too.

I think we may have exchanged half a dozen words at dinner, when passing the sugar or the bread to one another. It is difficult to dine endlessly opposite somebody without making a few polite sounds. But they were certainly all that we exchanged, and after we left the dining car I did not see Miss Bradley again until we reached Calais.⁶

She was then trying very hard to get out of the train at Calais Town, where we stopped for a moment, and a man was trying equally hard to explain that she must get out at Calais Port.

This time I certainly spoke to Miss Bradley. I said, «It's the next stop. This is Calais Town.» And Miss Bradley with a red face, said, «Oh, I see. Thank you.»

And then, when we reached the sea, we really began to know each other, and it was my fault. There were plenty of porters to carry the bags, and I called one from the window of the train without difficulty. But as I got out I saw Miss Bradley standing on the station platform. She had two large very old cardboard suit-cases, one of which seemed to be held together by a thick string.

She was standing there saying «Porter!» rather weakly and the stream of porters was dividing round her, and passing her by, like water dividing past a rock, looking for richer people.

It was at this moment I went towards her. I am quite sure that if she had been less ugly I should not have done it. But she was so ugly and she looked so sad and helpless standing there with her baggage tied together with a string, crying «Porter!» that I was filled with pity – a thing which seldom happens.

I smiled at her with a real and pleasant sense of virtue and said, «My porter can take your cases, if you like.» Miss Bradley turned and looked at me.

She was even uglier than I had thought. «Oh – thank you,» she said. «It is very kind of you.»

My porter unwillingly added her baggage to mine and in a few minutes we found ourselves on board the ship. Our cases were placed side by side, and Miss Bradley and myself were naturally side by side also.

I hope it will be agreed that up to this point I had acted like a gentleman, though perhaps at no great personal sacrifice. I say I hope it will be agreed,

because there is no doubt that from this point my usual bad qualities began to take control.

In less than ten minutes I realized that Miss Bradley, quite apart from her ugliness was very, very dull. With hesitation, but continually, she talked about nothing, and said nothing interesting about it.

I learned that she had been in Italy for two weeks, visiting her sister, who was married to an Italian. She had never been out of England before.

At home she was a clerk in an office. The work was quite interesting, but travelling to and from the office was tiring.

I do not suggest that any of this in itself was duller than most conversations, but somehow Miss Bradley managed to make it duller.

I considered that I should certainly have to see Miss Bradley safely off the boat at Dover and on to her train; and after that there would be no reason except rudeness, why we should not travel to London together. That meant four hours of it.

I could not face this; so, excusing myself, I went along to the office on board and bought myself a seat on the Golden Arrow.

Miss Bradley was travelling by the ordinary train, so this would mean that we should separate at Dover. I went back to Miss Bradley, who told me about the flat in London that she shared with another girl from the office.

We reached Dover without any interruption in Miss Bradley's flow of conversation. I hired a man to carry our baggage. I had two expensive suit-cases which had once been given to me as a present, and she had her two pieces of ancient cardboard.

Usually passengers for the Golden Arrow are dealt with first, because the train leaves twenty minutes before the ordinary train. When the boy asked if we were going on the Golden Arrow, I hesitated and then said, «Yes.»

It was too complicated to explain that one of us was and one of us wasn't, and in any case it would help Miss Bradley because they would deal with her bags quickly.

As we went towards the hall I explained carefully to her that my train left before hers, but that I would help her with her baggage first. The boy could then take our cases to the right trains, and she could sit comfortable⁶ in hers until it left. Miss Bradley said, «Oh, thank you very much.»

The boy, of course, had put our suit-cases together, and Miss Bradley and I went and stood before them. At the proper time the examiner⁷ reached us, looked at the four suit-cases in that sharp way which examiners must practise night and morning, and said, «This is all yours?»

I was not quite sure whether he was speaking to me, or me and Miss Bradley, who was standing slightly behind me, and I was just about to say «Yes» for both of us. But suddenly the worst bits of pride in my nature rose to the surface. I did not want to admit that those terrible old cardboard suitcases with

the string were mine, and I replied, «Well – mine and this lady's.»

The examiner said, «But you're together?»

«For the present time,» I said rather foolishly, smiling at Miss Bradley. I did not want to hurt her feelings.

«Yes,» said the examiner patiently. «But are you travelling together? Does this baggage belong to both of you?»

«Well, no. Not exactly. We're just sharing a porter.»

«Then if you will show me which are your things,» said the examiner very slowly and carefully, as if he were talking to a child, «I'll deal with them.»

I pointed to my cases. I had nothing valuable, and said so. Without asking me to open them, the examiner chalked the cases and then, instead of moving to my left and dealing with Miss Bradley, he moved to the right and began to talk to a man whose baggage covered a space of about seven feet.

Miss Bradley said: «Oh dear – « mildly. I started to say: «Listen – could you do the lady's too, so that – « but the examiner took no notice of me. He was already examining the man on the right.

The boy swung my cases away, and more were immediately put in the space. The owner gave me a gentle push in the back. I hesitated for a moment, but there did not seem to be much advantage in standing there waiting for Miss Bradley when we were about to separate, so I said: «Well, I'll say goodbye now, and go to find my train. I expect he'll come back to you next. The porter will bring all our cases to the trains when you've finished. Good-bye.»

Miss Bradley said, «Oh ... good-bye and thank you so much.» We shook hands and I left with some relief mixed with a feeling that I was being slightly rude.

I found my seat in the Golden Arrow and began to read. Twenty minutes later I suddenly realized that the train was going to leave in five minutes and that the porter had still not brought my cases. I was just setting off to look for him when he came, breathless, carrying them. I asked him rather sharply what he had been doing. «It was her,» he said shortly.

«Miss Bradley? Well, where is she and where's her baggage?»

«She's still there,» said the boy in a hard voice. «And will be for some time, I guess. Examining her properly.»

«But why?»

«Well, they'd found forty watches when I came away, and that is only the start. So I thought maybe you wouldn't want me to wait.»

The sad part of the story is this: if I had been a nicer and kinder person, and more patient, and had really decided to see Miss Bradley safely to London, or if I had not been too proud about her baggage, it would almost certainly have been carelessly passed with mine; or, if it had been opened, I should have had some very awkward explaining to do. In fact, I seem to have been rude just in time. But I have often wondered whether, when Miss Bradley stood alone and sad on the station at Calais, she had already chosen me as the person to save her,

or whether she was just quietly sure that someone would.

Looking back, I am fairly sure that she chose me, though I have never understood exactly how she did so. I am quite sure she never made the slightest effort to speak to me first or to get to know me.

NOTES

1. **Dover:** a seaport in England.
2. **limb:** a leg or arm.
3. **steel-framed:** the suffix -ed meaning «having, characterized by» is often used to form compound adjectives, such as *thin-lipped*, *big-hearted*, *gold-plated*, etc.
4. **impossible:** the negative prefix im- is a form of in- used before the lip consonants b, m, p as in *impersonal*, *imbecile*, *immoral*, etc.; il- occurs before l, as in *illegal* and ir- before r, as in *irregular*.
5. **Calais:** seaport in N. France; a cross-channel ferry port opposite to and 33 kms distant from Dover.
6. **comfortable:** -able is an adjective-forming suffix meaning «possessing qualities of», «resembling», as in *comfortable*, *likeable*, *valuable*, etc., or «suitable for», as in *eatable*, *drinkable*, *readable*, etc.
7. **examiner:** a Customs officer.

Ex. 1. Answer the following questions.

1. What is the usual way of travelling from Florence to England?
2. What was the author's way of travelling home from Florence?
3. Who else happened to take the same carriage on that particular occasion?
4. What made him take notice of the other passenger?
5. What did Miss Bradley look like?
6. How did it happen that the author found himself opposite Miss Bradley in the dining car?
7. What language did Miss Bradley use when ordering her food?
8. Why did this seem unusual to the author?
9. What impression did one get of Miss Bradley?
10. When did the author see her again?
11. Why did he really speak to Miss Bradley this time?
12. Why did the author believe it to be his fault that they really began to know each other when they reached Calais Port?
13. How did the author and Miss Bradley happen to find themselves side by side on the boat?
14. What did Miss Bradley tell the author about herself during the trip?
15. Why did the author decide to take the Golden Arrow to London?
16. Why were the passengers for the Golden Arrow dealt with by the Customs first?
17. What made the author disown Miss Bradley's luggage?

18. What had delayed the porter with the author's luggage?
19. What had Miss Bradley been trying to smuggle into the country?
20. What made the author fairly sure that he had been deliberately chosen by Miss Bradley as the person to see her through the Customs?

Ex. 2. Paraphrase or explain.

1. Yet Miss Bradley was determined to order her food in unbelievably bad schoolgirl French, though she was red in the face when she did so, and plainly very ashamed. 2. It is difficult to dine endlessly opposite somebody without making a few polite sounds. 3. I smiled at her with a real and pleasant sense of virtue ... 4. I hope it will be agreed that up to this point I had acted like a gentleman, though perhaps at no great personal sacrifice. 5. ... my usual bad qualities began to take control. 6. I considered that I should certainly have to see Miss Bradley safely off the boat at Dover and on to her train ... 7. But suddenly the worst bits of pride in my nature rose to the surface. 8. ... if I had not been too proud about her baggage, it would almost certainly have been carelessly passed with mine ...

Ex. 3. Find in the text the English for:

сделать пересадку (на транспорте); вагон прямого сообщения; потерять на войне руку (или ногу); крупная, полная женщина; вагон-ресторан; занимать много времени; продолжаться до бесконечности; красный как рак; испытывать чувство стыда; по моей вине; поток носильщиков; выглядеть жалкой и беспомощной; преисполниться жалости к кому-либо; нехотя; на борту парохода; рядом; скучный; запинаясь; два места (о багаже); взять носильщика; обидеть кого-либо; не обратить внимания на кого-либо; обменяться рукопожатием; с некоторым облегчением; запыхавшись; спросить резким тоном; заговорить первой, завязать знакомство.

Ex. 4. Study the following phrases. Recall how they were used in the text. Make sentences with each.

cannot help doing (noticing, etc.) smth.

e. g. 1. She couldn't help smiling. It was all so ridiculous. 2. I can't help thinking that it was all my fault.

be anxious to do (please, practise, etc.) smth.

e. g. 1. They were all anxious to help. 2. She was most anxious to hide her feelings.

try hard (one's hardest, one's best) to do smth.

e. g. 1. He tried his best to make himself understood but couldn't. 2. The visiting team tried their hardest to win the game, but all their efforts were in vain.

a sense of virtue (humour, right, wrong, etc.)

e. g. 1. He's got a keen sense of duty. 2. His sense of honour would never let him be unjust.

deal with smth., smb.

e. g. 1. The more urgent matters were dealt with first. 2. I shouldn't say that he's so easy to deal with.

be about to do (say, etc.) smth.

e. g. 1. I was about to leave when I suddenly remembered that I hadn't put away the documents into the safe. 2. She was about to say that she would be leaving soon but then changed her mind as she clearly realized that no one of them really cared.

have some explaining (writing, cooking, work, etc.) to do

e. g. 1. I should gladly accompany you, but as it happens I still have a few letters to write. 2. If her little secret had been found out, she would have had some very awkward explaining to do.

Ex. 5. Use compound adjectives for the phrases.

Model: His shoulders were narrow. – He was *narrow-shouldered*.

1. A man with broad shoulders.
2. A person who is very good by nature.
3. A man who has a quick (hot, short, sweet) temper.
4. A girl with blue eyes.
5. A woman who has a kind heart.
6. A person with good manners.

Ex. 6. Change the sentences to the opposite by adding a negative prefix to the Italicized words. Make other necessary changes.

1. Did you say he was a man of *regular* habits?
2. I'm terribly sorry, I never meant it as a *personal* remark.
3. It was a *most exciting* story!
4. Was the order *obeyed*?
5. Rumours had it that it was a perfectly *legal* business.
6. Only an *honest* person could act like this.
7. I looked into his *smiling* face and tried to guess his thoughts.
8. It was something definitely *worthy* of our attention.
9. He was used to *comfort*.
10. I *liked* her at sight.

Ex. 7. Add a negative prefix to the adjectives derived from the italicized words and rewrite the sentences without changing their meaning. Make other necessary changes.

Model: There was no *necessity* for interference. – Interference was *unnecessary*.

1. If you had shown a little more *patience* with your work, the result would have been much better. 2. Hardly anybody *knows* this writer nowadays. 3. It was a fact of little *importance*, so at least he had thought at the time. 4. The play was performed with little *success*. 5. What struck me most about her was utter lack of *responsibility*. 6. It always pays to be *polite*. 7. In her new surroundings she felt far from *happy*. 8. He was not at all *fortunate* in his choice. 9. The answer I got was not exactly what I'd call *definite*. 10. It was only a seemingly *important* detail. Actually there was nothing to it. 11. I saw no *reason* for his anger.

Ex. 8. Give the meaning of the italicized words.

1. a) His *face* remained expressionless. b) The map was lying on its *face*. c) That meant four hours of her company and he knew he couldn't *face* it. d) You'll have to *face* the facts sooner or later. e) The windows *faced* the street. 2. a) You had better take the child by the *hand* when crossing the street. b) *Hand* me your cup, I'll pour you some more tea. 3. a) You're not supposed to point *fingers* at people. b) She stood *fingering* her handkerchief. 4. a) Her *eyes* wide open, she was looking about in surprise. b) The boy was *eyeing* me with interest. 5. a) The old man had a fine *head*. b) The expedition *headed* north. 6. a) His *nose* had a peculiar turn. b) Why must he always be *nosing* about? c) The boat *nosed* her way through the channel. 7. a) His fingers are all *thumbs*. b) He *thumbed* through the book.

Ex. 9. Choose the correct word to fill in the blanks.

1. a) It was a most ... story. b) The woman gave me an ... look. c) ... results, to say the least. (astonishing, astonished) 2. a) He passed his hand in a ... way over his face. b) It was a ... sort of conversation. c) You would have also found her to be a most ... woman. (tiring, tired) 3. a) She was a woman of ... ugliness. b) He wore a ... look. (surprising, surprised) 4. a) She spoke to me in a ... voice. b) He was obviously near ... point. (breaking, broken)

Ex. 10. Open the brackets using the appropriate form of the Infinitive.

1. She was happy (to invite). 2. Anyone would hate (to make use of) and then (to discard) like that. 3. They were lucky (to notice) the mistake in time. 4. He was anxious (to practise) his Russian on us. 5. He was pleased beyond words (to make) such an offer. 6. She was sorry (to ignore) the warning. 7. He was disappointed (not to choose) for the role. 8. The children seem (to enjoy) the show. They are laughing all the time. 9. I'm terribly sorry (to keep you waiting).

Ex. 11. Paraphrase the following using the modal verb *may* in the correct form.

1. She wasn't attentive enough, *may* be that's why she failed to grasp the idea. 2. Possibly she had asked the question out of sheer curiosity. 3. In all probability he would have accepted the invitation if he had received it. 4. There's just a chance that he had kept on putting off things until it was too late. 5. It is quite possible that she had never taken any real pleasure in her household duties and had stayed on out of a false sense of duty. 6. Possibly she was misinformed as to the requirements of the examination.

Ex. 12. Complete the following sentences.

1. The examiner spoke very slowly and carefully as if he ... (to talk to a child) 2. The girl smiled at me as if she (to know me for years) 3. I felt as if I (to make an unpardonable mistake). 4. She spoke as though she (not to be sure of oneself) 5. It seemed to him as if all (to be lost) 6. She completely ignored me as if all that had happened (to be entirely my fault) 7. He looked as though he (not to be happy about the task)

Ex. 13. Watch how the following phrases are used. Make sentences with each.

1. Our cases were placed *side by side*, and Miss Bradley and myself were naturally *side by side* also. 2. They were walking along the street *hand in hand*. 3. We never see *eye to eye*. 4. After the *heart-to-heart* talk that we had with him over a cup of coffee, I felt much easier in the mind. 5. Now he was *face to face* with real danger.

Ex. 14. Study the phrases with *sense*. Use them in sentences of your own.

1. She's got plenty of *common sense*. 2. He must have been *out of his senses* to do a thing like that. 3. I reread the letter. Somehow it didn't *make sense*. 4. He is sure to appreciate the joke. He's got a fine *sense of humour*. 5. You had better listen to him. He's *talking sense*. 6. *There's no sense* in going there. It's too late. 7. A good talking to will surely *bring him to his senses*. 8. The term was used in a very broad *sense*.

Ex. 15. Translate the following into English using *till*, *until* or *before* according to the sense.

1. Она решила подождать *до* двенадцати часов. 2. Она ушла *до* двенадцати часов. 3. Это случилось задолго *до* моего приезда. 4. *До* этого случая у нас с ним никогда не было споров. 5. Он оставался там *до* конца и ушел одним из последних. 6. Времени *до* отъезда оставалось очень мало. 7. Они успели уйти *до* дождя. 8. Он согласился пасть ответа *до* вечера. 9. Геологи должны были вернуться на базу *до* наступления холодов. 10. Окончательное решение вопроса придется отложить *до* возвращения ректора.

Ex. 16. Translate the following into English using *give up smth.*, *give up doing smth.*

1. Когда же он наконец *бросит* курить? 2. Сначала они пытались говорить с ним, но потом, поняв, что это бесполезно, *махнули рукой*. 3. После первой же неудачи он *отказался от* дальнейших попыток. 4. Они не хотели понимать ее, и она даже уже *не пыталась* доказывать свою правоту. 5. Что заставило его *отказаться от* этой идеи? Она мне показалась чрезвычайно интересной. 6. Болезнь уже так далеко зашла, что врачи *отказались* его лечить. 7. Неужели он *бросил живопись*? Ему ведь пророчили большое будущее.

Ex. 17. Describe a journey by train. Use the words and phrases given below.

train service; an ordinary train; an express; to change trains; to run (between; from ... to; all the way from ... to); to buy oneself a seat; to reserve seats; to catch (miss) a train; to get on (out of/off) a train; on the train; to run into the station; to pull into (out of) a station; a (train) stop; a carriage; a dining car; a regular traveller; a porter; to see smb. off.

Ex. 18. Speak on how to clear the Customs the easy way. Use the words and phrases given below.

the Customs; a Customs officer; Customs inspection; to observe Customs regulations; a Customs declaration form; to go through the Customs; to clear the Customs; Have you anything to declare?; to declare in writing; duty-free articles; articles exempt from duty; to qualify for an exemption; articles to be declared; dutiable articles; to pay duty on articles; to have one's luggage ready for immediate inspection; to smuggle; a smuggler; to be on guard against; fast and friendly service.

Ex. 19. Topics for oral and written composition.

1. A character-sketch of Miss Bradley.
2. Say if in your opinion Miss Bradley was an experienced smuggler or a novice.
3. Explain how it happened that the author started helping Miss Bradley almost against his will.
4. Bring out the points in the story showing that Miss Bradley had deliberately chosen the author to help her through the Customs.
5. Explain why the Customs officer had guessed about Miss Bradley trying to smuggle dutiable articles into the country.
6. What might have happened should the author have answered in the affirmative to the Customs officer's questions whether Miss Bradley and he were travelling together?
7. At the Customs. Clearance through the Customs.

Лабораторные занятия 6–12 (14 часов)

Ernest Hemingway «A Canary For One»

ERNEST HEMINGWAY

Hemingway, Ernest Miller (1899–1961), American novelist and short-story writer, whose style is characterized by crispness, laconic dialogue, and emotional understatement. Hemingway's writings and his personal life exerted a profound influence on American writers of his time. Many of his works are regarded as classics of American literature, and some have been made into motion pictures.

Born in Oak Park, Illinois, after graduating from high school in 1917, he became a reporter for the Kansas City Star, but he left his job within a few months to serve as a volunteer in Italy during World War I (1914–1918).

After 1927 Hemingway spent long periods of time in Key West, Florida, and in Spain and Africa. During the Spanish Civil War (1929–1936), he returned to Spain as a newspaper correspondent. In World War II (1939–1945) he again was a correspondent and later was a reporter for the United States.

After the war Hemingway settled near Havana, Cuba, and in 1958 he moved to Ketchum, Idaho. Hemingway drew heavily on his experiences as an avid fisherman, hunter, and bullfight enthusiast in his writing.

One of the foremost authors of the era between the two world wars, Hemingway in his early works depicted the lives of two types of people. One type consisted of men and women deprived by World War I of faith in the moral values in which they had believed, and who lived with cynical disregard for anything but their own emotional needs. The other type were men of simple character and primitive emotions, such as prizefighters and bullfighters. Hemingway wrote of their courageous and usually futile battles against circumstances.

A CANARY¹ FOR ONE

The train passed very quickly a long, red stone house with a garden and four thick palm-trees with tables under them in the shade. On the other side was the sea. Then there was a cutting through red stone and clay, and the sea was only occasionally and far below against rocks.

«I bought him in Palermo²,» the American lady said. «We only had an hour ashore and it was Sunday morning. The man wanted to be paid in dollars and I gave him a dollar and a half. He really sings very beautifully.»

It was very hot in the train and it was very hot in the lit salon³ compartment. There was no breeze came through⁴ the open window. The American lady pulled the window-blind down and there was no more sea, even occasionally. On the other side there was glass, then the corridor, then an open window, and outside the window were dusty trees and an oiled road and flat fields of grapes, with gray-stone hills behind them.

There was smoke from many tall chimneys – coming into Marseilles⁵ and the train slowed down and followed one track through many others into the station. The train stayed twenty-five minutes in the station at Marseilles and the American lady bought a copy of The Daily Mail⁶ and a half-bottle of Evian water⁷. She walked a little way along the station platform but she stayed neat the steps of the car⁸ because at Cannes⁹ where it stopped for twelve minutes, the train had left with no signal of departure and she had gotten¹⁰ on only just in time. The American lady was a little deaf and she was afraid that perhaps signals of departure were given and that she did not hear them.

