

Высшее профессиональное образование

ПИСЬМЕННАЯ АНГЛИЙСКАЯ РЕЧЬ

ПРАКТИЧЕСКИЙ КУРС

A COURSE IN WRITTEN ENGLISH

2-е издание

Учебное пособие



Иностранные
языки

ACADEMIA



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САНКТ-ПЕТЕРБУРГСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА

ВЫСШЕЕ ПРОФЕССИОНАЛЬНОЕ ОБРАЗОВАНИЕ

ПИСЬМЕННАЯ АНГЛИЙСКАЯ РЕЧЬ

ПРАКТИЧЕСКИЙ КУРС

Под редакцией И. А. Уолш

A COURSE IN WRITTEN ENGLISH

Edited by I. A. Walshe

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Пособие представляет собой полный систематизированный курс письменной практики по английскому языку. Цель пособия — способствовать усвоению студентами орфографической, орфоэпической, лексической, грамматической и стилистической норм английского языка и развитию коммуникативной компетенции студентов применительно к письменной речи. В первой части пособия особое внимание уделяется развитию орфографических навыков. Во второй части содержатся необходимые сведения по композиции текста, практической стилистике, пунктуации, грамматическому и лексическому узусу и предлагаются соответствующие задания и разнообразные упражнения для развития навыков творческой работы и выработки хорошего стиля.

Для студентов лингвистических вузов. Может быть использовано на курсах английского языка, а также для самостоятельной работы.

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От авторов

Настоящее пособие предназначено для обучения письменному английскому языку студентов английских отделений университетов и педагогических институтов. Оно ставит перед собой цель научить студентов выражать на письме свои мысли правильно, на хорошем английском языке как с точки зрения орфографии, так и с точки зрения композиции и стиля. В соответствии с этими основными задачами пособие разделено на две части. В первой части (I–II курсы) главное внимание уделяется орфографии, во второй (III–IV курсы) — композиции текста и вопросам стиля.

Структура пособия характеризуется следующими особенностями. В первой части принята поурочная подача материала, во второй — материал распределяется по разделам. Такое композиционное различие обусловлено самим характером учебного материала: его большая сложность на старших курсах требует систематизации по разделам; кроме того, пораздельная подача материала предоставляет преподавателю большую свободу при планировании содержания уроков в зависимости от количества часов, отводимых на письменную практику, и уровня подготовки студентов. Уроки первой части книги, как правило, состоят из двух подразделов: в первом излагаются орфографические правила, приводится иллюстрационный материал и даются соответствующие упражнения; во втором содержатся упражнения, направленные на развитие навыков изложения мысли в письменной форме. Вторая часть книги охватывает следующие разделы: Elements of Style, Composition Technique, Grammatical and Lexical Usage, Vocabulary Tests. В приложении помещены: таблица дистрибуции инфинитива и герундия, краткий словарь предложного управления, список прилагательных, не используемых в качестве препозитивного определения; кроме того, даны правила пунктуации. Таким образом, предлагаемое пособие представляет собой систематизированный, тематически полный курс обучения письменному английскому языку.

Пособие адресовано в первую очередь студентам. Следовательно, такие виды работы, как диктанты и изложения с использованием материала книги, предполагают предварительное ознакомление учащихся с соответствующими текстами. После этого на занятиях текст читается преподавателем, даются необходимые пояснения, выполняются упражнения к тексту. Написанные диктанты могут быть проверены самими студентами (каждый проверяет работу товарища), и сделанные ошибки обсуждаются всей группой. На продвинутом этапе обучения (III–IV курсы) студентам можно время

от времени поручать проверку коротких изложений, например, изложения содержания отдельного эпизода рассказа. При этом выбирается одно-два изложения, содержащие ошибки, на которые особенно важно обратить внимание студентов. При таком подходе студенты принимают более активное участие в анализе сделанных ими ошибок и лучше усваивают материал.

Как правило, на занятиях по письменной практике, в том числе при анализе ошибок, важное место отводится грамматическим вопросам, так как нельзя научиться хорошо писать на английском языке, не усвоив всех особенностей его грамматического строя. Поэтому включен раздел, посвященный грамматическому узусу, где рассматриваются вопросы, обычно не затрагиваемые в учебниках по грамматике. Проработку этого грамматического материала целесообразно по мере возможности увязывать с программой по курсу грамматики и обращаться к нему во всех тех случаях, когда студенты нарушают правила, описанные в этом подразделе.

