



НАРОДНА УКРАЇНСЬКА АКАДЕМІЯ

Т. М. Тимошенко

ENGLISH FOR ADVANCED STUDENTS

Навчальний посібник з аналітичного читання для студентів
V курсу факультету «Референт-перекладач»
(для всіх форм навчання)

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Тексти супроводжуються списком активного вокабуляру,
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закріплення активної лексики та її коректне вживання в контексті
підготовленого та спонтанного мовлення.

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LESSON 1

Few rich men own their own property. The property owns them.

R. G. Ingersoll

AN INTRODUCTION TO THE ENGLISH NOVEL

by **Arnold Kettle**, Lecturer in English literature at Leeds University, England; a progressive literary critic

John Galsworthy. *The Man of Property* (abridged)

"The Man of Property", the first volume of *"The Forsyte Saga"*, became a "best seller" and has, quite apart from its intrinsic qualities, a sociological interest on that account.

As opposed to Galsworthy's later books, this novel has its core of seriousness, its spark of genuine insight which is not merely incidental but central to its very conception.

This spark is the theme of property and its effect upon the personal relationships of the Forsytes. *The Man of Property* begins as satire and it is, without reaching to any marked degree of subtlety, effective satire. What is particularly well conveyed is the significant contradiction in the relationships of the Forsyte clan between their dislike and suspicion of each other and their colossal sense of solidarity before any outside threat. The close, oppressive family ties based on no affection or even friendliness; the obligatory "good living" in which no one shows the slightest talent or even much pleasure; the unceasing pressure and pre-occupation of acquisitiveness: the underlying assumption that human relationships are merely an extension of property relationships (a wife as a man's proudest possession): all this comes across effectively in the early chapters of the book.

Unfortunately the satire of *"The Man of Property"* is not sustained. It could not be, for there is insufficient sincerity, insufficient indignation behind it. The Forsyte characters, though credible enough, are too politely treated. Like all pusillanimous writers Galsworthy is afraid to let his characters develop to their own logical extremes. He is for ever drawing back, blurring, sentimentalizing. Of the "pure" Forsytes only Soames is given anything of a free hand.

As it goes on *"The Man of Property"* becomes less and less satisfactory, and this is because Galsworthy completely blurs the central conflict of the book — the conflict between humanity and property. The representatives of humanity

— Irene, Bosinney, Young Jolyon — turn out to be a poor lot; they are not more humane than the Forsytes, only more romantic. In the arguments between Soames and Bosinney over the house at Robin Hill, Soames is presumably meant to represent philistine materialism and Bosinney the artistic conscience, but in fact Soames's actions are, compared with Bosinney's eminently justifiable. Bosinney's overspending in the face of numerous perfectly reasonable undertakings betrays not fine feelings but sheer incompetence; yet so hazy and wishy-washy and romantic are Galsworthy's positive values that we are invited to identify Bosinney and Irene with Art and Beauty, struggling against the tyranny of Property. In fact throughout *The Forsyte Saga* nobody really struggles against the tyranny of the Forsyte view of property. Young Jolyon, the humane rebel, is quite prepared (there isn't even a moment's conflict) to accept money from his father whose values and property-principles he affects to despise. Galsworthy's own position is betrayed not as opposition to the Forsytes, but as the sentimentalizing of them. Old Jolyon is his ideal. That is why his satire which, as D. H. Lawrence remarked, had at the beginning "a certain noble touch", soon fizzles out.

Lawrence's essay, violent, passionate, cruel, is by far the finest criticism of Galsworthy.

"The Man of Property" has the elements of a very great novel, a very great satire. It sets out to reveal the social being in all his strength and inferiority. But the author has not the courage to carry it through. The greatness of the book rests in its new and sincere and amazingly profound satire. It is the ultimate satire on modern humanity, and done from the inside, with really consummate skill and sincere creative passion, something quite new. It seems to be a real effort to show up the social being in all his weirdness. And then it fizzles out.

"Then, in the love affair of Irene and Bosinney, and in the sentimentalizing of old Jolyon Forsyte, the thing is fatally blemished. Galsworthy had not quite enough of the superb courage of his satire. He faltered, and gave in to the Forsytes. It is a thousand pities. He might have been the surgeon the modern soul needs so badly, to cut away the proud flesh of our Forsytes from the living body of men who are fully alive. Instead, he put down the knife and laid on a soft, sentimental poultice, and helped to make the corruption worse...

"The Forsytes are all parasites, and Mr. Galsworthy set out, in a really magnificent attempt, to let us see it. They are parasites upon the thought, the feelings, the whole body of life of really living individuals who have gone before them and who exist alongside with them. All they can do, having no individual life of their own, is out of fear to rake together property, and to feed upon the life that has been given by living men to mankind...

"Perhaps the overwhelming numerousness of the Forsytes frightened Mr. Galsworthy from utterly damning them. Or perhaps it was something else, something more serious in him. Perhaps it was his utter failure to see what you were when you weren't a Forsyte. – What was there besides Forsytes in all the wide human world? Mr. Galsworthy looked, and found nothing..."

Notes

¹ **this novel has its core of seriousness** — serious questions underlie the plot

² **all this comes across effectively...** — all this is conveyed effectively

³ **Bosinney's overspending in the face of numerous perfectly reasonable undertakings** — Bosinney's spending more money than was allowed him in spite of the numerous perfectly reasonable obligations that he had agreed to.

⁴ Note the sustained metaphor, where "surgeon" is the central image of the metaphor; "to cut", "flesh", "living body", "knife" are contributing images.

Active Vocabulary

Words

1. **subtlety** *n*
2. **convey** *v*
3. **contradiction** *n*
4. **tie(s)** *n*
5. **extension** *n*
6. **humane** *a*
7. **philistine** *a*
8. **incompetence** *n*
9. **rebel** *n*
10. **violent** *a*
11. **reveal** *v*
12. **inferiority** *n*
13. **profound** *a*
14. **fatally** *ad v*
15. **utter** *a*

Word Combinations

1. **as opposed to smth. or smb.**
2. **to give smb. a free hand**
3. **in the face of smth.**
4. **to carry smth through**
5. **out of (fear, curiosity, etc.)**

EXERCISES

I. Practise the pronunciation of the following words and word combinations:

Galsworthy; particularly; colossal; unceasing; acquisitiveness; sincerity; pusillanimous; tyranny; consummate; weirdness; parasites; mankind; damning; as opposed to; is the theme; as satire; marked degree; any outside threat; in the early chapters; invited to identify; D. H. Lawrence; the author; has not the courage; put down; of their own.

II. Paraphrase or explain the following:

1. a sociological interest; 2. genuine insight; 3. central to its very conception; 4. the Forsyte clan; 5. good living; 6. the satire of *The Man of Property* is not sustained; 7. the Forsyte characters ... are too politely treated; 8. to let his characters develop to their own logical extremes; 9. a poor lot; 10. philistine materialism; 11. artistic conscience; 12. wishy-washy; 13. the humane rebel.

III. Find in the text and learn the English for:

1. книга, имеющая большой спрос, ходкая книга; 2. независимо от; 3. в связи с этим; 4. в отличие от; 5. более поздние произведения; 6. основывающийся на ...; 7. личные отношения; 8. имущественные отношения; 9. оказываются; 10. положительные ценности; 11. на протяжении всего романа; 12. у автора не хватает смелости, чтобы ...; 13. законченное мастерство; 14. чрезвычайно жаль, какая жалость; 15. полная неспособность (автора) понять ...; 16. на всем свете.

IV. Study the summary below and give a written summary of a book.

Summary of Chapter I of *The Man of Property* by J. Galsworthy

Chapter I of *The Man of Property* is a description of a family festival at Old Jolyon's, held on June 15, 1886, on the occasion of the engagement of Miss June Forsyte, Old Jolyon's granddaughter, to Mr. Philip Bosinney.

All the Forsytes who are present at the gathering are true members of the English upper middle class. Their sense of property is the dominating emotion of their lives, and tenacity is the outstanding trait in their natures. They have all "a certain position" and have shares in all kinds of concerns. They even collect pictures — a kind of investment to them. They are supporters of such charitable institutions as might be beneficial to their sick domestics.

At this gathering they are all on their guard. They have scented danger and, united in spite of their differences, have taken up arms against the common peril, a talented young architect without fortune, June's fiancé Bosinney, who dares to disregard their conventions.

Further, the author introduces another character, altogether alien to the Forsytes. This is Irene, Soames Forsyte's wife, a woman with something exceptionally attractive about her that draws all men to her. All the Forsytes consider Irene to be alien to their class. "She's got a foreign look," says one of the Forsytes. And to a Forsyte, being a foreigner is next to being a criminal.

From the conversation of the Forsytes we learn that Soames and Irene's marriage is not altogether a happy one: Irene refused Soames five times before she married him, and now rumour has it that she has been asking for a separate room.

While opposing Art and Beauty to Forsytism, the author shows that within that formidable unit of bourgeois society there is a breach caused not by an outsider, but by a Forsyte: Young Jolyon, Old Jolyon's son, has deserted his wife and run away with a foreign girl.

These are the facts that make up the exposition of the plot.

V. Study the following sentences, noting the different meanings of the active vocabulary and the structural patterns involved. Translate into Russian/Ukrainian:

1. The *subtleties* of the story were lost on Mary, who didn't know the language well enough.
2. She was now experiencing the first shade of feeling of that *subtle change* which removes one out of the ranks of the suppliants into the lines of the dispensers of charity. (T. Dreiser. "Sister Carrie").
3. With his *subtle insinuations* Iago made Othello madly jealous.
4. Luggage can be *conveyed* in these coaches for an extra charge.
5. The auditory nerves *convey* impressions of sound.
6. Fielding had been startled, not shocked, but *how convey the difference?* (E. Forster. "A Passage to India").
7. The delegate, Mr. Jenkins, asked *us to convey his best wishes* to the miners. ("Daily Worker").
8. This statement has been officially *contradicted*.
9. The two versions *contradict one another*.
10. Little children must be taught not to *contradict* their elders.
11. In his (Engels') social history it is ... the class to which he (man) belongs, the psychology of that class, with its contradictions and conflicts, which plays the determining part. (R. Fox.).
12. *Ties of loyalty and friendship bound* the two men even more closely than any spoken promise could do.
13. Dwight had ascertained before the cruise commenced that none of the ship's company had had their homes in Honolulu or had any *close ties* with the Islands. (N. Shute. "On the Beach").
14. Becky soon grew aware of *the extent of her power* over Sir Pitt and frequently made use of it.
15. To the relatives of those who have died in the pit disaster the whole Labour movement will *extend its deepest sympathy*. ("Daily Worker").
16. The old hospital was brought up to date, and a large *extension* to it was built.
17. *Humane treatment* of prisoners of war is an elementary principle recognized by all civilized societies. This principle was never observed by the nazis.
18. "It's no use arguing with Nick, he is too much of a *philistine* to understand anything that goes beyond his narrow interests," said Helen.

19. When Darwin published his *Origin of Species* he was immediately attacked by a horde of *philistine* moralists.
20. Higgins denied that Freddy had any character, and declared that if he tried to do any useful work, some *competent* person would have the trouble of undoing it. (After G. B. Shaw. "Pygmalion").
21. He knew deep in his heart that he was an *incompetent* surgeon. But no one had ever told him with such cutting *violence* the full extent of his *incompetence*. (A. Cronin. "The Citadel").
22. More and more colonial peoples *are rebelling against the yoke of imperialism*.
23. The slave *rebellions* in ancient Rome *were put down* ruthlessly.
24. In criticism on the last phase of "The Saga" one might complain that Irene and Jolyon—those *rebels* against property—claim spiritual property in their son Jon. (J. Galsworthy. "Preface to The Man of Property").
25. Carrie's reply was mild, but her thoughts were *rebellious*. (T. Dreiser. "Sister Carrie").
26. After such *violent mental exertion* he felt physically run down and morally flattened out. (J. Galsworthy. "Stories").
27. He rang the bell *violently*.
28. One person in six is suffering from defective sight and hearing, *a health check* carried out in Rotherham *has revealed*. ("Morning Star").
29. The low cut of the vest *revealed* a stiff shirt bosom of white and pink stripes. (After T. Dreiser. "Sister Carrie").
30. They (the public) only saw their idol (Carrie) moving about with appealing grace, containing a power which to them was a *revelation*. (T. Dreiser. "Sister Carrie").
31. Miss Martha was forty, her bank-account showed a credit of two thousand dollars, and she possessed two false teeth and a sympathetic heart. Many people have married whose chances to do so were much *inferior to* Miss Martha's. (O. Henry. "Witches' Loaves").
32. A few tests soon *revealed the inferiority of this device* to the one first submitted to the committee.
33. In his paper the physicist gives a *profound* analysis of this interesting phenomenon.
34. Keith destroyed the *fatal note* which might *reveal* the horrible truth.
35. "What you are suggesting is *utter nonsense*", said Jane to her husband irritably.
36. The so-called public schools in Britain, *as opposed to* the schools accessible to the children of the working class have the declared aim of training future leaders of the British Empire.
37. The growth of a powerful left-wing movement within the Labour Party in recent years has led various Conservative writers to place increasing emphasis

on the constitutional necessity for a political party *to give a free hand* to its parliamentary representatives. (J. Harvey and K. Hood. "The British State").

38. Lord Kew had been driving Madame Pozzoprofondo, the famous contralto of the Italian opera, in his phaeton, for two hours, *in the face of* all Brighton.

(W. Thackeray. "The Newcomes").

VI. *Translate the following combinations and learn them. Note the different meanings and shades of meaning of the words **profound**, **utterly**, **utter** and **violent**.*

profound	knowledge, study, analysis, observation, intelligence, ignorance, difference, understanding, sympathy, arguments, thought, mind, thinker, scholar, silence, sleep
utterly	ignorant, incompetent, wrong, amazed, helpless, unexpected, ruined
utter	ignorance, incompetence, amazement, helplessness, nonsense, poverty, darkness, denial
violent	wind, blow, attack, storm, shock, noise; contrast, efforts, exertion; pain, toothache, cough, headache; death; temper, quarrel, reproaches, passions, aversion, speech.

VII. *Fill in the blanks with the word **human** or **humane**, and be prepared to justify your choice:*

1. The reactionary press calls the "clean" bomb a ... bomb; but how can any bomb be ...? 2. The policy of co-existence is just and ... 3. We must deal with those guilty of minor offences in a ... spirit, seeking to re-educate rather than to punish. 4. "Shakespeare or Virgil, souls in whom sweetness and light, and all that in ... nature is most ..., were eminent." (M. Arnold) 5. "To err is ..." (A. Pope) 6. "Yet tears to ... suffering are due." (W. Wordsworth) 7. Wilfrid Desert had many faults, and was altogether a most ... character; yet he could rise to heights unattainable to most, thought Dinny. 8. Wolf Larsen's cruelty suggests that he is less than ... 9. "I am merely a ... being, and not a magician or a god, capable of performing miracles," said Simpson. 10. It is not in ... nature to withstand such temptations. 11. Dogs sometimes display ... intelligence. 12. The ancient Greeks represented their gods in beautiful ... shapes.

VIII. *Complete the following sentences using the word or word combination in brackets:*

1. Some of the holiday-makers could not swim. When the boat overturned they would doubtless have been drowned if ... (to rescue). 2. If you don't know the subject thoroughly why ... (to claim to be an authority on smth.) 3. It seemed monstrous to Rawdon that with all the evidence against her Becky should ... (to claim). 4. This is a very old church. It ... (to date back to). 5. I can't wear this shirt. The collar is so tight that it ... (to strangle). 6. "You mocked at my

daughter's misfortune," the old man said. "This is something I shall ... (to one's dying day)." 7. A polite young man will always ... (to make way for smb.).

IX. Use the words *to reveal*, *to disclose* and *to discover* in translating the following:

1. Партизаны так тщательно замаскировались, что ничто **не обнаруживало** их присутствия в лесу. 2. Среди старых бумаг Сомс **обнаружил** письмо, которое **открыло** ему многое из прошлого Тимоти. 3. Мистер Микобер **открыл** всю правду об Урии Гипе. 4. Австралийский континент был **открыт** капитаном Куком.

X. Combine each of the following pairs of sentences into one by using the preposition *out of* and the noun corresponding to the italicized adjective, participle, or verb. Make necessary changes.

MODEL: Tess killed the suffering, wounded bird. She *pitied* it.

Tess killed the suffering, wounded bird *out of* pity.

1. Dr. Abbey, the examiner, liked Manson's bold, original answer, and thought that a commonplace answer would have *disappointed* him. He would have failed Manson.

2. Cordelia's sisters mocked at her, saying: "Your husband is a *charitable* man. That is the reason he married you."

3. Becky said many nasty things to George. She wanted *to spite* him.

4. Goneril poisoned Regan. She was *jealous of* her sister.

5. Many *curious* spectators had gathered. They wanted to see the "Invisible Man".

6. "You're saying extravagant things. You must be *vexed*," said Mary.

7. Dobbin was *kind* and *generous*. These qualities made him forgive George many injustices, insults, and even cruelties.

8. Miss Martha was a *sympathetic* woman. She tried to help the man, though she considered him a poor artist.

9. Princey did not realize how *hateful* he was to the reactionaries of the town. They were capable of doing him bodily injury.

10. Lady Bareacres was extremely *snobbish*. She never took any notice of her humble Brussels acquaintances when she met them in London.

XI. Translate into English:

1. Останнього часу поширилися економічні та культурні зв'язки України з європейськими державами.

2. Комітет не компетентний розглядати це питання: в його складі немає відповідних фахівців.

3. До своєї подорожі до Америки Діккенс вважав державний лад США зразковим. Те, що він побачив, цілком розчарувало його.
4. Низькопробна література та кіно змагаються у натуралістичному зображенні насильства та нелюдяних злочинів.
5. В процесі розвитку мови відбувається поширення значення багатьох слів. Поширення іде від окремого до загального.
6. Гуманне ставлення до військовополонених – загальноприйнятий принцип усіх цивілізованих суспільств.
7. Томас Гарді часто пояснює загибель своїх героїв фатальними обставинами.
8. Реалістичний зміст творів Гарді суперечить цій філософії.
9. Уільям Текерей глибоко і тонко аналізує людські відносини.
10. Герої Байрона – це люди сильних та глибоких пристрастей, бунтарі проти тиранії. Але вони самотні. На відміну від героїв Байрона, романтичні бунтарі в ранніх творах Горького – як, наприклад, Данко – палко бажають свободи для всього людства.
11. Сомс Форсайт – це типовий власник, для якого особисті відносини нерозривно пов'язані з майновими відносинами.
12. Після бурхливої сварки брати розлучилися. Узи дружби, що поєднували їх з дитинства, були розірвані.
13. "Ви суперечите мені лише з упертості", – сказала Аліса.
14. В опасній ситуації він ніколи не зрадить.
15. Айворі був невиправним хірургом, але йому завжди бракувало мужності признатися в цьому навіть собі самому.
16. Я погоджуюсь з вами у деякій мірі.
17. Дійсні розміри стихійного лиха стали відомі значно пізніше.
18. Він не має достатнього терпіння, щоб довести цю важку справу до кінця.
19. Полотна Левітана передають усю красу російської природи.
20. Його міщанські погляди завжди дратували мене.
21. Невже він така малодушна людина, що завжди намагається перекласти відповідальність на інших?
22. Він безумовно справиться з цим завданням, якщо йому буде предоставлено повну свободу дій.

XII. Translate into English:

1. На відміну від її сестри, вона не виявляє ніякого таланту до живопису.
2. Ти надто м'яко ставишся до Джона. Не треба давати йому повної свободи дій.
3. В нього безсумівно комплекс неповноцінності. Він вважає, що в цілому світі немає людини, гіршої за нього.

4. Його занадто бурхлива реакція на твої слова доводить його повну неспроможність володіти собою. Вважаю, саме через це ваші стосунки стають все менш задовільними.
5. Автор з неповторною майстерністю зображує протиріччя між жадобою до грошей та бажанням мати добрі стосунки з іншими.
6. Я не розумію цих повстанців, вони надто жорстокі. Це не по-людяному.
7. Що нам зараз треба, так це поширення зв'язків з іншими компаніями. А для цього потрібне глибоке розуміння процесів, що відбуваються на ринку.
8. Ти не лише некомпетентний в цій справі; ти ще й занадто малодушний, щоб зізнатися в цьому.
9. Якщо ви хочете довести справу до кінця, вам доведеться приховати своє негативне ставлення до Джейка. Хіба можна наражати на небезпеку загальну справу через особисті антипатії?
10. Яка жалість! Сукня безповоротно загублена!
11. Він завжди видає чужі таємниці. Він ненадійна людина.
12. Ще не так давно гарна жінка вважалася лише найдорожчим майном її чоловіка.
13. Як він може осуджувати м-ра Брауна, якщо він сам думає про те, як би накопичити ще більше майна?
14. Я завжди насолоджуюсь його тонким гумором.
15. Все своє життя він боровся проти тиранії.
16. Як тобі може подобатися Пітер? Невже ти не бачиш, що, по-перше, він міщанин, а, по-друге, в опасній ситуації він зрадить?
17. Ця зустріч була, безумовно, фатальною для них обох.
18. Його пропозиція видає його повну невиправність.

XIII. *Use the following subjects for oral or written composition:*

1. Do you agree with Arnold Kettle's viewpoint on Galsworthy? Give points on which you disagree with it. Cite facts from the novel substantiating your statement.
2. State any other viewpoints on *The Forsyte Saga* you have come across.
3. Give a critical evaluation of an English, Russian or Ukrainian novel using the vocabulary of the text and words and word combinations suggested for literary discussion.

XIV. *Interpret and comment on the quotation given below:*

Talent alone cannot make a writer.

There must be a man behind the book.

R. Emerson

XV. Additional words and word combinations suggested for literary discussion

<p>сюжет содержание экспозиция завязка действия развитие действия кульминация, кульминационный момент развязка конфликт вторая сюжетная линия события разворачиваются действующие лица, персонажи, герои образ дается в развитии</p> <p>раскрытие образов центральные фигуры женские образы мужские образы положительный образ отрицательный образ главные герои стиль произведения (отрывка) возвышенный, высокопарный общий тон (настроение) отрывка сухой (бесстрастный), иронический, юмористический и т. д. обрисовать образ</p> <p>беллетристика повесть новелла</p>	<p>the plot subject-matter, content exposition, setting the beginning of the plot the development of the plot (rising action) the climax the dénouement, disentanglement (falling action) the conflict the subplot events unfold, the action develops characters, personages the author shows the development of the character the delineation (unfolding) of characters the central figures women characters men characters positive character negative character the leading (main) characters the style of the novel (passage) is elevated (lofty), high-flown (pompous) the general tone of the passage is matter-of-fact, ironic, humorous, etc. to draw (to depict, to portray, to delineate) a character fiction story, tale novelette (short story)</p>
<p>очерк бытовой роман исторический роман авторские ремарки детективный роман приключенческий роман повествование ведется от (лица) автора главный герой является выразителем взглядов автора живое повествование литературные и художественные достоинства произведение проникнуто духом оптимизма тема романа взята из жизни сильные и слабые стороны романа достоинства и недостатки</p>	<p>sketch, essay a domestic novel, a novel of manners a historical novel stage directions a detective story an adventure story, a thriller it is written in the first person the author uses the leading character as a medium (mouthpiece) to express his views a lively narrative (<i>cp.</i> vivid description) the literary and artistic value (merits) the (a) spirit of optimism permeates the novel the subject of the novel is drawn from life the strong (good) and weak points of the novel the merits and weak points (weaknesses)</p>

сильная книга	a powerful book
слабая книга	a weak book
я нахожусь под впечатлением прочитанного	the book (has) made a deep impression on me
... ярко очерчен	... is vivid, life-like, realistic, well-defined
описывать в ярких красках	to depict (paint) smth. in vivid (rich) colours
его непревзойденное мастерство	his unparalleled (unequaled) skill
мастерство в описании	his skill (mastery) in describing ...
ему лучше всего удаются описания природы	he is at his best in the description of nature
острая (едкая) сатира (на)	bitter (biting, scathing) satire (on)
пороки общества	the evils of society
яркий пример	a vivid example
иллюстрация (чего-либо)	an illustration of
тонкий анализ	subtle analysis
глубокий анализ	profound (deep) analysis
действие развивается	the plot unfolds (itself)
быстро (медленно)	dynamically (slowly)

XVI. Name the authors of the books:

"Beggarmen, Thief";
"The Sandcastle";
"Sense and Sensibility";
"Bleak House";
"Jane Eyre";
"Tess of D'Urbervilles";
"The War of the Worlds";
"Ulysses";
"The Quiet American";
"Death under the Sail";
"Favourite";
"The Public Image";
"Tender Is the Night";
"Cabbages and Kings";
"All the King's Men";
"Happy Prince";
"To Have and Have Not";
"Room at the Top";
"Ebony Tower";
"Say No to Death";
"If Tomorrow Comes";
"The Last Inch";
"The Man that Corrupted Hadleyburg";
"The Pelican Brief".