The train left the station in Marseilles and there was not only the switch yards¹¹ and the factory smoke but, looking back, the town of Marseilles and the harbor with stone hills behind it and the last of the sun on the water. As it was getting dark the train passed a farmhouse burning in a field. Motorcars were stopped along the road and bedding and things from inside the farmhouse were spread in the field. Many people were watching the house burn. After it was dark the train was in Avignon¹². People got on and off. At the news-stand Frenchmen, returning to Paris, bought that day's French papers. On the station platform were negro soldiers. They wore brown uniforms and were tall and their faces shone, close under the electric light. Their faces were very black and they were too tall to stare¹³. The train left Avignon station with the negroes standing there. A short white sergeant was with them.

Inside the lit salon compartment the porter had pulled down the three beds from inside the wall and prepared them for sleeping. In the night the American lady lay without sleeping because the train was a rapide¹⁴ and went very fast and she was afraid of the speed in the night. The American lady's bed was the one next to the window. The canary from Palermo, a cloth spread over his cage, was out of the draft in the corridor that went into the compartment wash-room. There was a blue light outside the compartment, and all night the train went very fast and the American lady lay awake and waited for a wreck.

In the morning the train was near Paris, and after the American lady had come out from the wash-room, looking very wholesome and middle-aged and American in spite of not having slept, and had taken the cloth off the birdcage and hung the cage in the sun, she went back to the restaurant-car for breakfast. When she came back to the lit salon compartment again, the beds had been pushed back into the wall and made into seats, the canary was shaking his feathers in the sunlight that came through the open, window, and the train was much nearer Paris.

«He loves the sun,» the American lady said. «He'll sing now in a little while.»

The canary shook his feathers and pecked into them.

«I've always loved birds,» the American lady said. «I'm taking him home to my little girl. There – he's singing now.»

The canary chirped and the feathers on his throat stood out, then he dropped his bill and pecked into his feathers again. The train crossed a river and passed through a very carefully tended forest. The train passed through many towns outside of Paris. There were tram-cars in the towns and big advertisements for the Belle Jardiniere¹⁵ and Dubonnet and Pernod¹⁶ on the walls toward the train. All that the train passed through looked as though it were before breakfast¹⁷. For several minutes I had not listened to the American lady, who was talking to my wife.

«Is your husband American too?» asked the lady.

«Yes,» said my wife. «We're both Americans.»

«I thought you were English.»

«Oh, no.»

«Perhaps that was because I wore braces¹⁸», I said.

I had started to say suspenders and changed it to braces in the mouth, to keep my English character. The American lady did not hear. She was really quite deaf; she read lips, and" I had not looked toward her. I had looked out of the window. She went on talking to my wife.

«I'm so glad you're Americans. American men make the best husbands,» the American lady was saying. «That was why we left the Continent¹⁹, you know. My daughter fell in love with a man in Vevey²⁰.» She stopped. «They were simply madly in love.» She stopped again. «I took her away, of course.»

«Did she get over it?" asked my wife.

«I don't think so,» said the American lady. «She wouldn't eat anything and she wouldn't sleep at all, I've tried so very hard, but she doesn't seem to take an interest in anything. She doesn't care about things. I couldn't have her marrying a foreigner.» She paused. «Someone, a very good friend, told me once, "No foreigner can make an American girl a good husband" .»

«No,» said my wife, «I suppose not.»

The American lady admired my wife's travelling-coat, and it turned out that the American lady had bought her own clothes for twenty years now from the same maison de couture²¹ in the Rue Saint Honore²².

They had her measurements, and a vendeuse²³ who knew her and her tastes picked the dresses out for her and they were sent to America. They came at the post-office near where she lived up-town²⁴ in New York, and the duty was never exorbitant because they opened the dresses there in the post-office to appraise them and they were always very simple-looking and with no gold lace nor ornaments that would make the dresses look expensive. Before the present vendeuse, named Therese, there had been another vendeuse named Amelie. Altogether there had only been these two in the twenty years. It had always been the same couturier²⁵. Prices, however, had gone up. The exchange, though, equalized that. They had her daughter's measurements now too. She was grown up and there was not much chance of their changing now.

The train was now coming into Paris. The fortifications were levelled but grass had not grown. There were many cars standing on tracks – brown wooden restaurant-cars and brown wooden sleeping-cars that would go to Italy at five o'clock that night, if that train still left at five; the cars were marked Paris-Rome; and cars, with seats on the roofs, that went back and forth to the suburbs with, at certain hours, people in all the seats and on the roofs, if that were the way it were still done, and passing were the white walls and many windows of houses. Nothing had eaten any breakfast.

«Americans make the best husbands,» the American lady said to my wife. I was getting down the bags. «American men are the only men in the world to marry.»

«How long ago did you leave Vevey?» asked my wife.

«Two years ago this fall. It's her, you know, that I'm taking the canary to.»

«Was the man your daughter was in love with a Swiss?»

«Yes,» said the American lady. «He was from a very good family in Vevey. He was going to be an engineer. They met there in Vevey. They used to go on long walks together.»

«I know Vevey,» said my wife. «We were there on our honey-moon.»

«Were you really? That must have been lovely. I had no idea, of course, that she'd fall in love with him.»

«It was a very lovely place,» said my wife.

«Yes,» said the American lady. «Isn't it lovely? Where did you stop there?»

«We stayed at the Trois Couronnes²⁶,» said my wife.

«It's such a fine old hotel,» said the American lady.

«Yes,» said my wife. «We had a very fine room and in the fall the country²⁷ was lovely.»

«Were you there in the fall?»

«Yes,» said my wife.

We were passing three cars that had been in a wreck. They were splintered open and the roofs sagged in.

«Look,» I said. «There's been a wreck.»

The American lady looked and saw the last car. «I was afraid of just that all night,» she said, «I have terrific presentiments about things sometimes. I'll never travel on a rapide again at night. There must be other comfortable trains that don't go so fast.»

Then the train was in the dark of the Gare de Lyons²⁸, and then stopped and porters came up to the windows. I handed bags through the window, and we were out on the dim longness of the platform, and the American lady put herself in charge of one of three men from Cook's²⁹ who said: «Just a moment, madame, and I'll look for your name.»

The porter brought a truck and piled on the baggage, and my wife said good-bye and I said good-bye to the American lady, whose name had been found by the man from Cook's on a typewritten page in a sheaf of typewritten pages which he replaced in his pocket.

We followed the porter with the truck down the long cement platform beside the train. At the end was a gate and a man took the tickets.

We were returning to Paris to set up separate residences³⁰.

NOTES

1. **canary** = canary-bird.
2. **Palermo** – the largest city and port of Sicily.
3. **lit salon** (French) – sleeping car (see note # 8).
4. **There was no breeze came through** = There was no breeze coming through.
5. **Marseilles** – a seaport in south-eastern France on the Mediterranean.
6. **The Daily Mail** – a British mass-circulation newspaper; supports the Conservative party.
7. **Evian water** – mineral water, bottled and exported from Evian-les-Bains, a fashionable health resort in south-eastern France on the shore of the Lake of Geneva.
8. **car** (AmE) = carriage (BrE). **Note** other instances of American English and their British counterparts: AmE: porter; wreck; fall; BrE: attendant; crash; autumn.
9. **Cannes** – a resort on the French Riviera famous also for its annual Film Festivals.
10. **gotten** (AmE) = got (BrE).
11. **switch-yard** (AmE) = shunting yard, a special place near a railway station where trains are made up; Russ.: маневровый парк, сортировочный парк.
12. **Avignon** – an ancient city on the left bank of the Rhone, south-eastern France.
13. **too tall to stare** – they were so tall that they could not stare at what was going on in the car.
14. **rapide** (French) – a fast train.
15. **Belle Jardiniere** – a large department store in Paris.
16. **Dubonnet, Pernod** – names of alcoholic drinks of the aperitive type popular in France.
17. **as though it were before breakfast** – a figurative way of saying that everything had a shabby look (see further: Nothing had eaten any breakfast.)
18. **braces** (BrE) = suspenders (AmE).
19. **the Continent** – all of Europe except the British Isles.
20. **Vevey** – a town in West Switzerland on the Lake of Geneva.

21. **maison de couture** (Fr.) – ателье.
22. **Rue Saint Honore** – a street in Paris.
23. **vendeuse** (Fr.) – saleswoman.
24. **up-town in New York** – the residential part of the city (compare: down-town the business part of the city).
25. **couturier** (Fr.) – dressmaker.
26. **Trois Couronnes** (Fr.) – Three Crowns.
27. **country** – here: scenery.
28. **Gare de Lyons** – the Paris terminus of the Paris-Lyons Mediterranean railway line.
29. **Cook's** – a travelling agency that helps tourists to make tours of Europe and the American continent (since 1864); founded by Thomas Cook (1808–1892).
30. **set up separate residences** – start living apart; here: arrange for a divorce.

VOCABULARY

cutting (n) 1. unroofed passage dug through the ground (for a road, railway, canal, etc.)

2. smth. cut from a newspaper, etc., and kept for reference
e. g. press **cuttings** (AmE: clipping)

shade (n) 1. comparative darkness caused by the cutting off of direct rays of light; (fig.) comparative obscurity

e. g. a temperature of 20 °C in **the shade**

Keep in **the shade**; it's cooler.

2. degree or depth of colour

e. g. dress materials in several **shades** of blue

throw (cast, put) smth or smb into the shade – cause to appear small, unimportant, etc., by contrast

e. g. You are so clever and brilliant that my poor efforts are thrown into **the shade**.

occasional (adj) – happening, coming, seen, etc., from time to time, but not regularly

e. g. He pays me **occasional** visits.

There will be **occasional** showers during the day.

occasion (n) 1. (countable) time at which a particular event takes place; right time (for smth)

e. g. on this (that) **occasion**

on the present (last) **occasion**

on one **occasion** (= once)

on rare **occasions**

I have met Mr. X on several **occasions**.

This is not an **occasion** (= a suitable time) for laughter.

She has had few **occasions** to speak French.

a. **on occasion** – now and then; whenever the need arises

b. **rise to the occasion** – show that one is equal to what needs to be done

c. **take occasion** (to do smth, say smth) – avail oneself of the opportunity

2. (uncountable) reason; cause; need

e. g. I've had no **occasion** to visit him recently.

You have no **occasion** to be angry.

3. (countable) immediate, subsidiary or incidental cause of smth

e. g. The real causes of the strike are not clear, but **the occasion** was the dismissal of two workmen.

blind (n) – roll of cloth (usually strong linen) fixed on a roller and pulled down to cover a window (AmE: window-shade)

e. g. pull down (draw up, raise, lower) **the blinds**

flat (adj) – smooth and level; even; having an unbroken surface

e. g. A floor must be **flat**.

People used to think that the world was **flat**; now we know that it is round.

One of the tyres is **flat** (= has no or not enough air in it).

track (n) 1. set of rails for trains, etc.

e. g. single (double) **track** (= one pair (two pairs) of rails)

The train left **the track** (= was derailed).

2. line or series of marks left by a vehicle, person, animal, etc., in passing along

e. g. **tracks** in the snow (e. g. footprints)

follow **the tracks** left by a bear

be on smb's track, on the track of smb – be in pursuit of

e. g. The police **are on the track** of the thief.

I'm on his track.

keep (lose) track of – keep in (lose) touch with; follow (fail to follow) the course or development of

e. g. read the newspapers **to keep track of** current events

depart (v) 1. go away (from); leave (especially in timetables)

e. g. What platform will the train **depart** from?

2. do or be smth. Different

e. g. **to depart** from old customs

departure (n) 1. (uncountable) departing; going away; (countable) instance of this

e. g. His **departure** was expected.

There are notices showing arrivals and **departures** of trains near the booking-office.

Which is **the departure** platform (= that from which the train leaves)?

2. turning away or aside; changing

e. g. a **departure** from old custom

fast (adj) – quick; rapid

e. g. a **fast** train (horse);

My watch is five minutes **fast** again.

(adv) – quickly

e. g. Don't speak so **fast**.

It was raining **fast** (= heavily).

draft (n) (AmE) = **draught** (BrE) – current of air in a room, chimney or other shut-in place

e. g. You'll catch cold if you sit in a **draft**.

There's not enough **draft** up the chimney; that's why the fire doesn't burn well.

wreck (n) (AmE) = crash (BrE) 1. (here) railway accident

In British English «**wreck**» is used only in respect of ships. «**Wreck**» is also a ship destroyed by the storm or anything that has been destroyed in an accident

e. g. **the wreck** of a train (bus, car, etc.)

2. person, who has lost his health or spirits as a result of a mental shock, illness and the like

e. g. He is a perfect **wreck**.

wholesome ['hɒlsəm] (adj) – healthy; favourable to the health (physically or mentally); suggesting good health

e. g. **wholesome** food (climate, atmosphere, surroundings)

wholesome appearance (look); **wholesome** advice (influence)

make (a good husband) (v) — turn out to be; develop into

e. g. He will **make** an excellent husband.

She will **make** him a good wife (= will prove to be a good wife for him).

If you work hard you will **make** a good doctor.

fall (v) — come or go down freely (by force or weight, loss of balance, etc.)

e. g. The book **fell** from the table to the floor.

He **fell** into the water.

fall in love with smb — begin to love (smb) or like (smth) very much

e. g. Jim **fell in love** with Mary at first sight.

I've **fallen in love** with your beautiful house.

fall 'out of love — with smb stop loving (smb)

e. g. Then suddenly he **fell out of love** with Betsy

fall to pieces — break into pieces

e. g. When I picked up the cake, it **fell to pieces**.

can't (couldn't, shan't, won't) have smb do/doing smth – not let smb do smth; want or prefer smb not to do smth

exorbitant [ig'zo:bitənt; eg'zo:bitənt] (adj) (of a price, charge or demand) – much too high or great

honeymoon (n) – holiday taken by a newly married couple

e. g. They will spend their **honeymoon** in Venice.

terrific (adj) 1. causing fear; terrible

2. (colloquial) very great; extreme

e. g. driving at a **terrific** pace

charge (n) (uncountable) – responsibility; trust

e. g. The baby was in Mary's **charge**.

Mary was in **charge** of the baby.

take charge of – be responsible for

sheaf (n) – bundle of papers, etc., laid lengthwise and tied together

Ex. 1. Answer the following questions:

1. How does the story begin?
2. Where had the American lady been before taking the train?
3. What did she tell the couple she shared the compartment with about the canary?
4. What sort of scenery could be seen through the window of the compartment? of the corridor?
5. How long did the train stay in the station at Marseilles?
6. What did the lady buy there?
7. Why did she stay near the steps of the car?

8. What did the train pass as it was getting dark?
9. How did the porter get the compartment ready for the night?
10. How did the American lady spend the night?
11. What did she look like in the morning?
12. What did the porter do while the lady was having breakfast in the restaurant car?
13. What did the lady do with the birdcage in the morning?
14. How did the canary behave?
15. What did the lady tell the author's wife about her daughter?
16. Why had the lady and her daughter left the Continent?
17. What made her think an American girl should not marry a foreigner?
18. What sort of conversation did they have about clothes?
19. Why did they speak about Vevey? What part did the place play in the lives of the two women?
20. What are the only two sentences the author uttered in the story?
21. Who was the American lady met by in Paris? Where did the man find her name?
22. Why were the author and his wife returning to Paris?

Ex. 2. Give words and expressions close in meaning to the following:

a cutting through; occasionally; ashore; breeze; a hill; to slow down; a railway track; dusty trees; to depart; bedding; a news-stand; to lie awake; a wash-room; wholesome; in spite of; braces; to read lips; to equalize smth; exorbitant; a simple-looking dress; suburbs; to come up to smth; to pile on the baggage; a sheaf of papers.

Ex. 3. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. The American lady's bed was the one next to the window. 2. ... all night the train went very fast and the American lady lay awake and waited for a wreck. 3. They were simply madly in love. 4. Did she get over it? 5. I've tried so very hard, but she doesn't seem to take an interest in anything. 6. They had her measurements, and a vendeuse who knew her and her tastes picked the dresses out for her and they were sent to America. 7. Her daughter was grown up and there was not much chance of their [her measurements] changing now. 8. American men are the only men in the world to marry. 9. I have terrific presentiments about things sometimes. 10. We were out in the dim longness of the platform. 11. We were returning to Paris to set up separate residences.

Ex. 4. Replace the italicized parts of the sentences with words and phrases from the text.

1. The lady was hard of hearing and was afraid she might not hear the guard blow the whistle. 2. The American lady didn't sleep a wink as she was afraid of a train crash. 3. She didn't know what the man was saying because she could understand a person only when she was watching him speak. 4. She is indifferent to everything. 5. The lady's friend believed an American girl should not marry a foreigner. 6. The American lady enjoyed my wife's travelling-coat. 7. She got her clothes from Paris and the duty was never too high because the dresses looked simple enough. 8. We had a very nice room and in the autumn the country was beautiful.

Ex. 5. Learn the following phrases; a) recall the sentences in which they are used in the text and b) use them in sentences of your own.

In the shade (sun); pay **in** dollars; **in/on** the train; slow **down**; get **on/off** the train; next **to**; **in/out** of the draught; **in spite of**; **in** a little while; fall **in/out** of love **with** smb; be **in** love; get **over**; interest **in**; **at** certain hours; **in charge of**; **at the end of** (the platform).

Ex. 6. Fill in the blanks with prepositions or adverbs.

1. She walked a little way ... the station platform but she stayed ... the steps ... the car because at Cannes the train had left with no signal... departure and she had gotten ... only just in time. 2. The factory smoke looked whit e... the gray winter sky. 3. ... spite ... the early hour we found a restaurant open. 4. ... only a couple ... months in the country she got ... the language difficulty. 5. His main interest lies ... research, not ... managerial work. 6. ... the two sisters the younger was a much better actress, always leaving the elder sister ... the shade. 7. Sitting ... the draught? You'll be catching a cold again. 8. Though he was doing his best to hide his feelings, he was obviously very much ... love ... the girl. 9. The little boy was left ... the charge ... his sister only ... one occasion, and they both enjoyed themselves a lot. 10. I must have my TV set repaired. Do you happen to know how much they charge repairing this particular model? 11. She is very upset and she doesn't care ... anything. 12. I had no idea, of course, that she'd fall ... love ... him. 13. The medicine ought to be taken ... definite hours ... a glass ... warm milk. 14. It's all so sudden. I can't join the party, I'm not dressed ... the occasion.

Ex. 7. a) Find in the text the following expressions. Use them in the sentences below.

В тени; время от времени; платить долларами; купе; ровные поля; замедлять ход; сесть на поезд; сойти с поезда; поезд стоял на станции ... минут; ступеньки вагона; сигнал к отправлению; газетный киоск; типичная американка средних лет; солнечный свет; рекламный плакат; выйти замуж за иностранца; в определенные часы; вверить себя чьим-либо заботам; проститься с кем-либо.

1. Во время путешествий я предпочитаю вверять себя заботам туристических агентств. 2. Так как наш поезд должен был стоять на станции в течение пятнадцати минут, мы решили сойти с поезда, чтобы прогуляться и купить журналы в газетном киоске напротив нашего вагона. 3. Как только был дан сигнал к отправлению, они сразу же заскочили в вагон (сели на поезд). 4. Комната была ярко освещена солнечным светом. 5. Продавец попросил туристов заплатить долларами. 6. Я встречаю его время от времени на работе. 7. Мы сели за столик, стоящий в тени пальм. 8. Она была против того, чтобы её дочь вышла замуж за иностранца. 9. Я выглянул из окна вагона и увидел ровные поля, за которыми вдали виднелся лес. 10. Мы очень подружились, и поэтому нам было трудно прощаться. 11. Рекламные плакаты этой фирмы можно увидеть на каждом шагу. 12. В определенные часы движение в этом районе становится особенно оживленным. 13. В нашем купе было очень душно. 14. Подъезжая к станции, поезд замедлил ход. 15. Проводник стоял у ступенек вагона и проверял билеты.

Ex. 8. Translate the sentences, paying special attention to the meaning of the words and phrases from the Vocabulary.

1. Mr. Elliot took the occasion to impart a bit of wordly advice. 2. The occasions that we thousand-odd will meet together as a class in our entire lifetime are extremely rare. 3. When the Freshman Smoker was announced, he begged his father to be permitted to attend this one occasion in a Harvard man's career. 4. Lara buzzed Charle Hunter, an ambitious young man in charge of accounting. 5. You're a dark horse. You have no track record. 6. The speed was astonishing — the animals were so fast, he had hardly seen them move. 7. I'm afraid visitors will think the animals look speeded up, like film running too fast. 8. Fifty animals is a lot to keep track of. 9. It's not workable. Even if you had the fastest processors and blindingly fast algorithms, a search would still take days. Maybe weeks. 10. The two men lay back in deckchairs in the shade of a fine copper beech tree.

Ex. 9. Translate the following using «can't (shan't, won't) have smb do/doing smth».

1. Я не могла допустить, чтобы моя единственная дочь вышла замуж за иностранца. 2. Отец сказал, что он не допустит, чтобы его дочь встречалась со всякими бездельниками (loafers). 3. Начальник предупредил, что он ни в коем случае не допустит, чтобы служащие игнорировали его распоряжения. 4. Юноша хотел бросить колледж, но родители заявили, что они этого не допустят. 5. Нельзя допускать, чтобы он бросил занятия живописью. 6. Я возражаю против того, чтобы вы вносили какие-либо изменения в наши планы в последнюю минуту. 7. Пойдемте и поговорим с ней. Нельзя допустить, чтобы они распространяла подобные слухи. 8. Нельзя допустить, чтобы он пошел на такой риск. Надо предупредить его об опасности.

Ex. 10. Translate the following using «make a (good, poor) husband, painter,» etc.