Важным моментом в овладении письменным английским языком является усвоение разнообразных средств связи внутри предложения и между предложениями, что помогает студентам излагать свои мысли более четко и логически связано, а также улучшить свой стиль. Необходимые дополнительные упражнения на объединение предложений, в том числе и предложений, образующих абзац (что предполагает их объединение не в одно, а в несколько разноструктурных предложений), могут быть составлены путем упрощения и расчленения английского оригинала.

Вторая часть пособия не содержит указаний, какие из материалов следует проходить на III курсе, а какие на IV. Поскольку материалы разделов расположены по нарастающей степени трудности, распределить его по годам обучения с учетом принятой в том или ином вузе программы и уровня подготовки студентов преподавателям будет нетрудно. Однако некоторые рекомендации, возможно, окажутся полезными. Главу I желательно целиком проработать на III курсе, с тем чтобы с самого начала обеспечить сознательный подход студентов к стилистической обработке своих сочинений, изложений, эссе и т. д. К написанию резюме (Summary Writing), по-видимому, следует приступить лишь в начале 4-го года обучения, когда студенты уже будут иметь достаточно четкое представление об особенностях стиля "formal". По указанным причинам систематическое изучение английской пунктуации также следует вынести на IV курс. Однако с содержанием справочного раздела пособия (Приложением) студентов следует ознакомить уже на I курсе и приучить их искать в нем нужные сведения, разрешая пользоваться им также при написании контрольных работ. Овладение письменным языком — очень сложный процесс. Поэтому все виды работы, кроме экзаменационных, должны быть направлены в первую очередь на обучение этому аспекту, а не на проверку имеющихся знаний.

Part One

1st Year

Introduction: Layout (or Presentation) of Written Work

In English schools, universities and colleges, written work is usually set out (or presented) in the following way:

1. A margin¹, 2–3 cm wide, is drawn in pencil on the left, unless there is a printed margin. It should be straight, and therefore drawn with a ruler.
2. The date is written in the top right-hand corner. It may be written in various ways:

- | | |
|----------------------------|---------------------------------|
| (I) 15th December, 2004 | } More modern, simplified forms |
| (II) December 15th, 2004 | |
| (III) 15 December (,) 2004 | |
| (IV) December 15 (,) 2004 | |

NB! There is a tendency nowadays to omit full stops after abbreviations, and commas before the year.

These are read as follows:

- (I) and (III) — the fifteenth of December, two thousand and four.
(II) and (IV) — December the fifteenth, two thousand and four.

The words *the* and *of*, although usually spoken, are never written in headings and only occasionally in continuous prose.

Abbreviations of the names of the months (e. g. *Jan*, *Feb*, etc.) should in general be reserved for notes (конспекты) and other types of writing where it is important to save time or space.

¹ Note that this word is singular.

The same applies to forms such as 15.12.04, which are used mainly on forms (бланки), lists, labels, etc. Note that Americans put the month first, for example: 12.15.04.

The date is usually underlined.

3. The name, year and group number should be put in the top left-hand corner, against the margin, and also underlined. Years and group numbers should be written as follows:

3rd year, group 1; or 3rd yr, group 1; or III-1.

If necessary, "English Department", for example, can be put in brackets at the end.

4. The heading may be written: either in the centre (the usual place) or on the left, against the margin.

All the words in a heading should be written with a capital letter except for articles and prepositions.

The words "page" and "exercise" in headings can be abbreviated: Page — p.; Exercise — ex., e. g. p. 24, ex. 3.

5. Paragraphs should be clearly indicated. Each new paragraph should be indented (that is, it should begin a little way in from the margin). All other lines should begin right against the margin.

6. Abbreviations, such as *e. g.*, *etc.*, *i. e.* and the *and*-sign (&) should be avoided in the body of the work. They should be reserved for notes, etc. In addition, numbers up to at least twenty are best written in words.

EXAMPLES OF LAYOUT

1. An exercise done in a book which has the student's name, year and group number on the cover:

Page 25, Ex. 6	20th December, 2004
1.	
2.	
3. (and so on).	