XVII. *Name the authors and the books in which you find the following characters:*

Tommy and Tuppence; Irene Adler; Rebecca Sharp; Tony Bicket; Mr. Tupman and Mr. Snodgrass; Aunt Polly; Ophelia; Inspector Lestrade; Perry Mason; Dorian Gray; Alice; Joe Lampton; Martin Eden; Jeff Peters and Andy Tucker; Charles Strickland; Steve Karella; Oliver Twist; Mr. Rochester; Julia Lambert; Atticus Finch; Martin Arrowsmith; Andrew Manson; Frank Cowperwood; Paul Pennyfeather; Desdemona; Michael Mont; Dr. Livesey; Clyde Griffith; Holden Caulfield.

XVIII. *Define the genres of the following literary works:*

W. Shakespeare "Othello, the Moor of Venice"; "Much Ado about Nothing"; "The Tempest".

R. Kipling "Mowgli".

S. Leacock "How We Kept Mother's Day".

D. Francis "In the Frame".

B. Shaw "Major Barbara".

H.W. Longfellow "The Song of Hiawatha".

A. Christie "Murder on the Orient Express".

E. O'Neill "The Hairy Ape".

O. Wilde "The Importance of Being Earnest".

O. Henry "The Cop and the Anthem".

S. King "The Dead Zone".

M. Spark "The Curtain Brown by the Breeze".

S. Sheldon "Bloodline".

Jerome K. Jerome "Three Men in a Boat".

R. Burns "John Barleycorn".

J. Galsworthy "The Apple Tree".

H. Lee "To Kill a Mockingbird".

J. London "Martin Eden"; "To the Men on Trail".

D. Defoe "Robinson Crusoe".

G.G. Byron "Don Juan".

J. Swift "Gulliver's Travels".

I. Murdock "The Black Prince".

E. Waugh "Brideshead Revisited".

E. Hemingway "For Whom the Bell Tolls"; "The Old Man and the Sea".

T. Dreiser "The Stoic".

XIX. *Define stylistic devices employed:*

1. This novel has its core of seriousness, its spark of genuine insight.

2. Like all pusillanimous writers Galsworthy is afraid to let his characters develop to their own logical extremes.
3. ...So hazy and wishy-washy and romantic are Galsworthy's positive values that we are invited to identify Bosinney and Irene with Art and Beauty struggling against the tyranny of Property.
4. Young Jolyon, the humane rebel, is quite prepared to accept money from his father.
5. His satire which had at the beginning a certain noble touch, soon fizzles out.
6. Lawrence's essay, violent, passionate, cruel, is by far the finest criticism of Galsworthy.
7. It sets out to reveal the social being in all its strength and inferiority.
8. He might have been the surgeon the modern soul needs so badly, to cut away the proud flesh of our Forsytes from the living body of men who are fully alive. Instead, he put down the knife and laid on a soft, sentimental poultice, and helped to make the corruption worse.

MATERIAL FOR RENDERING AND DISCUSSION

Study the text. Be ready to give a talk on the problem.

The Writer in America

by Michael Gold

In America as soon as a writer establishes his talent and achieves success, he falls prey to the great machine of corruption. Hemingway explained the process in a judgement he once passed on others. "Something happens to our good writers at a certain stage," he said. "They make money. Then they have to raise their standard of living and they are caught. They have to write to keep up their establishments, their wives and so on, and they write slop."

An American critic has written several books to prove that no writer was ever permitted to grow to full stature in America. "Our literature is one long list of spiritual casualties," he wrote. "The blighted career, the attested career, the diverted career, are with us the rule."

The critic made a certain mystique out of the process, not seeing too clearly its material base. Also he tended to exaggerate the decay, and to ignore the healthy seeds always germinating under the dirt. Yet it's true: our best-known writers are not fulfilling in this crisis their task of spiritual leadership.

The pressure on bourgeois intellectuals is in the direction of cynicism, clamberism, the self-absorbing passion for comfort, philistine passivism and escapism, and mental prostitution, the mercenary sale of their brains, their hearts, their whole being, to the highest capitalist bidder.

Render in English.

В 40 лет Джек Лондон был автором 40 книг, не считая множества журнальных статей и газетных очерков.

Сейчас книга "Зов предков" и "Белый клык", составляющие сотую долю литературного наследства Джека Лондона, продолжают входить в число бестселлеров и переходят по наследству миллионам детей всей планеты.

Недавно была опубликована еще одна книга Джека Лондона, "Контора убийства". *

Лондон на две трети написал эту книгу за шесть лет до своей смерти, но так и не придумал концовку романа. Он отдал рукопись Синклеру Льюису, но и Синклер Льюис не смог закончить книгу. После смерти Лондона все его бумаги, в том числе и эта рукопись, были собраны в его музее в Калифорнии.

Другие американские писатели не раз пытались закончить роман, но неудачно.

И вот Роберт Л. Фиш, автор многочисленных романов ужасов, наконец закончил это произведение. Можно утверждать, что концовка, дописанная Фишем, является весьма логичной и совпадает с остальной частью книги по композиции и стилю.

В романе рассказывается об организации, которая принимает заказы на убийство. В этой фирме любой человек за 20 тысяч долларов может заказать убийство своего врага. Однако при этом фирма выдвигает одно условие: заказ принимается только в том случае, если будут приведены доказательства, что убийство социально оправдано.

Книга "Контора убийства" противоречива. В ней содержится мечта о какой-то организации, которая, помимо закона, могла бы вершить истинное правосудие. Но в то же время Лондон глубоко осознает, что на практике подобная организация была бы ужасной.

В книге содержатся сцены насилия, рассуждения и споры, в которых убийцы пытаются решить, правомерно ли с моральной точки зрения убийство, хотя бы и злодея.

Эта книга создана человеком, который на пороге глубочайшего разочарования искал ответ на мучившие его вопросы.

* "The Assassination Bureau Ltd".

Render in English:

Творчість Т.Г. Шевченка

Шевченкові належить виняткова роль у згуртуванні передових сил української нації, у розвитку й формуванні свідомості українського народу. "Кобзар" охоче співає минушину, але спрямований він у майбутнє. З

творчістю Шевченка пов'язане становлення нашої літературної мови; з виходом "Кобзаря" відкривається нова епоха в розвитку українського красного письменства, яке віднині незрівнянно розширило свої тематичні й філософські обрії: Шевченко воістину виводив рідну літературу на простори вселюдські.

У своїй творчості Шевченко ніколи не захоплювався зовнішніми ефектами, не цим вражає нас поетика "Кобзаря". Нове слово в мистецтві, його свіжість, стилістична новизна починається з оригінального бачення світу, з інтенсивності й глибини світосприйняття. Те, що ми називаємо новаторством, корениться у самій силі художнього мислення. Шевченко природний, як правда. Муза поетова скромна, некриклива, однак вона свідомо свого всежиттєвого покликання. Розглядаючи поетику "Кобзаря", дослідники неодмінно підкреслюють її простоту, ясність, органічний зв'язок з народною пісенною творчістю. І це безумовно: народна пісня була матір'ю Шевченкової поезії. Та хоч поетика "Кобзаря" багато в чому справді виросла з фольклорної стихії, зберігши пісенну вільність, розкутість, грацію, ритміко-інтонаційне розмаїття, однак не важко помітити, що порівняно з фольклором поезії "Кобзаря", надто ж твори пізнішого періоду, становлять нову мистецьку якість. В них з відвагою генія витворювалась нова художня картина дійсності, багатобарвний світ мистецтва, в якому з дивовижним художнім тактом синтезувались в єдине ціле безпосередні враження життя й символіка народної пісні, буйна уява народної міфології й надбання світової культури, голос інтуїції й скарби знань, що відкрились художникові-професіоналові.

LESSON 2

THE BRITISH STATE

by J. Harvey and K. Hood

Characteristics of the Main Political Parties

(abridged)

The central feature of the two party system has always been that the leaders of the two main political parties have accepted without question the capitalist foundations of society. Marx pointed out that in his day the British people only had the right to decide which members of the ruling class were to misrepresent them in Parliament. Ever since then the fixed purpose of the ruling class, in face of the growth of a powerful working-class movement and of all the other changes that have taken place, has been to ensure that "Parliamentary democracy" continued to function so as to offer the electors the same type of limited choice that they had in the days of Gladstone and Disraeli.

Whatever may have been their immediate differences over policy, the leaderships of the two political parties have always been in agreement on basic questions of home and foreign policy.

The leaders of the Labour Party have been just as loyal to the main institutions of capitalist society as have the leaders of the other parties.

The main political parties have another characteristic in common which is the inevitable result of this loyalty: their parliamentary leaders have always been free from control by the rank and file of their party. However much they may have paid homage in public to the principles of democracy, they have never tolerated the application of these principles to the relations between themselves and their followers. This applies in a more obvious fashion to the Conservative and Liberal Parties than to the Labour Party, yet, as we shall see in a moment, the constitution of the latter is in this vital respect just as authoritarian as constitutions of the older parties.

A glance at the historical development of the Conservative and Liberal parties helps to explain their present constitutions. In the eighteenth century the Tory and Whig parties were nothing more than groups of M.Ps. within

Parliament. There was no national organization whatever. But the extension of the franchise from 1832 onwards forced them to extend outwards and downwards from Parliament, gradually becoming nationwide organizations designed to secure, by hook or by crook, the maximum number of votes at periodic general elections. Between 1832 and 1884 the principal method was wholesale bribery and corruption, supplemented by economic pressure and social influence. After the passing of the *Ballot Act*, 1872, and the stringent *Corrupt Practices Act*, 1884 (reflecting the democratic influence of the working class exerted through the Radical M.Ps. in the Liberal Party), bribery and economic pressure—though never wholly abandoned — became less effective, and the modern system of wholesale deception, comprising a mixture of promises, flattery, jingoism and irrational appeals to emotion, and put over by mass propaganda methods aided by the popular press, was developed. By the end of the century the Conservative and Liberal parties had become powerful propaganda instruments designed to foster those ideas, illusions and beliefs among the common people which best suited the purpose of their parliamentary leaders. A national election machine was built up based on local associations in the constituencies, and the holding of an annual conference of delegates from local associations became in time a necessary feature of both parties. But the actual power to determine policy always remained with the parliamentary leaders. This was the inevitable outcome of the social composition of both parties. Their Parliamentary leaders represented the numerically small ruling class, whereas the mass of their supporters came from the middle and working classes. In view of the potential antagonism between their interests and those of their leaders there could be no democracy for the rank and file.

In fact the leaders of the Conservative Party obey the orders, not of the mass of their ordinary members in the constituencies, but of the big businessmen on whom the party depends for its finance. Under the Constitution of the Conservative Party the relation between the ordinary members and the parliamentary leaders can only be described as one of outright dictatorship. All power is concentrated in the hands of the leader of the party. The leader does not even normally attend the annual conference, except to deliver a speech at the end of the conference which is not open to discussion.

The origin of the Labour Party was entirely different from that of the Conservative and Liberal parties. They began as groups of M.Ps already inside Parliament and only subsequently extended outwards into national organizations. The Labour Party was founded in 1900 to enable the working-class movement to send its own representatives to Parliament. It was conceived by its founders as a party which would unite the trade union movement with all the different socialist parties, and at its inception the Independent Labour Party, the Fabian Society and the Social-Democratic Federation (the Marxist party) were all affiliated to it. It was therefore natural that the Labour Party should

contain within it two conflicting forces: the right-wing reformist leaders who sought to improve capitalism rather than abolish it; and the left-wing, militant socialists wishing to struggle against capitalism and replace it by a socialist society.

From the very beginning, however, the Labour Party was dominated by the right-wing leaders, although the growth of a more militant outlook among the working-class during the First World War caused the party to include in its new constitution of 1918 the socialist aim of public ownership of the means of production, which had not previously formed part of its programme. But in 1921 the right-wing leaders persuaded the party to refuse the affiliation of the newly-formed Communist Party, although the British Socialist Party had been an affiliated organization from 1916 up to 1920, when it joined with other socialist groups to form the Communist Party.

Since then the right-wing leaders have reinforced their position by means of all kinds of bans and proscriptions directed against Communists and any person or Organization associated with them. In 1924 Communists were excluded from individual membership of the party, and in 1925 affiliated trade unions were prohibited from electing Communists as their delegates to annual conferences of the Labour Party.

These measures have destroyed the original character of the Labour Party as a political party representing all trends within the working-class movement, have imposed an artificial gulf between the left wing of the Labour Party and the Communist Party, and have thus strengthened the position of the right-wing leaders.

Hand in hand with their acceptance of capitalism, these leaders have accepted all the conventions of British parliamentary democracy. The constitution of the Labour Party provides great opportunities for the rank and file to influence the leadership, but it leaves the Parliamentary Labour Party — which is made up of all the Labour M.Ps — a free hand in Parliament.

When the party is in opposition the policy to be pursued in the debates in the House of Commons is broadly determined at meetings of the Parliamentary Party. But when the Labour Party takes office², even the Parliamentary Party has no power to exercise any control over the Cabinet.

Neither the Annual Conference nor the National Executive of the Party has any right to elect the leader of the Party, who exercises the enormous powers of Prime Minister when the party takes office; this is a matter solely for the Parliamentary Party. Thus it is justifiable to conclude that the independence of the parliamentary leadership of the Labour Party is assured under its present constitution.

The Times justified the increasingly³ autocratic nature of political parties in these terms: "35,000,000 people cannot govern. Nor can they have the experience and knowledge even to control their governors, except in the

broadest terms. A democracy, in short, must breed an oligarchy — and that is precisely what the leaders of the Conservative and Labour Parties are to-day."

But it is the social-democratic version of this doctrine that has the greatest importance for the labour movement. This version is formulated by Morrison when he insists on the importance of "maintaining the doctrine that the Government is responsible to the House of Commons as a whole⁴ and, through Parliament, to the nation." Behind this doctrine is the idea that the party which forms the Government must rule by a process of compromise with the Opposition.

The doctrine of the independence of the Parliamentary Labour Party is nothing but a justification for neglecting the interests of the rank and file of the Labour Party and of all those who have voted Labour⁵ at election after election. For in practice all the "sacrifices of principle and the compromises have to be made by the Labour Party and not by the Conservatives.

Notes

¹ **... not open to discussion** — not allowed to be discussed. "Open to" is often used of people, e. g. "He is open to suggestion, criticism," etc., meaning "He is ready to accept suggestions, criticism."

² **takes office.** Note that "office" has no article (when denoting an important post) in such combinations as "to take office, to be in office, to come into office, to go out of office, to hold office."

³ **increasingly.** "Increasingly" means "more and more" (все более и более) and may be freely combined with adjectives, e.g. increasingly difficult, complicated, obvious.

⁴ **as a whole** — в целом. "As a whole," the adverbial modifier, should not be confused with "on the whole," a parenthetical phrase, which is also translated as „в целом". We say "as a whole" when we are referring to the thing we are discussing in its entirety, and not piece by piece, or from one angle alone. Thus: To raise the school-leaving age to 16 in Britain would benefit the country as a whole, and would influence technical advance as well.

They decided not to vote for the resolution as a whole, but to take it point by point.

"On the whole" is used when expressing an opinion. It means "taking all the points into consideration," and implies a general impression («в целом») in the sense of «вообще»), thus: For all its faults, one can say that, on the whole, the film is a success. On the whole, Amelia Sedley is too virtuous to be life-like.

⁵**those who have voted Labour** — "to vote Labour"—голосовать за кандидата (кандидатов) лейбористской партии. "To vote" is often used in this way with an adjective indicating a political party: "to vote Communist, to vote Labour, to vote Liberal, to vote Conservative."

Active Vocabulary

Words	
Word Combinations	
1. misrepresent <i>v</i> 2. secure <i>v</i> 3. wholesale <i>a</i> 4. corruption <i>n</i> 5. supplement <i>v</i> 6. exert <i>v</i> 7. comprise <i>v</i> 8. subsequently <i>adv</i> 9. reinforce <i>v</i>	1. in (his) day 2. in public 3. by hook or by crook 4. to take office

EXERCISES

I. Find in the text and learn the English for:

двухпартийная система; приняли безоговорочно; политические разногласия; между (ними) существовало единство взглядов по вопросу о ...; рядовые члены (партии); восхваляли (воздавали дань); это относится к (консервативной и лейбористской партии); устав политической партии; были всего лишь...; общенациональный, всенародный; принятие (проведение) закона; избирательный округ; проведение конференции; неизбежный результат, последствие; социальный состав (обеих партий); малочисленный; с начала своего существования; правые; левые; боевой; общественная собственность на средства производства; запреты; наряду с; (партия) находится в оппозиции; осуществлять контроль; приводить к возникновению; голосовали за (лейбористов).

II. Paraphrase or explain the following:

1. **irrational appeals to emotion**; 2. **put over** by mass propaganda; 3. **extended outwards** into national organizations; 4. two **conflicting forces**; 5. hand in hand with their **acceptance** of capitalism; 6. the policy ... is **broadly determined** at meetings; 7. in the **broadest terms**; 8. ... who have **voted Labour**.

III. Be prepared to give a summary of the text.

IV. Study the following sentences, noting the different meanings of the active vocabulary and the structural patterns involved. Translate into Russian/Ukrainian:

1. "Please allow me to say a few words in self-defense," Hugh said. "My position has been so *misrepresented* that it is necessary."

2. The Bolshoi Ballet is so popular that one has to queue well in advance *to secure even an expensive seat.*'

3. It took Whistler the greater part of his lifetime *to secure general recognition* of his talents.

4. In fear of the Invisible Man *they secured the doors and windows* of their houses.

5. Mr. Rally's personal enemies had helped to *secure his defeat* in the election for the local school board.

6. If proper attention had been paid to *security* at the rear of the building it would not have been possible for a person to ... untie a ladder from the scaffolding *to which it was secured* ...

7. *The insecurity of his position* with the firm was a constant worry to David, and he decided to look about for a new job.

8. This essay ... has a more limited aim ... to try to understand the crisis of ideas which has destroyed the foundation on which the novel seemed once *to rest so securely* ... (R. Fox. "The Novel and the People")

9. When some patients happen to be displeased with a doctor, they begin to berate the medical profession *wholesale*.

10. Kenwitz (the watchmaker) would assure you ... that money was but evil and *corruption*. (O. Henry. "Strictly Business")

11. It became clear ... that another complete resetting of the book would soon become imperative ... I started work in 1951. ... About 1,350 new words have been incorporated (as well as the 630 odd in the Supplement to the seventh and subsequent editions.) ... (D. Jones. "English Pronouncing Dictionary")

12. Lord Henry *exerted a pernicious influence* upon Dorian Gray.

13. Vivie told Praed *she would never again exert herself to win an honourable place* in a mathematical tripos.

14. Farmers *comprise a comparatively small part* of the population of England.

15. When the *reinforcements* arrived the enemy had already been pressed back.

16. To *reinforce his arguments* Dan cited several facts.

17. "Grandfather," continued Joan, "was a great one *in his day* for breaking the ladies' hearts."

18. "To wash one's dirty linen *in public*" means to talk about one's family disagreements and disgraces in the hearing of other people.

19. Do drop calling me Billy *in public*, Trench. My name is Cokane. (G. B. Shaw. "Widower's Houses")

20. The general result of this system's operation ... is that relatively a handful of rich capitalists have, *by hook or by crook (mostly crook)*, grabbed possession of big industries, banks, railroads, and shipping lines, as well as most of the nation's natural resources.

21. He *took office* in 1966.

V. *Translate the following combinations and learn them. Note the different meanings and shades of meaning of the words: **to exert, wholesale, outright, to misrepresent, to reinforce, to supplement.***

to exert	(one's) mind, intelligence, imagination, skill
to exert	influence, pressure, strength, energy
to exert	oneself
wholesale	prices, dealer, trade, trader; slaughter, destruction, bribery, corruption
outright	denial, wickedness; rogue, swindler, dictatorship; manner
to misrepresent	facts, words; ideas, views
to reinforce	troops, material
to supplement	stock, information.

VI. *Translate the following sentences, noting the different shades of meaning of the noun **security**. Make up sentences of your own with the noun **security** in different meanings and shades of meaning:*

1. Jan was something ... that you came back to with a sense of security and the only peace you had ever known. (D. Cusack. "Say No to Death") 2. In Aberdeen ... the family continued to live just a little above the subsistence line and well below the security line. (A. Johnstone. "In the Name of Peace") 3. Timothy Forsyte invested all his money in gilt-edged securities. 4. The theft of the £40,000 Goya portrait from the National Gallery ... calls for the appointment of a security officer for the gallery.

VII. *Fill in the blanks with the most suitable word out of those in brackets:*

1. This very comprehensive exhibition of British Art (comprised, included, was composed of) several pictures by some of the foremost contemporary painters. 2. The Professor's book (comprises, includes, is composed of) the results of a life-time of research, and will be of inestimable value to all scientists. 3. The volume is copiously illustrated and (comprises, includes, is composed of) some fascinating close-ups of volcanoes in eruption. 4. The science of phonetics (comprises, includes, is composed of) the branches of speech sounds, stress, rhythm, intonation, etc., and any study of the subject without one or more of these component parts will be incomplete. 5. His plan for the compilation of the textbook (comprises, includes, is composed of) a series of texts, each to be supplied with a number of exercises and additional reading

material. 6. Air (comprises, includes, is composed of) oxygen, nitrogen and other gases.

VIII. *Paraphrase the following combinations in such a way as to use the active vocabulary:*

1. to give a distorted idea or account of something; 2. free from anxiety; safe; 3. to make additions to, to complete smth.; 4. later on, afterwards, in the end; 5. to make stronger by adding more men or material; to increase the size or thickness of a thing; 6. at the time of one's power, success or activity; 7. to take up a position as a member of the Cabinet; 8. by any means, fair or foul; 9. to strengthen.

IX. *Put articles where required before the following nouns: **discussion, opposition, control, office, parliament.** Give your reasons:*

1. ... interesting discussion was held in our club last night. ... discussion centred round new trends in education. We felt that some of the points made by the speakers were open to ... discussion. 2. The Labour Party, though officially in ... opposition to the Tory Government, has never been ... real opposition. ... true opposition to the Tory Government has always been the working class. 3. Goa was under ... control of Portugal for about 400 years. Now it is free from ... Portuguese control and is part of India. Portugal is still in ... control of some territories in Africa. 4. Academician Petrov now occupies ... office of President of the Academy of Sciences of Russia. This is ... office of great responsibility. 5. ... British Parliament was founded in the 13th century. Bills are discussed in ... Parliament and become law if passed by both Houses.

X. *Translate into English:*

1. Намагаючись створити сенсацію, бульварна преса часто спотворює факти.
2. Тоні Блер вступив на пост прем'єр-міністра Великобританії, коли Лейбористська партія одержала перемогу на загальних виборах.
3. В додатку до підручника надається словник та коментар до текстів.
4. Як свідчать історичні факти, супердержави завжди здійснювали тиск на малі країни.
5. Представники критичного реалізму в російській літературі 19 століття викривали продажність і хабарництво чиновників.
6. Сомс вважав, що за його часів власність здавалася непохитною, а зараз світ власності відверто руйнувався.
7. Він один з тих, хто добувається своєї мети будь-якими засобами.

8. Всі забули про випадок з індіємцем Джо, бо наступні події привернули загальну увагу.
9. Джорж вважав, що його майбутнє забезпечено, коли раптом сталося нещастя – його батько розорився.
10. Одержавши підкріплення, полк почав атаку.
11. Навчальний план нашого курсу включає як теоретичні, так і практичні дисципліни.
12. Для нього завжди було мукою виступати публічно, він дуже сором'язливий.
13. Як вам пощастило дістати квитки на такий концерт? Це ж майже неможливо.
14. Ці малі крамнички закупають товари оптом.
15. Поруч з державними закладами освіти зараз в Україні є чимало приватних шкіл та інститутів.
16. Статут цієї організації передумовлює суспільну власність на засоби та знаряддя виробництва.
17. Він завжди знаходився в опозиції до існуючого суспільного ладу.
18. Трапляється так, що кримінальні структури здійснюють контроль над діяльністю банків та страхових організацій.
19. Традиційним для цієї партії є проведення щорічної конференції із звітом керівництва.
20. В момент свого виникнення партія проголосила програму боротьби за підвищення добробуту найбідніших верств населення.