1. Чтобы из вас вышел хороший специалист, вы, прежде всего, должны любить свою работу. 2. Из неё выйдет прекрасная учительница, посмотрите, как она терпелива и в то же время строга со своими младшими братьями и сестрами. 3. Он как раз тот человек, которым нам нужен. Из него выйдет прекрасный руководитель экспедиции, так как он и с людьми умеет работать, и дело хорошо знает. 4. Из тебя никогда не получится водитель, если ты не будешь хорошо знать правила уличного движения. 5. Из этого рассказа наверняка получится хороший фильм. 6. Вряд ли из нее получится хорошая спортсменка, она не уделяет достаточно времени ежедневным тренировкам.

Ex. 11. Translate the following using «(can't) get over»

1. «Они очень сильно любили друг друга. Я увезла её в Америку, конечно же.» «Смогла ли Ваша дочь пережить разлуку с любимым?» «Не думаю. Она ничего не ела и почти не спала.» 2. «Он уже оправился от болезни?» «Боюсь, что нет. Он еще очень слаб.» 3. Мать не могла оправиться после гибели своего единственного сына. 4. Он уже не тот, что был. Не может пережить провал своей книги. 5. Не унывайте! Вы скоро привыкнете к этой перемене, и всё будет хорошо.

Ex. 12. Choose and insert the correct word or verb-adverb combination in the proper form.

shade–shadow

‘shade’ is an area which is dark and cool because the sunlight cannot reach it

e. g. It was much cooler in the shade.

‘shadow’ is a dark shape on a surface which is caused by a person or object that prevents light from reaching the surface

e. g. The trees cast long shadows.

1. The Earth's ... sometimes falls on the Moon. 2. He's afraid of his own ...
. 3. A nicely built stone house was set in the 4. The lamps cast my ... along
the street as I went my way alone. 5. The two men lay back in deckchairs in the
... . 6. Coming events cast their ... before them. 7. He likes to show off. He
doesn't like to be in the

do–make

‘do’ means ‘perform, carry out (an action); busy oneself with’, ‘act, behave’

‘make’ means ‘construct or produce by combining parts or putting materials together’

1. American men ... the best husbands. 2. Why don't you let the children play on the beach? They will ... sand-pies and keep quiet. 3. You must ... something to help her. She is so miserable. 4. Why don't you ... yourself useful? 5. «What are these boxes ... of?» «They are ... of plastic, I believe.» 6. You may ... whatever you wish, I shall not interfere. 7. What are you ... here all alone? 8. Who ... this dress for you? It's exquisite. 9. I'll ... my best to help you. 10. While ...(-ing) his written exercises he ... some grammar mistakes. 11. Who is the next to ... a report? 12. It ... me happy to think that you have a family of your own. 13. «How does he ... a living?» — «He is a painter.» 14. Can you ... me a favour and help me to translate this article? 15. He ... a fortune selling these goods. 16. Do you ... your hair or do you have it ...? 17. Who ... the shopping in your family? 18. ... haste! We might miss the train. 19. Stop ... (ing) so much noise: the father is working. 20. Drinking one more cup of coffee will ... you not harm. 21. He has ... great progress in his English since the last time I saw him. 22. It ... no difference for me whether we will stay or not.

lie–lay

1. In the night the American lady ... without sleeping because the train was a rapide. 2. The room was in disorder, books and papers were ... all over the place. 3. The table was ... and the hostess invited her guests to the dining-room. 4. You are young and a great future ... in front of you. 5. After he had made inquiries into the matter he ... the facts before the committee. 6. The American lady ... awake and waited for a wreck. 7. From the airplane we could see the valley ... below. 8. The mother ... her hand on the child's shoulder and he calmed down at once. 9. They are redecorating the flat and intend to ... the floors with carpets. 10. She picked up the book which ... open on the table and started reading. 11. Some minerals ... deep in the ground.

fall behind – fall in with – fall off – fall through

‘fall behind’ – be unable to keep up with (others); be late in doing something

e. g. He always falls behind when we're going uphill.

If you fall behind with the rent, you will be asked to leave.

‘fall in with smb’ – a) meet smb by chance

e. g. I fell in with him at a hotel in Paris.

b) agree to, yield

e. g. He fell in with my views at once.

‘fall off’ – fall from smth

e. g. When you are learning to ride a bicycle, you often fall off.

‘fall through’ – fail to be completed, come to nothing

e. g. The plan fell through when it proved too costly.

1. Did the boy ... the roof or was he pushed by someone? 2. Why did Helen's plans to travel abroad ... ? 3. John ... his friends and finally had to leave college. 4. Nobody asked you ... his proposal at once.

Ex. 13. Paraphrase the following sentences according to the models, using an adjective with the suffix «-able» («-ible»). Make other necessary changes.

I. Model: We were prepared to accept the terms offered. – The terms offered were acceptable.

1. She was used to living in comfort. 2. There seems to be a lot of sense in his suggestion. 3. He says that he has all the illnesses that one can only imagine. 4. Be careful with the vase, it breaks easily. 5. The weather in England changes several times a day. 6. The old coal mine can still be worked.

II. Model: I could hardly recognize him. – He was unrecognizable.

1. The child was difficult to manage. 2. I saw no reason in his demands. 3. His sufferings were difficult to imagine. 4. There is no possibility to get a ticket for the show. 5. There was no mistaking the pride with which he spoke of his son.

Ex. 14. Finish the sentences with «well + one of the following words»: known, informed, behaved, dressed, kept.

1. His clothes weren't very smart. He wasn't very 2. Ann knows quite a lot about many things. She is quite 3. The children were very good. They were 4. Many people have heard of him. He is quite 5. Their garden is neat and tidy. It is very

Ex. 15. Paraphrase the following sentences according to the models.

I. Model 1: The girl looks pretty. – She is a pretty-looking girl.

1. The duty was never exorbitant because the dresses always looked simple. 2. The student works hard. He is sure to make great progress. 3. The fellow looks suspicious to me. 4. What is your impression of the man? He looks intelligent to me. 5. The house looked ordinary.

II. Model 2: He is known for his good nature. – He is good-natured.

1. The American lady was a woman of middle age. 2. She has a kind heart, she won't hurt a fly. 3. I like people with strong mind. 4. I never knew she had such a quick temper. 5. Have you noticed that he mostly uses his left hand? 6. The child has dark hair and blue eyes. 7. I still remember him as a boy, rather thin with a pale face, long legs and narrow shoulders.

Ex. 16. Tell the story in the words of:

- a) the American lady,
- b) the narrator,
- c) the narrator's wife,
- d) the American lady's daughter.

Ex. 17. Topics for discussion and essays.

1. Say whether you believe:
 - a) the girl would never get over her love for the young Swiss engineer;
 - b) the canary would comfort the girl.
2. Discuss the right of parents to influence their children's choice.
3. Tell a story of true love that wins in spite of all difficulties.
4. Describe an ideal family the way you see it.

Ex. 18. Render the following texts in English. Discuss the text. Say if you agree, or disagree, with the critic's appreciation of the story and its characters.

Центральный персонаж новеллы «Канарейка в подарок» – пожилая американка. Она достаточно богата, чтобы ездить в Европу, пользуясь услугами Кука, и в течение многих лет заказывать себе и дочери платья в Париже. Перед нами, так сказать, вполне цивилизованное существо. Тем не менее, это она разрушила счастье, а может быть, и жизнь своей дочери. Для девушки «забота» матери о ее судьбе – все равно что клетка для канарейки, которую глуховатая дама везет дочери взамен разбитых надежд. Рассказывает американка об этом своим соседям по купе совершенно спокойно. Она абсолютно убеждена в своей правоте, совесть у нее чиста (have a clear conscience), и если она не спит ночью, то только потому, что боится попасть в железнодорожную катастрофу...

Ирония, возникающая из сопоставления того, что пожилая американка говорит о своих соотечественниках (fellow countrymen), и судьба брака ее попутчиков (тоже американцев), многогранна. Но ирония рассказчика обращена не только на американку. В новелле есть также горечь сознания, что он и его жена сами разрушили свое счастье.

Неожиданная концовка новеллы Хемингуэя лишь внешне напоминает концовки О`Генри. Заключительные строки рассказа подготовлены так тщательно, что уже не воспринимаются как нечто совершенно неожиданное и уж, во всяком случае, не производят впечатления эффекта, созданного ради эффекта.

Внимательное чтение легко обнаруживает образы, связывающиеся в сознании читателя с образом катастрофы (tragedy) личной жизни: это и страх американки перед железнодорожной катастрофой, и мелькающие в окне исковерканные железнодорожные вагоны. То, что случилось

с дочерью американки и ее возлюбленным, вписывается в ряд (link up with) других катастроф (tragedy) и ассоциативно связывается с историей рассказчика и его жены. (Из комментария И. М. Кудряшовой)

Лабораторные занятия 13–17 (10 часов)

D. H. Barber «Getting Known»

D. H. BARBER

Barber D. H. (1907–1981) a British journalist, magazine editor and publisher. He worked as a bank clerk for 25 years, from the age of 17, before turning to full-time writing as a free-lance journalist who contributed to 107 papers. He sold 602 articles to «Punch» alone. For five years, he served as an Army Captain. He also served as a scoutmaster for 20 years. In 1950, he was candidate for Parliament.

GETTING KNOWN

The latest book of my poems has not been selling very well – in fact 122 of my personal friends and relations tell me they've bought it, but the publishers say only 84 copies have been sold. So the general public seem to have received it rather coldly.

«The trouble is» said Edith, «that nobody has ever heard of you; and those who have heard of you don't want to¹ again. What you need is a little advertisement.² Let people know that you exist and that you write poetry, and they will rush along to the libraries and ask for your latest book.»

«But I can't just put an advertisement in the newspaper saying I'm a poet.»

Edith thought for a moment and then she said she had a bright idea.

«Why not put an advertisement in *The Times*³,» she said, «saying that you recommend as butler⁴ in a small family a man who has been in your employment⁶ for twenty years?»

«But I haven't had anybody in my employment for twenty years,» I said. «And I've never kept a butler of any sort as you know very well. And how can I sell more copies of my poems by pretending that I wanted to find work for a nonexistent butler who hasn't been in my employment for twenty years?»

«You're not very bright this morning,» said Edith. «Don't you know that the most successful⁶ sort of advertisement is the sort that doesn't look like an advertisement? You ought to do something like this.»

She got a piece of paper and a pen and wrote the following:

«Mr L. Conkleshill, the poet (author of *Raspberry Bushes and Other Poems*), strongly recommends as butler in a small family his present head man, who has been with him for twenty years.»

«The idea is not bad,» I said, «but I refuse to do anything so dishonest.⁷ And if the plan didn't work, it would mean money thrown away. I won't do it myself, and moreover I absolutely forbid you to do it ...»

As a matter of fact I secretly rather liked the idea; and I thought that when I absolutely forbade Edith to do it, she would pay the money herself and send in the advertisement. I could then speak to her severely about disobeying my orders, save my money and sell my books.

For some days, however, she did nothing, although I was careful to keep reminding her that I absolutely forbade her to send in the advertisement.

«I expect to be obeyed in such matters,» I said several times a day. Nearly always this sort of treatment produces the desired effect, but you can never depend on a woman. Although I looked in *The Times* every morning, the advertisement didn't appear. Edith went away to stay with a sick aunt, and I forgot all about the matter.

Then came the event of The Man With The Dog.

He was a big man, and the dog was a big dog, and they both stood outside the front door and made noises at me.

«I'll take the money now,» said the man in a bad-tempered voice.

«What money is this?» I said politely, «Something due for milk supplied?»

«Nonsense,» said the man. «Two pounds I want for the dog.»

«I don't want a dog,» I said uncertainly.⁸ Ours was a lonely sort of road, and the man was a big sort of man, and it would perhaps be wiser to buy the dog.

«Don't want the dog!» said the man in an unpleasant voice. «You calmly let me come here all the way from Hampstead⁹ with this cursed dog, and then tell me that you don't want him ...»

At last I bought the dog for thirty shillings. I was weak, perhaps, but Edith had been saying for a long time that we ought to have a dog. In any case, I was in the middle of writing a poem, and if the man had knocked me down I shouldn't have been able to catch the five o'clock post.

I gave the dog some meat and locked him in the kitchen, and went back to my poem. Then the bell rang again, and I found two men on the step, both with large dogs.

This time I didn't argue. I just shut the door and went and looked at myself in the glass. I was worried. Were the dogs real, or were they the result of that last glass of whisky? I went up to my bedroom¹⁰ and looked down the long road that leads to the station. I could see six men with six dogs.

Then the solution of the problem came to me, and I looked at the Lost and Found advertisements¹¹ in *The Times*.

«Mr L. Conkleshill offers £2 reward for the return of his faithful dog Ogo, who first awakened the ideas in *Faithful Eyes* in his new book of poems.»

Edith said afterwards that I hadn't told her she mustn't put in an advertisement about a dog.

NOTES

1. ... **don't want to again**. The particle *to* is often used elliptically at the end of a sentence, with the verb omitted when it has been previously mentioned. E. g. *He asked me to go to dinner, but I don't want to, don't care to, haven't time to*, etc. (*go to dinner* understood).

2. **advertisement**: used without an article it stands for «the act of advertising» реклама, with the article it means «a printed notice about things to be sold or things that are needed» рекламное объявление. Compare: *government* управление, форма правления; *a like government* правительство, власть.

3. **The Times**: London daily newspaper; has been published since 1785.

4. **butler**: chief manservant.

5. **employment**: use of services of others. The suffix *-ment* forms nouns expressing verbal action or result of this, as in *treatment, settlement, disappointment*, etc.

6. **successful**: resulting in a desired effect. The suffix *-ful* forms adjectives from nouns and means «full of», «characterized by», as in *careful, shameful, beautiful, plentiful*, etc.

7. **dishonest**: not honest. The prefix *dis-* often expresses negation, the opposite of the meaning expressed by the basic form, as in *disobey, disagree, disbelieve*, etc.

8. **uncertainly**: in a manner showing that a person is not sure of himself or of the facts. The prefix *-un* is purely negative, and usually expresses simply «not» when used before adjectives or adverbs, as in *unpleasant(ly), unsuccessful(ly)*, etc.

9. **Hampstead**: a district of London.

10. **I went up to my bedroom**: An ordinary English one-family house has two storeys: downstairs and upstairs. The bedrooms are usually upstairs.

11. **Lost and Found advertisements**: a special column in the newspaper.

Ex. 1. Answer the following questions.

1. How did the general public receive the author's latest book of poems?

2. How did Edith, the author's wife, explain his failure?

3. What did the author need to win popularity?

4. What kind of advertisement did Edith advise him to put in *The Times*?

5. Why did she suggest *The Times*?

6. What objections did the author have to the plan?

7. What were the author's secret hopes?

8. Why was the author unprepared for the visit of the man with the dog?

9. What made him think that it would perhaps be wiser to buy the dog?

10. Why did he get worried when he found another two men with dogs on his door-step?

11. What made the author think of looking up the Lost and Found advertisements in *The Times*?

12. How did the advertisement about a dog find its way into the newspaper?

Ex. 2. Paraphrase or explain.

1. «You're not very bright this morning,» said Edith. 2. «Don't you know that the most successful sort of advertisement is the sort that doesn't look like an advertisement?» 3. Nearly always this kind of treatment produces the desired effect, but you can never depend on a woman. 4. «What money is this?» I said politely. «Something due for milk supplied?» 5. Ours was a lonely sort of road, and the man was a big sort of man, and it would perhaps be wiser to buy the dog. 6. Then the solution of the problem came to me.

Ex. 3. Find in the text the English for:

книга моих последних стихов; вся беда в том, что ...; поместить объявление в газету; рекомендовать в качестве...; категорически запретить; фактически, на самом деле; не подчиниться указаниям; полагаться на кого-либо; событие; недовольным голосом; в конце концов; посмотреться в зеркало; предлагать вознаграждение.

Ex. 4. Study the following phrases. Recall how they were used in the text. Make sentences with each.

get known (lost, found, etc.)

e. g. 1. The letter got lost in the post. 2. By the look he gave us I could see that he was beginning to get interested in the discussion.

the trouble (matter, point, difficulty, etc.) is ...

e. g. 1. The matter was that he had clean forgot about the arrangement. 2. The difficulty was that she had lost the address.

Why (not) do (go, write, etc.) ...?

e. g. 1. Why not go there at once? 2. Why take the matter to heart so much?

keep (on) doing smth.

e. g. 1. The child kept asking one and the same question. 2. He kept on writing her though she never answered.

let smb. come (see, read, etc.)

e. g. 1. He wouldn't let anyone see the painting until it was finished. 2. The woman let the children come and play in her garden any time they liked.

Ex. 5. Recast the following using adjectives with *-ful* derived from the italicized words. Make other necessary changes.

Model: There was *doubt* in his voice. – He sounded *doubtful*.

1. The book was a great *success*. 2. He promised to handle the package with *care*. 3. I could read *doubt* in his look. 4. The book may be a great *help* to you in your work. 5. There was *hope* in her voice. 6. It was a time full of *events*. 7. She often *forgets* things.

Ex. 6. Give the meaning of the italicized words. Paraphrase the sentences using un-compounded forms. Make other necessary changes.

Model: Her *movements* were slow, almost lazy. – She *moved* slowly, almost lazily.

1. He didn't exactly know what *treatment* to expect. 2. It was just the kind of *settlement* we had all been looking forward to. 3. The prospects looked bleak, no fun, no *enjoyment*. 4. She stepped into the room, right into the middle of a most heated *argument*. 5. There was an air of general *excitement* about the place. 6. She couldn't hide her *disappointment*.

Ex. 7. Note the effect of *back* on the meaning of the verb. Translate the sentences into Russian. Give examples of your own.

1. I *went back* to my poem. 2. Why don't you *sit back* and relax a moment? 3. If you miss the bus, you'll have to *walk back* the whole way. 4. How dare you *talk back*? 5. He *stepped back* to let the woman pass. 6. The crowd was ordered to *keep back* from the fire. 7. She *looked back* on those years with regret. 8. We wanted him to *take back* what he had said. 9. When they *got back* it was already past midnight.

Ex. 8. Paraphrase so as to use a complex subject.

Model: It seems to me that I have seen an advertisement of that sort in some newspaper. – I *seem to have seen* an advertisement of that sort in some newspaper.

1. It seemed that he expected his orders to be obeyed. 2. It seems that he is losing his temper. 3. It seems that she has been pretending all along. 4. It seems that she has gone away to stay with an aunt. 5. It seemed that she was a woman who couldn't very well be depended on. 6. It seems they don't keep a dog. 7. It seemed that the boy had been forbidden to leave the house in his parents' absence. 8. It seems that he never knows his own mind.

Ex. 9. Study the phrases with *keep*. Use them in sentences of your own.

1. Who *keeps house* for you? 2. That was a fine piece of work! *Keep it up!* 3. He's rather difficult to get along with. He's the kind who *keeps himself to himself*. 4. You can always depend on her to *keep a secret*. 5. *Promises* are usually made to *be kept*, not broken. 6. Where *have you been keeping yourself*? I haven't seen you for ages! 7. I should advise you to *keep out of the game*. It's getting dangerous. 8. Surprisingly enough he *kept his head*. He never gave way to fear or panic. 9. The neighbour promised to *keep an eye* on our place while we were away. 10. You must learn to *keep your temper*. 11. I should *keep out of his way* if I were you. 12. It's a constant wonder to me how he *keeps* all those facts and figures *in his head*.

Ex. 10. Translate into English using *last* or *latest* according to the sense.

1. Вы слушали *последние* известия по радио? 2. Список неправильных глаголов находится на *последней* странице учебника. 3. Показ *последних* мод состоится во вторник. 4. Он истратил *последние* деньги на букет цветов. 5. Теперь бы только успеть на *последний* автобус! 6. Это была ее *последняя* надежда. 7. «Вы читали *последнюю* повесть молодого автора?» — «Вы имеете в виду ту, что была напечатана в *последнем* номере журнала «Юность»?» 8. Как всегда, *последнее* слово осталось за ним. 9. Машина сделана по *последнему* слову техники. 10. Это была наша *последняя* встреча.

Ex. 11. Render the following in English. Use the words and phrases given below.

КАК Я БЫЛ ПИСАТЕЛЕМ

Я написал свой первый рассказ и отнес в самый популярный литературный журнал. Когда я вышел из редакции в скверик, душа моя была полна радости.

Как и всякий в подобном состоянии, я мечтал о славе.

– Писатель! – раздалось за спиной.

– Писатель ... – послышалось у самого уха. Кто-то тронул меня за рукав.

Невысокий лысоватый незнакомец в лоснящемся костюме ласково заглянул мне в лицо бледно-голубыми глазами.

– Все вы одинаковы, – вздохнул он. – Погружены в себя, в таинственные глубины подсознательного... Благородная профессия.

– Но я ...

– Уверяю вас – благороднейшая профессия на земле, – убежденно повторил он. – Я преклоняюсь.

Я стоял ошеломленный. Он, конечно, заметил смущенно-розовую признательность в моем лице, дружески взял под руку:

– Кто такой писатель? Вся история мировой и отечественной литературы говорит, что самые прогрессивные писатели были подлинными гуманистами. Не так ли?

Щеки мои пылали, но все же я открыл было рот, чтобы возразить, что Почитатель меня явно переоценивает: написан только один рассказ ...

Но он опередил меня:

– Зеленой вам улицы! – воскликнул Почитатель. – Только обещайте как писатель всегда говорить людям правду. Правду, одну только правду, и ничего кроме правды.

– Обещаю, – ответил я. – Как писатель.

Мы обменялись понимающими взглядами. Почитатель собрался, видно, исчезнуть, как вдруг спохватился:

– И еще помните: писатель должен иметь щедрое сердце. Кстати... – Он опустил глаза. – Я испытываю некоторые материальные затруднения... Вы не могли бы... На кружку пива...

how I was a writer; a popular literary magazine; an editorial office; my heart was full of joy; like anyone in this position; to dream of Fame; to catch smb. by the sleeve; a shabby stranger with thinning hair; to be immersed in oneself, in the unfathomable depths of the subconscious; to be struck dumb; to take the words out of smb.'s mouth; Success attend you!; to tell the truth, the whole truth and nothing but the truth; to be in straitened circumstances; to ask smb. for the price of a beer.