2. A composition done on paper:

Irina Ivanova, II — 3	20 December 2004
-----------------------	------------------

My Favourite Book

.....
.....

Lesson 1

Spelling: English Syllables. The First Type of Syllable

Vowel letters in English are pronounced according to their position in the word, i. e. according to the type of syllable they form.

Traditionally there are four types of syllables.

The first type, the open syllable, may consist of:

(1) consonant + vowel: *go, me, by*;

(2) consonant + vowel + consonant (except *r*) + silent *e*: *take, Pete, like, tone, tune*.

In an open syllable the pronunciation of vowel letters coincides with their alphabetical definition: *a* [eɪ], *e* [i:], *i* [aɪ], *o* [ou], *u* [ju:]. But these same sounds may be represented by other means, i. e. other combinations of letters, and in different positions:

[eɪ] represented by *a* in open syllables: *made, tame, sake, Asia, age, mane, pane, sale, tale, male, brake, gate, plane, grate, waste*.

[eɪ] represented by *ai*: *main, rain, chain, remain, again, explain, exclaim, contain, sail, pain, painter, tail, mail, stain, wait, paid, raid, train, laid, raise, afraid, praise, pail, vain, maid, plain, gait, waist*.

[eɪ] represented by *ea*: *break, great, steak*.

[eɪ] represented by *igh*: *neighbour, weigh, weight, freight, sleigh*.

[eɪ] represented by *a* followed by *nge, ste*: *range, strange, arrange, haste, paste, waste*.

[eɪ] represented by *ay*: *may, day, way, play, pray, tray*.

[eɪ] represented by *ei* (in the middle of the word) or *ey* (when final): *veil, vein, reign, prey*.

[aɪ] represented by *i* and *y* in open syllables: *dine, mine, time, style, pie, nylon, dye, good-bye, side, by, type*.

[aɪ] represented by *i* before *mb, nd, ld*: *mind, mild, kind, climb, child, find*.

[aɪ] represented by *igh*: *sigh, sight, night, right, high, playwright, bright, slight*.

[aɪ] represented by *uy*: *buy, guy*.

[i:] represented by *e* in the open syllable: *eve, me, these, scene, extreme, complete*.

[i:] represented by *ee*: *sleep, meet, keep, street, sweet, deep, green, feet, speed, -teen, beef, feel, cheek, speech, sleeve, beet, been, breed, reed, heel, steel, week, beech, teeth, geese, see, three, tree, flee, feed, proceed*.

Lesson 2

[i:] represented by *ea*: *sea, leaf, lean, please, peace, tea, reach, read, repeat, disease, conceal, reveal, eagle, treat, East, least, seat, weak, speak, reason, treason, heat, meat, beat, beach, breathe.*

[i:] represented by *ie*: *chief, brief, belief, piece.*

[i:] represented by *ei*: *receive, perceive, seize.*

[ou] represented by *o* in the open syllable: *stone, smoke, so, rode.*

[ou] represented by *oa*: *coat, toast, road, boat, loaf, coach, roast, approach, coal, goat, loan, groan.*

[ou] represented by *o* before *ld, st*: *cold, told, old, gold, hold, bold, sold, most, post, ghost.*

[ou] represented by *ou*: *shoulder, poultry, soul, though.*

[ou] represented by *ow*: *know, sow, low, bow, grow, snow.* Also remember: *sew.*

[ju:] represented by *u* in the open syllable: *tube, tune, huge, use, useful, Susan.*

[ju:] represented by *ew*: *new, few, dew, ewe, news.*

[ju:] or [u:] represented by *ue*: *due, sue, blue.*

[u:] represented by *ui*: *juice, fruit, bruise, cruise, suit.*

Exercise 1. Write the following words in spelling. If there are two ways of expressing the vowel sound, give both variants, translating the words into Russian.

[reɪz], [weɪst] (2), [weɪt] (2), [rem], [pleɪraɪt], [brɪ:d], [ɡɪ:s], [brɪ:ð], [ˈtri:zən], [dɪˈzi:z], [tʃi:f], [rɪˈsi:v], [bɪˈli:f], [si:z], [pi:s] (2), [steɪk], [stoun], [kout], [kould], [louf], [roud], [roust], [fould], [ɡoust], [ɡout], [soul], [bou], [ɡroun], [dju:], [su:t], [bru:z], [nju:z], [dʒu:s], [breɪk] (2), [neɪbə], [saɪt], [fi:d].