XI. Translate into English:

1. Директор цієї фірми не відвідує нарад у відділах і з'являється лише коли збирається внести якусь пропозицію, яка не підлягає обговорюванню.
2. Які б суперечки не виникали час від часу в цих двох людей, вони завжди дотримувались спільних поглядів щодо основних питань політики фірми.
3. Його поведінку можна охарактеризувати як неприховане диктаторство.
4. Статут цієї партії надає великих можливостей її рядовим членам.
5. До складу цієї організації були включені різноманітні групи.
6. Цілком природно, що окрім прийняття прав володаря, він має взяти на себе також і його обов'язки.
7. Якщо ти бажаєш здійснювати контроль над ситуацією, тобі доведеться багато працювати.
8. Інакше кажучи, розкидання грошей призводить до банкрутства, і це саме те становище, в якому сьогодні опинилася фірма "Колбі та компанія".
9. Ви повинні змінити прес-секретаря: він зображує діяльність вашої організації у спотвореному вигляді.

10. Купуйте товари оптом - це значно дешевше.
11. Всі були шоковані, коли містер Уайт публічно зізнався в тому, що брав хабарі.
12. За часів містера Сміта все було набагато простішим, а зараз він був вимушений домагатися свого, використовуючи будь-які заходи.
13. Він зміцнив свою позицію, коли ввів усякі заборони, спрямовані проти його конкурентів.
14. Якщо ця партія прийде до влади, ніхто не зможе назвати себе вільною людиною.
15. Договір, що Джон підписав з містером Олбі, був спрямований на те, щоб так чи інакше забезпечити містеру Олбі високі прибутки.
16. Цей виборчий округ на всіх виборах за останні роки голосує за демократів.

XII. *Point out and discuss the device on which the jokes are based:*

1. Proud Father: "Yes, sir, our household represents the whole United Kingdom. I am English, my wife's Irish, the nurse represents Scotland, and the baby wails."

2. "Waiter!"

"Yes, Sir."

"What's this?"

"It's bean soup, sir."

"No matter what it's been. What is it now?"

XIII. *Define stylistic devices employed:*

1. Between 1832 and 1884 the principal method was wholesale bribery and corruption.
2. A national election machine was built up based on local associations in the constituencies.
3. In fact the leaders of the Conservative Party obey the orders... of the big business.
4. It was therefore natural that the Labour Party should contain within it two conflicting forces: the right-wing reformist leaders... and the left-wing, militant socialists.
5. The right-wing leaders have reinforced their position by means of all kinds of bans and proscriptions.
6. The constitution of the Labour Party...leaves the Parliamentary Labour Party... a free hand in Parliament.
7. Neither the Annual Conference nor the National Executive of the Party has any right to elect the leader of the Party.

8. "The Times" justified the increasingly autocratic nature of political parties.
9. The Government is responsible to the House of Commons as a whole and, through Parliament, to the nation.

MATERIAL FOR RENDERING AND DISCUSSING

Study the following texts. Be ready to discuss the problem "British Political System. Political Parties".

Parliament

The British Parliament consists of three elements – the Monarchy, the House of Lords, and the House of Commons. Although the Monarchy no longer plays an active role in the government of the country, all legislation requires the Royal Assent, though in practice, this has not been refused since 1707. The House of Lords consists of hereditary peers (men and women who hold titles of nobility which can be passed to their children), life peers (distinguished citizens who are given titles for the duration of their lifetimes, 2 archbishops and 24 senior bishops of the Church of England). The powers of the House of Lords are limited, and nowadays the function of this non-elected House is to act as a chamber of revision of the legislation presented by the House of Commons.

The House of Commons is made up of 651 members of parliament (MPs), who are elected by British voters. It has the following functions:

- passing or abolishing laws;
- voting for taxation;
- debating government policy, administration and other issues. It is with this House that the General Election is concerned, as each of the 651 MPs will have to run for re-election.

The Electoral System

General elections, for all seats in the House of Commons, take place at least every five years. In practice, however, they are usually held more frequently than this. The Prime Minister takes the decision of when to hold the election and the election campaign usually lasts for 3-4 weeks.

Britain is divided into 651 constituencies, each being a geographical area. Voters living within that area elect one person to represent their constituency in the House of Commons. A simple majority system of voting is used in parliamentary elections. This means that the candidate who gains the largest number of votes in his/her constituency is elected, although he/she may not necessarily have received more than half the votes cast.

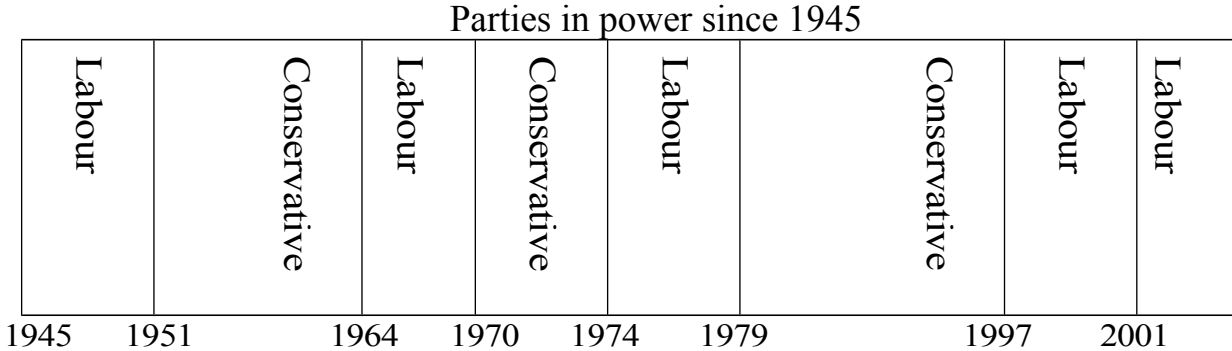
Most of these 651 constituencies are what are called "safe seats". This means that one of the main parties has traditionally enjoyed overwhelming support for the seat concerned, and the MP seeking re-election, or a candidate from the same party there can expect to win. At present, many rural

constituencies are "safe" Conservative seats, both major parties enjoy support in town and cities, and most "safe" Labour seats are in urban areas. Due to this, the result of a general election tends to be decided by the results in "marginal" constituencies, where, in previous elections, none of the parties had a large majority.

Voting is by secret ballot, and all British citizens from the age of 18 years may vote, excepting prisoners, members of the House of Lords, and the officially mentally ill.

The Party System

For over 150 years Britain's system of parliamentary democracy has been based on political parties competing to form governments. There are three main political parties in Great Britain: The Conservative Party, the Labour Party and the Liberal Democratic Party. Most candidates in elections and almost all winning candidates belong to one of these parties. Unlike some heads of governments in other countries, the Prime Minister is not directly elected by voters to that position. Although he/she must be an elected MP, it is the actual parties who choose their own party leaders. The leader of the party which wins most seats, or which has the support of a majority in the new House of Commons is invited to become Prime Minister and he/she then chooses the ministers who will form the Government.



The Parties

The Conservative Party

The origins of the party go back to the late seventeenth century. Conservatives are also known as "Tories", and the party colour is blue. The Conservative Party is considered to be right-wing, and its values are as follows:

"First, individuals have an absolute right to liberty. Second, ownership is the strongest foundation of individual freedom, opportunity and independence. Third, Conservatives believe that freedom entails responsibilities – to family, neighbours, and to nation. Fourth, it is the role of Government to strengthen individual liberty and choice while protecting the most vulnerable members of

the community. Fifth, in economic affairs the government should establish a climate in which enterprise can flourish, without directing or over-regulating businesses. Finally, Conservatives believe that Britain must remain strong with secure defences, in order to provide the surest guarantee of peace."

The Labour Party

The Labour Party's origins go back to the last decade of the nineteenth century. The party colour is red, and their politics are considered to be left-wing. Their aims are summed up thus:

"The true aim of the Labour Party is the creation of a genuinely free society in which the fundamental objective of government is the protection and extension of individual liberty irrespective of class, sex, age, race, colour or *creed*. *To Labour*, freedom is much more than the absence of restraint or the assertion of the rudimentary rights of citizenship. Protection from coercion – by state, corporate or private power of any sort – is only the first step towards liberty. When so many men and women cannot afford to make the choices which freedom provides, the idea that all enjoy equal and extensive liberty is a deception. Unless men and women have the power to choose, the right to choose has no value."

The Liberal Democratic Party

The Liberal Democratic Party is a relatively new combination of old and new parties, occupying the centre ground of the political field. The party was formed in 1988 following a merger of the Liberal Party, established in the 1350s and the Social Democratic Party, established in 1981. The party colour is yellow, and they describe themselves thus:

"The Liberal Democrats stand for the right of individuals to have control over their own lives. Individual liberty lies at the heart of their beliefs. They aim to enable men and women to develop their own talents to the full, free from the arbitrary interference of government. The role of the government is to guarantee this freedom, to create an enterprising, sustainable, free-market economy, to provide services for those in need and to work for peace and prosperity across the planet. Liberal Democrats are strongly associated with policies for better education, environmental protection and constitutional reform to guarantee individual freedom."

Other Parties

Other parties do exist, and their candidates stand for election, but they have a very small percentage of the vote – usually about 6% in all.

Plaid Cymru (Welsh National Party)

The Scottish National Party

Social Democratic and Labour Party (SDLP)

Ulster Unionist Party (Northern Ireland)
Ulster Democratic Unionist Party (Northern Ireland)
United Kingdom Unionist
The Albion Party of Northern Ireland
British National Party
The Green Party
The Liberal Party
Pro-Life Alliance
The Referendum Party
Revolutionary Platform of the Socialist Labour Party
Scottish Socialist Alliance Sinn Fein
Socialist Party
UK Independence Party
The Natural Law Party
National Democrats
Progressive Unionist Party

Study the text. Be ready for a discussion on the problem.

PARLIAMENTARY CHAMBERS

People outside Great Britain believe, and their belief seems reasonable, that if a man is elected to sit in Parliament he ought to have a seat. Indeed, most Parliaments provide each member not only with a seat, but with a reserved seat, often a desk in which papers can be kept.

Why, then, when the opportunity came after the war to rebuild the bombed House of Commons, did its members decide that their own Chamber should, like the pre-war Chamber, be too small to provide seats for all of them? The decision was a deliberate one, made after a debate in the House. Members rejected the idea that there should be seats for all.

The new House of Commons has many improvements, including air-conditioning and provision of microphones. It has, however, seats for only about two-thirds of its 651 members. No change has been made in its shape. It is still an oblong, with seats for the Government supporters on the Speaker's right and seats for the Opposition on his left. There are, facing the Speaker, cross benches for Independent members, those who do not belong to either of the two great political parties.

There are obvious disadvantages in this arrangement. If after an election, the two parties are about equal in number, there is not much difficulty. If, however, the Government has a large majority seating will certainly be a problem. If one party has 400 members and the other 251, it becomes difficult to have Government and Opposition facing one another across the House except when the attendance is small.

If we examine the kind of Chamber favoured in other countries we find that it is in some cases semi-circular. In the Chamber of the French National Assembly, for example, instead of a clear division between Government and Opposition, we find an amphitheatre. Members sit in a large semi-circle. On the President's extreme left are the Communists, and on his right are the conservative parties.

This semi-circular arrangement of seats is the most probable explanation for the political terms that are commonly used to-day, especially of European politics. When we say that a man is left, right, centre, we are thinking of the seat he occupies in this French style of Chamber.

Another difference between the British House of Commons and Parliamentary Chambers in many other countries is that in the House of Commons there are benches; in other Chambers there are separate seats. From this we get the terms "front benches", "back benches" and "cross benches". The term "front benches" stand for the two benches, one on each side of the House, as far as the centre gangway. The front bench on the Speaker's right is for the Prime Minister and the leading members of the Government. That on the Speaker's left is for the Leader of the Opposition and those members of the Opposition who have formed, or are likely to form, an alternative government. The back benches are those seats occupied by members who have no right to front bench seats. The cross benches may be used by those Independent members who do not vote regularly with the Government or with the official Opposition.

Only four members of the House of Commons have reserved seats. One, of course, is the Speaker. Another is the member who sat in the House for the longest unbroken period, the member who is known as "the Father of the House of Commons". The other two reserved seats are on each side of the Clerk's table, and are for the Prime Minister and the Leader of the Opposition. Ministers sit on the Front Bench, but have no right to any particular seat there.

In most semi-circular Chambers a member who is called upon to speak leaves his seat and goes to a reading-desk (a tribune or rostrum) placed below the raised seat of the President. Instead of facing and addressing the chairman, as in the House of Commons, he faces and addresses the whole House.

When a member ends his speech in the House of Commons, other members stand up and face the Speaker. They try to catch his eye, for the order of speakers is not arranged in advance. The Speaker decides who is to speak next. The member who is named remains standing, and speaks from the place where he has been sitting. He must address the Speaker, not the House as a whole. The only members who speak from the Clerk's table are the Government and Opposition Leaders.

Voting is a simple matter when every member has a reserved seat. In the House of Commons members have to leave their benches and walk out into two

corridors (called Lobbies). As they pass out they are counted by four persons – two for each side – and it may take ten or fifteen minutes before the figures are announced.

(from Oxford Progressive English for Adult Learner's by A.S. Hornby)

Render in English:

Дрю Миддлтон, один из виднейших американских журналистов, много лет проведший в Лондоне только корреспондентом "Нью-Йорк Таймс" и еще лет десять европейским корреспондентом других газет, в своей книге "Британцы" назвал монархию "венцом анахронизмов британского общества". Этому "венцу" он посвятил, однако, двадцать страниц, на которых в числе прочих цитирует и наборщика лондонской газеты, члена профсоюза и лейбориста, который сказал ему: "Я предпочитаю, чтобы две мои дочери читали отчеты о королеве и подобных вещах, чем статьи в журналах обо всех этих трясогузках. Как по-вашему, с кого должна брать пример ваша дочь: с королевы или с Ланы Тернер?"

Обе главные партии ревностно оберегают корону как символ "незыблемости" британской политической системы. Консерваторы, тесно связанные с титулованной аристократией, на него никогда и не покушались. Лейбористская партия еще на своей конференции в 1923 году провалила резолюцию, предлагающую сделать установление республиканского строя программным пунктом партии, провалила большинством в 3 694 000 голосов против 386 000. И с тех пор к дискуссии на этот предмет не возвращалась. Напротив, находясь у власти, и те и другие поддерживают институт монархии и используют его весьма эффективно. В том числе и для представительских функций. Календарь ее величества как королевы и главы государства распisan с предельной тщательностью и скрупулезностью на год, а то и два вперед. Ее визиты планируются с точностью до минут, и слова: "Королева никогда не опаздывает" – здесь нечто вроде поговорки. Поездки в другие государства обставляются так, чтобы произвести максимум впечатления, и производят. Спросите людей, приехавших из Австралии, Новой Зеландии, Нигерии, Канады, они наверняка помнят пребывание королевы Великобритании в этих странах как пышный, побивающий все рекорды спектакль, хотя с тех пор прошли годы. Официально королева Британии является и главой Сообщества наций.

Королеву считают "вторым наиболее информированным лицом" после премьер-министра. Где бы она ни находилась в Лондоне, в Виндзоре, в своем шотландском поместье Балморал, даже в Нигерии, красный бокс-ящик с протоколами заседаний кабинета министров и другой важнейшей правительственной информацией доставляется ей регулярно.

Каждый вторник, когда королева в Лондоне, премьер отправляется в Букингемский дворец и там информирует ее о событиях. Между тем даже для виднейших историков правительственные документы открываются только по истечении пятидесятилетнего срока давности.

Институт монархии стоит крупных денег. На содержание двора парламент ежегодно отпускает по так называемому гражданскому листу 641 тысячу фунтов стерлингов. И это лишь треть того, что расходуется в действительности. Три двора – Букингемский, Виндзорский и Холируудхауз – обходятся министерству общественных работ и помещений почти в 800 тысяч фунтов. Королевские военно-воздушные силы обслуживают (из своего бюджета) пять самолетов и два вертолета, находящиеся в постоянном распоряжении двора. Королевские поездки, почта и телефон оплачиваются государством. Королевский военно-морской флот содержит яхту королевы, постройка которой стоила 2 миллиона фунтов стерлингов, а содержание включая команду из 250 человек 380 тысяч фунтов стерлингов в год.

В общей сложности, как неоднократно подсчитывалось людьми, изучавшими институт монархии в Британии, королевский двор поглощает около 2 миллионов фунтов стерлингов в год. Правда, все доходы от коронных земель и владений в Британии поступают в казну. И на этом основании сторонники монархии утверждают, что 3250 тысяч фунтов ежегодного дохода от 300 почти тысяч акров земли в Англии и Шотландии и недвижимой собственности в самом Лондоне перекрывают упомянутые расходы. Однако эти земли даже среди английских юристов давно принято считать собственностью государства.

Практичные люди в правящих кругах Британии полагают, что символ незыблемости строя и британского правопорядка стоит 2 миллионов: в конце концов, это не больше того, что ежегодно расходуют "Омо" и "Дэз" на рекламу своих стиральных порошков. И если эти порошки всего лишь отмывают рубашки, корона призвана делать привлекательнее систему власти, что, конечно, куда более важно для людей, этой властью распоряжающихся.

(В. Осипов. Британия. 60^е годы)

Render in English:

ЗАГАЛЬНІ ЗАСАДИ

Стаття 1. Україна є суверенна і незалежна, демократична, соціальна, правова держава.

Стаття 2. Суверенітет України поширюється на всю її територію.
Україна є унітарною державою.

Територія України в межах існуючого кордону є цілісною і недоторканною.

Стаття 3. Людина, її життя і здоров'я, честь і гідність, недоторканність і безпека визнаються в Україні найвищою цінністю.

Права і свободи людини та їх гарантії визначають зміст і спрямованість діяльності держави. Держава відповідає перед людиною за свою діяльність. Утвердження і забезпечення прав і свобод людини є головним обов'язком держави.

Стаття 4. В Україні існує єдине громадянство. Підстави набуття і припинення громадянства України визначаються законом.

Стаття 5. Україна є республікою.

Носієм суверенітету і єдиним джерелом влади в Україні є народ. Народ здійснює владу безпосередньо і через органи державної влади та органи місцевого самоврядування.

Право визначити і змінювати конституційний лад в Україні належить виключно народові і не може бути узурповане державою, її органами або посадовими особами.

Ніхто не може узурпувати державну владу.

Стаття 6. Державна влада в Україні здійснюється на засадах її поділу на законодавчу, виконавчу та судову.

Органи законодавчої, виконавчої та судової влади здійснюють свої повноваження у встановлених цією Конституцією межах і відповідно до законів України.

Стаття 7. В Україні визнається і гарантується місцеве самоврядування.

Стаття 8. В Україні визнається і діє принцип верховенства права.

Конституція України має найвищу юридичну силу. Закони та інші нормативно-правові акти приймаються на основі Конституції України.

Норми Конституції України є нормами прямої дії. Звернення до суду для захисту конституційних прав і свобод людини і громадянина безпосередньо на підставі Конституції України гарантується.

Стаття 9. Чинні міжнародні договори, згода на обов'язковість яких надана Верховною Радою України, є частиною національного законодавства України.

Укладення міжнародних договорів, які суперечать Конституції України, можливе лише після внесення відповідних змін до

Конституції України.

(з Конституції України)

Give talks on the following problems:

1. The political system and political parties:
 - of Great Britain;
 - USA;
 - Ukraine
2. Who is the Head of state in:
 - Great Britain?
 - USA?
 - Ukraine?
3. Are there any political parties in Ukraine, US and Great Britain that have similar programmes? Name them.
4. Give the names of the Ukrainian parties in English: КПУ, СДПУ, ХДПУ, "Наша Україна", "Партія зелених".
5. Speak on the election programme of a Ukrainian party.
6. Compare the election programmes of any two British, American, Ukrainian parties.

LESSON 3

A thing of beauty is a joy for ever
(Keats.
"Endymion")

THE ENGLISH SCHOOL OF PAINTING

by A. Digeon

John Constable

(abridged)

English landscape painting is at its finest under Constable and Turner¹. John Constable (1776—1837) was born at East Bergholt, a Suffolk village which overlooks the fertile valley of the Stour. The beauty of the surrounding scenery, its gentle declivities, its luxuriant meadow flats sprinkled with flocks and herds, its well cultivated uplands, its woods and rivers, with numerous scattered villages and churches, farms and picturesque cottages, all impart to this particular spot an amenity and elegance hardly elsewhere to be found. "These scenes of my boyhood," he wrote, "made me a painter." His father was a miller, who wanted his son to be a miller, like himself, or a parson. After a long struggle, Constable at last managed to get to London to study painting, where his vocation was confirmed. But, to earn his living, he had to accept hack-work; portraits, pictures of parks and mansions, church pictures, and even, once, a

sign. He was also obliged to copy portraits by Reynolds², from which he learnt, however, some useful lessons: for a long time he was content in his pictures, to follow Reynolds' technique.

Whenever he could, Constable deserted the picture he was painting to order, for what he called "my own pictures," that is to say, landscapes.

It was some time before his genius came to be recognized. Until 1820 his pictures, regularly exhibited at the Royal Academy, passed unnoticed. At last his *Flatford Mill* (his father's watermill) drew attention to him in 1820. The next year, the *Haywain* made such an impression upon Charles Nodier, who was then visiting London, that he mentions no other picture.

A Paris dealer then made him some offers, to be renewed the following year³. It was in France, at long last and for the first time that Constable's pictures, hung in the famous Salon of 1824⁴, had their first time great success: their place had to be changed at the end of a few weeks; they had to be given a place of honour in the principal room. Thackeray, who frequented Parisian artistic circles ten years later, bore witness, after many others, to the sensation produced in France by the English painter. In England, on the other hand, critics remained somewhat obdurate and the general public indifferent. Even in 1825, the admirable *Dedham Lock* or *The Leaping Horse*, a vibrant, opulent work received but measured praise⁵.

The year 1826 was that of *the Cornfield*. In this picture Constable had borne in mind the frequently occurring criticism that he did not finish his works. It was to become the most popular of all his paintings and to represent in his work, by its success with the general public, by its perfection and by the very limitations of this perfection, what *The Gleaners* perhaps was to represent in the work of J. F. Millet⁶.

In his attempts to reproduce the unceasing movement and even the shimmer of light upon things, Constable, now endeavoured to achieve his object by a sort of granular effect, a scattering of white dots over his canvas: this novelty shocked the critics who thenceforward never failed to reproach him with his "whitewash". One of them poked fun at him when speaking of painters who went into the country to copy a rick from nature, a cottage gable, a cornfield or a meadow, and likened them to a decorator who would paint sham oak or sham mahogany upon our doors. Some censured him for vulgarity, heaviness, and the unfinished state of his paintings. One striking fact: we possess, besides the preliminary sketches, at least two "states" of most of Constable's great creations. One is a spirited, passionate work which still astonishes the spectator today (even after Impressionism⁷, even after Van Gogh⁸) by its almost brutal vitality, by its unceasing vibration of colour and light, the other is calmer, lower in tone, "finished" in every detail. We should perhaps admire the second more, had we not seen the first, that which the catalogues call the last study for the picture. In these studies, these sketches, the

true originals, can be seen what Constable called "my own pictures", and in the others, copies made for the general public⁹.

Constable wrote: "Painting is with me but another word for feeling." He could not paint without loving and he passionately loved the English landscape. What is more, he had to have a language of his own. After first studying the masters, he soon began to fear their aid, he did not like galleries, those destroyers of originality. He created for himself a direct, an intense technique of expression: pure pigments aligned in slender touches, or, when he thought fit, — which was more and more the case in his last pictures — in patches splayed on the canvas with a knife, but especially did he create¹⁰ the process his friends called Constable's "snow", the tiny white dots which endeavoured to render the infinite scintillation of light on moist surfaces. This simple technique or the painter's proud desire to be alone with Nature, is certainly the most precious thing that Constable bequeathed to modern art.

These naïve impressions fell among people whose greatest care was to conform to a "style", to apply recipes such as that which worried Sir George Beaumont¹¹ when he confided to Constable:

"Do you not find it very difficult to determine where to place your brown tree?" It is not surprising that Constable had many adversaries.