Ex. 12. Topics for oral and written composition.

1. A character-sketch of the poet, Mr L. Conkleshill.
2. What makes a successful writer?
3. Publicity in a writer's or poet's career.

СЕМЕСТР 6

Лабораторные занятия 1–7 (14 часов)

O' Henry «The Last Leaf» (abridged)

O' HENRY

O' Henry is a pseudonym of William Sydney Porter (1862—1910), American writer, noted for his numerous short stories. Born in Greensboro, North Carolina, Porter left school in his midteens. He worked in various jobs: as a bank teller, as a journalist. He founded a comic weekly magazine, «The Rolling Stone» (1894—1895) before being employed by «The Houston Post» to write a humorous daily column. In 1898 he was convicted of embezzlement committed during his years as a bank teller, and subsequently served a three-year term in the federal penitentiary. Porter then settled in New York City, and for the remainder of his life he contributed short stories to the popular magazines of his day. His stories are characterized by colorful detail, keen wit, and great narrative skill. Their signature feature is the use of coincidence and ironic twist of circumstance to produce a surprise ending to the plot. This device has held the attention of an enormous audience down to the present day.

THE LAST LEAF

(abridged)

At the top of a three-story brick house in Greenwich Village¹ Sue and Johnsy had their studio. «Johnsy» was familiar for Joanna. One was from Maine²; the other from California. They had met at the table d'hote³ of an Eighth

Street «Delmonico's», and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia⁴, stalked about the colony, touching one here and there with his icy fingers.

Mr. Pneumonia was not what you would call a chivalric⁵ old gentleman. A mite of a little woman with blood thinned by California zephyrs⁶ was hardly fair game for the red-fisted, short-breathed old duffer⁷. But Johnsy he smote: and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch windowpanes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

«She has one chance in – let us say, ten,» he said, as he shook down the mercury in his clinical thermometer. «And that chance is for her to want to live. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?»

«She – she wanted to paint the Bay of Naples some day,» said Sue.

«Paint? – bosh! Has she anything on her mind worth thinking about twice – a man, for instance?»

«A man?» said Sue. «Is a man worth – but, no, doctor; there is nothing of the kind.»

«Well, it is the weakness, then,» said the doctor. «I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten.»

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. She stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting – counting backward.

«Twelve,» she said, and a little later «eleven»; and then «ten,» and «nine»; and then «eight» and «seven,» almost together.

Sue looked solicitously out of the window. What was there to count?

There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

«What is it, dear?» asked Sue. «Six,» said Johnsy, in almost a whisper. «They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now.

«Five what, dear? Tell your Sudie.» «Leaves. On the ivy vine. When the last one falls I must go⁸, too. I've known that for three days. Didn't the doctor tell you?»

«Oh, I never heard of such nonsense,» complained Sue, with magnificent scorn. «What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey⁹. Why, the doctor told me this morning that your chances for getting well real soon were — let's see exactly what he said — he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street-cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing¹⁰, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self¹¹.»

«You needn't get any more wine,» said Johnsy, keeping her eyes fixed out the window. «There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too.»

«Johnsy, dear,» said Sue, bending over her, «will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down.»

«Couldn't you draw in the other-room?» asked Johnsy, coldly.

«I'd rather be here by you,» said Sue. «Besides, I don't want you to keep looking at those silly ivy leaves.»

«Tell me as soon as you have finished,» said Johnsy, closing her eyes, and lying white and still as a fallen statue, «because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves.»

«Try to sleep,» said Sue. «I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'til I come back.»

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and he had been always about to paint a masterpiece, but had never yet begun it. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce

little old man, who regarded himself as the protector of the two young artists in the studio above.

Sue found Behrman smelling strongly¹² of jumper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

«Vass!¹³» he cried. «Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bese as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der prain of her? Ach, dot poor leetle Miss Yohnsy.»

«She is very ill and weak,» said Sue, «and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old – old flibbertigibbet.»

«You are just like a woman!» yelled Behrman. «Who said I will not hose? Go on. I come mit you. For half an hour I haf been trying to say dot I am ready to hose. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I will baint masterpiece, and ve shall all go away. Gott! yes.»

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

«Pull it up; I want to see,» she ordered, in a whisper.

Wearily Sue obeyed. But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. It hung bravely from a branch some twenty feet above the ground.

«It is the last one,» said Johnsy. «I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time.»

«Dear, dear!» said Sue, leaning her worn face down to the pillow, «think of me, if you won't think of yourself. What would I do?»

But Johnsy did not answer.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows.

When it was light enough Johnsy, the merciless, commanded that the shade be raised. The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

«I've been a bad girl, Sudie,» said Johnsy. «Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and – no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook.» An hour later she said, «Sudie, some day I hope to paint the Bay of Naples.» The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

«Even chances,» said the doctor, taking Sue's thin, shaking hand in his. «With good nursing you'll win. And now I must see another case I have downstairs. Behrman, his name is – some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital to-day to be made more comfortable.»

The next day the doctor said to Sue: «She's out of danger. You've won. Nutrition and care now – that's all.»

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woollen shoulder scarf, and put one arm around her, pillows and all.

«I have something to tell you, white mouse,» she said. «Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and – look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece – he painted it there the night that the last leaf fell.»

NOTES

1. **Greenwich Village** ['gri:nitʃ] – is a part of New York in the south-west of Manhattan Island. It is a very quiet part of the city in which artists and writers live. Long ago it was a separate village.

2. **Maine** is a state to the north of New York. It is mountainous and has many lakes and forests.

3. **table d'hôte** [ta:bl'dout] – дежурные блюда

4. **pneumonia** [nju'mounjə]

5. **chivalric** ['ivlrik] – courteous

6. **zephyr** ['zefə] – west wind

7. **duffer** ['dʌfə] – unintelligent person
8. I **must go** – Johnsy means that she must die.
9. **goosey** (slang) – a small silly child
10. ... **let Sudie go back to her drawing** ... – Sue is speaking about herself to Johnsy in the third person as if Johnsy were a small child
11. ... **for her greedy self** – Here *self* has become a noun and means own personal interests, person's own body and personality
12. **smelling strongly of drink** – Here *drink* = alcoholic drinks.
13. **vass** = what – Behrman is German, he speaks poor English and with German accent

VOCABULARY

joint – shared by two or more people
 e. g. **joint** action; **joint** owners

result (v) – happen as an affect
 e. g. His illness **resulted** from eating bad food.
result in something — end in something; cause something to happen
 e. g. The storm **resulted in** a lot of flooding.

move about – move from place to place
 e. g. He could hear a small animal **moving about** in the bushes.
move into – move into a living or working space; start a new job
 e. g. We **moved into** new offices last week.
move out – of a living or working space
 e. g. We have a lease. We won't **move out**.
move up (in the world) – advance and become successful
 e. g. Keep your eye on John. He is really **moving up**.

fair [fɛə] (adj.)

1. free from dishonesty
 e. g. There must be **fair** play in this competition.
2. rather good, large, fine, etc.
 e. g. Her knowledge of the language is **fair**.
3. (of weather) fine; clear
4. (having skin or hair that is) light in colour
 e. g. She has an amazingly **fair** complexion.

fair-weather friend – someone who is your friend only when things are going well for you (This person will desert you when things go badly for you.
Compare to «A friend in need is a friend indeed»)
 e. g. A **fair-weather friend** isn't much help in emergency.

fair (n) – a market held for selling something
e. g. A book **fair** was held in front of the Alexander Drama Theatre every
May.

blank (adj)

1. without writing, or other marks
e. g. Write your name in the **blank** space at the top of the page.
2. without understanding
e. g. When he gave me a **blank** look I understood that he was not listening
to me

look blank – look confused, puzzled

blank (n) – an empty space

e. g. When I tried to remember his name, my mind was a complete **blank**.

shake (shook, shaken) – move quickly

e. g. **Shake** the bottle before use.

shake hands (with someone) – clasp and shake someone's hand

e. g. His hands were full but I tried **to shake hands** with him.

shake in one's boots / shoes – be afraid; shake from fear

e. g. Stop **shaking in your boots**, Bob. I'm not going to fire you.

shake like a leaf – tremble with cold or fear

shake down – make something settle by shaking

e. g. I **shook** the olives **down** in the jar to make room for more.

shake off someone/something

1. (slang) get rid of someone
e. g. I want to **shake off** John. He's such a pest!
2. avoid getting a disease
e. g. I'm afraid I did not succeed in **shaking off** my cold.

shake up

1. upset, disturb
e. g. The sad news has **shaken** her **up** pretty badly.
2. mix one or more substances by shaking
e. g. I had **to shake up** the can to mix the paint well.

worth (adj.)

1. of the value of

e. g. This house is **worth** a lot of money.

2. having possessions amounting to...

e. g. She **is worth** £1 000 000.

3. good enough for; deserving

e. g. It's **worth** making an effort to look well-dressed.

worthy (of) – deserving

e. g. His activity is **worthy** of praise.

bare (adj) – uncovered; empty; without

e. g. **bare** skin/bare fields

barefoot (adj, adv) – without shoes

bareheaded (adj, adv) – without a hat

barely (adv) – only just; hardly

e. g. We have **barely** enough money to last the weekend.

climb (v)

1. move, esp. from a lower to a higher position, up, over, or through, esp. by using the hands and feet

e. g. Do you think the child can **climb** that tree?

2. rise to a higher point; go higher

e. g. The plane **climbed** quickly.

climb (n) – a journey upwards made by climbing

e. g. After **a climb** of two hours, they reached the top.

complain (v) – express feelings of annoyance, pain, unhappiness, etc.; speak or say in an unhappy, annoyed or dissatisfied way

e. g. Father is **complaining** of a pain in his chest.

complaint (n)

1. a cause or reason for complaining

e. g. The workers made a list of their **complaints** to the Board.

2. statement expressing annoyance, pain, unhappiness, etc.

e. g. The police received several **complaints** about the noise from our party.

bend (bent, bent) (cause to) lean away from an upright position

bend over/down/forward/back

e. g. She bent down to pick up the coin.

fancy (v) imagine

e. g. Only fancy! He's failed his examination.

fancy oneself – have too high of an opinion of oneself

e. g. He fancies himself (as) a good swimmer.

hang (hung, hung) fix or be fixed at the top so that the lower part is free.

e. g. Hang your coat (up) on the hook.

hang by a hair / thread (of someone's life, fate, etc.) – be in an uncertain position

e. g. John isn't failing geometry, but he's just hanging by a hair.

hang on

1. continue holding; keep hold of

e. g. The climber had to hang on while his companions went to find a rope.

2. wait (esp. telephone conversation)

e. g. **Hang on** a minute. He's just coming.

even (adj)

1. level; the same in height, amount

e. g. This table isn't very **even**; one of its legs is too short.

2. (of a number) that can be divided exactly by two: 2, 4, 6, etc. opposite *odd*
(e. g. 3)

even (adv) – used for making comparisons or the surprising part of a statement stronger

It was cold yesterday, but it's **even** colder today.

even if / though – no matter whether; in spite of the fact that...

e. g. **Even if** we could afford it, we wouldn't go abroad for our holidays.

even so – in spite of that, though that is true

e. g. It's raining. **Even so**, we must go out.

acute (adj) [ə'kju:t]

1. (of the mind or the senses) able to notice small differences; sharp; working very well

e. g. **Acute** hearing is necessary for musicians.

2. severe; very great

e. g. There is an **acute** shortage of teachers.

3. (of diseases) coming quickly to a dangerous condition, not lasting very long

e. g. They think his illness is **acute** rather than chronic.

Ex. 1. Answer the questions.

1. How did Sue and Johnsy become friends?
2. When did Johnsy fall ill?
3. How did the doctor assess Johnsy's chances of recovery?
4. What was Johnsy doing while lying in bed?
5. What did she have on her mind?
6. How did Sue behave in that situation?
7. Who was Sue's model?
8. What kind of life did Behrman lead?
9. How did he take Johnsy's illness?
10. What happened one morning after one dreadful night?
11. How did Johnsy's behaviour change that morning?
12. Why was Behrman taken ill with pneumonia?
13. What was his masterpiece?

Ex. 2. Find Russian equivalents to the following.

Congenial; unseen; stranger; shake down the mercury; get well; worth thinking; weakness; carriage; subtract; power of medicines; whistle; count backward; solicitously; blow off; editor man; fix eyes; keep looking; a fallen statue; beneath; masterpiece; to excess; fierce old man; fear; grow weaker; peer; rain mingled with snow; drawn shade; twilight; stir; even chances; case; contentedly; dreadful night; scattered brushes.

Ex. 3. Paraphrase the italicized parts of the following sentences. Translate them into Russian.

1. One morning the *busy* doctor invited Sue into the hallway. 2. Sue looked *solicitously* out of the window. 3. There was only a *bare* yard. 4. You *used to* love that vine. 5. I must *hand* those drawings *in* by tomorrow. 6. I would draw *the shade* down. 7. She was lying white and *still* as a fallen statue. 8. He was *about to* paint a masterpiece. 9. He drank gin *to excess* and still talked of his *coming* masterpiece. 10. He was an old man who *regarded himself as* the protector of the two young artists. 11. She told him of Johnsy's *fancy*. 12. Sue

motioned Behrman into the other room. 13. They *peered out* the window at the ivy vine. 14. A cold rain was falling, *mingled* with snow. 15. They could see the lone ivy leaf *clinging* to its stem. 16. «With good *nursing* you'll win,» said the doctor. 17. She's *out of danger*.

Ex. 4. Find in the text equivalents to the following word and phrases.

Кирпичный дом; совместная студия; ледяные пальцы; честная игра; едва двигаясь; пустой; чистый; беспокойный доктор; решить; нарисовать; когда-нибудь; усилия; пациент; похоронная процессия; фасон; доска; делать набросок; жаловаться; жадный; бульон; закрыть глаза; зарабатывать позированием; сильно пахнуть; фантазия; подняться вверх; спустить штору; проснуться; повиноваться; порывы ветра; безжалостный; злой; дрожащая рука; резкий, опасный приступ; быть вне опасности; беспомощный; от боли; промокший насквозь.

Ex. 5. Choose a phrase from the list below that has the same meaning as the italicized phrase. Translate the sentences into Russian.

Fair (noun); fair (adj); unfair; blank; shake; acute; fancy oneself; worth; hang; even; fancy.

1. It is *dishonest* to kick another player in football. 2. She was *trembling* with fear. 3. The surface of the board was very *smooth*. 4. The new film *deserves* recognition. 5. When I was explaining his mistake he looked *puzzled*. 6. Every year he goes to *the large show* of planes which is held in the outskirts of Paris. 7. She couldn't *fix* the curtains *at the top* well enough. 8. He felt a *sharp* pain in his broken leg. 9. Just *imagine!* Sometimes his decisions can be *honest*. 10. She had *too high an opinion* of herself as a brilliant singer.

Ex. 6. Translate the sentences paying special attention to the meaning of the italicized words and phrases from the Vocabulary.

1. «What about the little guy? We can't do this to him. It isn't *fair*.» 2. Sara didn't want alimony. She felt that he should pay a *fair* share of child support. 3. «*Fair* enough,» he replied. «Can I walk you to the library?» 4. «Well, it's only *fair*, George. Most of our dinner conversation is like an interdepartment memo.» 5. And what hit me hardest was how damn *unfair* it was. 6. She was sitting in bed, unable *to move*, her face pulled up on one side. 7. Her job was to give them the courage of their own *worthness*. 8. I think it was to prove to myself that I was really *worth* something as a scholar. 9. That's why he would have thought it *was worth* it, Saba. 10. Life without heroism and idealism is not *worth* living. 11. We knew that he *was worth* several million bucks. 12. Now only the space following Charles Jastrow remained – like the new snow outside – fresh, clean, *blank*. 13. This leads me to suspect that Harvard's given him some heavy hints that he might ultimately *move into* our Presidential Mansion.

14. Still, I thought she was a definite candidate until I *moved up* to Boston.
15. At the end of next semester she plans to *move* to Hawaii.

Ex. 7. Translate the following sentences using words and expressions from the text and the Vocabulary.

1. Они обнаружили, что их вкусы совпадают. 2. У доктора был беспокойный взгляд. 3. Несправедливо, что болезнь поразила это маленькое существо. 4. Она лежала, почти не двигаясь, и наблюдала за деревом. 5. Сью надеялась, что подруге станет лучше, благодаря усилиям доктора и хорошим лекарствам. 6. Ее ничего не волнует. 7. Они познакомились в кафе, и в результате этого возникла совместная студия. 8. Она зарабатывала на жизнь, иллюстрируя рассказы в журналах. 9. Сью выглянула из окна и увидела только вьющийся виноград в пустом дворе. 10. Она пожаловалась, что никогда не слышала об этом. 11. Она не могла понять, какая связь между опадающими листьями и больной девушкой. 12. Ей нужно отдать рисунки редактору завтра утром. 13. Старый художник был неудачником. 14. Он надеялся когда-нибудь нарисовать шедевр. 15. Она сказала, что устала ждать, и закрыла глаза. 16. Когда в комнате потемнело, она попросила опустить шторы и включить свет. 17. Хотя он был художником, он позировал молодым коллегам, зарабатывая этим немного денег. 18. От него всегда сильно пахло алкоголем. 19. Они молча посмотрели друг на друга со страхом. 20. Он удивился, когда ему рассказали о причудах девушки. 21. Она решила, что лист непременно опадет ночью. 22. Она безжалостно приказала поднять занавеску. 23. Привратник обнаружил старика, лежащим на полу, беспомощным от боли и насквозь промокшим.

Ex. 8. Insert the right word in the proper form.

to expect – to wait for smb/smth

'*expect*' 1. believe that smth will happen or come

e. g. We ***expected*** you yesterday.

We ***were expecting*** a letter from her.

2. hope or look forward

e. g. He ***expected*** at any minute to hear his wife climbing the stairs.

'*wait (for)*' (smb/smth) – stay (not acting) until smb or smth comes or happens

e. g. We ***are waiting*** for the rain to stop.

He ***is waiting*** his opportunity.

1. I ... Mary home at 6 o'clock.

2. Why are you so late? I ... you for an hour.

3. I ... he'll pass the examination successfully.
4. I spent forty minutes ... a bus.
5. I ... a big telephone bill this month.
6. The business can ... until after dinner.
7. We ... to make a small profit this year.
8. We didn't ... that the company would increase their orders.
9. We ... 12 guests but only seven came.
10. «Will she come soon?» – «I ... so.»
11. We can't start the meeting yet, we ... George to arrive.
12. We ... anxiously to hear the examination results.
13. I didn't ... you today. I thought you were coming tomorrow.

Ex. 9. Change the following sentences using the expression *have (nothing, little, a lot, a great deal, etc.) to do with*.

See the text: *What have old vine leaves to do with your getting well?*

Model: *What connection could they have with that little boy? – What could they have to do with that little boy?*

1. Her job has some connection with looking after old people. 2. Has this any connection with your illness, do you think? 3. He had a big connection with business abroad, for he worked for Pan-American Company. 4. His remark had no connection with the subject. 5. What connection could she have with that strange fellow? 6. Her illness had a rather little connection with the weather, had it? 7. «What connection have you with medicine? You are a composer, aren't you?» – «Yes, I'm a composer, but I used to have a big connection with medicine, for I worked as a doctor.» 8. Does his arrival have any connection with our future talks? 9. His decision to leave the country had little connection with the political situation. 10. The boy's behaviour has some connection with his mother's absence. 11. What connection could we have with that unfair bargain?

Ex. 10. Translate the following sentences using the expression *be (not) tired of doing something*.

See the text: I'm tired of waiting. I'm tired of thinking.

1. Я не устала заниматься английским.
2. Он устал работать с утра до вечера.
3. Они устали переезжать с квартиры на квартиру.
4. Она не уставала считать листья на деревьях.
5. Он устал просить ее принять лекарство.
6. Мы устали рассказывать о нашей поездке.
7. Он не устает рисовать этот пейзаж.
8. Я устала писать книгу.

Ex. 11. Make up sentences using the expression (be) worth doing smth

See the text: Has she anything on her mind *worth thinking about*'?

Model: go – *Is it worth going there?*

Bother; speak of; look at; study; wear; discuss.

Ex. 12. Translate the following sentences using the expression *It's (not) worth doing something*.

1. Фильм скучный. Его не стоит смотреть.
2. Об этом фильме не стоит говорить. Он скучный.
3. Эту пьесу действительно стоит посмотреть.
4. Не стоит ложиться спать так поздно.
5. Не стоит беспокоиться о нем.
6. Вокзал очень далеко. Я думаю, стоит взять такси.
7. Не стоит так изматываться на работе.
8. Мы считаем, что стоит переехать в другой город.
9. Не стоит так долго смотреть на нее. Она смущается.
10. Не стоит читать газеты. Они неинтересные.
11. Не стоит говорить об этом. Это секрет.

Ex. 13. Join in the following sentences according to the model.

See the text: *I want to see the last leaf fall.*

Model: I saw George. He went into that shop. – *I saw George go into that shop.*

1. I saw him. He pointed to a picture on the wall.
2. I heard him. He shut the door of the study.
3. We watched the children. They climbed to the top of the tree.
4. I noticed Harry. He went up and spoke to the stranger.
5. They saw Mary. She entered the room.
6. She heard steps. They walked up to her room.
7. We watched the aeroplanes. They circled above us.

Ex. 14. Translate the following sentences using the construction «see (hear, feel, watch, notice) somebody/something do something».

Model: *I often hear him play the violin in his room.*

A.

1. Он заметил, что они рисуют каждый день.
2. Она почувствовала, что Джон вошел в комнату один.
3. Я слышал, как с шумом закрылась дверь.
4. Она видела, как Сью налила себе чашку кофе.
5. Я видел, как Терри дошел до угла.
6. Она почувствовала, что кто-то коснулся ее плеча.
7. Я слышал, что он упомянул ваше имя несколько раз.
8. Я никогда не слышала, как она поет.
9. Он наблюдал, как она вошла в зал и начала расставлять (arrange)

цветы.