SENTENCES FOR DICTATION

A. 1. We drank a toast to the bride and bridegroom. 2. English people often eat toast with butter and marmalade for breakfast. 3. Your hands are still dirty; wash them again with soap. 4. The boy looked hungrily at the loaf of brown bread in the shop-window. 5. The tourists were taken to the beach in a coach. 6. Roast beef is an English national dish. 7. Our ship was wrecked off the Spanish coast. 8. A hot coal dropped from the fire and burnt a hole in the carpet. 9. Goats are kept for their milk, flesh and hair. 10. The house is haunted by ghosts. 11. The boys stood close together, shoulder to shoulder.

B. 1. There were drops of dew on all the leaves. 2. My salary is due tomorrow. 3. After due consideration he decided to accept the proposition. 4. Nobody thought that Soames would sue Bosinney for that money. 5. He liked to have a glass of tomato juice before his dinner. 6. The boy fell down the stairs and the next day he was covered with bruises.

Spelling: The Second Type of Syllable

The second type, the closed syllable, consists of: consonant + vowel + one or more consonants (including double *r*. A single *r* forms other types of syllable).

The letter *a* in a syllable of this type is pronounced as [æ]: *apple, cat, map, battle, barracks.*

The letter *e* is pronounced as [e]: *get, red, tell, letter.*

The [e] sound can also be represented by the letters *ea*: *deaf, spread, health, wealth, breath, ready, pleasant, weather, treasure, peasant, meadow, instead, death, measure.*

The letters *i, y* are pronounced as [ɪ]: *sit, pit, system, mystery, symmetry, symbol, myth, rhythm, gypsy.*

The letter *o* is pronounced as [ɔ]: *not, hot, bottle, sorry.*

The sound [ɔ] can be represented by *a* after *w*: *want, watch, wander.*

The letter *u* is pronounced as [ʌ]: *nut, hurry, butter, summer.*

The [ʌ] sound can also be represented by:

(1) the letter *o*: *above, love, among, brother, colour, dozen, glove, government, honey, money, stomach, tongue, wonder, worry, comfort, company, front, oven, onion, thorough.*

(2) the combination *ou*: *country, couple, cousin, courage, trouble, southern, double, enough, rough, tough, nourish.*

Remember: *blood, flood, twopence.*

The [u] sound can be represented by: (1) letter *u*: *put*; (2) the letters *oo*: *book, hook, took*; (3) the letters *ou*: *wound.*

Exercise 1. Dictation (on the blackboard):

(a) man — men; cup — cap; hand — hen; tub — map; than — then; rub — ran; stand — stem; stumble — tan.

(b) sleep — slip; leave — list; street — still; leaf — live; feet — fit; reach — rich; free — fist; repeat — pit; feel — fill; retreat — trip; heal — hill; disease — silly; deep — dip; conceal — sit; weep — whip.

(c) reveal — sweet; nut — done; eagle — beef; cut — dove; treat — speed; hut — dozen; least — cheek; summer — money; beast — weep; hurry — worry; reason — deep; butter — stomach; nut — tongue.

(d) wonder — enough; colour — double; monkey — courage; government — flood; glove — rough; brother — couple.

(e) pen — head; whether — weather; red — bread; pencil — pleasure; step — health; pen-knife — peasant.

Exercise 2. Arrange the following words in two columns according to the different pronunciation of the combination *ea*:

clean, read, head, pleasure, treasure, threat, reason, heat, please, measure, treason, teacher, instead, creature, spread, thread, weak, deaf, East, eagle, death, health, meal.

SENTENCES FOR DICTATION

A. 1. He was so hot he could not sleep. 2. He slipped out of bed and went up to the window. 3. Be careful, you may slip here. 4. You may dive safely here, the lake is deep enough. 5. He dipped his hand into the bag and brought out a handful of wheat. 6. Do you feel better now? 7. Here is a glass, Mary. Fill it with water, will you? 8. The knife is made of steel. 9. Still waters run deep. 10. Mother tried to comfort her weeping child. 11. He thought how cruel it was to whip such a little boy. 12. I'm so tired that I'm not fit for anything. 13. His feet are like ice. Give him something hot to drink and put him to bed. 14. These shoes must be soled and heeled. 15. The path led to a distant hill. 16. It was early spring and the trees in my garden were covered with green leaves. 17. The boy looked up and suddenly a pleased grin appeared on his face. 18. He leaped towards the beast with a knife in his hand.