He confined himself to familiar landscapes: Suffolk fields, Salisbury Cathedral, Hampstead, Weymouth Bay, such were the narrow bounds he kept, to which he returned again and again at different moments and under other lights.

No doubt, it is to this close insight into natural forces, whose harmony makes a landscape, that we owe the sensation of abundant vitality, produced by Constable's canvases. Listen to him commenting on an engraving of his *Spring* by Lucas¹²: "It may perhaps give some idea of those bright and silvery days in the spring, when at noon large garish clouds surcharged with hail or sleet sweep with their broad shadows the fields, woods, and hills, and by their depths enhance the value of the vivid greens and yellows so peculiar to the season." The sky, for Constable, was not only an arrangement of colours; it was alive, with a life which espoused that of the earth. And Constable explains: "I have often been advised to consider my sky as a white sheet thrown behind the objects — certainly if the sky is obtrusive as mine are, it is bad; but if it is evaded, as mine are not, it is worse; it must and always shall with me make an effectual part of the composition. It will be difficult to name a class of landscape in which the sky is not the keynote, the standard of scale, and the chief organ of sentiment."

It should not be forgotten that at the very moment Constable was expressing a communion with nature which was new in the history of painting, English poetry was also concerned with a deep new feeling for nature. But Constable's ecstasy has nothing in common with Byron's spiritual surge which is lyrical and dramatic; nor does it resemble Shelley's intuition which soon grows

metaphysical. It reminds one rather of Wordsworth's intimate, profound religion. But however useful and necessary it may be to note these parallel movements, they are merely parallel: nowhere do they meet. It was purely as a painter that Constable felt, saw and expressed the beauty of the English countryside in its most lasting and deep-rooted forms. And most of the nineteenth century painters acknowledged their debt to him.

Notes

¹ **Turner** (1775-1851) — one of the finest English landscape and seascape painters. His aim was to paint light. At one time he was accused of "flinging a pot of paint in the public's face". In Constable's words, he created "airy visions, painted with tinted steam."

² **Reynolds** (1723-1792) — a well-known English portrait painter. His idealised portraits of women and children possess great beauty and refinement.

³ **A Paris dealer then made him some offers, to be renewed the following year.** — The infinitive "to be renewed" is used as an attribute here and may be paraphrased as "which was to be renewed (i.e. which was destined to be renewed)" or "which was renewed."

⁴ **the famous Salon of 1824** — the main public exhibition of art in France at that time was held annually in the Salon d'Apollon, in the Louvre. Many of the finest contemporary paintings were displayed there in the exhibition of 1824.

⁵ **...received but measured praise, and below, Painting is with me but another word for feeling.**—"But" is a particle here with a similar meaning to "only." It is highly literary, and should be avoided in colloquial speech.

⁶ **Millet** [mi'lei] (1814-1875)—a famous French painter of peasant stock, who devoted his art mainly to scenes of peasant life, which he painted with great force and sympathy. His pictures *The Sower*, *The Gleaners* and several others have gained a world-wide acclaim.

⁷ **Impressionism** — this was originally a derisive name given to a school of painting in the second half of the 19th century. The word "Impressionism" was derived from the name of a picture by Monet. The word is now in general use to denote the school as a whole. The Impressionists tried to render the play of light on the surface of objects. Some of the best-known Impressionists are Monet, Renoir, Sisley, Pissarro, Cezanne, Degas, Manet.

⁸ **Van Gogh** (1853-1890) — a Dutch painter, one of the most outstanding of the post-impressionists. His pictures are vibrant with passion, light and colour; at the same time they show the painter's deep sympathy for suffering humanity. As Van Gogh himself said, he wanted "to paint humanity, humanity and again humanity."

⁹ **the (general) public** — the noun 'public', like many other substantivised adjectives, is used with the definite article to denote a section of the population: the public, the general public, the reading public. However, in the idiomatic

adverbial phrase 'in public', where the semantic structure of the noun has undergone a further change, there is no article.

¹⁰ **especially did he create...** – partial inversion is required when the sentence begins with a negative adverb (never, nowhere), the negative particle 'not', and in certain cases when the sentence begins with a negative pronoun:

Never again would he see a sight so wonderful.

Nowhere else had he been given such an enthusiastic welcome.

In no other way could such perfection have been achieved.

We find a similar inversion after the words 'especially', 'only', 'hardly', when not qualifying the subject:

Especially interesting to him were Turner's seascapes.

Only two months later did he understand the full implications of the affair.

Hardly had he crossed the threshold when a piercing scream rent the air.

It must be remembered, however, that such inversion is a feature of a belle-lettres style. Normally we do not begin sentences with these words. The more regular (but less emotional) way of expressing the same ideas would be:

*He would **never** (would **not ever**) see such a wonderful sight again.*

*He had **not** been given such an enthusiastic welcome **anywhere** else.*

*Such perfection could **not** have been achieved in **any** other way.*

*Turner's seascapes were **especially** interesting to him.*

*He **only** understood the full implications of the affair two months later.*

*He had **hardly** crossed the threshold when a piercing cry rent the air.*

¹¹ **Beaumont** (1753-1827) — an amateur painter and an enthusiastic patron of art and artists, whose friendly encouragement and advice helped to decide Constable's career. Beaumont himself held somewhat peculiar views, a well-known saying of his being: "A good picture, like a good fiddle, should be brown."

¹² **Lucas** (1802-1881) — a talented engraver, who brilliantly translated into black-and-white the beauties of Constable's light and shadow.

Active Vocabulary

Words	Word Combinations
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<ol style="list-style-type: none"> 1. fertile <i>a</i> 2. picturesque <i>a</i> 3. vocation <i>n</i> 4. preliminary <i>a</i> 5. brutal <i>a</i> 6. precious <i>a</i> 7. recipe <i>n</i> 8. confide <i>v</i> 9. comment <i>v</i> 10. intimate <i>a</i> 	<ol style="list-style-type: none"> 1. (to paint smth.) to order 2. at long last 3. (to be given) a place of honour 4. (which) was (is) the case (with smb. or smth.) 5. to confine oneself to smth. 6. however (useful) it may be
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EXERCISES

I. Find in the text and learn the English for:

1. зарабатывать себе на жизнь; 2. он довольствовался тем, что ... ; 3. его гений был признан не сразу; 4. (его картины) остались незамеченными; 5. (картина) привлекла внимание к нему; 6. широкая публика; 7. достичь поставленной перед собой цели; 8. более того; 9. оставил в наследство.

II. Paraphrase or explain the following:

1. English landscape painting **is at its finest** under Constable and Turner. 2. Constable ... managed to get to London where **his vocation was confirmed**. 3. The year 1826 **was that of** the *Cornfield*. 4. ... we possess, besides the preliminary sketches, at least two "**states**" of most of Constable's great creations.

III. Answer the following questions:

1. What do you know about John Constable? 2. What was the attitude of art critics in England and abroad to his pictures? Did the general public appreciate them? 3. What striking fact about Constable's manner of painting is mentioned in the text? 4. What technique of expression did John Constable create for himself? 5. What are Constable's views on painting, nature, and the sky in particular?

6. What is the difference between Constable's expression of his communion with nature and the way English poets of the time expressed their feeling for nature?

IV. Study the following sentences, noting the different meanings of the active vocabulary and the structural patterns involved. Translate into Russian/Ukrainian:

1. Stewart looked around him. The *fertile fields* and lush vegetation were a farmer's dream — no need for chemical *fertilizers* or complicated irrigation canals here.

2. Ahmed listened carefully to the old man, and *the seeds* of wisdom *fell on fertile soil*.

3. Sherlock Holmes' *fertile mind* was at work once more, planning to outwit the murderer in a thousand infallible ways.
4. The utterly fantastic yet wholly enthralling adventures related by the author bear witness to his extraordinarily *fertile imagination*.
5. Early one morning in March 1702 Watteau said adieu to his native place, lingering to take a last gaze at his favourite church towers and *picturesque cottages*. (Bell's Series of Painters).
6. Having decided that food was, from now on, my *vocation* as well as my hobby, I planned to open a cooking school in London. (K. Hume "Cook Book")
7. Referring to the smallpox case, Mr. Howard said that the medical authorities *should have taken preliminary measures*.
8. Daniel strove to restrain himself from breaking into *brutal language*.
9. The thing was not unlike an uncut diamond. I took it, and saw it had the form of a regular octahedron, with the carved facets peculiar to *the most precious of minerals*. (G. Wells. "Selected Stories")
10. Every *recipe* here has been compiled so that the cook could be able to prepare the dish without outside help. (K. Hume. "Cook Book")
11. Before his death Degas *confided to Forrain*; "I don't want any speeches over my grave. Just say: "He loved drawing.""
12. Gowan was *confident of the outcome* of the meeting, and so was able to sit through it calmly.
13. You are probably *on much more confidential terms* with Kitty than I am. (G. B. Shaw. "Mrs. Warren's Profession")
14. I want *to take you into my confidence*. I can trust to your wisdom to help me out of my difficulties.
15. *Richard's sympathetic approach* always *inspired confidence in people*.
16. A Foreign Office spokesman in London said it was not official practice for a Government spokesman *to comment on business deals*.
17. Britain's reported sale of six Viscount airliners to China *drew* sour American *comment*.
18. It provides us with *a fairly intimate insight* into the woman Lawrence chose as his life's partner.
19. Gone was the *intimacy of* these last few days. His manner was constrained, icily stiff.
20. They really fitted him, — it was his first *made-to-order suit*, — and he seemed slimmer and better modelled. (J. London. "Martin Eden")
21. Our tired legs could hardly move, but at long last we reached our home.
22. Any scheme of public take-over must essentially avoid placing on the industry a crippling burden of interest charges and repayment, as *is the case* in other nationalised concerns.

23. The enactment of the Court Rights Law ... has little meaning unless the law is rigidly enforced, *which is not now the case*. (H. Freeman. "Great Society or War Society")

24. Among the few dozen artists who have been, or are, getting talked about, ... *we must confine ourselves to those who appear to us to be most representative*.

V. *Learn the following combinations and translate them. Note the different meanings and shades of meaning of the words **picturesque, fertile, preliminary** and **intimate**:*

picturesque	place, landscape, scene; cottage; language character; account; description, story; costume
fertile	land, soil; brain, imagination
preliminary	examination; arrangement; measure(s); step(s); talks, negotiations; remarks
intimate	feelings, thoughts; friend(s); knowledge; to be on intimate terms with smb.

VI. *Make up sentences or groups of sentences to illustrate the use of the active vocabulary.*

VII. *Find in the text synonyms of the following words and expressions and state to which stylistic strata the two synonyms belong.*

slope; to visit often; stubborn; from that time on; to criticize; to leave; to heighten.

VIII. *Fill in the blanks with modal verbs **must, should, be, have** and put the notional verb in brackets in the correct form:*

MODEL: 1. Constable's pictures were so great a success that they ... (to be given) a place of honour in the principal room.

Constable's pictures were so great a success that they **had to be given** a place of honour in the principal room.

2. The year 1826 was that of the *Cornfield*, which ... (to become) the most popular of all his paintings.

The year 1826 was that of the *Cornfield*, which was to become the most popular of all his paintings.

1. I'll ... (to buy) a lot of things before I can make a cake according to this recipe. 2. He sketched in a few details the opening scene of the play he was attempting to write. It ... (to be laid) in a picturesque village on the Volga. 3. You ... (to choose) a less brutal way of breaking the news; the shock has made her ill.

4. Adrian pressed my hand and said that I absolutely ... (to come) to see him as soon as I could find the time. 5. The precious water was trickling away drop by drop. "We ... (to do) something quickly!" I shouted, and ran for help. 6. "Why ... you (to keep on) repeating yourself? Everybody agrees with you!" 7. It was impossible to keep the secret to himself; he needed help. He ... (to confide) in somebody at once. In whom, he wondered. 8. You ... not (to mind) the comments of such a cynical critic on your new picture; it has had quite a good press.

IX. Translate into English:

1. Він на диво самовпевнена людина.
2. Численні обіцянки кандидата не викликали довіри у виборців.
3. Навіть плодюча земля вимагає догляду і добрив.
4. На прес-конференції президент відмовився коментувати рішення держдепартаменту.
5. Торгова угода була підписана після довгих попередніх переговорів.
6. Інтереси Леонардо да Вінчі не обмежувалися мистецтвом, він займався різними науками, був чудовим винахідником.
7. Російські художники-реалісти кінця 19 ст. зазнавали жорстокої критики за бруталне зображення життя. Так було з Перовим, Рєпіним та іншими. Зараз їх картини займають почесне місце в Третьяковській галереї.
8. Відомий французький художник Ватто народився в Валансьєні, мальовничі башти та будинки надихнули хлопця на його перші малюнки.
9. Лектор обмежився декількома короткими зауваженнями про життя автора і перейшов до аналізу його творчості.
10. Лев Толстой з дивовижною майстерністю зображує найзаповітніші людські думки та почуття.
11. Оскар Уайльд був великим любителем коштовних каменів і знавцем їх різновидів та особливостей.
12. Таку таємницю можна довірити лише близькій людині.
13. Коли нарешті він з'явився, усі зітхнули з полегшенням.
14. Звіряче ставлення окупантів до населення підкорених країн лише посилювало рух опору.
15. Викладання не було покликанням містера Робінса, то ж не дивно, що його заняття були справжньою мукою для дітей.
16. Сукня була зроблена на замовлення і на диво лічила Беккі.
17. Ми впевнені, що геній художника здобуде йому глибоку пошану публіки.
18. Як би пізно не було, мати завжди чекала доньку, коли вона поверталася з репетиції аматорського театрального гуртка.

19. Рецепт молодості дуже простий: не дозволяй душі лінитися.
20. Похвала такого видатного майстра була для неї великою моральною підтримкою і значно додала їй упевненості в собі.
21. Що ж це він за звір такий, що ніхто не наслідиться наблизитися до нього?
22. Її неабиякий організаторський талант одразу привернув до неї увагу керівництва.
23. Він часто відвідував виставки модних майстрів авангарду і був свідком того успіху, який мав молодий художник не дивлячись на його скандальну репутацію (а може, завдяки їй).

X. Translate into English:

1. Так, вона висококваліфікований фахівець, але зараз вона вимушена заробляти собі на життя будь-якою роботою.
2. Минуло довгих десять років після його першої вистави і до того моменту, коли його геній нарешті був визнаний.
3. Перший фільм молодого режисера не привернув до себе уваги.
4. Так, я засвідчую, що під час злочину пані Уотербек приймала гостей у себе вдома.
5. - Чи поліція знає вже, хто вбивця? – запитували журналісти.
- Ніяких коментарів! – відповів їм інспектор.
6. Цікаво, чому широка публіка залишилася байдужою до його творів?
7. Дивно, але останній ескіз до цієї картини мені подобається більше, ніж сама картина.
8. Не розумію, чому деякі засуджують його за вульгарність? На мій погляд, він не позбавлений ані смаку, ані чуття міри.
9. Останнім часом стало дуже модним розмальовувати залізні двері під дерево – наприклад, дуб.
10. Якщо ти хочеш досягти своєї мети, то повинен пам'ятати: ніщо не творить такого дива, як сумлінна праця.
11. На жаль, я ще не вмію передавати блиск світла на мокрій поверхні.
12. Ця поетеса завжди шукає натхнення в природі.
13. Зображення на картині не повинно бути лише сумішшю колорів: воно повинно жити й дихати.
14. Її новаторські ідеї не знайшли підтримки у людей, для яких найголовнішим було дотримуватися якогось певного стилю.
15. За тих часів лицарство дійшло свого найвищого розквіту.
16. Він завжди користується нагодою докорити своєму братові-співакові його "завиванням". Мабуть, це просто заздрощі невдатника?
17. Своїми картинами художник намагається виразити глибоку єдність з природою.
18. Нестриманість – характерна риса підліткового віку.

XI. *Answer the following questions:*

1. Which is your favourite British painter and which of his pictures do you like best? Describe it. 2. Can we compare Constable in any way with any of the classical painters of the same period in our own country? 3. What do you know of Impressionism? What is your opinion of the trend? (Among other things make use of the excerpts from "Lust for Life" by I. Stone in Ex. XX). 4. Is it typical of an artist not to like picture galleries? Is it true that they are destroyers of originality? 5. Is Constable right in his evaluation of the role of the sky in a landscape? 6. Can the spirit of the age be expressed in a landscape? 7. Which genre does your favourite painting belong to? Describe it.

XII. *Give a summary of the passages. What do you learn about the origin of Impressionism from them?*

That night they sat in Vincent's studio, talking first of family affairs, then of their work.

"I have been offered a thousand francs a month to leave Goupils and go with a new house," said Theo.

"Are you going to take it?"

"I think not. I have an idea their policy will be purely commercial."

"But you have been writing me that Goupils ..."

"I know, les Messieurs are also after the big profits. Still I have been with them for twelve years. Why should I change for a few more francs? Some day they may put me in charge of one of their branches. If they do, I shall begin selling the Impressionists."

"Impressionists? I think I've seen that name in print somewhere. Who are they?"

"Oh, just the younger painters around Paris: Edward Manet, Degas, Renoir, Claude Monet, Sisley, Courbet, Lautrec, Gauguin, Cezanne, Seurat."

"Where did they get their name?"

"From the exhibition of 1874 at Nadar's. Claude Monet had a canvas there which he called 'Impression: Soleil Levant'. A newspaper critic by the name of Louis Leroy called it an exhibition of 'Impressionists' and the name has stuck."

"Do they work in light or dark colours?"

"Oh, light! They despise dark colours."

"Then I don't think I could work with them. I intend to change my colouring, but I shall go darker instead of lighter."

"Perhaps you will think differently when you come to Paris."

"The pictures you will want to see are up on the entresol," said Theo.

"Am I in a madhouse?"

Vincent stumbled blindly to the lone chair on the entresol, sat down and rubbed his eyes. From the age of twelve he had been used to seeing dark and sombre paintings; paintings in which the brushwork was invisible, every detail of the canvas correct and complete, and flat colours shaded slowly into each other.

The paintings that laughed at him merrily from the walls were like nothing he had ever seen or dreamed of. Gone were the flat, thin surfaces. Gone was the sentimental sobriety. Gone was the brown gravy in which Europe had been bathing its pictures for centuries. Here were pictures riotously mad with the sun. With light and air and throbbing vivacity. Paintings of ballet girls backstage, done in primitive reds, greens, and blues thrown next to each other irreverently. He looked at the signature. *Degas*.

There were a group of outdoor scenes along a river bank, caught with all the ripe, lush colour of midsummer and a hot overhead sun. The name was Monet. In all the hundreds of canvases that Vincent had seen, there was not as much luminosity, breath, and fragrance as in one of these glowing pictures. The darkest colour Monet used was a dozen times lighter than the lightest colour to be found in all the museums of Holland. The brushwork stood out, unashamed, every stroke apparent, every stroke entering into the rhythm of nature. The surface was thick, deep, palpitant, with heavy globs of ripe, rich paint.

Vincent stood before a picture of a man in his woolen undershirt, holding the rudder of a little boat with the intense Gallic concentration characteristic of the Frenchman enjoying himself on a Sunday afternoon. The wife sat by, passively. Vincent looked for the name of the artist.

"Monet again?" he said aloud. "That's funny. There's not the slightest resemblance to his outdoor scene."

He looked again and saw that he was mistaken. The name was Manet, not Monet.

(I. Stone. "Lust for Life")

XIII. *While giving a talk on art use the following words and expressions:*

the old (Italian, Dutch, Flemish, etc.) masters	старые мастера (итальянской, голландской, фламандской школы)
the subject of a picture; a masterpiece (a masterpiece of realism)	сюжет (тема) картины; шедевр (выдающееся, блестящее произведение реалистического искусства)
an engraving	гравюра
an etching	офорт (гравюра)
a woodcut	гравюра на дереве
a (Japanese) colour print	цветная литография (многокрасочная)

	печать)
a painting in oil (an oil painting)	картина, написанная масляными красками, <i>разг.</i> «масло»
a canvas	картина (полотно)
a sketch; to make sketches of ..., to sketch smth.	эскиз (набросок); делать эскизы (наброски)
Landscape painting (a landscape); a rural landscape; an industrial landscape; a seascape; landscape painter	пейзажная живопись (пейзаж); сельский пейзаж; индустриальный пейзаж; морской пейзаж (марина); пейзажист
genre art; a genre picture (genre-work)	жанровая живопись; жанровая картина
portrait painting; portrait painter	портрет (портретная живопись); портретист
a still life (a still life painting)	натюрморт
a flower piece	картина с изображением цветов
a battle piece	батальная картина
a street scene	уличная сцена
an interior	интерьер
perspective; the perspective is true; to be drawn in perspective; to be drawn out of perspective	перспектива; перспектива верна; быть нарисованным согласно (по) законам перспективы; рисовать, не соблюдая законов перспективы
light; colour; composition; drawing первый план; на переднем плане; задний (дальний) план; на заднем плане; на фоне чего-либо the foreground; in the fore-ground; the background; in the background; it is set against the background of ...	свет; цвет; композиция; рисунок
workmanship	искусство, мастерство
a brush; a brush stroke	кисть; мазок
arrangement	расположение (<i>людей, предметов в картине</i>), композиция
to depict (to delineate, to portray)	изображать (обрисовывать)
life-like	как живой (похожий)
to have a fine sense of colour блестящий колорист	обладать великолепным чувством цвета

a great colourist	
blues, etc.; different tones of blue; a bluish tone	синие тона; разные оттенки синего; синеватый тон, оттенок
palette	палитра
emotional force of the picture светотень opposition of light and shade	эмоциональное воздействие картины
reproduction	репродукция
graphic art	графика

XIV. Give a talk on one of the topics suggested:

1. Speak on the life and creative activities of a painter you like best.
2. Give a brief talk on the history of British (American, Russian, Ukrainian) art.
3. Speak on various genres of painting (portrait, landscape, seascape, still life, etc.)
4. Speak on realistic and vanguard trends in the world art.

XV. Point out on which meanings of the words the puns are based:

Necktie Salesman: Here are some that are very much worn,

Chrystie: I don't want those that are very much worn. I have enough of them at home.

Hotel Keeper: Here are a few views of our hotel for you to take with you, sir.

Guest: Thanks, but I have my own views of your hotel.

XVI. Define stylistic devices employed:

1. The beauty of the surrounding scenery, its gentle declivities, its luxuriant meadow flats, farms and picturesque cottages, all impart to this particular spot an amenity and elegance hardly elsewhere to be found.
2. It was in France, at long last and for the first time, that Constable's pictures, hung in the famous Salon of 1824, had their first great success.
3. Even in 1825, the admirable "Dedham Lock or the Leaping Horse", a vibrant, opulent work received but measured praise.
4. One of them poked fun at him when speaking of painters who went into the country to copy a rick from nature, a cottage gable, a cornfield or a meadow, and likened them to a decorator who would paint sham oak or sham mahogany upon our doors.
5. One is a spirited, passionate work which still astonishes the spectator today by its almost brutal vitality, by its unceasing vibration of colour and light.
6. Painting is with me but another word for feeling.

7. These naive impressions fell among people whose greatest care was to conform to a "style".
8. No doubt, it is to this close insight into natural forces, whose harmony makes a landscape, that we owe the sensation of abundant vitality produced by Constable's canvases.
9. It may perhaps give some idea of those bright and silvery days in the spring...
10. The sky, for Constable, was not only an arrangement of colours; it was alive, with a life which espoused that of the earth.
11. But Constable's ecstasy has nothing in common with Byron's spiritual surge which is lyrical and dramatic.
12. It was purely as a painter that Constable felt, saw and expressed the beauty of the English countryside in its most lasting and deep-rooted forms.

MATERIAL FOR RENDERING AND DISCUSSION

Study the texts. Be ready to give a talk.

Thomas Gainsborough.

Thomas Gainsborough (1727-1788), English portrait and landscape painter, one of the greatest of all English artists, was born at Sudbury, England. First in Ipswich, then in Bath, and finally in London, he worked as a fashionable portrait painter, gradually acquiring a large lucrative practice and rivalling Sir Joshua Reynolds himself. What distinguished him from Reynolds was his greater independence of the old masters. For while Reynolds had studied the classical art of Italy, Gainsborough in his rural seclusion had developed mainly by the study of nature. He was among the first English artists who represented the scenery of their own native land, thus breaking with the tradition, followed by his predecessors and contemporaries of painting imaginary Italian scenery in the style of Claude le Lorrain.