В.

1. Дэвид почувствовал, что рука его матушки дрожит.
2. Дэвид проснулся, услышав, что кто-то шепотом зовет его.
3. Пеготи слышала, что мистер Мердстон собирается отдать Дэвида в школу.
4. Пеготи видела, что миссис Копперфильд часто плакала.
5. Мисс Бетси чувствовала, что Дэвид говорит правду.

Ex. 15. Fill in the correct form of *lie* (lay, lain, lying); *lay* (laid, laid), or *lie* (lied, lied, lying).

1. Birds ... eggs in spring and summer, not in winter or autumn. 2. Dora ... in bed, for she had fallen ill. 3. She ... the child on the bed. 4. I am afraid, Nick ... when he said he had forgotten his homework. I don't think he done it. 5. She is ... there so peacefully; it's a pity to wake her, but I suppose we must. 6. Look! What has she ... there on the table with such care? 7. She ... ill for three weeks before there was any sign of improvement. 8. I am sure he ... again. He wants to conceal the truth. 9. Some animals ... in holes all winter and sleep. 10. ... her on her back and put a cold wet cloth on her forehead. She will be all right in a minute, she has only got a fright.

Ex. 16. Make up a plan of the story so that the words below come under the definite items of the plan. Retell the story according to your plan.

a) get acquainted; find tastes congenial; smite; scarcely move; look through; busy doctor; chance; have smth on her mind; paint; worth thinking; science; efforts; count; subtract; power of medicines.

b) cry; drawing board; whistle; face toward; the window; sketch; low sound; open wide; look out; count backward; blow off; bare; fall faster; nonsense; have to do with; broth; keep eyes fixed; keep eyes closed; hand drawings in; a fallen statue.

c) ground floor; beneath; be about to paint; earn as a model; drink to excess; a fierce old man; protector; smell of drink; strange fancies; go upstairs; pull the shade down; fearfully; cold rain; awake; wide-open eyes; order; in a whisper; obey; hang bravely; lean worn face.

d) twilight; leaf clinging to its stem; merciless; stir broth; wicked; hand-mirror; acute attack; out of danger; die of; janitor; helpless with pain; a palette; flutter; masterpiece.

Ex. 17. Tell the story as if you were:

- a) the doctor;
- b) Johnsy;
- c) Sue.

Ex. 18. Topics for discussion and essays.

- a. What happened during that winter in New York.
- b. Speak about Behrman and about the part he plays in the story.
- c. The power of friendship.
- d. The real hero of the story.
- e. Say what you know about O' Henry.
- f. What other stories by O' Henry have you read? Tell one of them.

**Лабораторные занятия 8–14 (14 часов)
O' Henry «The Gift Of The Magi»**

THE GIFT OF THE MAGI

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing² the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the look-out for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name «Mr. James Dillingham³ Young.»

The «Dillingham» had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20 the letters of «Dillingham» looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called «Jim» and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for

something nice for him. Something fine and rare and sterling — something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba⁴ lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: «Mme. Sofronie. Hair Goods of All Kinds.» One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the «Sofronie.» «Will you buy my hair?» asked Della.

«I buy hair,» said Madame. «Take yer hat off and let's have a sight at the looks of it.»

Down rippled the brown cascade.

«Twenty dollars,» said Madame, lifting the mass with a practised hand. «Give it to me quick,» said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor⁵. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation — as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value — the

description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends – a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

«If Jim doesn't kill me,» she said to herself, «before he takes a second look at me, he'll say I look like a Coney Island chorus⁶ girl. But what could I do – oh! what could I do with a dollar and eighty-seven cents⁹»

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: «Please God, make him think I am still pretty.»

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two – and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him. «Jim, darling,» she cried, «don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again – you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!', Jim, and let's be happy. You don't know what a nice – what a beautiful, nice gift I've got for you.» «You've cut off your hair?» asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

«Cut it off and sold it,» said Della. «Don't you like me just as well, anyhow? I'm me without my hair, ain't I?»

Jim looked about the room curiously. «You say your hair is gone?» he said, with an air almost of idiocy.

«You needn't look for it,» said Della. «It's sold, I tell you – sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered,» she went on with a sudden serious sweetness, «but nobody could ever count my love for you. Shall I put the chops on, Jim?»

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year – what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table. «Don't make any mistake, Dell,» he said, «about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while⁷ at first.» White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs – the set of combs, side and back, that Della had worshipped for long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims – just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: «My hair grows so fast, Jim!»

And then Della leaped up like a little singed cat and cried, «Oh, oh!» Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

«Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it.»

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

«Dell,» said he, «let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on.»

The magi, as you know, were wise men – wonderfully wise men – who brought gifts to the Babe⁸ in the manger⁹. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly

bearing the privilege of exchange in case of duplication. And here I have timely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are the wisest. Everywhere they are the wisest. They are the magi.

NOTES

1. **magi** ['mædɡai] – волхвы
2. **bulldoze** – (здесь) торговаться, выбивать каждый цент
3. **Dillingham** ['diliŋəm]
4. **Queen of Sheba** ['kwɪ:n əv 'ʃebə] – царица Савская
5. **hashed metaphor** ['hæʃt 'metəfə] – избитая метафора
6. **a Coney Island chorus** ['kouni 'aɪlənd 'kɔ:rəs] **girl** – хористка с Кони-

Айленда

7. **go a while** – оторопеть
8. **Babe** [beɪb] – (поэт.) = baby; здесь: младенец Христос
9. **manger** ['meɪndʒə] – ясли, куда волхвы принесли дары младенцу

Иисусу

VOCABULARY

count (v)

1. say or name the numbers in order, one by one
e. g. He **counted** (up) to 10 and then came to find us.
2. include
e. g. There are six people in my family **counting** my parents.
3. consider, regard
e. g. Pavlova **was counted** among the greatest dancers of the country.
4. have value, force, or importance
e. g. It is not how much you read but what you read that **counts**.

count smb in – include

e. g. If you are planning a trip to London, **count** me in.

count on/upon smb/smth

1. depend on
e. g. You can't **count** on the weather being fine.
2. expect; take into account; rely
e. g. Can I **count** on you to be there at noon?

count smb out – exclude

e. g. Please **count** me out for the party next Saturday; I have other plans.

count heads – count people

e. g. I'll tell you how many people are here after I **count heads**.

bear (bore, borne / born)

1. support, carry, hold up

e. g. The columns **bear** the weight of the roof.

2. have or show

e. g. What he says **bears** no relation to the truth (= it's very different from the truth).

3. suffer without complaining, tolerate

e. g. She **bore** the pain with great courage.

4. greatly dislike

e. g. I can't **bear** to hear a baby crying.

5. give birth to

e. g. She **bore** three children.

6. produce (a crop, fruit, etc.); give (literal or figurative) fruit

e. g. I hope your new plan will **bear** fruit.

bear in mind – not forget

e. g. He didn't do the job very well, but you must **bear in mind** that he was ill at the time.

bear one's cross – burden (this is Biblical theme and is always used figuratively)

e. g. It's a very serious disease, but I'll bear my cross.

bear the brunt – withstand the worst part or the strongest part of smth, such as an attack

e. g. I had to **bear the brunt** of her screaming.

bear one's age well – look younger

e. g. I know why he **bears** his **age well** – he doesn't smoke.

bear with someone or smth – be patient with someone or smth

e. g. Please **bear with** my old car. It'll get us there sooner or later.

pull (v)

1. move, drag

e. g. Help me move this piano: you **pull** and I'll push.

2. (up, on, at, out) move towards, sometimes with force

e. g. He **pulled** his chair up to the table.

He **pulled** his socks on.

3. (in) attract

e. g. The football match **pulled** in great crowds.

pull up – stop

e. g. I **pulled up** at the traffic light, waiting for it to change to green.

pull a face (faces) – make an expression with the face to show rude amusement, disagreement, dislike

e. g. The mother told her little son not to **pull faces**.

pull one's weight / carry one's weight – do one's full share of work

e. g. Tom, you must be more helpful. We all have to **pull** our **weight**.

pull oneself together – become emotionally stabilized; control the feelings of (oneself)

e. g. Now, calm down. **Pull yourself together**.

pull strings – use influence (with someone to get smth done)

e. g. Is it possible to get anything done around here without **pulling strings**?

take a pride (in) – feel satisfaction and pleasure

e. g. They **take** great **pride** in their daughter, who is now a famous scientist.

sparkle (v) – shine in small flashes

e. g. Her diamond **sparkled** in the sunlight.

collect (v) – bring or gather together

e. g. **Collect** the books and put them in a pile on my desk.

collect one's thoughts – bring together one's thoughts

e. g. When passing exams he **collects his thoughts**.

pant (v) – take quick short breaths; gasp

e. g. Somebody **is panting** in the darkness.

fix (v)

1. fasten firmly

e. g. He **fixed** the picture in position with a nail.

e. g. (fig.) Let me **fix** the address in my mind.

2. arrange

e. g. If you want to meet them, I can **fix** it.

3. repair

e. g. I must get the radio **fixed**.

fix on

(**fix on smb / smth**) decide on

e. g. We've **fixed on** starting tomorrow.

(**fix smth on smb / smth**) direct (one's eyes, attention, etc.) steadily at

e. g. His eyes were **fixed on** Della.

fix up – provide with, supply a person with smth

e. g. The usher **fixed us up** with seats at the front of the theater.

fixedly (adv) – unchangingly; with great attention

e. g. He stared **fixedly** at her beautiful present.

worship (v) – show great respect, admiration, etc.

e. g. (fig.) He **worships** the very ground she walks on.

leap (v) – jump

e. g. With a **leap**, the tiger was attacking the elephant.

wise (adj) – having or showing good sense, cleverness, the ability to understand what happens and decide on the right action

e. g. It was **wise** of you to leave.

none the wiser – knowing no more, after being told

e. g. I was **none the wiser** after he'd explained everything.

sacrifice (n) – loss or giving up of something of value, esp. for something thought to be of greater value

e. g. She made a lot of **sacrifices** for her children.

Ex. 1. Answer the following questions.

1. Why was Della saving money?

2. Did she have enough money for a Christmas present?

3. How did Jim and Della live (their relations, their financial position)?

4. What were their possessions?

5. What decision did Della take?

6. What did she do after she had cut her hair?

7. What did she fear for when she was waiting for Jim?

8. How did Jim behave when he saw Della's hair cut short?

9. How was Jim able to get money for the Christmas present?
10. What do you think the title means?

Ex. 2. Find Russian equivalents for the following words and phrases.

Save money; a shabby thing; made up of; predominate; take a look; income; hug; modest; introduce to; reach; look out; expenses; go far; own; a sterling present; mighty pride; pull down; dry hair; rippling and shining like a cascade; turn all the stores inside out; reflection in the mirror; disapproval; give way; valuable gifts; the least hope.

Ex. 3. Paraphrase or explain in your own words:

present; avoid wasting money; a person who sells meat; a shopkeeper who sells dry and preserved foods, and other things for the home; have force, influence; an owner; money received regularly; become smaller, as from the effect of heat or water; become pale; take off; take on; a very valuable object; seek; take out of the pocket; have a look; pure, simple in design; show tact; hug; search for.

Ex. 4. Paraphrase the italicized parts of the following sentences. Translate them into Russian.

1. Now, when the income *was shrunk* to \$20 the letters of «Dillingham» looked *blurred*. 2. Della finished her cry and *attended to* her cheeks with a powder rag. 3. Suddenly she *whirled from* the window and stood before the glass. 4. *On went* her old brown jacket; *on went* her old brown hat. 5. She *fluttered out* the door and down the stairs to the street. 6. There was no other chain *like* this in any of the stores. 7. When Della *reached* home her *intoxication* gave way a little to prudence and reason. 8. She got out her curling irons and lighted the gas and *went to* work. 9. Poor fellow, he was only twenty-two – and *to be burdened with a family!* 10. His eyes *were fixed* upon Della, and there was an expression in them that she could not read, and it *terrified* her. 11. My hair grows *awfully* fast. 12. Maybe the hairs of my head *were numbered*. 13. Jim *drew* a package from his overcoat pocket. 14. I don't think there's anything that could *make me like* my girl any less. 15 I *hunted* all over town to find it. 16. Jim *tumbled down* on the couch and put his hands under the back of his head and smiled.

Ex. 5. Find in the text equivalents for the following words and phrases.

Экономить деньги; буквы его имени поблекли; заслуживать подарка; точный; внешность; распустить волосы; обладатель; гордиться; уронить слезу; глаза искрились; выпорхнуть из комнаты; рыскать по магазинам; благоразумие; остановить взгляд; пристально глядеть; затуманенные глаза;

подпрыгнуть; драгоценный металл; изобретать; иметь привилегию; жертвовать.

To save money, the letters of his name looked blurred, to be worthy of a present, accurate, look, to pull down hair to its full length, owner /possessor, to be proud/to take a pride, splash a tear, eyes were shining brilliantly, flutter out the room, ransack the stores, prudence, fix one's eyes, stare fixedly, dim eyes, leap up, precious metal, invent, bear the privilege, sacrifice

Ex. 6. Translate the sentences paying special attention to the meaning of the words and phrases from Ex. 5.

1. Она смотрела затуманенными глазами на цепочку из драгоценного металла. 2. Делла сидела, пристально глядя в пространство, и думала о том, что случилось. 3. Она выглянула из окна, увидела Джима и выпорхнула из комнаты. 4. Он пытался каждый день экономить деньги на подарок. 5. Он неубедительно объяснил причину своего опоздания. 6. Зачем изобретать велосипед, если в нем нет нужды? 7. Он сохранил свою приятную наружность даже в старости. 8. Он гордился своей красавицей женой и ее великолепными волосами. 9. Письмо было старое, и буквы в нем выглядели неотчетливо. 10. Необходимо помочь ему, он заслужил этого. 11. Джина рыскала по магазинам, но ничего не могла найти. 12. Джим любил, когда Делла распускала волосы. 13. Он был обладателем старинных золотых часов. 14. Дочка подпрыгнула, чтобы поцеловать отца, когда он вошел в комнату. 15. Делла пожертвовала своими волосами, чтобы сделать мужу рождественский подарок. 16. Она уронила слезу на гребни, о которых так долго мечтала.

Ex. 7. Translate the following idiomatic expressions. Use them in the translation below.

count smb. in; count on; count smb out; count heads; bear fruit; bear in mind; bear one's cross; bear the brunt; bear one's age well; bear with; pull faces; pull oneself together; pull strings; collect one's thoughts; pull one's weight.

1. Она очень старается, чтобы *выглядеть моложе*.
2. Пожалуйста, *отнеситесь ко мне терпеливо*, пока я не заполню эту анкету.
3. Хотя он и сводный брат, его надо *включить в наследство*.
4. Невежливо *пересчитывать* людей, когда они сидят за столом.
5. Каждый раз, когда его просят спеть, он начинает *гримасничать*.
6. Он попросил *исключить его из списка приглашенных*.
7. Могу я *рассчитывать*, что он придет вовремя?
8. У нас было много хороших идей, но ни одна из них не *принесла плодов*.

9. Я устал *выносить* натиск ее требований.
10. Если ты *повлияешь на ход дела*, мы добьемся успеха.
11. Когда ты уедешь, *не забывай* свою семью.
12. Как только я *возьму себя в руки*, все будет в порядке.
13. Я не могу помочь тебе с этим, ты должен *нести свой крест*.
14. Я пытался *собраться с мыслями*, но был слишком взволнован.
15. Если бы ты *выполнил свою часть работы*, мы бы закончили ее к вечеру.

Ex. 8. Choose the right word and insert it in the proper form.

like – as

Note the difference between these uses of *like* and *as*.

e. g. He has been playing tennis *as* a professional for two years (= he is a professional tennis player).

e. g. He plays tennis *like* a professional (= he is not a professional tennis player, but he plays as well as someone who is).

1. He was ... a son to me.
2. He works ... a representative of the company in London.
3. ... a writer, she is wonderful, but ... a teacher she's not very good.
4. When the car is painted it will look ... new.
5. He was dressed ... a woman.
6. I am regarded by some people ... a bit of a fool.
7. He treats the children ... adults.
8. No one does it ... he does.
9. This is considered ... follows... .

Ex. 9. Choose the right word and insert it in the proper form.

habit – custom

'*habit*' – something done regularly by a single person

'*custom*' – something that has been done for a long time by a whole society

e. g. She had *a habit* of saying little silent prayers.

e. g. Everybody follows *the custom* of giving presents at Christmas.

1. Social ... vary greatly from country to country.
2. It was her ... to go for a walk before lunch.
3. He has an annoying ... of biting his nails.
4. Religious ... are very strict in that country.
5. She has an irritating ... of interrupting people.
6. I smoke out of ... , not for pleasure.
7. It is the ... for men to take off their caps when they enter a room, but women may leave their hats on if they wish.
8. You should try to get into the ... of knowing exactly what you want to say and how you want to say it before you speak.

Ex. 10. Join the following sentences according to the model.

Model: *without doing something* (не делая / сделав что-либо)

He worked for four years. He was not ill once. – He worked for four years *without being ill* once. – Он (про)работал четыре года, ни разу *не заболел*.

See the text: I couldn't have lived through Christmas *without giving* you a present.

1. You can walk in the snow as much as you like. You won't get wet.
2. He fell and hurt himself, but he was so excited that he went on. He didn't feel the pain.
3. David left London. He didn't tell anybody about it.
4. The rain poured down. It didn't cease.
5. The thief climbed through the window. Nobody saw him.
6. He translated the article. He didn't consult a dictionary. She got married. She didn't invite us to the wedding party.

Ex. 11. Translate the following sentences using *both/both ... and*.

Model 1: I have two friends. Both (of them) speak French.

Model 2: Both John and Brian speak French.

1. Оба гордились своими сокровищами.
2. И Джим, и Делла любили друг друга и были счастливы.
3. Как Джим, так и Делла старались достать деньги на рождественский подарок.
4. Оба хотели подарить что-то особенное.
5. «Какой из рассказов О'Генри тебе нравится больше – «Последний лист» или «Дары волхвов»?» – «Оба».
6. Оба рассказа я читала, когда училась в школе.
7. И Мэри, и Энн умеют плавать. К тому же обе умеют кататься на коньках.
8. Они оба уезжают завтра.

Ex. 12. Who are these words applied to? Sort them out and use them accordingly in describing Della and Jim.

Pretty; anxious; serious; beautiful hair; wake; save a penny; sobs; slender; shining and rippling; cascade; rosy wings; rare present; thin; stare fixedly; scream of joy; tiny; close lying curls; look critically; lose color; ransack the stores; unfold; tumble down; get the money; something fine and rare; peculiar expression; change to tears and wails; worship for long.

Ex. 13. Tell the story as if you were a) Jim; b) Della.

Ex. 14. Topics for discussion and essays.

1. Della and Jim's life.
2. Della's sacrifice.
3. Say whether you approve/disapprove/understand the heroes' sacrifices.
4. Explain how you understand the title of the story.

Ex. 15. Give a translation of the text.

Мэйда, девушка с большими карими глазами и длинными волосами, обратилась к Грейс — девушке с брошкой (brooch) из искусственных бриллиантов с такими словами:

– У меня будет пурпурное (purple) платье ко дню Благодарения. Старый Шлегель обещал сшить за восемь долларов. Это будет прелесть что такое – платье, украшенное серебряным галуном (lace).

– Ты думаешь, что пурпурный цвет нравится мистеру Рэмси? А я вчера слышала, он говорил, что самый роскошный цвет – красный.

– Ну и пусть, – сказала Мэйда. – Я предпочитаю пурпурный. За восемь месяцев Мэйда скопила восемнадцать долларов. Этих денег ей хватило, чтобы купить все необходимое для платья и дать Шлегелю четыре доллара вперед (pay in advance). Накануне (on the eve of) Дня Благодарения у нее наберется как раз достаточно, чтобы заплатить ему остальные четыре доллара.

Ежегодно в день Благодарения хозяин галантерейного магазина «Улей» («Hive») давал своим служащим (employer) обед. Во все остальные триста шестьдесят четыре дня, если не брать в расчет (not counting) воскресений, он каждый день напоминал (remind of) о последнем банкете и об удовольствиях предстоящего.

«Улей» не был фешенебельным (fancy) магазином со множеством отделов (departments), лифтов и манекенов (dummies). Он был настолько мал, что мог называться просто большим магазином: туда вы могли спокойно пойти купить все, что надо, и благополучно выйти.

Мистер Рэмси был управляющим (a manager) магазином. Он был настоящим джентльменом и отличался необычными качествами (unusual qualities). Каждая из десяти молоденьких продавщиц каждый вечер, прежде чем заснуть, мечтала о том, что она станет миссис Рэмси.

Подшел вечер накануне Дня Благодарения. Мэйда торопилась домой, радостно (joyfully) думая о завтрашнем дне. Она мечтала о своем пурпурном платье и была уверена, что ей пойдет (become) пурпурный цвет. Кроме того, она пыталась себя уверить, что мистеру Рэмси нравится именно (exactly) пурпурный, а не красный. Она решила зайти домой, взять оставшиеся четыре доллара, заплатить Шлегелю и самой принести платье.

Грейс тоже накопила денег. Она хотела купить готовое платье. «Если у тебя хорошая фигура, всегда легко найти что-нибудь подходящее (suitable), не рыская по магазинам,» – считала Грейс.

(Из рассказа О'Генри «Пурпурное платье»)

Лабораторные занятия 15–21 (14 часов)
Oscar Wilde «The Selfish Giant»

OSCAR WILDE

Wilde, Oscar Fingal O'Flahertie Wilis (1854–1900) was born in Dublin, and educated at Trinity College, Dublin.