B. 1. After a thorough examination the patient was sent to hospital. 2. Don't forget that the child is still very weak. You must give her only light and nourishing food. 3. His ungloved hands were rough and cold. 4. They were driving with breath-taking speed. 5. Halfway up the mountain he stopped to take his breath. 6. A meadow is a piece of grassland, especially one kept for hay. 7. *Treasure Island* is one of the best books for children. 8. If the dinner waits another minute, the steak will be as tough as leather. 9. A person who lives in the South is called a southerner. 10. Tom realized that it would take a lot of courage to enter the dark and empty cave. 11. I remember well that plate of ham and tongue. It was dry and unappetizing. 12. Will you do it for me, honey? (The word *honey* is used in American English as an endearment.) 13. Don't worry, your son is going to be all right in a couple of weeks. 14. I'm just wondering what he is going to do next. 15. The kitchen was clean and bright, with an electric oven and lots of shining pots and pans. A delicious smell of onion soup hung in the air.

COMPOSITION EXERCISES. First read the following passage.

Jim arrived home and discovered that he had forgotten his door key. He rang the bell, but nobody came to open the door. He rang again, and waited, but still there was no answer. He walked round the house to see if he could find an open window, but they were all locked. It was beginning to rain and he didn't know what to do. Dorothy, his wife, had obviously gone out, and he didn't know where she had gone to, or when she would return. He waited for half an hour. Still nobody came. Finally, feeling wet and cold and angry, he picked up a big stone and threw it through the

kitchen window. Just as he had unlocked the window and was climbing through it he heard the front door open. His wife had come back!

(a) Complete these sentences:

1. Jim couldn't enter his house because ... 2. He realized that his wife ... 3. He decided to break a window because ... 4. He was climbing through the window when ...

(b) Retell this incident as it might be told by Dorothy. Begin like this:

Jim, my husband, always arrives home from work at 6 p. m. One evening I had to go out unexpectedly ...

Lesson 3

Spelling: The Third Type of Syllable

A syllable of this type consists of a vowel followed by *r*. It represents a long vowel sound.

The letter *a* in syllables of this type is pronounced [ɑ:]: e. g. *tar, bar, target, farther, large, park.*

Remember some other ways of representing this sound in the words: *clerk, heart, hearth*, and also: *laugh, laughter, draught, aunt.*

The letter *o* is pronounced [ɔ:]: *nor, sword, forth, corn, torn, lord, cord, born.*

Remember the words where this sound is represented by the following combinations of letters:

- (a) **oar**: *oar, board, roar, boar, coarse, hoarse*;
- (b) **au**: *pause, laundry, cause, saucer, applause, applaud, sauce, August, fault, haunt*;
- (c) **aw**: *law, draw, shawl, awful, withdraw, paw, saw, straw, dawn, lawyer, lawn, thaw, raw, awkward, trawler*;
- (d) **augh and ough** (before **t**): *ought, fought, caught, haughty, thought, sought, taught, naughty, brought*;
- (e) **our**: *course, court, your, source, four, pour.*

The letters *e, i, u + r* are pronounced as [ə:]:

- (a) **er**: *term, berth, perfect, mercy, German, prefer, emerge, serf, nerve, refer, insert, serve, concern, serpent, certain.*

Note that in some words the sound [ə:] is represented as **ear**: *earth, early, earn, earl, heard, pearl, learn, search*;

- (b) **ir**: *fir, first, birth, affirm, girl, firm, bird, stir, skirt, birch, thirsty, third, shirt, confirm, sir, dirty*;
- (c) **ur**: *fur, curve, furnish, curse, burn, spur, furniture, surgeon, purse, turn, return, surface, sturgeon, curtain, occur, curl, surname, surf, hurt, disturb, burst, turnip, urgent.*

Exercise 1. Supply the missing letter (or letters) for the [ɜ:] sound. Group them according to the way the [ɜ:] sound is represented. Translate the words into Russian.

t — rm, f — r (2), b — rth (2), st — r, — — rly, G — rman, sh — rt, s — rname, ret — rn, b — rch, ins — rt, d — rty, s — rpent, s — rface, f — rm, n — rve, th — rsty, c — rtain, t — rn, p — rse, m — rcy, — — rn, sp — r, sk — rt, s — rmon, s — — rch, c — rtain, p — — rl, c — rse, b — rm, em — rge, — rgent, h — rt, m — rth, b — rst.