Gainsborough is famous for the elegance of his portraits, and his pictures of women in particular have an extreme delicacy and refinement. As a colourist he has had few rivals among English painters. His best works have those delicate brush strokes which are found in Rubens and Renoir. They are painted in clear and transparent tone, in a colour scheme where blue and green predominate. He often placed his figures against a landscape background which harmonized with the sentiment animating the sitter.

Gainsborough never yielded, as his great rival did sometimes, to the temptation to merge the character of his sitter in that of some outworn classic model. He was too true a realist ever to borrow motives, and his Mrs. Siddons,

fine interpretation as it is of a noble nature, will never cease to appeal to all who are able to appreciate what she was as a woman as well as an actress.

Gainsborough is well represented in the national galleries of London, Ireland, Scotland and in many private collections.

The "Fighting Temeraire"

After over forty years of severe discipline as a draughtsman, Turner's hold upon structure has begun to relax; and he is now absorbed exclusively in rendering colour, light and atmosphere.

1838 is the date of the "Fighting Temeraire". If any of Turner's works had to be chosen to exemplify the rest and to sum up all his powers it would have to be this. It contains all the definite drawing of his earlier works without any loss of colour; and all the glory of the later colour without any vagueness. It has all his splendour of invention, with all his depth of feeling. It is significant that he refused to sell it and that it is said to have been his favourite among his works. The beautiful golden battle-ship, whose days are over, her mast slightly swaying, is being towed to her last resting place by an ugly modern snorting tug, which belches forth hot brown smoke. Those who have seen sunsets over the sea will easily believe in the truth of the magnificent colour in the sky. Here again as in "Frosty Morning", Turner has painted an effect of the passing of time; but while in the earlier picture light is increasing, here the sun is sinking; the day is tired; little flacks of dark are rising in the sky; the young moon has already dimly appeared; the darkness is gathering and soon the colours will fade.

(From "A Book of England", Leningrad, 1963)

Render in English:

Иван Константинович Айвазовский – один из крупнейших русских живописцев XIX века. Айвазовский учился в Академии художеств в Петербурге. Уже первые его морские пейзажи выделялись на академических выставках. За успехи в живописи Айвазовскому сократили на два года курс занятий в Академии и в 1837 году присвоили высшую награду – Большую золотую медаль.

В начале 1840-х годов молодой художник направляется Академией за границу. Морские пейзажи, написанные им в Неаполе и в Венеции, приобрели широкую известность. В Амстердаме Айвазовский был

удостоен почетного звания академика, а в Париже получил золотую медаль. Тогда же английский пейзажист Д. Тернер под впечатлением от картины Айвазовского, изображающей Неаполитанский залив лунной ночью, сложил в честь ее автора сонет, в котором писал: "Прости мне, великий художник, если я ошибся, приняв картину за действительность, но работа твоя очаровала меня, и восторг овладел мною. Искусство твое высоко и могущественно, потому что тебя вдохновляет Гений". Эти строки тем более ценны, что они принадлежат пользовавшемуся мировым признанием художнику-маринисту, скупому на похвалы человеку.

Render in English:

1. В "Итальянском полдне" Брюллов изобразил снимавшую виноград итальянку, пышущую здоровьем и радостью жизни. Он писал ее с натуры, на винограднике, и вся картина пронизана ощущением южного зноя и солнца.
2. Перов работал в серо-коричневой, почти одноцветной гамме, как и большинство передвижников 1870-х годов, нарочито противопоставляя ее пышной цветистости салонной живописи.
3. Крамской развивает дальше достижения Перова а области психологического портрета. Проникновенную психологическую характеристику находим мы в портрете Льва Толстого. Все внимание сосредоточено на передаче внутреннего облика великого писателя, его духовной жизни. Крамской избегает всякой позировки; сдержанность выявляется и в живописи. Тонко разработанная светотень создает впечатление как бы легкой, едва уловимой смены выражения лица портретируемого, отражающей смену его мыслей.
4. Пожалуй, лучше всего крестьянская тематика отражена у Савицкого, который сочувственно трактовал эту тему, и картины которого имели глубоко социальную направленность.
5. Картина Васильева "Мокрый луг" – один из выдающихся пейзажей русской реалистической живописи. В этой картине художник представляет изображение большими массами, однако с тонкой проработкой деталей, особенно на первом плане. В цветовой гамме картины замечательно передана влажность атмосферы и травы луга.
6. В творчестве Репина и Сурикова передвижническая живопись достигла высшего расцвета и наибольшего совершенства. Их творчество носит ярко выраженный национальный характер как по своим сюжетам и идеям, так и по истокам и традициям.
7. Обращаясь к наследию Репина, поражаешься прежде всего многосторонности художника. Величайший жанрист, он был вместе с тем одним из самых выдающихся портретистов. Создатель ряда

монументальних історических полотен, Рєпін являєтьсє і отобразителем сєвременного єму рєволюціонного дєвїєня.

8. В концє 1870-х годов Василїй Полєнов оставляє історичєскую і батальную тематїку, счїтая сєбя найбільє склонним к "пейзажному, бытовому жанру". Правдиво і сєрдєчно изображая окрїжающую єго дєйствїтельность, Полєнов сєздает сєвоє лучшїє проїзвєдєня. Єто прєждє всєго пейзаж "Московскїй дворїк" – пронїкнутая, как нї одна из картин в русскої живописи, написанных до нєго, сєжєстїю, задушєвным лиризмом, залїтая солнцєм, новаторская по подходу к прїродє. Полєнов изобразил характерный длє того врємєнї дворїк с домом, сараями і колодцєм. За нїм в глїбїнє вїдны дєрєвяннєє домїкї, цєрковь с пятїю куполами і стоящєй рядом шатровοй колокольнєй і далєє, правєє – силуэт єщє одной цєркви.
9. Во многїх картинах Нєстєрова, напрїмер, в портрєтє єго дочєрї, мягкая сєровато-зелєная тональность гармонїчєски обьєдїняєт всє цвєта. Тонкїй мазок даєт Нєстєрову возмοжность убєдїтєльно сєчєтать дєтальную пєрєдачу прєдмєтов с єдїнством цєлого.
10. Крупнєйшїм мастером лиричєского пейзажа был Исаак Левїтан. Єго образы прїроды чрєзвычайно разнοобразны: онї выражают всю гамму чєловєчєских пєрєжїванїй – от сєтлой тихой радостї до глїбокой сєкорбї. В тонкостї воспрїятїя прїроды, в пєрєдачє "настрοєнїя" у Левїтана многο сходства с Чєховым.

Render in English:

Нарбут Георгїй Івановїч (26. II 1886-23.V 1920) – український художник-графїк. Народився в сєлї Нарбутівцї поблизу м. Глухова (тепер Чєрвоного району Сумської облєстї). Художню освіту здобув самотужкї. В 1906-17, працюючи у Петєрбурзі, щороку прїїжджав на Україну. Раннї твори художника (їлюстрації та оформлєннє до казок "Горοшєня", "Снїгуронька", "Кощїй бєзсєртний" – 1906) вїконанї під впливом І. Білібіна. Згодом Нарбут виробив сївій власний стиль. Він шукав лаконїчних засобів длє оздоблювання книжок, щїльно пов'язуючи художню графїчну технїку з можливостями полїграфїї (їлюстрації до казок "Тєрємок", "Мизгир" – обидвї 1909, "Дєрєв'яний орєл", "Як мишї котє ховали" – обидвї 1910), рєтєльно вивчав народну творчїсть, зокрєма російську їграшку (їлюстрації до книг "Танцюй, Матвїю...", 1910; "Їграшки", 1911). Воднοчас Нарбут захоплювався силуєтною манєрою (їлюстрації до казки "Соловєйко" Г.-К. Андерсєна, 1910; до байок І. Крилова, 1911-12, та їн.) Нарбут був добрим знавцєм української художньої старовини та народного мїстєцтва, що ї позначїлося на багатьох його творах (силуєтнї портрєти, 1913-19; оформлєннє до книжок Г.Лукомського "Давня архїтєктура

Галичини", 1915; "Старовинні садиби Харківської губернії", 1916; "Українська абетка", 1917-18). У березні 1917 Нарбут переїхав на Україну. В радянський час Нарбут був начальником відділу мистецтв Наркомосу УРСР. В цей період Нарбут виконав на замовлення Уряду РСФСР заставки до першого видання Радянської Конституції (1918), оформляв перші українські журнали "Мистецтво", "Зорі", "Солнце труда", "Народное хозяйство Украины" (1919-20). В роки громадянської війни виступив з нищівними карикатурами на гетьманщину та білогвардійців. Нарбут був першим значним майстром української радянської графіки. Найбільші збірки творів Нарбути зберігаються в Київському музеї українського мистецтва, Харківському музеї, в Ленінграді. У Нарбути вчилися художники Р. Лісовський, М. Кирнарський, Л. Лозовський та інші. Нарбут помер і похований у Києві.

Fine Arts Quiz

1. What books dealing with the life story of a painter do you know?
2. What films were made about the life and creative activities of painters?
3. What are the most outstanding representatives of English, American, Russian, Ukrainian schools of painting?
4. When did J. Reynolds, T.Gainsborough, V.Van Gogh, Raphael, Michelangelo, El Greco, K. Bryllov, A. Kuinji, S. Vasilkovsky live and work?
5. What do we call painters working in the manner similar to that of:
 - Salvador Dali;
 - Pablo Picasso;
 - Mark Shagal;
 - Claude Monet;
 - Kazimir Malevich;
 - Vassily Kandinsky;
 - Ilya Repin?
6. What do we call pictures depicting:
 - fruit, flowers and vegetables;
 - everyday events;
 - historical events;
 - battles;
 - nature?
7. Whose brush do the following works belong to:
 - Holy Trinity;
 - A Religious Procession in a Village at Easter;
 - Portrait of L.N. Tolstoy;

- Eternal Peace;
 - Yermak Conquers Siberia;
 - Alyonyshka;
 - The Zaporozhye Cossaks Writing a Letter to the Turkish Sultan;
 - The Deamon;
 - Picturesque Ukraine;
 - Marriage à la Mode;
 - The Blue Boy;
 - Madonna della casa Conestabile;
 - The Repentant Magdalen;
 - The Return of the Prodigal Son;
 - The Last Day of Pompeii?
8. What genre is represented by the paintings of:
- J. Constable and I. Levitan;
 - W. Turner and I. Aivasovsky;
 - V. Vereshchagin;
 - P. Cezanne;
 - V. Serov;
 - V. Surikov;
 - W. Hogarth;
 - L. Da Vinci?
9. What kind of pictures did P.P. Rubens create and what was his other profession?
10. Which of the well-known writers and poets were also painters?

REVIEWING THE MATERIAL OF LESSONS 1-3

Answer the following questions:

1. What factors determine the importance and value of Galsworthy's "Forsyte Saga"?
2. What is Forsytes' approach to the problem of human relationships?
3. Why is the satire of the book not sustained?
4. What does A. Kettle say about the negative and positive characters of the book?
5. How does Arnold Kettle characterize Galsworthy's positive values?
6. What factors, according to Arnold Kettle, determined the limitations of Galsworthy's outlook?
7. What is the central feature of a two party system in Western democracies?
8. How is the position of parliamentary leaders characterized?
9. What can you say about the constitution of a political party in Great Britain?
10. What can you say about the origin of the Tory, the Liberal, the Labour and the Libdem parties in Great Britain?
11. How was the programme of the Labour party influenced by the working class movement?
12. What are the two conflicting forces within the Labour party?
13. How is the policy of the Labour party determined when in opposition and in office?
14. How is the autocratic nature of a political party in Great Britain justified?
15. When was the English landscape painting at its finest?
16. When was Constable's vocation as an artist confirmed?
17. When did his first success come to him?
18. Which painting was to become most popular of all Constable's creations?
19. Why did critics poke fun at Constable?
20. What did critics censure him for?
21. What are the most characteristic features of Constable's technique?
22. What did Constable bequeethe to modern art?

23. What did painters of later generations think of Constable?

Paraphrase using the active vocabulary:

1. This book tops the list of most popular literary works.
2. Her most unpleasant feature is constant attempts to make at all costs as much money as possible.
3. Our relationships had to be broken off as there left nothing to keep them up for.
4. He is a cowardly person who never has enough courage either to carry anything through or to admit his errors.
5. Galsworthy's positive values are characterized by Arnold Kettle as unstable, unreliable and badly grounded.
6. Arnold Kettle thinks that Galsworthy sees only the bright side of his characters and exaggerates it.
7. I'm very, very sorry.
8. A political system within which two parties change each other in office can be characterized as...
9. His position was utterly distorted.
10. The political course of the government within and outside the country is called...
11. Ordinary members of a party or an army.
12. The party document that determines the rights and duties of its members.
13. The leadership that solves all the problems without consulting rank-and-file can be characterized as...
14. to try to do smth at all costs, employing both honest and dishonest (mostly dishonest) methods.
15. Different walks of society as represented in a party.
16. The speech of the party leader at the annual conference is not to be corrected, agreed or disagreed with by the rank-and-file.
17. State-owned enterprises.
18. If a party wins the majority of seats in Parliament and forms the Government it means that...
19. The Prime Minister chooses members of his government which is called...
20. The party that hasn't won the majority of seats in Parliament but has enough seats to actively influence the policy of the government is...
21. Pictures depicting Nature are called...
22. A most important seat at a table
23. to sneer at smb.
24. to paint a thing while having it in front of you.
25. to reproach smb. for smth very severely.
26. to pronounce smth as one's will to be followed by living people or generations to come.

27. an instruction as to the composition of a dish or medicine, and sometimes also the procedure of making it.
28. to look like, to be similar to smth.
29. to recognize smb's merits, to give credit to somebody.
30. an uparallel capability or mastership.

Translate into English:

1. Цей роман, поряд із своїми літературними достоїнствами, являє великий соціологічний інтерес.
2. В центрі роману - тема власності та її вплив на особисті відносини в клані Форсайтів.
3. Характери Форсайтів, хоч і достатньо достовірні, зображені занадто прихильно.
4. Голсуорсі повністю затушовує центральний конфлікт книги – конфлікт між людяністю та власністю.
5. Гуманне ставлення до військово-полонених — це елементарний принцип, якого додержуються всі цивілізовані суспільства. Цього принципу ніколи не дотримувалися нацисти.
6. Парламентська демократія в Великобританії функціонує таким чином, щоб запропонувати електорату той же тип обмеженого вибору, який вони мали у дні Гладстона та Дізраелі.
7. В 1884 році було прийнято суворий закон про корупцію, який відбив демократичний вплив робітничого руху, що здійснювався через радикальних парламентарів від Ліберальної партії.
8. Лідери партії Торі підкоряються наказам великого бізнесу, від якого партія залежить у фінансовому відношенні.
9. Розподіл Лейбористської партії на ліве та праве крило є неминучим результатом її соціального складу.
10. Коли партія бере владу, то навіть її парламентська фракція не може здійснювати контроль над Кабінетом.
11. Англійський пейзажний живопис досягнув свого найвищого розквіту за часів Констебля та Тернера.
12. Щоб заробити на життя, художникові доводилося братися за поденну роботу.
13. До 1820 р. його картини, які регулярно виставлялися в Королівській Академії, проходили непоміченими.
14. Цей критик був першим, хто притягнув увагу до таланту художника.
15. Його співчутливе відношення завжди викликало довіру у людей.

Translate into English:

1. Противоречия между отдельными группировками этого политического блока зашли так далеко, что скорее всего их логическим завершением станет полный разрыв отношений.
2. Стяжательство, стремление к накоплению собственности любыми путями вытеснило в его душе сострадание к несчастьям близких.
3. Мне кажется, разумнее было бы не отвергать целиком и полностью всех его требований, а попытаться разобраться в них. Мне они представляются вполне оправданными.
4. Его полная неспособность трезво оценить ситуацию и во-время принять меры имела роковые последствия как для его предприятия, так и для него лично.
5. Вся система воспитания молодого поколения должна базироваться на общечеловеческих положительных ценностях.
6. Несмотря на некоторые очевидные разногласия по вопросам внешней и внутренней политики, лидеры этих партий выработали ряд принципиально важных решений.
7. Авария явилась неизбежным результатом преступной халатности администрации завода. С самого начала следовало установить надежную систему средств техники безопасности.
8. Часто некомпетентный перевод искажает до неузнаваемости характер оригинала.
9. Приказы начальства не обсуждаются – вот принцип любой авторитарной организации.
10. Во всех демократических странах наряду с частной собственностью существует общественная собственность на средства производства.
11. Его стихи получили довольно сдержанную оценку, зато романы имели огромный успех. Об этом свидетельствуют многие современники писателя.
12. У меня есть поваренная книга, очень ценная для меня, потому что ее когда-то подарила мне моя бабушка. В ней много очень интересных рецептов и живописных иллюстраций.
13. Как бы голоден он ни был, он всегда ограничивал свой ужин стаканом молока и сухим печеньем.
14. В истории живописи известно много случаев, когда натурщицы становились супругами художников, их музами и первыми критиками.
15. Крем нужно накладывать на лицо легкими прикосновениями.

Match the words in the two columns to form correct collocations:

<i>1. social</i>	<i>1. mind</i>
3. property 2. intrinsic	2. in common 3. rank-and-file

4. pusillanimous	4. outcome
5. consummate	5. a lesson
6. authoritarian	6. constitution
7. nationwide	7. skill
8. inevitable	8. witness
9. party	9. relationship
10. fertile	10. vulgarity
11. to learn (to teach)	11. quality
12. to bear	12. stone
13. to censure (for)	13. one's debt
14. precious	14. organization
15. to apply	15. a recipe
16. to acknowledge	16. person
17. to have much (nothing)	17. composition
18. unparallel	18. mastership
19. scathing	19. personages
20. creditable	20. satire

Fill in the blanks with the active vocabulary:

1. ... to Galsworthy's later books, this novel has its core of seriousness.
2. Unfortunately, the satire of the Man of Property is... .
3. Of the "pure" Forsytes only Soames is given... .
4. The representatives of humanity — Irene, Bosinney, Young Jolyon... .
5. His satire which had at the beginning "a certain noble touch"... .
6. The book sets out to reveal the social being....
7. The leaders of the two main political parties... the capitalist foundations of society.
8. The two political parties... on basic questions of home and foreign policy.
9. In the 18th century the Tory and Whig parties ... groups of M.Ps within Parliament.
10. A national election machine was built up based on local associations in
11. The parliamentary leaders represent... ruling class, whereas the mass of their supporters come from the middle and working classes.
12. When a party...its leader becomes Prime Minister of Great Britain.
13. The doctrine of the independence of the Parliamentary Labour party neglects the interests of all those who have voted ...
14. It was some time before Constable's genius... .
15. Until 1820 his pictures, regularly exhibited at the Royal Academy,
16. Thackeray... to the sensation produced in France by the English painter.

17. In this picture Constable ... the frequently occurring criticism that he did not finish his works.
18. He did not like galleries, calling them... .
19. Constable's ecstasy... with Byron's spiritual surge which is lyrical and dramatic.
20. Most of the 19th c. painters ... to Constable.

Work in pairs. Do the chain translation of the text:

"Before you go to the University, I'd like you to work for me", father said.
"I'd like you to come with me and help me get elected".

I stared at him. "But", I said, "I don't know anything about politics."

"You don't have to. I don't want you to make speeches. I just want you to be with me. The selection committee who chose me as their candidate would have preferred me to be married. They said so. I told them that I had been married, that my wife had died, and that I had a son. That cheered them up. What I am asking you to do is to come with me in public. To be terribly nice to people."

"To kiss babies?" I asked.

"I'll kiss the babies". He was amused. "Polling day", he said, "is more than three weeks before term starts."

For him it was the Grand National, the road to Downing Street. Winning the race was the Prime Ministership in Number Ten.
(Dick Francis, "10 lb Penalty")

Work in pairs. Write the dictation:

In fact throughout "The Forsyte Saga" nobody really struggles against the tyranny of the Forsyte view of property. Galsworthy's own position is betrayed not as opposition to the Forsytes, but as the sentimentalizing of them. That is why his satire which had at the beginning "a certain noble touch", soon fizzles out.

Party leaders who pay homage in public to the principles of democracy, have never tolerated the application of these principles to the relations between themselves and their followers. This applies in a more obvious fashion to the older parties, but the constitution of the Labour party is in this vital respect just as authoritarian.

Constable's pictures had their first success in France, when they were hung in the famous Salon of 1824. Their place had to be changed at the end of a few weeks; they had to be given a place of honour in the principal room. Thackeray, who frequented Parisian artistic circles ten years later, bore witness, after many others, to the sensation produced in France by the English painter.

LESSON 4

Charms strike the sight, but merit wins the soul.

VANITY FAIR

by W. M. Thackeray

A Rescue and a Catastrophe

(Rawdon, Rebecca's husband, is imprisoned for debt. Becky claims she has no money whatever to pay the debt and so release him from prison. Rawdon's sister-in-law pays the hundred-pound debt, and Rawdon, freed, hurries home.)

Rawdon walked home rapidly. It was nine o'clock at night. He ran across the streets, and the great squares of Vanity Fair, and at length came up breathless opposite his own house. He started back and fell against the railings, trembling as he looked up. The drawing-room windows were blazing with light. She had said that she was in bed and ill. He stood there for some time, the light from the rooms on his pale face.²

He took out his door-key and let himself into the house. He could hear laughter in the upper rooms. He was in the ball-dress in which he had been captured the night before. He went silently up the stairs, leaning against the banisters at the stairhead. Nobody was stirring in the house besides — all the servants had been sent away. Rawdon heard laughter within — laughter and singing. Becky was singing a snatch of the song of the night before; a hoarse voice shouted "Brava! Brava!" — it was Lord Steyne's.

Rawdon opened the door and went in. A little table with a dinner was laid out — and wine and plate. Steyne was hanging over the sofa on which Becky sat. The wretched woman was in a brilliant full toilet, her arms and all her fingers sparkling with bracelets and rings; and the brilliants on her breast which Steyne had given her. He had her hand in his, and was bowing over it to kiss it, when Becky started up with a faint scream as she caught sight of Rawdon's white face. At the next instant she tried a smile³, a horrid smile, as if to welcome her husband; and Steyne rose up, grinding his teeth, pale, and with fury in his looks.

He too attempted a laugh — and came forward holding out his hand. "What, come back! How d'ye do, Crawley," he said, the nerves of his mouth twitching as he tried to grin at the intruder.

There was that in Rawdon's face which caused Becky to fling herself before him. "I am innocent, Rawdon," she said; "before God, I am innocent." She clung hold of his coat, of his hands; her own were all covered with serpents, and rings, and baubles. "I am innocent. — Say I am innocent," she said to Lord Steyne.

He thought a trap had been laid for him, and was as furious with the wife as with the husband. "You innocent! Damn you," he screamed out. "You innocent! Why, every trinket you have on your body is paid for by me. I have given you thousands of pounds which this fellow has spent, and for which he has sold you. Innocent, by —! You're as innocent as your mother, the ballet girl, and your husband the bully. Don't think to frighten me as you have done others. Make way, sir, and let me pass;" and Lord Steyne seized up his hat, and, with flame in his eyes, and looking his enemy fiercely in the face, marched upon him, never for a moment doubting that the other would give way.

But Rawdon Crawley, springing out, seized him by the neck-cloth, until Steyne, almost strangled, writhed, and bent under his arm. "You lie, you dog!" said Rawdon. "You lie, you coward and villain!" And he struck the peer twice over the face with his open hand, and flung him bleeding to the ground. It was all done before Rebecca could interpose. She stood there trembling before him. She admired her husband, strong, brave, and victorious. "Come here," he said. She came up at once. "Take off those things." She began, trembling, pulling the jewels from her arms, and the rings from her shaking fingers, and held them all in a heap, quivering and looking up at him. "Throw them down," he said, and she dropped them. He tore the diamond ornament out of her breast, and flung it at Lord Steyne. It cut him on his bald forehead. Steyne wore the scar to his dying day.

"Come upstairs," Rawdon said to his wife. "Don't kill me, Rawdon," she said. He laughed savagely. "I want to see if that man lies about the money as he has about me. Has he given you any?" "No," said Rebecca, "that is —"

"Give me your keys," Rawdon answered, and they went out together.