As a student at the University of Oxford, he excelled in classics, wrote poetry, and incorporated the Bohemian life-style of his youth into a unique way of life. At Oxford Wilde came under the influence of aesthetic innovators such as English writers Walter Pater and John Ruskin. His rooms were filled with various objects d'art such as sunflowers, peacock feathers, and blue china.

Wilde's first book was *Poems* (1881). Thereafter he devoted himself exclusively to writing.

In 1895, at the peak of his career, Wilde became the central figure in one of the most sensational court trials of the century. The results scandalized the Victorian middle class; Wilde was convicted of sodomy and sentenced in 1895 to two years of hard labor in prison, he emerged financially bankrupt and spiritually downcast. He spent the rest of his life in Paris.

Wilde's most distinctive plays are the four comedies «*Lady Windermere's Fan*» (1892), «*A Woman of No Importance*» (1893), «*An Ideal Husband*» (1895), and «*The Importance of Being Earnest*» (1895), all characterized by remarkably witty dialogue. Wilde, with little dramatic training, proved he had a natural talent for stagecraft and theatrical effects and a true gift for farce. The plays sparkle with his clever paradoxes.

THE SELFISH GIANT

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden. It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. «How happy we are here!» they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

«What are you doing here?» he cried in a very gruff voice, and the children ran away.

«My own garden is my own garden,» said the Giant; «any one can understand that, and I will allow nobody to play in it but myself.» So he built a

high wall all round it, and put up a notice-board TRESPASSERS WILL BE PROSECUTED.

He was a very selfish Giant.

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high walls when their lessons were over, and talk about the beautiful garden inside. «How happy we were there!» they said to each other.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. «Spring has forgotten this garden,» they cried, «so we will live here all the year round.» The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. «This is a delightful spot,» he said, «we ask the Hail on a visit.» So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

«I cannot understand why the Spring is so late in coming,» said the Selfish Giant, as he sat at the window and looked out at his cold, white garden; «I hope there will be a change in the weather.»

But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. «He is too selfish,» she said. So it was always Winter there, and the North Wind and the Hail, and the Frost, and the Snow danced about through the trees.

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. «I believe the Spring has come at last,» said the Giant; and he jumped out of bed and looked out.

What did he see?

He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and

were waving their arms, gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still covered with frost and snow, and the North Wind was blowing and roaring above it. «Climb up! little boy,» said the Tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant's heart melted as he looked out. «How selfish I have been!» he said; «now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever.» He was really very sorry for what he had done.

So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him. And the other children when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring.

It is your garden now, little children,» said the Giant, and he took a great axe and knocked down the wall.

And when the people were going to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid¹ him good-bye.

«But where is your little companion?» he said: «the boy I put into the tree.» The Giant loved him the best because he had kissed him.

«We don't know,» answered the children; «he has gone away.»

«You must tell him to be sure and come tomorrow,» said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him.

«How I would like to see him!,» he used to say. Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge arm-chair, and watched the children at their games, and admired² his

garden. «I have many beautiful flowers,» he said; «but the children are the most beautiful flowers of all.»

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder and looked and looked. It certainly was a marvellous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, «Who hath¹ dared to wound thee?»

For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet.

«Who hath dared to wound thee?⁴» cried the Giant; «tell me, that I may take my big sword and slay him.»

«Nay,⁵» answered the child, «but these are the wounds of Love.»

Who art⁶ thou⁷?» said the Giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, «You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise.»

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

NOTES

1. **bid (bade/bid, bidden)** – say a greeting or good-bye to smb
2. **hath** [hɑθ] (устар.) – 3 л. ед. ч. Present simple от **to have**
3. **thee** [ði:] (устар. и поэт.) - косв. падеж от **thou** – тебя
4. **nay** [neɪ] (устар.) – нет
5. **art** (устар.) – 2 л. ед. ч. Present simple от **to be**
6. **thou** [ðəu] (устар. и поэт.) – 2 л. ед. ч. **you**

VOCABULARY

break out (esp. of something bad) – begin suddenly
e. g. War **broke out** when nobody expected.

break out into/in tears – start crying suddenly
e. g. I was so sad that I **broke out into tears**.

break out in something – become covered with smth such as a rash, a cold sweat or pimples

e. g. When I eat chocolate, I **break out** in pimples.

break out (of) – escape from, force one's way out of a place

e. g. They **broke out** of prison last night.

bear (bore, borne/born)

1. produce (a crop, fruit, or other product)

e. g. The tree **is bearing** a lot of pears this year.

2. suffer without complaining

e. g. She **bore** the pain with great courage.

3. (with *can* in questions and with negative words) great dislike

e. g. I can't **bear** strong coffee.

bear fruit – yield results; give (literal or figurative) fruit

e. g. His plan didn't **bear** fruit.

bear in mind – remember; consider something or someone; keep in mind

e. g. There are so many questions **to be borne** in mind.

wander (v) ['wɒndə]

1. move about (in an area) without a fixed course, or an aim

e. g. The lost child was **wandering** (about) the streets.

2. (fig.) to become confused

e. g. His mind began **to wander**.

care (v)

1. be worried, anxious, or concerned (about) smth

e. g. When his dog ran away, Alan didn't seem **to care** at all.

2. like, want

e. g. Would you **care** to visit us this weekend?

care for somebody / something – take care; look after

e. g. He is very good at **caring** for sick animals.

care about somebody / something – have feelings for someone or something; love or respect somebody/something

e. g. Bob really **cares** about the welfare of the family.

care nothing about somebody / something – have no feelings at all about someone or something

e. g. Jane **cares** nothing about John.

cease (v) – stop (esp. an activity)

e. g. At last they **ceased** walking.

branch (n) – an armlike part of something, esp. a tree

e. g. a **branch** of a tree; a **branch** railway

e. g. (fig.) Our company has **branches** in many cities.

branch (v) – become divided into or form branches

e. g. Take the road that **branches** off to the right.

branch off – move off in a new direction

e. g. The road **branches off** here and goes on to the next town.

branch out – reach out or spread out

e. g. As the tree grew, it **branched out**.

reach (v)

1. arrive at; get to

e. g. They **reached** London on Thursday.

2. be able to touch something by stretching out a hand or arm

e. g. «Can you **reach** that apple on the tree?» – «I'm not tall enough **to reach** it.»

reach an agreement / accord – agree on smth, esp. after much discussion

e. g. We were finally able **to reach an agreement** with them.

reach an understanding – reach a compromise with smb

e. g. I spent an hour trying **to reach an understanding** with Tom.

bend (bent, bent)

1. curve; bow

e. g. You could never **bend** that steel bar with your hands.

2. kneel, stoop, bow

e. g. Martin **bent** to look through the keyhole in the door.

3. agree, submit, yield

e. g. He had **to bend** under the pressure from the board of directors.

4. suppress; influence

e. g. The President was accustomed **to bending** all his people **to suit his will**.

bend one's mind (to) something – direct one's efforts
e. g. He **bent his mind to** the job.

steal (stole, stolen)

1. take (what belongs to another person) without any right
e. g. She used **to steal** money from her father's drawer.
2. move secretly and quietly
e. g. He **stole** out of the house without anyone seeing him.

steal a kiss – kiss someone quickly, without permission

stretch (v)

1. extend, straighten to full length
e. g. He **stretched** (himself) out in front of the fire.
2. make or become wider or longer, expand
I can't wear that sweater because it's **stretched** out of shape.

fling (flung, flung) – throw violently or with force

e. g. Don't **fling** your clothes on the floor, hang them up.

fling oneself at someone – throw oneself at someone

e. g. Tom **flung himself at** the bandit.

fling one's arms round a person's neck – throw one's arms round smb's neck

Ex. 1. Answer the questions.

1. What kind of garden did the Giant have?
2. Why did the children like to play there?
3. How did the Giant behave after his return?
4. What happened when the Spring came?
5. Could the Giant understand why the Spring was so late?
6. What did the Giant hear and see one morning?
7. Why was it still winter in one corner of the garden?
8. What did the Giant determine to do?
9. What was his attitude to the children after that?
10. Why did the Giant long for the little boy?
11. What marvellous sight did the Giant see one winter morning?
12. What were his feelings?
13. How did the story end?

Ex. 2. Find Russian equivalents to the following expressions from the text.

Flowers like stars; delicate blossoms; rich fruit; in order to listen; had to say; determined to return; put up a notice-board; wander round the walls; creep back into the garden; invite to stay; wrapped in furs; blow down; breath like ice; lie awake; delicious perfume; open casement; branches of the tree; have the children back; top of the tree; knock down; stole up behind him; the trees broke into blossom; felt sad; grew feeble; rubbed his eyes; fruit hung down from the branches; grew red with anger; wound; slay; strange awe; knelt before the little child.

Ex. 3. Paraphrase or explain in your own words the meaning of the following words and phrases.

Conversation was limited; pass by; determined to return; cry bitterly; arrived; lovely scene; a gruff voice; to wave; people were pleased; was wicked; delicate blossoms; heart melted; sang sweetly; trespassers will be prosecuted.

Ex. 4. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. The children *had crept* in the garden.
2. The children now had *nowhere* to play.
3. The Giant was *lying awake* in bed.
4. The Wind ceased *roaring*.
5. The Tree *bent* its branches down as low as it could.
6. His breath was *like ice*.
7. The trees were waving their *arms* above the children's heads.
8. Every afternoon, when school *was over*, the children came and played in the garden.
9. They came to the Giant *to bid* him good-bye.
10. He could not play any more, so he sat in a *huge* armchair.
11. I will *knock* down the wall.
12. It certainly was a *marvellous* sight.
13. Only the little boy did not see the Giant *for* his eyes were full of tears.
14. He did not hate the Winter now, for he knew that it was *merely* the Spring asleep.

Ex. 5. Choose a phrase from the list below that has the same meaning as the italicized phrase; translate the sentences into Russian.

Bear fruit; blossom; determine; gruff; wander; care about; care nothing about; be sorry for; bear in mind; roaring; rattle; cease; aroma; reach; melt; frightened; stretch; fling; feeble; admire; hasten.

1. I was so upset that I *was moving along* the street without any purpose.
2. He *decided* to go at once.
3. They were so exhausted that they *stopped* working.
4. He was *afraid* of his coming examination.
5. It was getting dark and

they *hurried* to leave the strange place. 6. You must *remember* your parents' needs when you make your decision. 7. We've had many good ideas, but none of them *has given results*. 8. After his serious disease he has become *weaker*. 9. The film was a *great* success. 10. The roses began *blooming* two days ago. 11. I *feel pity* for whoever marries him! 12. In spring ice and snow *become liquid* in the sun. 13. He was *looking* at her *with pleasure*. 14. Although he has a *rough* manner, he is really very kind. 15. The father *had no feelings* at all about his own children. 16. The drops of the heavy rain *made noises* on the roof. 17. Ann *loves* her children. 18. All the apple trees were in blossom and we felt their wonderful *fragrance*. 19. My wool coat *became too big* when I washed it. 20. I *got* the news only yesterday. 21. Keep your room tidy, don't *throw* your things about.

Ex. 6. a) Find in the text and translate the following expressions.

Внезапно расцвести; слушать птиц; решить вернуться; собственный замок; грубый, хриплый голос; построить высокую стену; пыльная дорога; жалеть; покрыть плащом; расписать серебром; стучать по крыше; перемена в погоде; прекратить завывание; прекрасное зрелище; прокрасться в сад; покачивать ветвями; дотянуться до ветвей; горько плакать; склонить ветви; растаять; испуганный; протянуть руки; обвинить шею; злой; топор; пожелать доброй ночи; тосковать; состариться; любоваться; поспешить; посметь; меч.

b) Translate the following sentences using the words and expressions from the text.

1. Зима расписала окна серебром. 2. Только к утру ветер прекратил завывание. 3. Дети испугались и убежали из сада. 4. Он подкрался сзади и обвинил ее шею руками. 5. Великан вернулся в свой замок через семь лет. 6. Она протерла глаза и выглянула в окно. 7. Дождь стучал по крыше. 8. Ребенок ходил вокруг дерева и горько плакал. 9. Она никогда не забывает пожелать всем доброй ночи. 10. Его лицо покраснело от гнева. 11. Он огорчился, что дети посмели проникнуть в сад. 12. Они любовались деревьями, которые покрылись нежным цветом. 13. Его глаза были полны слез, когда он слушал щебетание птиц. 14. Он оделся и поспешил в сад. 15. Он выглянул в сад и увидел прекрасное зрелище. 16. Великан решил построить высокую стену. 17. Снег покрыл землю, как плащом. 18. Все ждали перемены в погоде. 19. Он увидел детей, играющих на пыльной дороге. 20. Снег растаял, и деревья внезапно расцвели. 21. Град и ветер сломали верхушку персикового дерева. 22. Деревья склонили ветви к земле и покачивали ими. 23. Он состарился и тосковал по своим друзьям. 24. Мальчик протянул руки к плодам, которые свисали с ветвей. 25. Дети перестали бояться злого великана. 26. Он был закутан в серые меха.

Ex. 7. Translate the following idiomatic expressions. Use them in the translation below.

Break out (in/into/of); bear fruit; bear in mind; care for; care about; care nothing about; branch off; branch out; wave away; reach (an agreement, etc.); bend one's mind; melt in one's mouth; steal a kiss; fling arms round.

1. Казалось, она *заботится* о детях с утра до вечера. 2. Он так *предан* своей работе, что я не вижу его целыми днями. 3. После долгих часов переговоров, они *достигли соглашения*. 4. Очень трудно не *расплакаться* при таких обстоятельствах. 5. Мясо было таким нежным, что прямо *таяло во рту*. 6. Усиленные тренировки *приносят* хорошие результаты. 7. Он был так напуган, что *покрылся холодным потом*. 8. Они совершенно не *волнуются* о благосостоянии общества. 9. Река *ответвляется* здесь к югу. 10. Она *обхватила* его руками за шею и заплакала. 11. Лев *вырвался* из клетки и убежал в джунгли. 12. Он *сосредоточил* все свои мысли на предстоящей операции. 13. Невозможно поверить, что он *волнуется* о сыновьях. 14. Я избегаю есть апельсины, так как после них я *покрываюсь сыпью*. 15. Он пытался *поцеловать* ее *украдкой* в саду. 16. Дерево стояло, широко *раскинув ветви*. 17. Мы спорили очень долго, но так и не смогли *добиться взаимопонимания*. 18. Пианист буквально *отбарабанил* пьесу, как будто куда-то спешил. 19. Пожар *вспыхнул* ночью, когда все спали. 20. Когда-то он *помнил* о своих обязанностях, а теперь ему наплевать на них. 21. Очень сложно *прийти к компромиссу*, когда у людей разные взгляды. 22. Он был *погружен в свои мысли* и ничего не замечал вокруг. 23. Каждый раз они *отмахивались* от его предложений и в конце концов проиграли.

Ex. 8. Translate the sentences using the words and expressions from the Vocabulary.

1. Полиция решила как можно скорее поймать нарушителей и наказать их. 2. Девочка была маленького роста и не дотянулась до ветки, где висело яблоко. 3. Джон бросился к Мэри с букетом цветов, когда она вышла из дома. 4. Компания «МакДональд» имеет много филиалов во всем мире. 5. Мальчик боялся спуститься с дерева, поэтому старший брат согнул ветку как можно ниже. 6. Ему всё позволяли в детстве, и он вырос бессердечным и эгоистичным человеком. 7. Кто хоть раз бывал в Париже, тот никогда не забудет аромат его улиц. 8. Наши компаньоны не приняли нашего предложения. Вот почему мы не смогли прийти к соглашению и не подписали контракт. 9. Он прожил на острове среди великанов несколько месяцев, но потом украл лодку и сбежал оттуда. 10. Он встал, потянулся и достал книгу, которую мальчик швырнул на пол. 11. Мне действительно жалко Джейн: никто не заботится о ней. 12. Когда я иду в институт, моя мама выглядывает из окна и машет мне рукой. 13. Когда ребенка попросили прочитать стихотворение в четвертый раз, он его отбарабанил без всякого

выражения. 14. Она боялась, что ребенок простудится, и закутала его в шерстяное одеяло. 15. Он терпел боль, пока не потерял сознание. 16. Собака была громадная и так страшно рычала, что мальчик покрылся холодным потом. 17. Я не выношу вкус теплого молока и вареной моркови. 18. Когда-то мы все восхищались этой музыкой. 19. Он не ухаживает за яблонями, и они перестали приносить плоды. 20. Мэри увидела дом, в котором она выросла, и разрыдалась. 21. Джим был самым сильным парнем в деревне: он мог легко согнуть руками подкову. 22. Поезд прибыл в Оксфорд поздно вечером, поэтому мы пошли осматривать городок на следующий день. 23. Она посоветовала купить хорошую шерсть, которая после стирки не вытягивается. 24. Компания возбудила иск об убытках, причиненных пожаром. 25. Они плохо знали дорогу и долго блуждали в темноте. 26. Он всегда помнил тот день, когда впервые приехал в Зальцбург.

Ex. 9. Choose and insert the right word in the proper form.

to achieve – to reach

'to achieve' – to finish successfully; to gain aim, etc.

He *has achieved* his aim. Now he runs a big company.

'to reach' – arrive at; to stretch out a hand for smth; to get to some place

They will never *reach* London before dark.

Money is not important when you *reach* my age.

Have they *reached* an agreement yet?

He *reached* for another cake.

1. He ... his ambition.
2. My keys have fallen down this hole and I can't ... them.
3. They soon ... a compromise.
4. He will never ... anything if he doesn't work.
5. We easily ... an understanding on most of the problems.
6. As a result of advertising, we ... a big increase in sales this year.
7. The ladder won't quite ... the window.
8. The shopkeeper ... for a packet of tea.
9. He ... recognition everywhere.
10. The noise ... our ears.
11. The news only ... me yesterday.
12. «Can you ... that apple on the tree?»
13. «I'm not tall enough to ... it.»

between – among

'between' – in, the space dividing two people, places, times, etc.

He seems not to know the difference *between* right and wrong.

'among' – in the middle of, surrounded by (when things are shared by more than two people)

The noise was *among* the trees.

1. He is ... the best of our students.
2. We must choose ... these two proposals.
3. I was ... the crowd.
4. ... you and me, I think he is rather dishonest.
5. There is a difference ... these two words.
6. She's very keen on sport: ... other things, she plays tennis twice a week.
7. At the reception he found himself ... the people he didn't know.
8. This dishwasher is the cheapest ... similar models.
9. Divide the money ... the five of them.
10. Divide the money ... the two of them.
11. Their house is hidden ... trees.

Ex. 10. Translate the following sentences using the expression «no longer / any longer».

See the text: The Giant was not wicked *any longer*.

Examples: He said that she *wasn't* his wife *any longer*.

He said that she *was no longer* his wife.

1. Это выражение *больше* не используется.
2. Я *не могу больше* ждать.
3. Он *больше не* навещает своего друга.
4. Мальчик *больше не* приходил в сад.
5. Дети *больше не* играли в саду.
6. Он *не будет больше* писать.
7. Мы *больше не* ждали от него писем.

Ex. 11. Translate the following sentences according to the model.

See the text: ... the Spring **never came, nor** the Summer.

Example: I **didn't** think of him, **nor** did she.

1. Мы не опоздали, и они *тоже*.
2. Джон не пожелал нам спокойной ночи, и Мэри *тоже*.
3. Я не умею плавать, и они *тоже*.
4. Брат не помогает ему делать уроки, и сестра *тоже*.
5. Мы не хотели писать ей письмо, и она *тоже*.
6. Он никогда не звонит, и мы *тоже*.
7. Я никогда не лгу, и мой друг *тоже*.
8. Она никогда не была в Англии, и я *тоже*.

Ex. 12. Translate the following sentences paying special attention to the construction in italics.

1. Lara went to the site one morning, and there were only two men there, and they *seemed to be doing* very little. 2. The pressure was enormous, but he

seemed to be cool and composed. 3. The threats of Kay Willard *seemed to ring* in her ears like an echo for months. 4. No one *seemed particularly anxious to speak* to her. 5. No applause *seemed to go on* forever. 6. The Sun always *seemed to shine* more brightly in his bedroom.

Ex. 13. Translate the following sentences according to the model.

Model: *seem to be/be doing/have done.*

See the text: It (a bird's song) *seemed to him to be* the most beautiful music in the world.

Examples: They *seem (to be)* very happy.

They *seemed to be looking* for something.

My watch *seems to have stopped.*

1. Он казался очень усталым.
2. Ты казался самым добрым среди нас.
3. Она кажется легкомысленной.
4. Ребенок, кажется, спит.
5. Она казалась очень радостной.
6. Они, кажется, опаздывают.
7. Их семья казалась нам очень дружной.
8. Он, кажется, сердится на меня.
9. Кажется, все читали эту статью.
10. Эта задача казалась ему очень трудной.
11. Все, казалось, были удивлены, когда услышали это.
12. Он, кажется, знает ее хорошо.
13. Кажется, эта статья была опубликована на этой неделе.
14. Коробка, кажется, пустая.
15. В то время это казалось хорошей идеей.
16. Она казалась мне слишком молодой для этой работы.

Ex. 14. Make a plan of the story so that the key-words below come under the definite items of the plan and retell the story according to your plan.

a. beautiful flowers; spring-time; break out; delicate blossoms; sing sweetly; play; stop games; listen to; arrive; own castle; gruff voice; run away; allow; build a wall.

b. lie awake; lovely music; sound sweet; cease roaring; delicious; perfume; jump out of bed; look out; creep in; cover with blossoms; reach up to the branches; cry bitterly; melt; knock down; playground.

c. grow old; feeble; watch; admire; winter morning; look out; rub eyes; marvelous sight; great joy; hasten; come close; grow red; anger; palms; little feet; prints; nails; sword; slay; kneel before; smile; lie dead.

Ex. 15. Tell the story as if you were:

- a. the Giant;
- b. one of the children.

Ex. 16. Topics for discussion and essays.