Exercise 2. Copy the sentences, choosing a suitable word from the list at the end of the exercise to fill in the blanks. Translate into Russian.

1. The ... is considered the centre of family life. 2. It's not my ... that you don't know anything. 3. They say this old house is 4. What is the ... of your information? 5. In the ... of the year the boy grew taller and stronger. 6. The meeting was at nine o'clock, which was an ... time for many people. 7. You'll catch cold if you sit in a 8. The nobles used to treat the common people with ... contempt. 9. Your daughter is at a ... -school, I hear. 10. He stretched his cold hands to the fire which was ... in the 11. Carelessness is often the ... of fires. 12. The ... must take its course; ... cannot save you from punishment. 13. The wrongdoer is constantly ... with fear of being caught.

hearth, burning, fault, cause, source, law, haunted, lawyers, haughty, draught, boarding, awkward, board, course.

SENTENCES FOR DICTATION

1. Don't laugh at the boy, you will hurt his feelings. 2. A draught through the cracks in the window-frame stirred his night-shirt. 3. He stood on the hearth-rug, his hands folded behind his back. 4. The boy caught at the oar and his friends pulled him into the boat. 5. Why are you speaking in such a hoarse voice? — I caught cold yesterday at the skating-rink. 6. People take their clothes to the laundry to have them washed. 7. His appearance on the stage called forth a storm of applause. 8. I'm sure it is not my fault that we are late. 9. Will you draw the curtains, please? 10. It usually begins to thaw at the end of March. 11. He spends all his time in his little garden, from dawn till dusk. 12. This is really an awkward situation. 13. I'm awfully sorry but I can't find your shawl anywhere.

A Text for Reproduction

Miss Robinson had been taking driving lessons and trying to pass her driving test for several years, but she had failed every time because she always became too excited and did silly things when she was driving a car. Now she was taking her test again, but she made so many mistakes that she was sure that she had no chance of passing, so she was very surprised when the examiner nodded at the end of her test and said, "All right, Miss Robinson, I'm going to pass you."

The next morning, she went out in her car alone for the first time. Her face was red, her hands were sweating and she was hardly able to believe that it was no longer necessary for her to have a good driver with her in the car whenever she went out in it.

She came to the first traffic lights and was very glad when she managed to stop the car quite smoothly and at the right place in the street. She did not want to look foolish in front of other drivers in the street.

While she was waiting for the lights to change from red to green, an old lady came to the window of her car, and when Miss Robinson opened the window and looked out, the old lady asked whether she was going into the town.

"Yes," Miss Robinson answered, "I am. I am going to the Public Library."

"Will you please take me as far as the market-place?" the old lady asked. "I have an appointment at the hospital, and there isn't a bus for another hour."

Miss Robinson had still not really understood that at last she had passed her test, and now she surprised the old lady very much by answering, "I'm very sorry, but I can't drive."

(from *Intermediate Comprehension Pieces* by L. A. Hill)

Exercise 1. Answer the following questions:

1. Why did Miss Robinson think that she would fail her test again? 2. What had Miss Robinson had to do before she passed her test which she did not have to do after she passed it? 3. Why did the old lady speak to Miss Robinson? 4. Why was the old lady surprised when Miss Robinson said she could not drive? 5. Why did Miss Robinson say that she couldn't drive?

Exercise 2. (a) Reproduce the story, including a detailed answer to questions 4 and 5. (b) Compose a story for the old lady to tell her friends in the evening after the incident. Begin it in the following way:

"I had a very strange experience this afternoon. I was going to town and wanted a lift because ..." Let the old lady also explain why she went up to Miss Robinson's car, how the girl at the wheel looked, and what she thought of her behaviour.

Lesson 4

Spelling: The Fourth Type of Syllable

A syllable of this type ends in *r* followed by *e* or some other vowel.