Rebecca gave him all the keys but one; and she was in hopes that he would not have remarked the absence of that. It belonged to the little desk which Amelia had given her in early days, and which she kept in a secret place. But Rawdon flung open boxes and wardrobes, throwing the multifarious trumpery of their contents here and there, and at last he found the desk. The woman was forced to open it. It contained papers, love letters many years old — all sorts of small trinkets and woman's memoranda. And it contained a pocket-book with bank-notes. Some of these were dated ten years back, too, and one was quite a fresh one — a note for a thousand pounds which Lord Steyne had given her. "Did he give you this?" Rawdon said.

"Yes," Rebecca answered.

"I'll send it to him to-day," Rawdon said (for day had dawned again, and many hours had passed in this search), "and I will pay Briggs, who was kind to the boy, and some of the debts. You will let me know where I shall send the rest to you. You might have spared me a hundred pounds, Becky, out of all this — I have always shared with you."

"I am innocent," said Becky. And he left her without another word.

Notes

¹ The title of the novel was borrowed by Thackeray from *The Pilgrim's Progress* by John Bunyan (1628—1688). The book is an allegoric description of human life, in which Bunyan compares life to a long pilgrimage. The way of the traveller runs on up hill and down hill, through the Valley of Humiliation and through Vanity City to the shining gate and the House Beautiful. All the names in the book are allegoric.

In the centre of Vanity City, "all bustle and splendour", the Pilgrim sees Vanity Fair, where everything is bought and sold: land and houses, titles and ranks, husbands and wives. Vanity Fair is a symbol of vain and worthless life, devoid of human love and compassion, and guided by an overwhelming desire for wealth and position.

Unscrupulousness, money worship and cruelty are the most distinctive features of Vanity Fair.

² In reading the text we cannot fail to notice that in some cases the ordinary syntactical design of the sentence is broken up, so that *what* would normally be a secondary part of the sentence is thus stressed. For example: "He stood there for some time, the light from the room on his pale face."

This arrangement of the sentence is by no means accidental. Let us compare it with the ordinary construction: "He stood there for some time *with* the light from the room on his pale face."

Thackeray breaks up the ordinary design of the sentence for the purpose of emphasising its most important part and draws the reader's attention to the way the man stood (with the light on • his face). Thus a secondary part of the sentence, the absolute construction "... the light from the room on his pale face ..." is isolated from the main part and assumes greater emotional significance. This device is called detachment (обособление).

³ Note the difference in pattern between the English and the Russian:

1. She tried *a smile* – она старалась *улыбнуться* и ниже
2. He too attempted a *laugh* – он тоже пытался *улыбнуться, засмеяться*.

Active Vocabulary

Words	Word Combinations
<p>1. to let oneself into the house</p> <p>2. to g grind one's teeth 3. to lay a trap (for smb.) 4. to make way (for smb.) 5. to give way (to smb. or smth.) 6. to one's dying day</p> <p>1. Rescue 2. Claim 3. Intruder 4. Cling 5. Strangle 6. Date</p>	

EXERCISES

I. Practise the pronunciation of the following words and word combinations:

W. M. Thackeray; catastrophe; Rawdon; fury; Crawley; writhed; coward; victorious; quivering; Amelia; multifarious; memoranda; pocket-book; charms strike the sight; across the street; against the railings; up the stairs; was singing; at the next; tried to grin at the intruder; the other would give way; springing out; those things; said his wife; the absence

II. Find in the text and learn the English for:

посажен в тюрьму за долги; опираясь на (перила); обрывок песни, хриплый голос; слабый крик; когда она увидела (заметила)...; ты дашь мне знать

III. Collect examples from books, magazines, and papers that may serve as illustrations of the active vocabulary.

IV. Make a list of the words and word combinations that give the text an emotional ring.

V. a) Write out and learn all cases of unfamiliar uses of prepositions in the text.

b) Fill in the blanks with prepositions where required:

1. The uses ... which atomic power can be put ... peaceful purposes are too many to enumerate. 2. Arguments between the progressives in the Labour Party and the right wing elements ... the Party's foreign policy have led to some interesting exposures. 3. ... the night before they met she had been looking through some old letters dated ... several years back. 4. She never doubted ... the truth of what I had been saying ... her. 5. There was a sympathetic look ... Susan Brown's face as Joe told her how kind his aunt had been ... him since his mother's death. 6. Furious ... Arthur for his treachery, Gemma struck him ... the face.

VI. Retell the conversation between Rawdon, Rebecca and Lord Steyne in a narrative form without using direct or indirect speech.

MODEL:

The original

"I haven't seen you for a long time," he said. "How are you getting on with my cousin's house?"

"It'll be finished in about a week."

"I congratulate you."

"Thanks — I don't know that it's much of a subject for congratulation."

"No?" queried Young Jolyon; "I should have thought you'd be glad to get a long job like that off your hands; but I suppose you feel it much as I do when I part with a picture — a sort of child." He looked kindly at Bosinney.

"Yes," said the latter more cordially, "it goes out from you and there's an end of it. I didn't know you painted."

"Only water-colours; I can't say I believe in my work."

"Don't believe in it? Then how can you do it? Work's no use unless you believe in it."

The reproduction

Young Jolyon had not seen Bosinney for a long time and *wondered* how the latter was getting on with his cousin's house. He *learned* from Bosinney that it would be finished in about a week, upon which he offered his congratulations. But Bosinney did not think it was much of a subject for congratulation. Young Jolyon was *surprised*, having *expected* Bosinney to be glad to get a long job like that off his hands. He *supposed* that the latter felt much as he himself did when he parted with a picture, *which he could not help regarding* as a sort of child. It *turned out* that Bosinney did, *indeed*, feel very much like that.

Bosinney *had not been aware* of the fact that Young Jolyon painted in water-colours. But he was *shocked to learn* that Young Jolyon did not believe in his work. Work was no use unless one *believed* in it, he thought.

VII. Note the following words and word combinations which can be used when reproducing dialogues in a narrative form:

to wonder why (how, when, where, etc.)	to believe that
to point out	to admit
to stress, to emphasize	to confirm
to suggest	to want (to wish) to know
to expect that	to reproach
to suppose that	to urge
to assert	to consider (to regard)
to deny	to assure
to reject	to reassure
to insist	to doubt
to persist	to understand
to think that	to be certain

VIII. Translate into Russian/Ukrainian:

1. The Japanese authorities thanked the Russian seamen who, during the recent typhoon, *came to the rescue* of a Japanese fishing boat.
2. *Rescue* would be out of the question should the climber go over the edge.
3. How you will *rescue* her afterwards from the clutches of Bois-Guilbert seems considerably more doubtful. (After W. Scott. "Ivanhoe")
4. John is not the person *he claims to be*.
5. Each member of the group *claims the right* to take independent decisions.
6. Each of the pirates *claimed his share* of the booty.
7. *Your family has a claim on your time and attention*.
8. Thou wretched, rash, *intruding fool*, farewell. (W. Shakespeare. "Hamlet")
9. I felt they had a lot to tell each other in private and I did not want *to intrude*.
10. Mr. Pickwick's *intrusion* into the old lady's room caused her to scream with fear and indignation.
11. Clingfish is a small fish that lives in warm seas and *clings* to rocks with a part of its body.
12. Darney's wife *clung to him faithfully* through all the vicissitudes of his stormy life.
13. Perhaps he had had a love affair in early life which he had to *strangle* — perhaps all early love affairs ought to be *strangled* or drowned, like so many blind kittens. (W. M. Thackeray. "The History of Pendennis")
14. There were some very old buildings in the town, one of them *dating from the Norman Conquest*.
15. In re-editing the book we shall try *to bring it up to date*.
16. Work is done here *by up-to-date methods*.

17. As soon as *he let himself into the apartment*, he ran to the telephone. (M. Wilson. "Live with Lightning")
18. The knight changed colour and *ground his teeth with rage*. (W. Scott. "Monastery")
19. Several times the hunter *laid a trap* for Lobo, the cunning wolf, and each time the animal ate off the bait and escaped unhurt.
20. The houses were pulled down *to make way for a large modern building*.
21. The wind continued contrary, so that *our ship made little or no way*.
22. *He had to make his way in the world* by his own industry. (J. Addison. "The Spectator")
23. Andrew knew that he would carry the memory of Christine with him *to his dying day*.

IX. Study the sentences given below and say what meaning the phraseological unit **to give way** has in each case.

I

1. A shout from the soldiers announces the appearance of Caesar below. Centurion (below): All aboard. **Give way** there. (G. B. Shaw. "Caesar and Cleopatra").
2. A common feeling of respect induced the passengers **to give way** to the father and daughter. (W. Scott. "The Fair Maid of Perth").

II

3. But Mr. Weller's anger quickly **gave way** to curiosity. (C. Dickens. "The Pickwick Papers").
4. "I've heard rumours of the story — what really happened?" ... she asked, the woman in her **giving way** to the reporter. (S Heym. "The Crusaders").

III

5. Swindon. "It's my duty to tell you, sir, that I do not consider the threats of a mob of rebellious tradesmen a sufficient reason for our **giving way**." (G. B. Shaw. "The Devil's Disciple").
6. The Guards, fighting gallantly, began **to give way** nevertheless. (NED)

IV

7. "Manson," Llewellyn said, "this morning as your wife was going over the bridge — one of the rotten planks **gave way**. She's all right now, quite all right, ..." (A. Cronin. "The Citadel").
8. He rang the bell till the rope **gave way**. (J. B. Priestley. "Angel Pavement").
9. As I turned, the silly branch gave way ... and I was out in midstream with a gallon of Thames water inside me before I knew what had happened. (Jerome K. Jerome. "Three Men in a Boat").
10. The dam **gave way**, and the river flooded the town.
11. Perhaps his heart **had given way** when they questioned him. (G. Greene. "The Quiet American").

12. Her voice shook and **gave way** at the last word. (M. Caird. "Wing Azrael").
13. She had been on her back so long that her legs **gave way** beneath her and then the soles of her feet tingled so that she could hardly bear to put them to the ground. (S. Maugham. "Of Humane Bondage").
14. The bashfulness of the guests soon gave way before good cheer and affability.
(W. Irving. "The Sketch Book").
15. Something **gave way** in him and words came welling up.
(J. Galsworthy. "Caravan").
16. When I refused to allow him to question Phuong without me, he **gave way** at once with a sigh that might have represented his weariness with Saigon, with the heat, or with the whole human condition. (G. Greene. "The Quiet American").

V

17. Left alone, ... Jennie **gave way** to her saddened feelings. (T. Dreiser. "Jennie Gerhardt").
18. As I realized the fullness of what had happened I **gave way** to ungovernable grief. (H. G. Wells. "The Door in the Wall").
19. It was the first time he had **given way** to anger with her. (J. Galsworthy. "Beyond").
20. Their mother came in. Not having **given way** to the fashion, she wore a long skirt. (F. Hardy. "Power Without Glory").
21. Tears were running down Evans' cheeks, his entire body was shaking with the effort not to **give way**. (A. Cronin. "The Citadel").

X. *Note the difference between*

a) to claim and to demand,

b) to strangle, to stifle, to suffocate and to choke in translating the following sentences:

a) 1. Ночной сторож остановил незнакомца и **потребовал** у него документы. 2. Уже несколько дней лежат у нас в бюро находок эти часы, но никто еще **не пришел за ними**. 3. Кредиторы преследовали Роудона и **требовали** свои деньги обратно, мало того, они **требовали** немедленной уплаты.

b) 1. Какая **духота**. Мы просто **задыхаемся**. Нам не следовало ехать в Батуми летом. 2. Старик наверняка **задохнулся** бы от дыма, если бы пожарники не приехали вовремя. 3. Слезы **душили** Кристину; она не могла сказать ни слова. 4. Эмилия старалась **подавить** в себе эти страхи. 5. Следы пальцев на шее Уоленна показывали, что убитый был **задушен**. 6. Рыбу надо есть осторожно, чтобы не **подавиться** костью.

XI. Paraphrase the italicized parts of the following sentences using the verb *cling*. Note the difference in implication:

1. Liza *would not give up* the hope that Herman was faithful to her and would keep the appointment.
2. "People who are interested in the future must not *be so reluctant to break with the past*", Olga said to her friend.
3. Little John was miserable at the school he had been sent to and *always cherished* his memories of home.
 1. The child threw his arms round my neck and *held me fast*.
 2. Mary's clothes were so wet that they *draped her body closely*.
 3. The road was bad and muddy. Much of the mud *stuck to* our carriage wheels.
 4. The little girl *held firmly to* her mothers skirt.
 5. Being a bad swimmer I *didn't go far away from* the shore.

XII. Make up sentences to illustrate the use of the following words and word combinations:

claim (*v* and *n*); to cling; to intrude; to strangle; to rescue;
to lay a trap; to one's dying day

XIII. Describe an incident from life or literature using the following vocabulary:

to lay a trap
to one's dying day
to strangle
to rescue
in the face of

XIV. Join the following sentences to make a conditional sentence of each pair. Introduce **not** wherever necessary.

MODEL: Galsworthy is afraid to let his characters develop to their logical extremes.

Thus the satire of *The Man of Property* is not sustained.

Had Galsworthy not been afraid to let his characters develop to their logical extremes the satire of *The Man of Property* would have been sustained.

1. *The Man of Property* became a modern classic. It has the elements of a very great novel, a very great satire.
2. Galsworthy utterly failed to see what there was besides the Forsytes in all the wide human world. Galsworthy sentimentalized the Forsytes.
3. Rawdon's sister-in-law paid the hundred-pound debt. Rawdon was freed.

4. Becky could not have been in bed and ill. The drawing-room windows were blazing with light.

5. Young Jolyon is not a true representative of humanity as opposed to property. He is quite prepared to accept money from his father, whose values and property principles he affects to despise.

XV. Translate, using the active vocabulary:

1. Когда профессор Уайт снова поднял глаза, он увидел, что молодой человек все еще стоит в дверях. Казалось, он совершенно не понимает, что он **назойлив**. 2. «Сэр»,—сказал мистер Пиквик мистеру Уордлю,—«я боюсь, что **помешал** вам». 3. Хэвилэнд упорно **цеплялся** за мысль, что все еще можно будет исправить, но один взгляд Лили показал (вскрыл) ее глубоко равнодушие к нему. 4. С помощью ключа, который дал ему Хэвилэнд, Эрик **вошел** в лабораторию. 5. Страстные мольбы Флер заставили Сомса **сдаться** и поехать к Ирен. 6. Джордж Форсайт **отступил назад, чтобы пропустить** проезжавший кэб, и внезапно понял, что потерял Босинни в тумане. 7. **До самой своей смерти** Джордж помнил этот роковой лондонский туман и Босинни, который, казалось, действовал под влиянием какого-то сильного чувства: он что-то бормотал и **скрежетал зубами**. 8. **До последних дней** жизни Соме продолжал любить Ирен. 9. Сильный пожар полностью уничтожил дом; мы успели **спасти** из огня лишь немногие вещи. 10. Джек вовремя обнаружил **расставленную** ему **ловушку**. 11. Хотя прошел год с тех пор как рыбацкое судно ушло в море и не вернулось в порт, миссис Смит все еще **цеплялась** за надежду, что ее сын вернется. 12. Жена и дети не любили Герствуда, и он часто чувствовал себя **незванным** гостем в собственном доме.

XVI. Translate into English:

1. Джейн слабо зойкнула, коли побачила у вікні страхітливе обличчя свого колишнього чоловіка.
2. Джон намагався йти швидко, але відчував, що це йому не вдається, і був вимушений трохи відпочити, спираючись на перила сходів, що вели до верхнього міста. Він аж тремтів від стоми.
3. -Дайте ж мені пройти! – крикнув малюк у розпачі. В нього не було сумніву, що люди відійдуть; але він помилився.
4. Блейк дивився на купу оксамитів, що ще півгодини тому були розкидані на підлозі. Він підбирав їх руками, які тремтіли від щастя, збирав їх повні жмені та милувався камінням.
5. – Що? – крикнула Марія. – В кажете, що мій любий у пастці? Якщо цю пастку підстроїли ви, сер, то присягаюся - я вам так відплачу, що ви не забудете цього аж до своєї останньої хвилини!

6. Він спробував посміхнутися, але в нього нічого не вийшло.
7. Як ти міг не позичити грошей Маркові? Адже він завжди ділився з тобою.
8. Куля влучила йому в ліву ногу; тепер він міг стояти, лише спираючись спиною на стіну будинку.
9. Я посміхнулась, привітаючись з мамою, але вона відразу ж зрозуміла, що щось негаразд.
10. За давніх часів, якщо ви мали виплатити гроші і не робили цього вчасно, вас кидали у боргову тюрму.
11. – Ти насправді зустрічаєшся з Ніком? – Так, а що? – Нічого. Просто не довіряй йому: він стверджує, що кохає тебе, але ніколи й пальцем не ворухне, щоб врятувати тебе від будь-якої небезпеки.
12. Навіщо ви впустили цю людину в квартиру, якщо ви її не знаєте? – Я був вимушений.
13. – Навіщо ти так вчепився в Боба? Обережніше, ти задушиш його!
– Пусте! Нічого йому не станеться!
14. Кеті подобалися сильні, хоробрі чоловіки, природні переможці.

XVII. Translate into English:

1. Картини швидко заступали одна одну: яскраво освітлені вікна будинків, вітрини крамниць, ліхтарі, кущі і дерева.
2. Стіл накрито до обіду в великій кімнаті. Вино в буфеті. Серветки на таці.
3. На день народження друзі подарували мені каблучку з діамантом.
4. Він був упевнений, що його політичні супротивники розставили йому пастку і поводив себе конче обережно.
5. Я пам'ятатиму день, коли мені вручили премію Оскара за роль в цьому фільмі, все моє життя.
6. Вона трусилася від холоду і жаху і намагалася витягнути з сумки документи тремтячими руками.
7. Помітивши свого ворога в юрмі гостей, він скрипнув зубами і вийшов, не промовивши жодного слова.
8. Він розчинив вікно і глибоко вдихнув прохолоде нічне повітря.
9. Мешканці маленького містечка радо привітали своїх визволителів – сильних, хоробрих, переможних.
10. Їй, мабуть, довелося їхати поспішно, бо частина речей була скидана на купу посеред кімнати.
11. Ось ключ від вхідних дверей. Ти можеш приходити і виходити, коли захочеш.
12. Вона лише виглядає юною невинною істотою. Насправді вона хитра і ошадлива людина.

13. "На жаль, я не можу поділитися з тобою. Я мушу виплатити деякі борги" – сказав він, не дивлячись на мене.
14. Деякі рукописи в цій бібліотеці належать до середньовіччя.

XVIII. *Speak on the following topics:*

1. What do you know about the life and work of Thackeray?
2. Why is the novel called *Vanity Fair*?
3. How do you understand the subtitle *A Novel without a Hero*?
4. Give character sketches of Rawdon, Becky and Steyne, based on the text.
5. What episode in *Vanity Fair* impressed you most?

XIX. *Interpret and comment on the proverbs given below and illustrate them with examples drawn from literature or from your own experience:*

1. Handsome is that handsome does.
2. All that glitters is not gold.

XX. *Define stylistic devices employed:*

1. Rawdon heard laughter within – laughter and singing.
2. The wretched woman was in a brilliant full toilet.
3. At the next instant she tried a smile, a horrid smile.
4. He thought a trap had been laid for him.
5. Lord Steyne seized up his hat, and, with flame in his eyes ... marched upon him.
6. "You lie, you dog!" said Rawdon.
7. She admired her husband, strong, brave and victorious.
8. Steyne wore the scar to his dying day.
9. "You might have spared me a hundred pounds, Beckey, out of all this – I have always shared with you".
10. Nobody was stirring in the house besides – all the servants had been sent away.
11. "I am innocent. – Say I am innocent".
12. "You lie, you dog!" "You lie, you coward and villain!"
13. "You innocent! Damn you". – "You innocent! Why, every trinket you have on your body is paid for by me". – "You're as innocent as your mother, the ballet girl, and your husband the bully".

MATERIAL FOR RENDERING AND DISCUSSING

Study the text. Be ready to discuss it.

My Old Man Hasn't Been the Same Since

by E. Caldwell

When I got up to eat breakfast, my old man was sitting at the kitchen stove, and eating hot biscuits.

He had his mouth full when I went in, and he didn't say anything at first. He looked up at me and winked.

"Howdy, Pa", I said, awfully glad to see him. He had been away for almost a whole week that time.

Ma came in then and set my plate at the kitchen table and helped me to bread and a little bacon. She did not say a word to anybody during the whole time she was fixing my breakfast for me. She stirred around after that, making a lot of noise with the pots and pans. She was as mad as a wet hen.

Pa sat looking across the kitchen and waiting for her to say something. We never talked to her when she was like that. It only made things worse if we tried to talk to her until she was ready to be talked to. Pa sat in his chair as meek as a tramp asking for a bite to eat.

When I had almost finished eating, she came and stood at the stove, hands on hips, staring at Pa.

"Where have you been this time, Morris Stroup?" she said, suddenly raising her hand and brushing the hair back from her face.

"Now, Martha," Pa said bending his head to one side when he saw her raise her hand, "I just went around the country a little".

"Where's your good-for-nothing rooster?" she said.

"College Boy is out in the chicken house", he said.

"If I ever get my hands on him," Ma said, stamping her foot, "I'm glad to wring his neck off".

Pa's fighting cock, College Boy, was the champion of Merryweather County, Georgia. We had him for about six months, and when Pa brought him home the first time he said the cock was as smart as people with a college education. That's why Pa named him College Boy.

Pa hadn't answered Ma, because we knew how much Ma hated the cock.

"If you don't think that I'm asking too big a favour of you," Ma said, "go down to Mrs. Taylor's and get her washing – if you aren't ashamed for people to see you bringing home washing for me to do."

"Now, Martha," he said, "you know that's not a proper thing to say. You know I always like to help you."

"And when you see Mrs. Taylor, Morris Stroup, you can tell her, and everybody else in Sycamore, how I break my back doing washing while you go tramping around the country with a good-for-nothing rooster under your arm".

"Now Martha –"

"The Lord only knows what would become of us if I didn't do any washing," she said. "You haven't done an honest day's work in ten years."

All the time we were out behind the chicken house, Ma was in the backyard boiling the washing. She was doing Mrs. Taylor's washing. There

were six or seven other washings that she did every week, too. She washed every day and ironed all night.

We stayed out there a long time watching College Boy.

Then Ma called to us to come and eat.

When we had finished, she told Pa she wanted him to carry Mrs. Dolan's washing to her. Mrs. Dolan lived on the other side of town, and it was a long walk over there and back.

We took the washing right after we finished eating. I thought we would get back in time to go out and see College Boy again before it was too dark. But it was late when we came through town on our way back, and Pa said he wanted to stop at the post office and to talk to some men for a while. We stayed there two or three hours. When we got home, it was pitch-dark.

Ma called us in a little while and we went inside and sat down at the supper table. There wasn't much on the table to eat that night, except a big chicken pie. Pa helped me first, and then Ma. After that he took a big piece for himself.

Ma didn't have much to say, and Pa was afraid to talk. We sat at the table eating the chicken pie and not saying anything much until the pie was all gone.

"Morris", Ma said, putting her knife and fork on her plate. "I hope this will be a lesson for you". "I hope you'll never bring another rooster to this house as long as I live", she said. "I had to do something desperate –"

"What?" he said, leaning over the table towards her.

"I made this chicken pie out of one –"

"College Boy!" Pa said, pushing his chair back a little.

Ma nodded her head.

My Old Man's face turned white and his hands dropped down beside him. He opened his mouth to say something, but he made no sound. I don't know how long it was, but it seemed as if the night had passed before anybody moved.

Ma was the first one to say anything.

"It was a harsh thing to do, Morris", she said, "but something desperate had to be done".

"You shouldn't have done that, Martha," Pa said, pushing his chair back and getting to his feet. "Not to College Boy, anyway. He was –"

He didn't say anything more after that. The next moment he turned around and went through the house to the front porch.

I got up and went through the house behind him. It was darker than ever on the porch and I couldn't see anything at all. I felt on all the chairs for him, but he was not there. I hurried down the steps and ran down the street trying to catch up with him before it was too late to find him in the dark.

Render in English:

Все счастливые семьи похожи друг на друга, каждая несчастливая семья несчастлива по-своему.

Все смешалось в доме Облонских. Жена узнала, что муж был в связи с бывшей в их доме француженкою-гувернанткой, и объявила мужу, что не может жить с ним в одном доме. Положение это продолжалось уже третий день и мучительно чувствовалось и самими супругами, и всеми членами семьи, и домочадцами. Жена не выходила из своих комнат, мужа третий день не было дома. Дети бегали по всему дому, как потерянные.