1. «Trespassers will be prosecuted.» Your attitude to such signs.
2. Nature punished the Giant.
3. The children changed the Giant's life.
4. The Giant's death.

Ex. 17. Give a translation of the text.

Жил-был когда-то славный паренек по имени Ганс. В нем не было ничего выдающегося (distinguished), кроме доброго сердца и забавного круглого лица. Жил он один в своем маленьком домике и целый день работал в своем саду. Во всей округе (countryside) не было такого прелестного садика, как у него. Казалось, что все цветы были тут. Они цвели каждый своим чередом (proper order). Месяцы сменяли один другой, и одни цветы сменялись другими. Все восхищались его садом и наслаждались ароматом его цветов.

У Маленького Ганса было множество друзей, но самым преданным (devoted) из всех был большой Мельник (Miller). Действительно, богатый Мельник был так предан Маленькому Гансу, что всякий раз, как проходил мимо его сада, перевешивался через (lean over) стену и набирал цветов. А если наступала пора фруктов, он наполнял карманы сливами и вишнями.

«У настоящих друзей все должно быть общее,» — бывало, говорил Мельник, а Маленький Ганс улыбался и кивал (nod) головой. Он очень гордился, что у него есть друг с такими благородными взглядами (noble ideas).

Правда, соседи иногда удивлялись, почему богатый Мельник, у которого столько коров, овец, муки, никогда ничем не отблагодарит (give in return) Ганса. Маленький Ганс никогда об этом не думал. Самым большим удовольствием для него было слушать те замечательные речи, которые Мельник, бывало, произносил об истинной (true) дружбе.

Итак, Маленький Ганс все трудился в своем саду. Весной, летом и осенью он не знал горя (был счастлив). Но зимой, когда у него не было ни цветов, ни плодов, которые можно было отнести на базар, он терпел (suffer from) холод и голод. Ганс часто ложился в постель без ужина, удовольствовавшись (but) несколькими сушеными (dried) грушами или твердыми орешками. К тому же зимой он был очень одинок — в эту пору Мельник никогда не навещал его.

«Мне не следует навещать Маленького Ганса, пока не стает снег (as long as the snow lasts),» — говорил Мельник своей жене, — «когда человеку

приходится туго (be in trouble), его лучше оставить в покое (leave alone) и не докучать (bother) ему своими посещениями. Так, по крайней мере; я понимаю дружбу и уверен, что прав. Подожду до весны и тогда загляну к нему (pay smb a visit). Он наполнит мою корзину первоцветом (a basket of primroses), и это сделает его таким счастливым!»

(Отрывок из сказки О. Уайльда «Преданный друг»)

СЕМЕСТР 7

Лабораторные занятия 1–4 (8 часов)

George Sheffield «Sad Story»

SAD STORY

«You are the doctor, I suppose,» said Augustus Pokewhistle, smiling from his bed at the immense man who had arrived secretly while he slept. «It is kind of you to come, but I fear you cannot help me. However, as you are here, I will tell you, very shortly, what is wrong with me. I am an artist. I paint pictures and I draw drawings ...»

«But ...»

«You are going to tell me that you are not interested in the story of my life,» Augustus laughed bitterly. «You are one of the soulless¹ public, and it is of no importance to you if a clever young man should take to his bed² in the height of his youth, never to rise again. But I suppose you have been sent here by some interfering so-called friend of mine to save me from the Silent Grave, and I must therefore explain my illness. And you cannot understand my illness unless I tell you the story of my life...»

«But ...»

«I was delicately brought up, and it soon became clear that I was not an ordinary boy. At the age of seven I won a prize for a drawing of an animal. We will forget the fact that I had intended my drawing to represent Sunset over London. After that my proud parents provided me with plenty of pencils and paper and gave me the opportunity of studying under Great Painters. At the age of twenty-one³ I started business as a painter of people, and painted eleven pictures of my own face. Nobody seemed to want them, and if you will go into my sitting-room, you will see them hanging sadly on the wall, looking down at the Empty Chair which I will never sit in again. For I am certain that I shall never rise from this bed ...»

«But ...»

«Nobody came to have their pictures painted, and I had no heart to paint⁴ any more of myself. Although it may seem impossible I could no longer get any real pleasure out of it after I had finished the eleventh, and this proves that one can get tired of even the most heavenly beauty ...»

«But ...»

«May I mention that there is a certain sameness⁵ in your remarks? Let me finish, and then you can say ‘but’ as often as you like. I turned from painting people to painting the country⁶. Nine times I painted the view from the back window, and seven times I painted the view from the front window. But could I sell the seven pictures of the view from the front window, or the nine of the view from the back window? I could not. I had little money left, and I decided, after a severe struggle with myself, to forget my soul and paint for money. I determined to draw funny pictures for the newspapers. Remember that I was without hope and almost hungry, and do not think of me too severely ...»

«But ...»

«I know what you are going to say – if I had had the soul of a true artist, I would have died rather than do such a thing. But remember that my wife and children were crying for bread – or would have been crying for bread if I had had a wife and children. And was it my fault that I hadn't a wife and little children? So I made thirty or forty funny drawings every day and sent them to the papers. I soon found that selling one's soul for money is not so easy as it sounds. Believe it or not, I got no money. I just got my drawings back ...»

«But...»

«You may well ask why they were sent back. I cannot tell you. I tested them on the cat. I had often heard the expression⁷ ‘funny enough to make a cat laugh’⁸ and so I placed them in a line and carried the cat along in front of them. He laughed until he was sick⁹ ... in any case he was sick.»

«Then I sank lower and lower. I tried drawing for advertisements. Clothes, pianos, bottles, immensely tall ladies with foolish smiles. I sent them off by the hundred, and all I received was a sample bottle¹⁰ or two, and a sample card of wool. I rather expected to get a sample tall lady with a foolish smile, but probably she got lost in the post ...»

«But ...»

«So I gave up the struggle. My heart was broken, and I determined to take to my bed, never to rise again. You cannot help me, doctor. No skill of yours can help me. I feel it in my bones¹¹ that I shall never rise from this bed ...»

«And I feel it in my bones that you will,» said the stranger, carefully placing Augustus Pokewhistle on the carpet, «because I've come to take it away. I'm from the furniture shop, and the bed isn't paid for.»

NOTES

1. **soulless**: without a soul. The adjective-forming suffix **-less** means «without», «not having», as in *hopeless*, *nameless*, *useless*, etc.

2. **take to one's bed**: to stay in bed (because of illness, etc.)

3. **the age of twenty-one**. In English law it is the age at which a person comes to enjoy full legal rights.

4. **have no heart to do smth.** (not have the heart to do smth.): not to have

the courage, be too soft-hearted to do smth.

5. **sameness**: similarity. The suffix **-ness** is commonly used to form abstract nouns expressing a condition or quality, as in *bitterness, coldness, carelessness*.

6. **country** (*sing.*, only): scenery, landscape

7. **expression**: the suffix **-ion (-tion,-ation)** forms nouns denoting state, condition or action, as in *imagination, discussion, objection, attention*, etc.

8. **funny enough to make a cat laugh**: very funny indeed. Compare with the Russian: курам на смех

9. **sick** (*predic.*): throwing up, or ready to throw up, food from the stomach, e. g. *The smell made her sick*. In colloquial English it stands for «disgusted», «annoyed», e. g. *It makes me sick just to think of going back there*.

10. **a sample bottle**, etc.: specimens of the quality, style, etc. of goods offered for sale by trade firms

11. **feel in one's bones** (*colloq.*): to feel quite sure

Ex. 1. Answer the following questions.

1. Whom did Augustus find at his bedside on waking up?
2. What did he take the unexpected visitor for?
3. Why did Augustus start telling the stranger the story of his life?
4. How did it happen that Augustus became a painter?
5. What were the stages in his artistic career?
6. How did Augustus explain his failure?
7. Why did the stranger keep interrupting him?
8. What was the purpose of the stranger's visit?
9. What was actually wrong with Augustus?

Ex. 2. Paraphrase or explain.

1. You are one of the soulless public, and it is of no importance to you if a clever young man should take to his bed in the height of his youth. 2. But I suppose you have been sent here by some interfering so-called friend of mine to save me from the Silent Grave. 3. I was delicately brought up. 4. Nobody came to have their pictures painted, and I had no heart to paint any more of myself. 5. ... there is a certain sameness in your remarks. 6. I turned from painting people to painting the country. 7. ... and I decided ... to forget my soul and paint for money. 8. I gave up the struggle. 9. My heart was broken. 10. I feel it in my bones that I shall never rise from this bed.

Ex. 3. Find in the text the English for:

засмеяться с горечью; не иметь значения для кого-либо; слечь в постель; в расцвете юности; история жизни; получить премию за что-либо; предоставить возможность; открыть собственное дело; заказать портрет;

рисовать пейзаж; рисовать карикатуры; хотите верьте, хотите нет; опускаться все ниже и ниже; рисовать рекламу; затеряться при пересылке почтой; отказаться от борьбы; искусство врача; мебельный магазин.

Ex. 4. Study the following phrases. Recall the situations in which they were used in the text. Make sentences with each.

be (go) wrong with smb. (smth.)

e. g. 1. There's something wrong with the lock. It won't open. 2. Her plans went wrong.

have (get) smth. done

e. g. 1. You must get this work done by Monday at the latest. 2. He wondered where he could have the report typed.

get a story (facts, information, etc.) out of smb., smth.

e. g. 1. I couldn't get a word out of him. 2. She complained she had got very little out of the book.

would rather (... than)

e. g. 1. Which would you rather have, tea or coffee? 2. She said she would rather stay at home and watch TV than go places. 3. He would give away his books rather than sell them.

by the hundred (thousand, etc., dozen, score, etc.)

e. g. In England eggs are sold by the dozen or half-dozen.

give up smth. (smb.)

e. g. 1. He's sure to give up the idea sooner or later. 2. They had given him up as lost.

Ex. 5. Recast the following using adjectives with *-less* derived from the italicized nouns. Make other necessary changes.

Model: The work was done without *care*. It was *careless* work.

1. I was rather surprised to hear that he had no *friends*. 2. It's no *use* trying to make him understand. 3. As far as I could judge there were no *faults* in the work. 4. There's no *hope* that the case will ever be settled. 5. Faced with danger he showed no *fear*. 6. There were no *children* in the family. 7. Beyond *doubt* it was a most startling coincidence. 8. It was a strange kind of song, without a *tune*. 9. I knew that without my *help* he would be lost.

Ex. 6. Recast the following using adjectives with *-full* or *-less* according to the sense. Make other necessary changes.

1. The words *meant* nothing to me. 2. He gave me a look which to me was full of *meaning*. 3. There's no *harm* in such a joke. 4. Medicine may do you a lot of *harm* if you take it without consulting a doctor first. 5. You should have shown greater *mercy* to the boy. 6. He had no *mercy* for those whom he considered to be his enemies. 7. I found the information to be of great *use*.

8. She tore up the picture. She had no further *use* for it. 9. There's really no *hope* that he'll ever understand what he had done. 10. She was full of *hope* about her boy's future. 11. She couldn't *thank* us enough for the help we gave her. 12. You won't be getting any *thanks* for doing the job.

Ex. 7. Recast the following using verbs instead of the italicised nouns. Make other necessary changes.

Model: I see no *connection* between the facts. I can't *connect* the facts.

1. He owes me an *apology* and an *explanation*. 2. This piece of work wants your *attention*. 3. A heated *discussion* raged around the problem. 4. It's nothing but your *imagination*. 5. The boy will hardly ever live up to his parents' *expectations*. 6. The doctor is sure to give him a thorough *examination*. 7. *Preparations* for the party were in full swing. 8. I see no reason for *objection*.

Ex. 8. Note the effect of *off* on the meaning of the verb. Translate the sentences into Russian. Give examples of your own.

1. The house wants a new coat of paint. The old paint has all *peeled off*. 2. The notice read: «*Keep off* the grass». 3. The boy has *run off* to play. 4. The first group of climbers *set off* at dawn to be almost immediately followed by a second group. 5. The doctor advised him to *keep off* alcohol and fats. 6. He *tore off* a strip of gauze and bandaged up the bleeding finger. 7. She *took off* her coat and hung it on a peg.

Ex. 9. Change the sentences so as to use the infinitive instead of the italicized verbs.

Model: She put her hand into the bag and *found* that the book wasn't there any more. – She put her hand into the bag *to find* that the book wasn't there any more.

1. When he came into the office he *found* a stranger waiting for him there. 2. The woman looked up from her book and *saw* that she had missed her stop. 3. His mind was made up. He would leave and never *return*. 4. When he arrived at the station he *learned* that the last train had left but five minutes ago. 5. When she woke up she *discovered* that she was quite alone in the flat. 6. He opened the door and *found* himself face to face with his brother.

Ex. 10. Open the brackets using the appropriate form of the gerund.

1. I can half-remember (to pull out) of the car. 2. Excuse me for (to interrupt) you. 3. She didn't seem to remember (to say) any such thing. 4. This place definitely wants (to clean). 5. He took it all without (to complain). 6. She avoided (to look) at me. 7. From the window in my room I could see him busy (to plant) flowers. 8. He intensely disliked (to tell) what he was supposed to do.

Ex. 11. Complete the following according to the model.

Model: If I *had had* the soul of a true artist, I *would have died* rather than do such a thing.

1. If nothing had gone wrong, ... 2. If he hadn't kept turning from one thing to another, ... 3. If he hadn't given up the idea, ... 4. If we but had the car repaired in good time, ... 5. If it had really been her fault, ...

Ex. 12. Study the phrases with *heart*. Use them in sentences of your own.

1. That's a job *after my own heart*. 2. If you don't *put your heart into* your work you'll never achieve any worthwhile results. 3. The children had *set their hearts on* a trip into the mountains. There was no end of tears when it had to be called off. 4. The story you told us is sad enough to *break anyone's heart*. 5. He was a kind man *at heart*. 6. Don't *take* your failure so much *to heart*. 7. He was the kind of man who easily *lost heart*.

Ex. 13. Topics for oral and written composition.

1. Explain the title of the story.
2. Tell the story as if you were a) the local doctor; b) the man from the furniture shop.

Лабораторные занятия 5–8 (8 часов)

Saki (H. H. Munro) «The Treasure-Ship»

SAKI (H. H. MUNRO)

Munro, Hector Hugh (1870–1916), a British writer of humorous stories and novels, born in Burma. He chose the pseudonym of «Saki» from the cup-bearer in the «Rubaiyat» of Omar Khayyam.

THE TREASURE-SHIP

The great galleon¹ lay in semi-retirement² under the sand weed and water of the northern bay where the fortune of war and weather had long ensconced³ it. Three and a quarter centuries had passed since the day when it had taken the high seas as an important unit of a fighting squadron⁴ – precisely which squadron the learned were not agreed. The galleon had brought nothing into the world, but it had, according to tradition and report, taken much out of it. But how much? There again the learned were in disagreement. Some were as generous in their estimate as an income-tax assessor,⁵ others applied a species of higher criticism to the submerged treasure chests, and debased their contents to the currency of goblin gold. Of the former school was Lulu,⁷ Duchess of Dulverton.

The Duchess was not only a believer in the existence of a sunken treasure of alluring proportions; she also believed that she knew of a method by which the said treasure might be precisely located and cheaply disembedded.⁸ An aunt on her mother's side of the family had been Maid of Honour⁹ at the Court of Monaco, and had taken a respectful interest in the deep-sea researches in which the Throne of that country, impatient perhaps of its terrestrial restrictions,¹⁰ was wont to¹¹ immerse itself. It was through the instrumentality of this relative that the Duchess learnt of an invention, perfected and very nearly patented by a Monegaskan savant,¹² by means of which the homelife of the Mediterranean sardine might be studied at a depth of many fathoms¹³ in a cold white light of more than ball-room brilliancy. Implicated in this invention (and, in the Duchess's eyes, the most attractive part of it) was an electric suction dredge, specially designed for dragging to the surface such objects of interest and value as might be found in the more accessible levels of the ocean-bed. The rights of the invention were to be acquired for a matter of eighteen hundred francs, and the apparatus for a few thousand more. The Duchess of Dulverton was rich, as the world counted wealth: she nursed the hope of being one day rich at her own computation. Companies had been formed and efforts had been made again and again during the course of three centuries to probe for the alleged treasures of the interesting galleon; with the aid of this invention she considered that she might go to work on the wreck privately and independently. After all, one of her ancestors on her mother's side was descended from Medina Sidonia,¹⁴ so she was of opinion that she had as much right to the treasure as any one. She acquired the invention and bought the apparatus.

Among other family ties and encumbrances,¹⁵ Lulu possessed a nephew, Vasco Honiton, a young gentleman who was blessed with a small income and a large circle of relatives, and lived impartially and precariously on both.¹⁶ The name Vasco¹⁷ had been given him possibly in the hope that he might live up to his adventurous tradition, but he limited himself strictly to the home industry of adventurer, preferring to exploit the assured rather than explore the unknown. Lulu's intercourse with him had been restricted of recent years to the negative processes of being out of town when he called on her, and short of money when he wrote to her. Now, however, she bethought herself of his eminent suitability for the direction of a treasure-seeking experiment; if any one could extract gold from an unpromising situation it would certainly be Vasco – of course, under the necessary safeguards in the way of supervision. Where money was in question Vasco's conscience was liable to fits of obstinate silence.

Somewhere on the west coast of Ireland the Dulverton property included a few acres of shingle, rock, and heather, too barren to support even an agrarian outrage,¹⁸ but embracing a small and fairly deep bay where the lobster yield was good in most seasons. There was a bleak little house on the property, and for those who liked lobsters and solitude, and were able to accept an Irish cook's

ideas as to what might be perpetrated in the name of mayonnaise, Innisgluther was a tolerable exile during the summer months. Lulu seldom went there herself, but she lent the house lavishly to friends and relations. She put it now at Vasco's disposal.

«It will be the very place to practise and experiment with the salvage apparatus, "she said"; the bay is quite deep in places, and you will be able to test everything thoroughly before starting on the treasure hunt.»

In less than three weeks Vasco turned up in town to report progress.

«The apparatus works beautifully,» he informed his aunt; «the deeper one got the clearer everything grew. We found something in the way of a sunken wreck to operate on, too!»

«A wreck in Innisgluther Bay» exclaimed Lulu.

«A submerged motor-boat, the Sub-Rosa,»¹⁹ said Vasco.

«No! Really?» said Lulu. «Poor Billy Yuttley's boat. I remember it went down somewhere off the coast some three years ago. His body was washed ashore at the Point. People said at the time that the boat was capsized²⁰ intentionally – a case of suicide, you know. People always say that sort of thing when anything tragic happens.»

«In this case they were right,» said Vasco.

«What do you mean?» asked the Duchess hurriedly. «What makes you think so?»

«I know,» said Vasco simply.

«Know? How can you know? How can any one know? The thing happened three years ago.»

«In the locker of the Sub-Rosa I found a water-tight strong-box. It contained papers.» Vasco paused with dramatic effect and searched for a moment in the inner-breast-pocket of his coat. He drew out a folded slip of paper. The Duchess snatched at it in almost indecent haste and moved appreciably nearer the fireplace.

«Was this in the Sub-Rosa's strong-box?» she asked.

«Oh, no,» said Vasco carelessly, «this is a list of the well-known people who would be involved in a very disagreeable scandal if the Sub-Rosa's papers were made public. I've put you at the head of it, otherwise it follows alphabetical order.»

The Duchess gazed helplessly at the string of names, which seemed for the moment to include nearly every one she knew. As a matter of fact, her own name at the head of the list exercised an almost paralyzing effect on her thinking faculties.

«Of course you have destroyed the papers?» she asked, when she had somewhat recovered herself. She was conscious that she made the remark with an entire lack of conviction.

Vasco shook his head.

«But you should have, said Lulu angrily: «if, as you say, they are highly compromising –

«Oh, they are, I assure you of that,» interposed the young man.

«Then you should put them out of harm's way at once. Supposing anything should leak out, think of all these poor, unfortunate people who would be involved in the disclosures,» and Lulu tapped the list with an agitated gesture.

«Unfortunate, perhaps, but not poor,» corrected Vasco: "if you read the list carefully you'll notice that I haven't troubled to include any one whose financial standing isn't above question.»

Lulu glared at her nephew for some moments in silence. Then she asked hoarsely: «What are you going to do?»

«Nothing – for the remainder of my life,» he answered meaningly. «A little hunting, perhaps,» he continued, «and I shall have a villa at Florence. The Villa Sub-Rosa would sound rather quaint and picturesque, don't you think, and quite a lot of people would be able to attach a meaning to the name. And I suppose I must have a hobby; I shall probably collect Raeburns.»²¹

Lulu's relative, who lived at the Court of Monaco, got quite a snappish answer when she wrote recommending some further invention in the realm of marine research.

NOTES

1. **galleon**: a large sailing-ship, esp. of the kind used by the Spaniards in the trade with the New World from the 15th to the 17th centuries, often carrying treasure

2. **in semi-retirement**: half-buried

3. **ensconced**: settled comfortably

4. **squadron**: a section of a fleet under a flag-officer

5. **income-tax assessor**: налоговый инспектор

6. **goblin**: in folklore, an evil spirit, esp. in the form of an ugly-looking little man, believed to play evil tricks on people

7. **goblin gold**: gold which looks real enough but will disappear or turn to ashes at a touch

8. **Lulu**: the short for Louise

9. **disembedded**: removed from its bed

10. **Maid of Honour**: a lady in the service of a queen or princess

11. **terrestrial restrictions**: smallness of territory

12. **was wont to**: was accustomed to

13. **Monegaskan**: a form of «Monegasque» (*Fr.*) Monacan; Monegaskan savant: a local expert.

14. **fathom**: a unit of measure (6 feet=182 cm) for depth of water

15. **Medina Sidonia**: Spanish Duke, commander of the Invincible (or Spanish) Armada sent against England by Phillip II in 1588. The Armada was almost entirely destroyed by the English navy led by Sir Francis Drake and bad weather.