The letter *a* is pronounced [eə]: *stare, dare, fare, bare, declare, rare, spare, square, mare, prepare, compare, hare, ware, aware.*

Remember the words where this sound is rendered by the following combinations of letters:

- (a) **air**: *air, chair, stair, affair, despair, fair, hair, repair, dairy, pair*;
(b) **ear**: *bear, tear, wear, pear*.

The letter *e* in this type of syllable renders the diphthong [iə]: *here, mere, sphere, sincere, severe, atmosphere*.

Remember the words where this diphthong is represented by the letters:

- (a) **eer**: *deer, queer, sheer, beer, steer, cheer, peer, pioneer, sneer, career*;
(b) **ear**: *hear, year, dear, appear, fear, rear, near, clear, beard, spear, weary*;
(c) **ier**: *pierce, pier, fierce*.

The letters *i, y* render the triphthong [aiə]: *fire, wire, tired, require, admire, desire, inspire, hire, expire, tyre*.

The same sound may be represented by the letter combination *iar*: *briar, diary, liar*.

The letter *u* renders the triphthong [juə]: *cure, pure, secure, endure, obscure, fury, furious, curious, during, procure*.

Exercise 1. Make sure you know the meaning of the words illustrating the rule. Learn them.

Exercise 2. Supply the missing letters and translate the words into Russian:

c — re, aff — — r, p — re, h — re, f — ry, sh — — r, h — re,
sw — — r, c — re, requ — re, w — re, qu — — r, f — — rce, w — — r,
d — re, h — — r, f — rious, nightm — re, p — — r, d — — ry, sp — — r,
p — — r, squ — re, p — — r, st — — r, rep — — r, d — — ry, r — — r,
f — — r, st — — r, t — — r.

Exercise 3. Fill in the blanks with the words from the list below:

1. He is a man entirely without ...; you can't frighten or intimidate him. 2. Paper catches ... easily. 3. Your behaviour leaves much to be 4. They couldn't go any farther because one of the ... had gone flat, and they had no ... one. 5. We ... people who succeed in spite of difficulties. 6. Reading this book is a ... waste of time. 7. I ... he is in great danger. 8. English people often sign their letters: yours ..., followed by their name. 9. If you want to get there in time, you'll have to ... a cab. 10. Our rooms at the hotel were all that could be 11. ... burns. 12. Be careful, you will ... your dress on that nail! 13. Few animals and almost no trees can ... this ... climate. 14. The boys rushed to the rabbit. It was Bob's arrow that had ... the little animal. 15. A ... farm produces milk and butter. 16. A feeling of ... came over him as the boat sank deep into the water. 17. The children rose half hungry after the ... meal. 18. I ... you to deny the truth of what I have said. 19. You should ... of bad companions. 20. A ... robbery took place yesterday. 21. Only a few people now keep a

22. Your constant talking will drive your teachers to 23. Mr Wilkes was a tall ... man. 24. She was wearing stockings of ... silk.

spare (2), fear (2), admire, dairy, tear, tyres, despair (2), pierced, desired (2), fire (2), sheer (2), dare, daring, hire, beware, sincerely, severe, diary, bear.

A PASSAGE FOR DICTATION

Fleur having declared that it was "simply too wonderful to stay indoors", they all went out. Moonlight was frosting the dew, and an old sundial threw a long shadow. Two box hedges at right angles, dark and square, barred off the orchard. Fleur turned through that angled opening.

"Come on," she called. Jon glanced at the others, and followed. She was running among the trees like a ghost. All was lovely and foam-like about her, and there was a scent of old trunks, and of nettles. She vanished. He thought he had lost her, then almost ran upon her standing quite still.

(from *To Let* by J. Galsworthy)

A Text for Reproduction

Mr Jones liked to be comfortable, so when he got into a train he always used to put his suitcase on the seat beside him and pretend that it belonged to another passenger, who had gone to buy something in the station.

One day he did this when the train was very crowded. Other passengers came and sat in all the other seats except the one which his suitcase was lying on. Then an old gentleman arrived, looked at Mr Jones' case and said, "Is this somebody's seat?"

"Yes," answered Mr Jones. "A friend of mine is travelling with me, and he has gone to buy some cigarettes. He will return soon." Mr Jones opened the window and looked out, to make the old gentleman think that he was anxious about his friend.