На третий день после ссоры князь Степан Аркадьич Облонский — Стива, как его звали в свете, — в обычный час, то есть в восемь часов утра, проснулся не в спальне жены, а в своем кабинете, на сафьянном диване. И, заметив полосу света, пробившуюся сбоку одной из суконных штор, он весело скинул ноги с дивана, отыскивал ими шитые женой (подарок ко дню рождения в прошлом году), обделанные в золотистый сафьян туфли и по старой, девятилетней привычке, не вставая, потянулся рукой к тому месту, где в спальне у него висел халат. И тут он вспомнил вдруг, как и почему он спит не в спальне жены, а в кабинете; улыбка исчезла с его лица, он сморщил лоб.

"Ах, ах, ах! Аа!.." — замычал он, вспоминая все, что было. И его воображению представились опять все подробности ссоры с женою, всю безвыходность его положения и мучительнее всего собственная вина его.

"Да! Она не простит и не может простить. И всего ужаснее то, что виной всему я, виной я, а я не виноват. В этом-то вся драма, — думал он. "Ах, ах, ах!" - приговаривал он с отчаянием, вспоминая самые тяжелые для себя впечатления из этой ссоры.

Неприятнее всего была та первая минута, когда он, вернувшись из театра, веселый и довольный, с огромною грушей для жены в руке, не нашел жены в гостиной; к удивлению, не нашел ее и в кабинете и наконец увидал ее в спальне с несчастною, открывшею все, запиской в руке.

Она, эта вечно озабоченная, и хлопотливая, и недалекая, какою он считал ее, Долли, неподвижно сидела с запиской в руке и с выражением ужаса, отчаяния и гнева смотрела на него.

— Что это? Это? — спрашивала она, указывая на записку.

С ним случилось в эту минуту то, что случается с людьми, когда они неожиданно уличены в чем-нибудь слишком постыдном. Он не сумел приготовить свое лицо к тому положению, в которое он становился пред женой после открытия его вины. Вместо того чтоб оскорбиться, отрекаться, оправдываться, просить прощения, оставаться даже равнодушным — все было бы лучше того, что он сделал! — его лицо совершенно невольно ("рефлексы головного мозга", — подумал Степан Аркадьич, который любил физиологию), совершенно невольно вдруг улыбнулось привычною, доброю и потому глупою улыбкой.

Эту глупую улыбку он не мог простить себе. Увидав эту улыбку, Долли вздрогнула, как от физической боли, разразилась, со свойственной ей горячностью, потоком жестоких слов и выбежала из комнаты. С тех пор она не хотела видеть мужа.

"Всеми виной эта глупая улыбка", – думал Степан Аркадьич.

"Но что же делать? что делать?" — с отчаянием говорил он себе и не находил ответа.

(Л. Толстой. Анна Каренина)

Render in English:

Коли я повернувся з муніципалітету додому, Сьюзен читала. Вона навіть не підвела очей від книги, а лише щось пробурмотіла, даючи зрозуміти, що помітила мене.

Я сів, розстібнув комір і розвалився у кріслі.

Сьюзен підвела очі від книги.

- Я бачу, муніципалітет став твоїм другим домом.
- Це все в минулому.
- Тільки не кажи мені, що ти подав у відставку.
- Саме це я і зробив.
- Чудово. Нарешті отямився.
- Можна і так сказати.
- А щодо Нори Хакслі? Ти покінчив з цією дурницею? Я не обвинувачую тебе, я розумію, що ця історія з Марком спричинила тобі страждань...
- Я виходжу з муніципалітету, бо їду з Уорлі, я їду від тебе. З мене досить. Я одружуюся з Норою. І постараюся забути, що колись був одружений з тобою і працював на твого батька. Ти казала, що в мене на це ніколи не вистачить духу. Ти вважала, що я завжди буду до твоїх послуг, назавжди залишуся твоїм попихачем. Так?
- Ти все сказав? – спитала вона.
- Цієї ночі я спатиму в кімнаті Гаррі, – сказав я. – Потім знайду щось на той час, доки не поїду до Лондону. Я все зроблю, щоб залишити цей дім якомога швидше.
- А що буде з дітьми? – спитала вона.
- Все, що я міг зробити для дітей, я зробив. Я не можу заради них підтримувати видимість нашого шлюбу. Більше не можу. Рано чи пізно це все одно позначиться на них. Ти ж не зможеш приховати те, що до мене відчуваєш. А дітей я відвідуватиму. Це ж мої діти. Цілком природно, мені захочеться бачити їх.
- Он як! Ти в цьому впевнений? А чи не краще розійтися раз і назавжди?
- Ти не можеш заборонити мені відвідувати дітей.

- Гаразд. Я бачу, ти все продумав. Втім, залишається внести поправку. Тобі доведеться відвідувати лише Гаррі.
 - Не розумію. Чому?
 - Навіщо тобі відвідувати чужу дитину?
 - Ти збожеволіла, – ледве вимовив я. – Ти збожеволіла.
 - Анітрохи. Барбара – не твоя дочка. Це я знаю точно.
- І обхопивши себе руками, ніби намагаючись стримати остуду, вона істерично розреготалася.

(after "Life at the Top" by John Braine)

LESSON 5

DIARY OF A PILGRIMAGE

by Jerome K. Jerome

(Extract)

Pantomime is to language what marmalade¹, according to the label on the pot, is to butter, "an excellent (occasional) substitute". But its powers as an interpreter of thought are limited. At least, in real life they are so. As regards a ballet, it is difficult to say what is not explainable by pantomime. I have seen the bad man in a ballet convey to the première danseuse² by a subtle movement of the left leg, together with some slight assistance from the drum, the heart-rending intelligence that the lady she had been brought up to believe was her

mother was in reality only her aunt by marriage. But then it must be borne in mind that the première danseuse is a lady whose quickness of perception is altogether unique. The prèmier danseuse knows precisely what a gentleman means when he twirls round forty-seven times on one leg, and then stands on his head. The average foreigner would, in all probability, completely misunderstand the man.

A friend of mine once, during a tour in the Pyrenees, tried to express gratitude by means of pantomime. He arrived late one evening at a little mountain inn, where the people made him very welcome and set before him their best; and he, being hungry, appreciated their kindness and ate a most excellent supper.

Indeed, so excellent a meal did he make and so kind and attentive were his hosts to him, that, after supper, he felt he wanted to thank them, and to convey to them some idea of how pleased and satisfied he was.

He could not explain himself in language. He only knew enough Spanish to just ask for what he wanted – and even to do that he had to be careful not to want much. He had not got as far as sentiment and emotion at that time. Accordingly he started to express himself in action. He stood up and pointed to the empty table where the supper had been, then opened his mouth and pointed down his throat. Then he patted that region of his anatomy where, so scientific people tell us, supper goes to, and smiled.

He has a rather curious smile, has my friend³. He himself is under the impression that⁴ there is something very winning in it, though also, he admits, a touch of sadness. They use it in his family for keeping the child in order.

The people of the inn seemed rather astonished at his behaviour. They regarded him with troubled looks, and then gathered together among themselves and consulted in whispers.

"I evidently have not made myself sufficiently clear to these simple peasants," said my friend to himself. "I must put more vigour into this show."

Accordingly he rubbed and patted that part of himself to which I have previously alluded and which, being a modest and properly brought-up young man, nothing on earth shall induce me to mention more explicitly – with greater energy than ever, and added another inch or two of smile; and he also made various graceful movements indicative, as he thought, of friendly feeling and contentment.

At length a ray of intelligence burst upon the faces of his hosts, and they rushed to a cupboard and brought out a small black bottle.

"Ah! that's done it," thought my friend. "Now they have grasped my meaning. And they are pleased that I am pleased, and they are going to insist on my drinking a final friendly bumper of wine with them, the good old souls!"

They brought the bottle over, and poured out a wine-glassful, and handed it to him, making signs that he should drink it off quickly.

"Ah!" said my friend to himself, as he took the glass and raised it to the light, and winked at it wickedly, "this is some rare old spirit peculiar to the district – some old heirloom kept specially for the favoured guest."

And he held the glass aloft and made a speech, in which he wished long life and many grandchildren to the old couple, and a handsome husband to the daughter, and prosperity to the whole village. They could not understand him, he knew; but he thought there might be that in his tones and gestures from which they would gather the sense of what he was saying, and understand how kindly he felt towards them all. When he had finished, he put his hand upon his heart and smiled some more, and then tossed the liquor off at a gulp.

Three seconds later he discovered that it was a stringent and trustworthy emetic that he had swallowed. His audience had mistaken his signs of gratitude for efforts on his part to explain to them that he was poisoned, or, at all events, was suffering from acute and agonizing indigestion, and had done what they could to comfort him.

The drug that they had given him was not one of those common, cheap medicines that lose their effect before they have been in the system half an hour. He felt that it would be useless to begin another supper then, even if he could get one, and so he went to bed a good deal hungrier and a good deal less refreshed than when he arrived at the inn.

Gratitude is undoubtedly a thing that should not be attempted by the amateur pantomimist.

Notes

¹ **marmalade**—a kind of jam made from oranges cut up and boiled with sugar. The Russian «мармелад» corresponds to the English "fruit jelly".

² **première danseuse** – prima ballerina

³ **He has a rather curious smile, has my friend.** – A colloquial construction used for emphasis.

⁴ **He himself is under the impression that ...** Ему кажется... "To be under the impression" does not correspond to the Russian «быть под впечатлением». It means "to think, to have an idea". The implication is that the idea is mistaken. The Russian «находиться под впечатлением» may be conveyed in English, according to the situation, by such phrases as: "(the music) is still ringing in my ears," "I can't get over it", etc.

Active Vocabulary

Words		Word Combinations
1.	substitute <i>n</i>	1. as regards smth. or smb.
2.	precisely <i>adv</i>	2. to bear in mind that
3.	accordingly <i>adv</i>	3. in all probability

4. allude <i>v</i>	4. to get as far as
5. graceful <i>a</i>	5. to be under the impression that
6. wickedly <i>adv</i>	6. to mistake smb. or smth. for smb. or smth.
7. acute <i>a</i>	
8. indigestion <i>n</i>	
9. amateur <i>n</i>	

EXERCISES

I. Practise pronunciation of the following words and word combinations:

diary; marmalade; ballet; subtle; appreciated; various; cupboard; heirloom; grandchildren; amateur;

with some; that the lady; aunt by marriage; on his head; the average; the Pyrenees; tried to express; wanted to thank them; and satisfied; not to want; as sentiment; at that time; started to express; that there is; gathered together; black bottle; of wine; might be; what they could; that they had given him; at the inn.

II. Find in the text and learn the English for:

1. в действительности, в жизни; 2. где его встречали очень радушно; 3. оттенок грусти; 4. поддерживать дисциплину среди детей; 5. они ... шепотом посоветовались между собой; 6. недостаточно ясно выразил свою мысль; 7. в конце концов; 8. они достали из шкафа; 9. ... нашли рюмку; 10. какие добрые чувства он питал к ним; 11. выпил ... залпом; 12. с его стороны; 3. лекарства, действие которых прекращается ...

III. Paraphrase or explain:

1. the bad man in a ballet; 2. the heart-rending intelligence; 3. her aunt by marriage; 4. a lady whose quickness of perception is altogether unique; 5. He had not got as far as sentiment and emotion at that time; 6. and added another inch of smile; 7. graceful movements indicative ... of friendly feeling and contentment; 8. a ray of intelligence burst upon the faces of his hosts; 9. Ah! that's done it

IV. Fill in the blanks with prepositions where required:

1. Clara Copperfield's aunt .. . marriage, Miss Betsy Trotwood, arrived most unexpectedly ... "The Rookery" one day shortly before David's birth. She tried to convey ... the terrified young woman her desire to be as kind as she could to the child, whom she insisted ... alluding ... as a girl.

2. When the reverend and red-nosed Mr. Stiggins closed his eyes, the elder Mr. Weller indulged in several acts of pantomime, indicative ... a desire to

strangle that gentleman; but the drinks arriving, Mr. Stiggins gave a start, opened his eyes, tasted the contents of his glass, raised it ... the light, and then drank the whole ... a gulp. The elder Mr. Weller winked ... Sam. "The old reprobate!" said Sam ... himself.

3. ... length Carrie moved across the stage with renewed self-assurance, revealing a grace peculiar ... her alone; and Drouet, who had been conversing with Hurstwood . . . whispers pending her entry, fell silent. Now, he felt, ... all events, the thing would not be such an utter failure as it had promised to be ... the beginning.

4. It was at once clear ... the doctors that the new patient must ... all probability have been suffering ... a gastric ulcer for some time before being admitted ... hospital, although all he had complained ... was indigestion. It was essential to operate ... immediately.

5. Helen Keller was deaf, dumb, and blind, and though she could not express herself ... language, visitors were astonished ... her ability to explain what she wanted ... action.

6. As the Englishman knew no Italian, he could not explain ... the waiter what he wanted, so he pointed ... his throat. The waiter mistook his signs ... an indication that he was thirsty, and brought him all kinds of wines. But the Englishman was hungry, not thirsty, and clung ... the hope that he would finally manage to convey ... the waiter that what he needed ... was food.

V. Answer the following questions:

1. Why was the Englishman's smile not understood?
2. In what more comprehensible way might the author's friend have conveyed his sense of gratitude to the innkeeper?
3. What title would you choose for the story? Substantiate your choice.

VI. Reproduce the situations in which the following words and word combinations are used:

MODEL: The words "an excellent substitute" occur in the author's definition of "pantomime." The author says that "pantomime is to language what marmalade is to butter, an excellent (occasional) substitute."

Or: The author uses the words "an excellent occasional substitute" in the part of the story where he gives a definition of the word "pantomime."

1. The people made him very welcome.
2. ... just ask for what he wanted.
3. ... pointed to the empty table.
4. ... is under the impression ...

- 5... consulted in whispers.
6. sufficiently clear.
7. indicative of.
8. ... winked at it wickedly.
9. There might be that ...
10. acute indigestion ...

VII. Use the following vocabulary to describe various situations from this story:

Essential	out of gratitude
profound	in the face of
supreme	to give way
to one's dying day	all (he wanted to do, etc) was extent...
to observe	to reveal
violent	design

VIII. Be prepared a) to retell the story as close to the original as possible;
 b) to give a summary of the story;
 c) translate the story into Russian/Ukrainian.

IX. Translate into Russian/Ukrainian:

1. The *substitution* of plastics for metals in manufacturing cars has led to great economy in expenditure.
2. When the metaphor says, "this is that," the resemblance is affirmed to be so close and striking that *the one word or thing may be substituted for the other.* (J. Fernald. "Expressive English").
3. Jaded minds, persons perishing for a "thrill," welcome the pepper and mustard of epigram as pleasant *substitutes* for thought. (J. Fernald. "Expressive English").
4. It is essential for every scientist to have a *precise* name for a *precise* phenomenon.
5. I could not help exclaiming, "What an extraordinary affair!" "That is *precisely* what I mean," he remarked. (J. Conrad. "Lord Jim").
7. Ibsen, interrogated as to the meaning of his plays, replies:
 What I have said, I have said. *Precisely*, but the point is that what he has not said, he has not said. (G. B. Shaw. "Preface to "Widower's Houses").
8. Carrie thought of Drouet's advice about going on the stage. She decided to take up that opportunity on the morrow. *Accordingly*, she arose early Monday morning and dressed herself carefully. (T. Dreiser. "Sister Carrie").
9. "He did not mention your name, Dorian. But I am sure *he was alluding* to you," said Basil Hallward bitterly. (O. Wilde. "The Picture of Dorian Gray").

11. Mr. Jones, secretary of the Association of Teachers of Russian, *alluded to new methods* used in teaching Russian.
11. "If the writer stops observing he is finished," said Hemingway, *making allusion to* writers of his time.
12. Those who knew Sweet will recognize in the third act of "Pygmalion" *the allusion to* the Current Shorthand in which he used to write postcards. (G. B. Shaw. "Preface to "Pygmalion").
13. Particularly she remembered one beautiful actress. The *grace* of this woman had won Carrie's heart. (T. Dreiser. "Sister Carrie").
14. Now Carrie used her feet less heavily, a thing that was brought about by her attempting to imitate the treasurer's daughter's *graceful carriage*. (T. Dreiser. "Sister Carrie").
15. An exclamation of horror broke from the painter's lips as he saw the *wicked face* on the canvas grinning at him. (After O. Wilde. "The Picture of Dorian Gray").
16. "*Wicked, disobedient little girl!*" said Aunt Beryl bitterly to Kezia, and she slammed the doll's house to. (K. Mansfield. "The Doll's House").
17. When the company gathered the naughty boy winked *wickedly* at the two lovers and asked teasingly: "Shall I tell them what I know?"
18. The actual poverty and privations did not worry any of us very much, but the obviousness of that poverty to our neighbours caused me *acute humiliation* in my boyhood. (A. Johnston. "In the Name of Peace").
19. Mr. Quincel (the producer) mentioned some famous play, which had worn from a great public success to an *amateur theatrical favourite*. (T. Dreiser. "Sister Carrie").
21. Young Jolyon could not take his water-colour painting seriously and always looked upon himself as an *amateur*.
22. John Galsworthy achieved merited fame as the author of "The Forsyte Saga." As *regards* his "End of the Chapter," one must admit it is by far inferior.
23. "When you speak to your 6th form pupils do not use complicated English. It must be *borne in mind* that they have only *got as far as* the Continuous," said the methods instructor to the students.
24. Sartorius: I have just had a word with my daughter, Doctor Trench, and I find her *under the impression that* something has passed between you which it is my duty as a father to inquire into at once. (G. B. Shaw. "Widower's Houses").
25. The short-sighted Aunt Hester *mistook Philip's soft grey hat* lying on the chair *for a cat*.

X. a) Look up and learn the difference between the words in each of the following groups: 1. **acute, sharp**; 2. **wicked, evil, bad-tempered**.

b) Choose a suitable word from those in brackets:

1. The problem of universal disarmament is so (acute, sharp) that its solution can no longer be deferred. 2. Alice did not much like her keeping so close to her: first, because the Duchess was very ugly; and secondly, because she was exactly the right height to rest her chin upon Alice's shoulder, and it was an uncomfortably (acute, sharp) chin. (L. Carroll. "Alice in Wonderland") 3. Katharine the Shrew had such a(n) (acute, sharp) tongue that no one would take her to wife. 4. The vile food that Andrew Manson was forced to eat at the Museum Hotel led to (acute, sharp) attacks of indigestion. 5. Jane's delicate features became somewhat (acute, sharp) in later life, and so did her temper. 6. Rushing into the room, he took a(n) (acute, sharp) pencil and sat straight down to draw the scene he had just observed. 7. Martin Chuzzlewit the elder was a (wicked, evil, bad-tempered) old man; but he turned out to have a kind heart. 8. After a violent quarrel with his parents he was depressed and (wicked, evil, bad-tempered) for the rest of the day. 9. In ancient days it was thought that storms at sea were brought on by (wicked, evil, bad-tempered) spirits out of spite. 10. Many (wicked, evil, bad-tempered) deeds were performed in the Tower of London by King Richard III, who was known to be a (an) (wicked, evil, bad-tempered) man.

XI. *Replace the following words and word combinations with words from the story:*

1. to resort to gesture;. 2. most probably; 3. with the help of; 4. to fill a wineglass; n. at last, finally; 6. charming; 7. to hold high; 8. he does not deny; 9. a slight suggestion of sadness; 10. to explain; 11. to understand.

XII. *Complete the following sentences using the word or word combination in brackets:*

1. Many comedies are based on the fact that ... (to mistake smb. for smb.) 2. I began to read the book with interest, but when... (get as far as). 3. I never knew that you wanted to leave soon. I ... (to be under the impression that). 4. When you start using the tape recorder ... (to bear in mind).

XIII. *Explain the difference between **could** and **might** in the following sentence:* They **could** not understand him, he knew; but he thought there **might** be that in his tones and gestures from which they would gather the sense of what he was saying, and understand how kindly he felt towards them all.

XIV. *Pay attention to English equivalents of the Russian form "быдучи". Translate into English.*

1. Будучи в отпуске, она перевела новый рассказ Айзека Азимова с английского языка на русский. 2. Моцарт сочинял музыку будучи еще ребенком. 3. Оскар Уайльд написал «Балладу о Редингской тюрьме», находясь (будучи) в заключении. 4. Будучи человеком добрым и отзывчивым, мистер Олверти решил усыновить Тома. 5. Будучи лично заинтересован в судьбе Мэри Болэнд, Мэнсон сам отвез ее в лечебницу Стиллмана.

XV. Translate into English:

1. **Что касается** идиоматических выражений, то следует **иметь в виду**, что, как правило, ни один из их компонентов не может быть **заменен** другим. 2. Лицемерная миссис Даджен считала своего сына Ричарда **злым** и порочным человеком и называла его учеником дьявола. 3. Адвокат Босинни хотел знать, что **именно** Сомс Форсайт имел в виду, когда написал, что дает Босинни **полную свободу действий** в пределах, указанных в их переписке. 4. У мисс Мэрдстон были очень **точные** правила на все случаи жизни. 5. В разговоре с сэром Чилтерном миссис Чивли **намекнула** на имеющееся у нее письмо, которое могло скомпрометировать его. 6. В романе Т. Гарди «Тэсс из рода д'Эрбервилль» много **ссылок** на библейские и мифологические сюжеты. 7. Молодая цыганка танцевала так **грациозно**, что Хозе не мог не залюбоваться ею. 8. Хирург предупредил больного, что **острая** боль продлится лишь одну-две минуты. 9. Доктор сказал, что у ребенка, **по всей вероятности, несварение желудка**, и ему нужно дать лекарство. 10. **У нас сложилось впечатление**, что Н. – **любитель**, а не профессиональный актер. 11. **У меня было такое впечатление**, что Н. отказался от своих **претензий** на эти картины, но я не уверен. 12. Студенты сказали профессору, что они **еще не дошли до** раздела о ядерной физике, и он перестроил свою лекцию **соответствующим образом**. 13. Пантомима, подобно языку, иногда служит средством **передачи** мысли. 14. Он не мог **выразить** свои чувства на испанском языке, потому что **недостаточно** хорошо знал его. 15. Его хозяева были **крайне** удивлены его поведением. 16. **Я приняла** ваш голос за голос нашей преподавательницы – вы подражаете ей очень точно. 17. «Тебе нравится Бондарчук в роли Пьера?» – «Да, я **именно** таким представляла себе Пьера». 18. Джон подмигнул нам и улыбнулся. Он понял, что его опять **приняли** за его старшего брата, на которого он действительно очень похож.

XVI. Translate into English:

1. Люди, яким рекомендовано дотримуватися дієти, часто змушені вживати замінники замість натуральних продуктів.
2. Треба *мати на увазі*, що вивчення іноземних мов краще починати з раннього дитинства, коли швидкість сприйняття найвища.
3. Найімовірніше, мої господарі абсолютно невірно витлумачили моє бажання піти до своєї кімнати, вони образилися.
4. Мені не вистачає слів, щоб висловити свою вдячність за те, як ці люди привітали мене, вони виставили на стіл краще, що у них було.
5. В мене склалося враження, що він спроможний краще передати свій настрій картинами, а не словами.
6. Вона підійшла до мене із стурбованим виглядом і почала на щось скаржитись, та я ніяк не міг зрозуміти, чого вона хоче.
7. Ти застудиш горло. Не можна пити одним духом холодну воду в таку жарку погоду.
8. Цей сервіз – фамільна цінність. Моя бабуся колись придбала його під час подорожі до Франції. Його виставляють лише для найдорожчих гостей.
9. Ці брати-близнюки надзвичайно схожі. Вони часто пригадують кумедні випадки, коли одного з них приймали до іншого.
10. В дитинстві батько завжди поблажливо ставився до моїх пустощів, що стосується моєї матері, то вона була суворішою.
11. Ви можете їхати автобусом або маршрутним таксі, вони йдуть прямо до залізничного вокзалу.
12. Цей аматорський спектакль мав великий успіх у публіки.
13. Вона дуже пунктуальна людина і завжди з'являється на зустрічі точно у призначений час.
14. Цей музей має справді унікальну колекцію картин вітчизняних та зарубіжних живописців.
15. Який чудовий пес! Можна його погладити? Краще не треба, він не любить чужих.
16. Я відчула гострий біль, коли віск із свічки крапнув мені на руку.
17. Дорікаючи за недоліки в роботі, він не називав прізвищ, але всі зрозуміли, на кого він натякає.