16. **encumbrance**: a burden

17. **and lived impartially and precariously on both**: he showed no

preference for either source, drawing equally from both, but getting very little money out of either of them.

18. **Vasco**: the allusion here is to Vasco da Gama (1469?—1524), a Portuguese navigator, who discovered the sea route around Africa to India

19. **agrarian outrage**: the poorest kind of farm

20. **Sub-Rosa** (Lat.): secretly, in confidence

21. **capsize**: to overturn, to upset (esp. of a boat in the water)

22. **Raeburns**: paintings by Sir Henry Raeburn (1756—1823), a famous Scottish portrait painter

Ex. 1. Answer the following questions

1. Why did the great galleon become an object of special interest to the Duchess of Dulverton?

2. How did she happen to learn about the treasure?

3. What made her believe that she had an almost hereditary right to the treasure or the galleon?

4. What was the Duchess's plan?

5. Who was chosen to carry out her plan?

6. What made her think that Vasco Honiton, her nephew, was better suited for the purpose than anybody else?

7. Where did Vasco go to practise and experiment with the equipment?

8. How were his efforts rewarded?

9. How did the Duchess take the news of his discovery?

10. Why could Vasco now afford a villa in Florence and an expensive hobby?

11. Why did he propose to call the villa the Sub-Rosa?

Ex. 2. Paraphrase or explain.

1. Some were as generous in their estimate as an income-tax assessor, others applied a species of higher criticism to the submerged chests, and debased their contents to the currency of goblin gold. 2. ... she nursed the hope of being one day rich at her own computation. 3. The name Vasco had been given him possibly in the hope that he might live up to his adventurous tradition, but he limited himself strictly to the home industry of adventurer, preferring to exploit the assured rather than explore the unknown. 4. Where money was in question Vasco's conscience was liable to fits of obstinate silence. 5. ... she lent the house lavishly ... 6. «Unfortunate, perhaps, but not poor,» corrected Vasco ... 7. »...I haven't troubled to include any one whose financial standing isn't above question»

Ex. 3. Say what is meant by:

high seas; according to tradition and report; deep-sea researches; an electric suction dredge; the more accessible levels of the ocean-bed; alleged

treasures; home industry; an unpromising situation; a safeguard; obstinate silence; a sunken wreck; a case of suicide; a water-tight strong-box; indecent haste; thinking faculties; lack of conviction; compromising papers; to put out of harm's way; disclosures; a snappish answer.

Ex. 4. Express the following more simply.

Where the fortune of war and weather had long ensconced it; a species of higher criticism; through the instrumentality of this relative; among other ties and encumbrances, Lulu possessed a nephew; she bethought herself of his eminent suitability; as to what might be perpetrated in the name of mayonnaise; in the realm of.

Ex. 5. Find in the text the English for:

выйти в море; боевая эскадра; согласно старинным легендам и преданиям; разойтись во мнениях; затонувшее сокровище; подводные изыскания; предметы, представляющие материальную ценность; извлекать на поверхность; приобрести права на изобретение; лелеять надежду; в течение трех столетий; оказаться достойным чего-либо; необходимые предосторожности; надзор; упорное молчание; испытывать оборудование; сообщить о положении дел; затонувшая моторная лодка; случай самоубийства; рундук; водонепроницаемый сейф; выдержать паузу; внутренний карман пиджака; сложенный лист бумаги; оказаться замешанным в скандальную историю; опубликовать; поместить в начале списка; в алфавитном порядке; прийти в себя; утратить способность мыслить; компрометирующие документы; убрать от греха подальше; просочиться (о сведениях); финансовое положение; не вызывать сомнений; охрипшим голосом.

Ex. 6. Study the italicized phrases. Recall how they were used in the text. Make sentences with each.

1. It was all over in *a matter of* seconds. The car was in the ditch with all of us in a heap inside. 2. It wasn't such a bad idea *after all*. 3. Some day he hoped to *live up to* his mother's expectations. 4. He always seems to be *short of* time and *short of* temper when it comes to discussing his affairs. 5. Where will you be getting the sum *in question*. 6. I have but a few moments *at my disposal*. 7. We had waited for him the whole morning but he never *turned up*. 8. There was very little the town could offer *in the way of* entertainment. 9. The findings of the expedition, if *made public*, would create quite a stir in the scientific world. 10. Her honesty is *above question*.

Ex. 7. Express the following using phrases from Exercise 6.

1. We arranged that I should have the use of his flat in his absence. 2. You will be getting over the disappointment. Time cures all. 3. There could be no doubt about the sincerity of his offer. 4. He always appears most unexpectedly. 5. The book you referred to is available at the library. 6. There were things in his past he wouldn't care to have generally known. 7. In spite of everything the plan did work. 8. He would gladly take the job, not so much for the money as for the prestige. 9. All things considered, what does it matter whether he comes or not? 10. To match one's deeds with one's principles was not as easy as he expected. 11. He was well-pleased with the trip. Not that he had learnt anything of real importance as far as facts went, but he had somehow gained deeper insight into the character of the man whose life story he was going to write. 12. The night was still young, but his cigarettes were already few. He would have to cut down on his smoking.

Ex. 8. Make the following sentences emphatic using the construction with *it*.

Model: *Then* this face began to get a firmer hold of me. – *It was then that* this face began to get a firmer hold of me.

1. *My friend* discovered the truth. 2. *When I turned to get a better look at the stranger* I saw him disappearing round the corner. 3. Right after supper he went *back to his room* to continue work on the article. 4. I am here *for a very important reason*. 5. *Only his timely interference* saved the situation. 6. I didn't understand a word *because my command of the language was still rather poor at the time*. 7. She didn't realize what had happened *until it was too late*.

Ex. 9. Study the following word combinations. Translate them into Russian. Make sentences with each.

acquire: knowledge; information; experience; property; a piece of equipment (furniture, etc); a right (to smth.);

exploit: a person; the natural resources of a country; one's success;

promising: writer, painter, youth; weather; trip; situation; idea;

picturesque: name; place; character; person; language; description.

Ex. 10. Render the following in English. Use the words and phrases given below.

ЗАГАДКИ ОКЕАНА

За многовековую историю борьбы человека с морем накопилось немало событий, загадочность которых волнует ум и воображение.

Удивительная история связана с парусным кораблем «Морская птица». Ранним солнечным утром 1850 года судно появилось у побережья американского штата Род-Айленд близ города Ньюпорт. Люди,

собравшиеся на берегу, видели, что корабль идет под всеми парусами к рифам. С берега прозвучало несколько предупреждающих выстрелов, но судно продолжало идти вперед, как бы пренебрегая опасностью. Люди замерли в ожидании катастрофы. Но произошло неожиданное: когда до рифов оставалось несколько метров, огромная волна подняла парусник и перенесла его на сушу. При этом судно не получило никаких повреждений.

Добравшиеся до корабля жители ближайших поселков были поражены: на судне не было ни одной живой души! Только маленький пес приветствовал гостей веселым лаем. В камбузе они увидели на плите кипящий чайник, в кубрике еще стоял табачный дым. Из судового журнала стало известно, что парусник шел из Гондураса в Ньюпорт с грузом кофе и редких пород дерева. Командовал судном капитан Джон Дарем. Все его вещи находились в каюте в полной сохранности.

Со временем парусник разгрузили, пытаясь стянуть его с прибрежной отмели. Но ничего не вышло: корабль постепенно зарывался в песок. Но вот однажды ночью разразился шторм. Бурная Атлантика обрушивала огромные волны на берег. Когда океан успокоился, пришедшие к месту катастрофы не обнаружили ни судна, ни его обломков. Корабль так же таинственно исчез, как раньше пропал весь его экипаж.

the ocean jealously guards its secrets; a century-old struggle; a mysterious happening; to excite imagination; a sailing ship; the Sea Bird; to appear off the coast; Rhode Island; Newport; to go at full speed; with all sails set; a reef; to give a shot of warning; to ignore danger; to be paralyzed with terror; the inevitable end; when but a few metres were left; a huge billow; to land smth. on the shore; not to suffer any damage; to be astounded; there wasn't a living soul on board; to bark; a galley; a boiling kettle; crew's quarters; to be thick with tobacco smoke; a log-book; Honduras; a cargo; rare kinds of wood; the ship's master; John Durham; a cabin; intact; to unload; to get the ship off the sand-bank; the tempestuous Atlantic; to hurl; when the storm abated; to disappear mysteriously.

Ex. 11. Topics for oral and written composition.

1. Character sketches of a) Lulu, the Duchess of Dulverton; b) Vasco Honiton.
2. Explain the title of the story.
3. The story of the galleon.
4. The part the Duchess might have played in Billy Yuttley's suicide.
5. The author's attitude to the characters of the story.
6. Explain why Vasco Honiton decided to name his villa the Sub-Rosa.

**ПРИМЕРНАЯ РЕЙТИНГОВАЯ СИСТЕМА ОЦЕНКИ
УСПЕВАЕМОСТИ ОБУЧАЮЩИХСЯ**

№	Наименование раздела	Виды оцениваемых работ	Максимальное кол-во баллов
1	2	3	4
5 семестр			
1	Н. Mann „Das Stelldichein»	Биография автора Чтение и перевод текста Словарный диктант Обсуждение текста Пересказ текста (фрагмента).	1 1 1 1 2
2	В. Brecht. „Der Augsburger Kreidekreis»	Биография автора Чтение и перевод текста Выполнение целевых заданий Составление предложений с использованием новой лексики. Пересказ текста (фрагмента).	1 1 1 1 2
3	В. Brecht. „Die unwürdige Greisin»	Биография автора Чтение и перевод текста Словарный диктант Обсуждение текста Пересказ текста (фрагмента).	1 1 1 1 2
4	L. Frank. „ New Yorker Liebesgeschichte»	Биография автора Чтение и перевод текста Выполнение целевых заданий Составление предложений с использованием новой лексики. Пересказ текста (фрагмента).	1 1 1 1 2
5	А. Polgar. Einsamkeit	Биография автора Чтение и перевод текста Выполнение целевых заданий Обсуждение текста Составление предложений с использованием новой лексики.	1 1 1 2 1
6	Nigel Balchin «At Dover»	Биография автора Чтение и перевод текста Словарный диктант Выполнение целевых заданий Обсуждение текста Составление предложений с использованием новой лексики.	1 1 2 1 2 1

		Пересказ текста (фрагмента).	2
7	Ernest Hemingway «A Canary For One»	Биография автора Чтение и перевод текста Словарный диктант Выполнение целевых заданий Обсуждение текста Составление предложений с использованием новой лексики. Пересказ текста (фрагмента).	1 1 2 1 2 1 2
8	D. H. Barber «Getting Known»	Биография автора Чтение и перевод текста Словарный диктант Выполнение целевых заданий Обсуждение текста Составление предложений с использованием новой лексики. Пересказ текста (фрагмента).	1 1 2 1 2 1 2
Компьютерное тестирование (текущая аттестация)			40
ВСЕГО			100

№	Наименование раздела	Виды оцениваемых работ	Максимальное кол-во баллов
1	2	3	4
6 семестр			
1	W. Borchert. Nachts schlafen die Ratten doch.	Биография автора Чтение и перевод текста	1 2
2	Siegfried Lenz. Das unterbrochene Schweigen.	Биография автора Чтение и перевод текста Словарный диктант	1 2 1
3	Hermann Hesse. Der Waldmensch.	Биография автора Чтение и перевод текста Выполнение целевых заданий	1 2 1
4	Stefan Zweig. Die unsichtbare Sammlung.	Биография автора Чтение и перевод текста Составление предложений с использованием новой лексики.	1 2 1
5	F. C. Fallada. Mit Metermaß und Gießkanne	Биография автора Чтение и перевод текста Обсуждение текста	1 2 1

6	K. Tucholsky. Ratschläge für einen schlechten Redner	Биография автора	1
		Чтение и перевод текста	1
		Словарный диктант	1
7	W. Borchert. Schischyphusch oder der Kellner meines Onkels	Биография автора	1
		Чтение и перевод текста	1
		Пересказ текста (фрагмента).	2
8	H. Böll. Die schwarzen Schafe	Биография автора	1
		Чтение и перевод текста	1
		Выполнение целевых заданий	1
		Обсуждение текста	1
9	O' Henry «The Last Leaf»	Биография автора	1
		Чтение и перевод текста	1
		Словарный диктант	1
		Художественный перевод отрывков произведения.	1
		Выполнение целевых заданий	1
		Обсуждение текста	1
		Составление предложений с использованием новой лексики.	1
		Пересказ текста (фрагмента).	2
10	O' Henry «The Gift Of The Magi»	Чтение и перевод текста	1
		Словарный диктант	1
		Художественный перевод отрывков произведения.	1
		Выполнение целевых заданий	1
		Обсуждение текста	2
		Составление предложений с использованием новой лексики.	1
		Пересказ текста (фрагмента).	2
		11	Oscar Wilde «The Selfish Giant»
Чтение и перевод текста	1		
Словарный диктант	1		
Художественный перевод отрывков произведения.	1		
Выполнение целевых заданий	1		
Обсуждение текста	1		
Составление предложений с использованием новой лексики.	1		
Пересказ текста (фрагмента).	2		
Компьютерное тестирование (текущая аттестация)			40
ВСЕГО			100

№	Наименование раздела	Виды оцениваемых работ	Максимальное кол-во баллов
1	2	3	4
7 семестр			
1	Н Böll. „Und sagte kein einziges Wort» Глава 1	Биография автора Чтение и перевод текста Художественный перевод отрывков произведения. Пересказ текста (фрагмента).	1 2 2 2
2	Н Böll. „Und sagte kein einziges Wort» Глава 2	Чтение и перевод текста Словарный диктант Выполнение целевых заданий Обсуждение текста	2 2 2 2
3	Н Böll. „Und sagte kein einziges Wort» Глава 3	Чтение и перевод текста Художественный перевод отрывков произведения. Выполнение целевых заданий Составление предложений с использованием новой лексики	2 2 2 2
4	Н Böll. „Und sagte kein einziges Wort» Глава 4	Чтение и перевод текста Выполнение целевых заданий Обсуждение текста Пересказ текста (фрагмента).	2 2 1 2
5	George Sheffield «Sad Story»	Биография автора Чтение и перевод текста Словарный диктант Художественный перевод отрывков произведения. Выполнение целевых заданий Обсуждение текста Составление предложений с использованием новой лексики. Пересказ текста (фрагмента).	1 2 2 2 2 2 2 2
6	Saki (H. H. Munro) «The Treasure-Ship»	Биография автора Чтение и перевод текста Словарный диктант Художественный перевод отрывков произведения. Выполнение целевых заданий Обсуждение текста Составление предложений с использованием новой лексики.	1 2 2 2 2 2 2

	Пересказ текста (фрагмента).	2
	Компьютерное тестирование (текущая аттестация)	40
	ВСЕГО	100

МЕТОДИЧЕСКИЕ МАТЕРИАЛЫ, ОПРЕДЕЛЯЮЩИЕ ПРОЦЕДУРЫ ОЦЕНИВАНИЯ ЗНАНИЙ, УМЕНИЙ И НАВЫКОВ И (ИЛИ) ОПЫТА ДЕЯТЕЛЬНОСТИ, ХАРАКТЕРИЗУЮЩИХ ЭТАПЫ ФОРМИРОВАНИЯ КОМПЕТЕНЦИЙ

Устный опрос

Одной из форм текущего контроля является устный опрос, позволяющий оценить освоение лекционного материала.

Критерии оценивания устного опроса:

- полнота и правильность ответа;
- степень осознанности, понимания изученного;
- языковое оформление ответа.

Обучающемуся засчитывается результат ответа при устном опросе, если обучающийся дает развернутый ответ, который представляет собой связное, логически последовательное сообщение на заданную тему, показывает его умение применять определения, правила в конкретных случаях.

И не засчитывается, если обучающийся обнаруживает незнание большей части соответствующего вопроса, допускает ошибки в формулировке определений и правил, искажающие их смысл, беспорядочно и неуверенно излагает материал.

Практическая работа

Практическая работа представляет собой перечень заданий, которые охватывают основные разделы дисциплины. Практическая работа предназначена для контроля теоретических знаний и решения задач.

Каждая практическая работа должна быть выполнена и сдана в установленные сроки. В период экзаменационной сессии работы на проверку не принимаются.

Критерии оценки практической работы:

- аккуратность выполнения;
- выполнение в положенные сроки;
- верно получены ответы.

Оценка «отлично» ставится, если аккуратно и в указанные сроки правильно, с описанием всех этапов решения выполнено более 90% заданий.

Оценка «хорошо» ставится, если аккуратно и в указанные сроки правильно выполнено от 65% до 90% заданий, при этом допущены не

принципиальные ошибки.

Оценка «удовлетворительно» ставится, если практические работы выполняются не систематично, при решении допускаются ошибки.

Оценка «неудовлетворительно» ставится, если выполнено менее 50% заданий, практические работы сдаются не в установленные сроки.

Исходя из полученной оценки, студенту начисляются рейтинговые баллы (в процентах от максимально возможного количества баллов)

Тестовые задания

Тест представляет собой набор тестовых заданий, отражающих вопросы по аттестуемому разделу или в целом по учебной дисциплине. Из предложенных вариантов ответов необходимо отметить правильный (один или более в зависимости от поставленного вопроса). Отметки о правильных вариантах ответов в тестовых заданиях делаются разборчиво. Неразборчивые ответы не оцениваются, тестовое задание считается не выполненным.

При тестировании используется 100-процентная шкала оценки. Исходя из полученной, оценки студенту начисляются рейтинговые баллы (в процентах от максимально возможного количества баллов).

Оценка «отлично» ставится, если выполнено более 90% тестовых заданий.

Оценка «хорошо» ставится, если выполнено от 65% до 90% тестовых заданий.

Оценка «удовлетворительно» ставится, если выполнено 50% -64% тестовых заданий.

Оценка «неудовлетворительно» ставится, если выполнено менее 50% тестовых заданий (баллы при этом не начисляются).

Зачет

Зачет выставляется обучающемуся по результатам успешного выполнения теоретических, практических, лабораторных, самостоятельных и контрольных работ, предусмотренных рабочей программой дисциплины в объемах, позволяющих объективно оценить степень усвоения обучающимся учебного материала в течение семестра. При выставлении зачета баллы, набранные за текущий контроль, переводятся в оценку

0-59 баллов – «не зачтено»;

60-100 баллов – «зачтено».

При наборе менее 60 баллов зачет сдается по материалам, предусмотренным рабочей программой. При этом результаты текущего контроля не влияют на получение зачета.

Зачет по дисциплине преследует цель оценить сформированность требуемых компетенций, работу обучающегося за курс, получение теоретических знаний, их прочность, развитие творческого мышления, приобретение навыков самостоятельной работы, умение применять полученные знания для решения практических задач. Развернутый ответ обучающегося должен представлять собой связное, логически последовательное сообщение на определенную тему. Теоретические положения иллюстрируются при этом соответствующими примерами.

Зачет проводится в устной форме. В ходе зачета происходит собеседование по теоретическим вопросам и выполнение практических заданий к зачету. Преподаватель имеет право задавать обучающимся вопросы по всей учебной программе дисциплины. Время проведения зачета устанавливается нормами времени. Результат сдачи зачета заносится преподавателем в зачетную ведомость и зачетную книжку.

При оценке ответа обучающегося следует руководствоваться следующими критериями:

- 1) полнота и фактуальная правильность ответа;
- 2) степень осознанности, понимания изучаемого материала;
- 3) знание терминологии и ее правильное использование;
- 4) соответствие требованиям учебной программы по дисциплине.

Критерии оценок «удовлетворительно», «хорошо», «отлично» соответствуют оценке «зачтено». Критерии оценки «неудовлетворительно» соответствуют оценке «не зачтено».

Оценка «отлично» выставляется, если обучающийся:

- 1) свободно ориентируется в излагаемом материале, владеет базовой терминологией в объеме, предусмотренном учебной программой по дисциплине;
- 2) подкрепляет теоретические положения примерами, почерпнутыми не из лекций, а из опыта самостоятельной работы;
- 3) способен ответить на дополнительные вопросы спонтанно, без подготовки.

Оценка «хорошо» выставляется, если:

- 1) ответ обучающегося отвечает тем же требованиям, что и для оценки «отлично», однако он менее глубок;
- 2) отвечая на дополнительные вопросы, обучающийся допускает ошибки, но сам же их и исправляет.

Оценка «удовлетворительно» выставляется, если:

- 1) обучающийся обнаруживает знание и понимание основных положений темы;

2) излагает материал неполно и допускает неточности в определенном понятии или в формулировке правил;

3) приводит примеры, почерпнутые только из лекций.

Оценка «неудовлетворительно» выставляется в случае незнания обучающимся большей части материала, терминологии дисциплины, неумения иллюстрировать теоретические положения соответствующими примерами.

УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

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Учебное издание

Бакуменко Ольга Николаевна

ЧТЕНИЕ И ПЕРЕВОД АНГЛОЯЗЫЧНЫХ И НЕМЕЦКОЯЗЫЧНЫХ ХУДОЖЕСТВЕННЫХ ТЕКСТОВ

Методические рекомендации
к практическим занятиям и самостоятельной работе
студентов 2-го курса бакалавриата,
обучающихся по направлению
44.03.05 Педагогическое образование
(с двумя профилями подготовки – Английский язык, Немецкий язык)
очной формы обучения

Подписано в печать 12.10.2018.
Формат 60x84/16. Бумага типографская. Гарнитура «Таймс»
Печ. л. 6,56. Уч.-изд. л. 5,75
Тираж 1 экз.
Заказ № 530

Филиал Кубанского государственного университета
в г. Славянске-на-Кубани
353560, Краснодарский край, г. Славянск-на-Кубани, ул. Кубанская, 200

Отпечатано в издательском центре
филиала Кубанского государственного университета в г. Славянске-на-Кубани
353560, Краснодарский край, г. Славянск-на-Кубани, ул. Кубанская, 200