XVII. Translate into English:

1. Соя – це найкращий замінювач тваринних білків.
2. Коли до неї завітають гості, вона їх вітає та пригощає найкращими стравами.
3. Стосовно вашого плану я можу сказати, що він недостатньо продуманий. Не забувайте: ми маємо справу з дуже небезпечною людиною.

4. Не думаю, що він мав на меті образити вас. Скоріш за все, він просто невдало пожартував.
5. В мене таке враження, що у дівчинки гострий приступ апендициту. – А мені здається, щось негаразд із шлунком.
6. – Що з тобою? Ти стомився? – Ні, друже. Я просто зголоднів. Добрий шматок м'яса – це саме те, що мені потрібне.
7. Ми ще не почали вивчати цей розділ. Тому я не можу відповісти на ваше запитання.
8. – Мені здається, що я десь бачила вас раніше. – Боюсь, що ви помиляєтеся. – Напевно, я переплутала вас з кимось іншим.
9. У неї завжди такі вишукані наряди, і вона така красуня.
10. Ніколи не згадуйте про цей випадок у його присутності. Він може образитися.
11. – Ваш собака мало не кинувся на мене. – Ні, ти невірно зрозумів його, насправді він хотів погратися з тобою.
12. Ніщо в світі не примусить добре виховану людину поширювати плітки.
13. Шампанське не випивають одним ковтком: його треба пити повільно.
14. В нього такий стривожений вигляд; як би мені заспокоїти його?
15. Чого ти так здивовано на мене дивишся? Невже ти не зрозумів, що я мав на увазі?
16. Ви стільки для мене зробили. Як я можу виразити вам мою вдячність?
17. Міссіс Сміт – надзвичайно енергійна жінка.

XVIII. *Use the following vocabulary to describe short incidents:*

1. Label, to mistake for, fatal, poison, acute, indigestion. 2. Mist, intruder, to let one(self) into the house, to be under the impression that ... , accordingly, to rescue.

XIX. *Speak on the following topics:*

1. Peculiarities of Jerome K. Jerome's humour.
2. A humorous story by an English or American author.
3. An incident from real life or fiction caused by a misunderstanding or bringing about an unexpected result.

XX. *Define stylistic devices employed:*

1. Pantomime is to language what marmalade ... is to butter.
2. As regards a ballet, it is difficult to say what is not explainable by pantomime.

3. I have seen the bad man in a ballet convey to the première danseuse by a subtle movement of the left leg, together with some slight assistance from the drum, the heart-rending intelligence that the lady she had been brought up to believe was her mother was in reality only her aunt by marriage.
4. ... He patted that region of his anatomy where, so scientific people tell us, supper goes to, and smiled.
5. He has a rather curious smile, has my friend. He himself is under the impression that there is something very winning in it, though also, as he admits, a touch of sadness. They use it in his family for keeping the children in order.
6. ... He added another inch or two of smile; and he also made various graceful movements indicative, as he thought, of friendly feeling and contentment.
7. At length a ray of intelligence burst upon the faces of his hosts.
8. And he held the glass aloft and made a speech, in which he wished long life and many grandchildren to the old couple, and a handsome husband to the daughter, and prosperity to the whole village.
9. ... He was suffering from acute and agonizing indigestion.
10. ... He went to bed a good deal hungrier and a good deal less refreshed than when he arrived at the inn.
11. Gratitude is undoubtedly a thing that should not be attempted by the amateur pantomimist.

MATERIAL FOR RENDERING AND DISCUSSION

Study the text. Be ready to discuss it.

A Man of Habit

by Jerome K. Jerome

We were sitting in the smoke-room of the steamer *Alexandra* – a very good friend of mine, and myself.

My friend and I were discussing habits, good and bad.

"Habit is everything," my friend said. "Bread and water is as delicious as champagne – when you have got into the habit of it. It is a mere question of making your choice and sticking to it."

"Now take these cigars of mine," he continued, pushing his open case towards me.

"Thank you," I replied, "I don't smoke."

"Don't be alarmed," he answered, "I meant it merely as an argument. Now, one of these would make you unhappy for a week."

I admitted that was true.

"Very well," he continued. "Now I, as you know, smoke them all day long, and enjoy them. Why? Because I have got into the habit. Years ago, when I was a young man, I smoked expensive Havanas. I found that I was ruining myself. I was living in Belgium at the time, and a friend showed me these. I don't know what they are made of. I did not like them at first, but they were cheap. I determined to like them, and started with one a day. It was terrible work, I admit. I persevered and I conquered. Before the year was over I could think of them without loathing, at the end of two I could smoke them without positive discomfort."

"And why not give up smoking altogether?" I asked.

"I did think of it," he replied. "But a man who doesn't smoke always seems to me bad company."

"Then again," he said after a pause, "take my claret. No, you don't like it. Nobody does – at least, no one I have ever met. Three years ago, when I was living in Hammersmith, we caught two burglars with it. They broke open the sideboard, and swallowed five bottles. A policeman found them afterwards, sitting on a doorstep a hundred yards off. They were too ill to offer any resistance, and went to the station like lambs. He promised to send the doctor to them the moment they were in the cells. Ever since then I have left out a bottle upon the table every night. That's another advantage. I am safe against burglars."

"Well, I like that claret, and it does me good. I come in sometimes dead tired. I drink a couple of glasses, and I'm a new man. I took it first for the same reason that I took to the cigars – it was cheap. It costs me six shillings a dozen. How they do it I don't know. I don't want to know. It's very heady however."

Render in English:

ВЫКУП

Я и старикашка Мак Лонсбери, мы вышли из этой игры в прятки с маленькой золотиносной жилой, заработав по сорок тысяч долларов на брата.

– Энди, – говорит мне Мак, – я устал от суеты. Мы с тобой здорово поработали эти три года. Давай отдохнем малость и спустим лишние деньжонки.

– Предложение мне по вкусу, – говорю я.

Через неделю мы с Маком попадаем в городок Пинья, милях в тридцати от Денвера, и находим элегантный домишко из двух комнат, как раз то, что нам нужно.

Как-то вечером Мак возьми да спроси меня, хорошо ли я разбираюсь в нравах и политике женского сословия.

– Кого ты спрашиваешь! – говорю я самонадеянным тоном. – Я знаю их от Альфреда до Омахи. Женскую природу и тому подобное, – говорю я, – я распознаю так же быстро, как зоркий орел Скалистые горы. Я собаку съел на их увертках и вывертах...

– Кажется мне, – продолжает Мак, – что гораздо лучше проявлять к ним интерес и вдохновляться ими, когда молод и к этому предназначен. Я прозевал свой случай. И, пожалуй, я слишком стар, чтобы включить их в свою программу.

– Ну, не знаю, – говорю я ему, – может, ты отдашь предпочтение бочонку с деньгами и полному освобождению от всяких забот и хлопот. Но я не жалею, что изучил их, – говорю я. – Тот не даст себя в обиду в этом мире, кто умеет разбираться в женских фокусах и увертках.

Однажды мне вручили телеграмму от Спейта, из Нью-Мексико. Пришлось туда выехать, и я проторчал там два месяца. Мне не терпелось вернуться в Пинью и опять зажить в свое удовольствие.

Подойдя к хибарке, я чуть не упал в оборок. Мак стоял в дверях.

На нем был сюртук, шикарные ботинки и белый жилет и цилиндр, и герань, величиной с пучок шпината, была прикреплена на фасаде.

– Алло, Энди, – говорит Мак, цедя сквозь зубы, – рад, что ты вернулся. Тут без тебя произошли кое-какие перемены.

– Понимаешь, Энди, – говорит он, – меня выбрали мировым судьей.

Я внимательно посмотрел на Мака. Он был беспокоен и возбужден. Мировой судья должен быть скорбющим и кротким.

Как раз в тот момент по тротуару проходила какая-то девушка, и я заметил, что Мак словно бы захихикал и покраснел, а потом снял цилиндр, улыбнулся и поклонился, и она улыбнулась, поклонилась и пошла дальше.

– Ты пропал, – говорю я, – если в твои годы заболеваешь любовной корью. А я-то думал, что она к тебе не пристанет. И лакированные ботинки! И все это за какие-нибудь два месяца!

– Вечером у меня свадьба... вот эта самая юная девушка, – говорит Мак явно с подъемом.

Я нагнал эту девушку ярдов через сто.

– Я слышал, что сегодня вечером у вас свадьба? – сказал я.

– Правильно, – говорит она, – вам это почему-нибудь не нравится?

– Так вот, Ребоза, я уже не молод, гожусь в должники твоему папаше, а эта старая, расфранченная, подремонтированная, страдающая морской болезнью развалина, которая носится, распустив хвост и кулдыкая, в своих лакированных ботинках, как наскипидаренный индюк, приходится мне лучшим другом. Ну, на кой черт ты связалась с ним и втянула его в это брачное предприятие?

– Да ведь другого-то нету. – ответила мисс Ребоза.

– Глупости! – говорю я. – С твоей красотой ты подцепишь кого угодно. Ребоза, тебе непременно нужно, чтобы этот брак состоялся?

– Ну ясно. – говорит она, покачивая анютины глазки на своей шляпе. – И думаю, что не мне одной.

– В котором часу это должно свершиться? – спрашиваю я.

– В шесть – говорит она.

Я сразу решил, как поступить. Я должен сделать все, чтобы спасти Мака. Позволить такому хорошему, пожилому, не подходящему для супружества человеку погибнуть из-за девчонки?

– Нет, это превышало меру моего равнодушия.

– Ребоза, – сказал я серьезно. – Неужели нет в Пинье молодого человека... приличного молодого человека, который бы тебе нравился?

– Есть – говорит Ребоза, кивая своими анютиными глазками, – конечно, есть. Спрашивает тоже!

– Ты ему нравишься? – спрашиваю я. – Как он к тебе относится?

– С ума сходит. – отвечает Ребоза.

– Ребоза, – говорю я, – ты ведь не питаешь к старичку Маку этого сильного обожания, которое называют любовью, не правда ли?

– Еще недоставало! – говорит девушка, покачивая головой. – По-моему, он весь иссох, как дырявый бочонок. Вот тоже выдумали!

– Кто этот молодой человек, Ребоза, который тебе нравится? – осведомился я.

– Эдди Бэйлз, – говорит она. – Он служит в колониальной лавочке у Кросби. Но он зарабатывает только тридцать пять долларов в месяц.

– Старикашка Мак сообщил мне – говорю я, – что сегодня в шесть у вас свадьба.

– Совершенно верно – говорит она.

– Ребоза, – говорю я. – Выслушай меня! Если бы Эдди Бэйлз имел тысячу долларов наличными... На тысячу долларов, имей в виду, он может приобрести собственную лавочку... Так вот, если бы вам с Эдди попалась такая разрешающая сомнения сумма, согласилась бы ты повенчаться с ним сегодня в пять вечера?

– Тысячу долларов? – говорит она. – Конечно, согласилась бы.

– Пойдем – говорю я. – Пойдем к Эдди!

Мы вошли в лавочку Кросби и вызвали Эдди на улицу.

– В пять часов? – говорит он. – За тысячу долларов? Ой, не будите меня. Понял! Вы богатый дядюшка, наживший состояние на торговле пряностями в Индии. А я покупаю лавочку старика Кросби – и сам себе хозяин.

Я выписал чек на тысячу долларов. Я поздравил себя с тем, что я, очевидно, спас моего старого приятеля Мака от приступа второй молодости.

Когда я вернулся домой, было, наверно, половина шестого. Я вошел и вижу – старикашка Мак сидит развалившись в качалке, в старом своем костюме, ноги в голубых носках задраны на подоконник, а на коленях – "История цивилизации".

– Не очень-то похоже, что ты к шести отправляешься на свадьбу – говорю я с невинным видом.

– А-а, – говорит Мак и тянется за табаком, – ее передвинули на пять часов. Все уже кончено.

– Ты слышал о свадьбе? – спрашиваю я.

– Сам венчал, – говорит он. – Я уже говорил тебе, что меня избрали мировым судьей. Месяц назад я пообещал Эдди и Ребозе, что обвенчаю их. Он парень толковый и как-нибудь обзаведется собственной лавочкой.

– Обзаведется, – говорю.

– Уйма женщин была на свадьбе, – говорит Мак, – но ничего нового я в них как-то не применил. А хотелось бы знать структуру их вывертов так же хорошо, как ты... Ведь ты говорил...

– Говорил два месяца назад, – сказал я и потянулся за банджо.

(after O. Henry)

Render in English:

Як правило, усі люблять одержувати листи. І, мабуть, в містечку Стілуотер не було людини, яка б так жадала листів, як Рей Баффін. На жаль, йому надходило менш листів, ніж будь-кому. Він не мав родичів, тож його кореспонденція обмежувалась рахунками за газ та електрику та листами, в яких зверталися до виборців кандидати на якусь політичну посаду.

Рей сам ніколи не писав листів. Лише одного разу, багато років тому, коли йому було біля тридцяти, Рей написав молодій дівчині. Він писав про те, як милується нею, якою красунею він її вважає і закінчував лист оспіванням. Відповіді він так і не одержав.

В маленькому містечку, де мешканці добре знайомі між собою, всі знали про слабкість Рея Баффіна.

Двоє молодих любителів веселих забав вигадали "дотепний" жарт: вони напишуть Реєві листа нібито від закоханої дівчини, підпишуть його неіснуючим ім'ям, а потім на пошті (де все містечко одержувало свою кореспонденцію) вихоплять листа з рук Рея і прочитають його вголос на потіху всім присутнім. Але лист мусить бути написаний жіночим почерком. Жартівники вирушили до телефонної станції, де нічним диспетчером працювала Грейс Брукс, вже немолода огрядна жінка. Вона працювала вночі, відпочивала вдень і вже й не сподівалася, що колись вийде заміж.

Хлопці, перебиваючи один одного, почали викладати свій план. Грейс не була у захваті. Вона визнала жарт дурним і жорстоким, хоч врешті решт, після довгих умовлянь, погодилася. Але, коли їй спробували підказати, як скласти листа і яким смішним прізвищем підписатися, вона рішуче відповіла: "Я знаю, що написати".

Розбишаки пішли, смакуючи наперед, як потішать публіку.

Залишившись на самоті, Грейс довго плакала. Стільки років пройшло з того часу, як вона одержала лист від Рея, але тоді вона була такою молодою і не думала про шлюб.

Рівно о четвертій до пошти підійшов автобус з Нового Орлеану, поштар почав розкладати листи по скриньках адресатів. Побачивши рожевий конверт у своїй скриньці, Рей не повірив своїм очам. Потім схопив листа, швидко прочитав його раз, потім вдруге і кинувся на вулицю – перш, ніж його встигли зупинити. Невдалі дотепники побігли слідом. Рей швиденько попрямував до телефонної станції. Коли хлопці вбігли до приміщення, вони побачили Рея і Грейс, які трималися за руки і дивилися одне на одного з щасливими посмішками.

"Ти щось розумієш?" – спитав один жартівник іншого. "Мабуть, вона помилково підписала листа своїм ім'ям."

"Вона дійсно підписала листа своїм ім'ям. І мені здається, що це було зовсім не помилково," – відповів інший.

Caldwell)

(after "Letter in the Mail" by E.

Answer the following questions:

1. How did it happen that Rawdon got to prison?
2. Why was Rawdon aghast seeing the windows of the drawing room blazing with light?
3. What was Rebecca's and her quest's reaction to Rawdon's arrival?
4. Why did Lord Steyne think that a trap had been laid for him?
5. What did Lord Steyne accuse Rebecca and her husband of?
6. How did Rawdon deal with the culprits?
7. What hurt Rawdon's pride most of all?
8. Why is it not a simple thing to explain anything to people in pantomime? Do any additional complications arise when one communicates with representatives of another culture with different social traditions? Why, if so?
9. Are there any cross-cultural non-speaking means of expressing greetings, gratitude, approval/disapproval, agreement/disagreement, prohibition, warning, etc.? Can you demonstrate any?
10. What do you think of the relative importance of the following factors in the professional activities of a translator/interpreter:
 - a good command of the foreign language;
 - mother tongue cultured speech skills;
 - extensive knowledge in the field of the foreign cultural background?

Paraphrase using the active vocabulary:

To walk at a brisk pace; at last, eventually; windows were full lit; an extract of a song; to notice smth.; to try to laugh; to smile; not guilty, pure; pitfall; to let smb. pass; to remove smth. from one's arms; this is a key to this small box; to open wide; souvenirs; to pay back what one owes smb.; communication with the help of gestures and movements; a fruit jelly made from oranges cut up and boiled with sugar; best of all; a thing you use instead of another one; concerning; to render with the help of a slight movement; blood-curdling; to keep remembering; apprehension, sensation, idea, notion; to have an exact idea; exceptional, the only one of a sort; to have the wrong idea; kind feeling for a favour done; to stroke; very much surprised; to see one's point; a whole glass of wine; to state or agree to the truth of smth. (usually smth. bad); a valuable object given by older members of a family to younger ones over many years or even several centuries; having special advantages, favourite; to swallow hastily; dependable; illness or pain caused by the stomach being unable to deal with the food that has been eaten; 1) a person who carries off some activity for enjoyment and without being paid for it; 2) a person without experience or skill in a particular kind of activity.

Translate into English:

1. Наконец, ремонт дома был закончен. Стены оклеены обоями. Перила лестницы поблескивали свежим лаком.
2. Он облокотился о стену в коридоре и напряженно прислушивался к обрывкам разговора, долетавшим из комнаты.
3. Заметив большую собаку, приближающуюся прыжками, ребенок взвизгнул и прижался к матери.
4. У вас ошибочное представление о ней. Она далеко не такое невинное дитя, каким вы ее себе представляете.
5. Извините за вторжение, но мне необходимо безотлагательно переговорить с вами.
6. Он только скрипнул зубами, услышав несправедливое обвинение, но даже не попытался оправдываться.
7. По всей вероятности, вы приняли меня за кого-то другого. Я не помню, чтобы мы когда-либо раньше встречались.
8. Он пребывает в полной уверенности, что его улыбка неотразима, и все женщины от него без ума.
9. Осторожно, сок только что из холодильника. Не пей его залпом.
10. Ты всегда должен помнить о том, что в данной ситуации любое твое слово может быть использовано против тебя.
11. Скорость восприятия у детей намного выше, чем у взрослых.

Translate into English:

1. Він намагався відірватися від переслідування, але його схопили на виході з міста.
2. Давайте накриємо стіл до обіду на веранді. Сьогодні така чудова погода.
3. Уся сім'я вийшла на ганок привітати дорогого гостя.
4. Він знав, що друзі зроблять все можливе, щоб врятувати його.
5. Ваші претензії на цю власність здаються мені безпідставними.
6. До свого смертного часу я пам'ятатиму все, що нам довелося зазнати тоді.
7. Вечорами він любив сидіти біля каміна, погладжуючи свого коллі і перегортаючи старі журнали.
8. "Це старе колекційне вино" – сказав він урочисто, лукаво підморгнув і налив мені повну склянку.
9. "Це родинні коштовності Вандербільдів" – сказала стара, відкриваючи маленьку срібну скриньку.
10. Цей суворий і неприступний на вигляд професор насправді завжди дуже приязно ставився до своїх учнів.
11. Коли я б не зайшов до моїх старих сусідів, вони ніколи не відпускали мене, не почастувавши чимось смачненьким. Добрі душі!

12. Коли я вийшов на вулицю, мій друг стояв біля свого автомобіля, розглядаючи його із стурбованим виглядом.

Match the words in the two columns to form correct collocations:

acute	under the impression
to walk	guest
to lean	towards smb.
to catch	one's fault
to grind	as far as
to lay	actor
to blaze	with light
amateur	open
to give	back
to fling	a minute
to date	substitute
to spare	in mind
excellent	completely
to bear	an idea
to misunderstand	look
to convey	pain
troubled	rapidly
grasp	against smth.
to be	sight of smb
favoured	with light
to feel kindly	one's teeth
to admit	a trap
to get	way
	one's fault
	the meaning

Fill in the blanks with active vocabulary:

The drawing-room windows were... . He went silently up the stairs, ... at the stairhead. A little table with the dinner... - and wine and plate. Becky started up with a faint scream as she ...of Rawdon's white face. Steyne rose up, ... pale, and with fury in his looks. He thought ... for him, and he was furious. Lord Steyne, looking his enemy fiercely in the face, marched upon him, never for a moment doubting that the other The keys ... desk. Rawdon ...boxes and wardrobes. Some of the bank-notes were ... , and one was quite a fresh one. You might have ...a hundred pounds, Becky, out of all this - I have always

Pantomime is to ... what marmalade is to ... , an excellent But it must be ... that the premiere danseuse is a lady whose quickness of ... is altogether The average foreigner would ... , completely ... the man. A friend of mine tried to ... by means of pantomime. The people made him ... and set He wanted to thank them and to ... to them the ideaHe is ... that there is something very ... about his smile. They regarded him with He also made various ... indicative, as he thought, of friendly feeling and contentment. Now everything is clear: they have They poured out a ... and handed it to him. They welcomed him as their He wanted them to understand how ... towards them. He was so thirsty that tossed

Gratitude is ... a thing that should not ... by the amateur

Work in pairs. Do the chain translation of the following text:

On Marriage

Marriage is different from love. A lot depends on the person you marry. There is no such thing as a good wife or a good husband. There is only a good wife to Mr. A or a good husband to Mrs. B. One shouldn't look for perfection. It will never occur to you that your refrigerator is bad because you cannot play gramophone records on it. You do not blame your hat for not being suitable for use as a flower-vase. But many people, very fond of their stomach, marry a good cook and then blame her for being less intelligent and witty than George Sand. Or a man, anxious to show off his wife's beauty and elegance, marries a mannequin and is surprised to discover that she has no balanced views on the international situation. Another marries a girl only and exclusively because she is seventeen and is much surprised fifteen years later that she is not seventeen any more.

If you marry a book-worm who knows everything about everything, you must not blame her for being somewhat less beautiful than Marilyn Monroe. If ladies marry a title or a bank account, they must not blame their husbands for not being romantic heroes of the Mel Gibson or Kevin Costner type.

You should know what you are buying. And as long as you do not play records on your refrigerator and do not put flowers into your hat, you have a reasonable chance of so-called happiness.

(after G. Mikis)

Work in pairs. Write the dictation:

Rawdon walked home rapidly. It was nine o'clock at night. He ran across the streets, and the great squares of Vanity Fair, and at length came up breathless opposite his own house. The drawing-room windows were blazing with light. He took out his door-key and let himself into the house.

He could hear laughter in the upper rooms. Rawdon opened the door and went in. A little table with a dinner was laid out and wine and plate. Steyne was hanging over the sofa on which Becky sat. The wretched woman was in a brilliant full toilet, her arms and all her fingers sparkling with bracelets and rings; and the brilliants on her breast which Steyne had given her. Becky started up with a faint scream as she caught sight of Rawdon's white face, and Steyne rose up, grinding his teeth, pale, and with fury in his looks. He thought a trap had been laid for him, and was as furious with the wife as with the husband.

Pantomime is to language what marmalade, according to the label on the pot, is to butter, "an excellent (occasional) substitute". But its powers as an interpreter of thought are limited.

A friend of mine once, during a tour in the Pyrenees, tried to express gratitude by means of pantomime. He arrived late one evening at a little mountain inn, where the people made him very welcome and set before him their best; and he, being hungry, appreciated their kindness and ate a most excellent supper. After supper he felt he wanted to thank them, and to convey to them some idea of how pleased and satisfied he was.

He could not explain himself in language. He stood up and pointed to the empty table where the supper had been, then opened his mouth and pointed down his throat. Then he patted that region of his anatomy, where, so scientific people tell us, supper goes to, and smiled.

The people of the inn seemed rather astonished at his behaviour. They regarded him with troubled looks. And then gathered together among themselves and consulted in whispers.

At length a ray of intelligence burst upon the faces of his hosts, and they rushed to a cupboard and brought out a small black bottle. They poured out a wine-glassful, and handed it to him, making signs that he should drink it off quickly.

He put his hand upon his heart and smiled, and then tossed the liquor off at a gulp.

Three seconds later he discovered that it was a stringent and trustworthy emetic that he had swallowed. His audience had mistaken his signs of gratitude for efforts on his part to explain to them that he was poisoned, or, at all events, was suffering from acute and agonizing indigestion, and had done what they could to comfort him.

Gratitude is undoubtedly a thing that should not be attempted by the amateur pantomimist.

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