"All right," said the old gentleman, "I'll sit here until your friend comes back, and then I'll stand somewhere." He put Mr Jones' suitcase up above him and sat down. Mr Jones did not feel happy about this, but he wasn't able to do or say anything, because all the other passengers were watching and listening.

Several minutes passed, the whistle blew, and the train began to move. Then the old gentleman jumped up suddenly and said, "I'm very sorry, but your friend seems to have missed the train. We don't want him to be separated from his suitcase, do we? I don't believe he would like that at all," and before Mr Jones was able to do or say anything to prevent him, he took his suitcase down and threw it out of the window which Mr Jones had opened.

You can be sure that Mr Jones never tried to play that game again.

(from *Mozaika*)

Composition Exercise. Complete the following passage in any way you like, using not more than 50 words.

I was driving to my friend's in the country in the middle of the winter when a heavy snowstorm started and stopped me from going either forwards or backwards. ...

Lesson 5

Spelling: Doubling the Final Consonant

Rule 1

A final single consonant letter is doubled before a suffix beginning with a vowel (*-able, -ing, -er, -est*, etc.) if (a) the last syllable of the word is stressed, and (b) the final consonant is preceded by a short vowel represented by a single letter, e. g. *red — redder, redden, reddish; begin — beginning; thin — thinned, thinner*.

But: *repeat — repeated, repeating; develop — developed, developing*.

Note 1. The words *handicap, kidnap, outfit, worship* are exceptions: *handicapped — handicapping; kidnapped — kidnapping; outfitted — outfitting — outfitter; worshipped — worshipping — worshipper*.

Note 2. Final *r* is doubled if preceded by a letter representing a stressed vowel, no matter if it is long or short (but not a diphthong), e. g. *occur — occurred, refer — referred*.

But: *differ — differed, appear — appeared*.

Note 3. Final *l* is doubled if it is preceded by a short vowel (stressed or unstressed). It is not doubled if preceded by a long vowel or a diphthong, e. g. *travel — travelling, expel — expelled*.

But: *reveal — revealed*.

Rule 2

A final single consonant is not doubled if:

- preceded by an unstressed vowel, e. g. *open — opened, opening; limit — limited, limiting*;
- preceded by a vowel sound represented by two letters, e. g. *look — looked, looking; turn — turned, turning*;
- the suffix begins with a consonant, e. g. *hot — hotly* (but: *hottest*); *forget — forgetful* (but: *unforgettable*).

Exercise 1. Form Participle I of the following verbs:

sit, wed, nag, wrap, commit, shop, grip, slip, tip, wag, skin, pat, slam, creep, shrug, win, grin, plan, regret, cook.

Exercise 2. Form the comparative and superlative degrees of the following adjectives:

big, red, hot, green, sweet, mean, clever, weak, sad, thin, clear, broad, cool, fat, deep, meek, dim, flat, slim, wet.

Exercise 3. Read the following groups of related words. Note the dependence of the doubling of the final *r* on the stress.

infer — inferred, inference; confer — conferred, conference; prefer — preferred, preferable, preference; differ — different, difference; abhor — abhorrent, abhorrence.

Exercise 4. Give the Past Indefinite and Participle I of the following verbs:

differ, conquer, prefer, clatter, occur, appear, blur, recover, linger, fear, lower, murmur, water, flatter, stir, infer, refer, alter, bother, deliver, appear, pour.

Exercise 5. Give Participle I of the following verbs:

cancel, worship, quarrel, travel, expel, reveal, deal, sail, steal, kneel, boil, conceal, peal, heal, rebel, level, patrol, marvel, signal, revel.

Exercise 6. In each pair of sentences below the same idea can be expressed in two ways. Fill in the blanks with the appropriate word from the list. Open the brackets in the listed words and make the necessary changes:

occu(r)ed, re(d)en, worshi(p)ed, trave(l)ed, expe(l)ed, diffe(r)ed, murmu(r)ed, sti(r)ing, quare(l)ed, wra(p)ed, regre(t)ed, revea(l)ed, cance(l)ed, prefe(r)ed, signa(l)ed, appea(r)ed.

1. She was so embarrassed that she began to blush. She was so embarrassed that her face began to 2. King Midas loved gold and constantly declared his great love for it. King Midas ... gold. 3. They could not agree on the point. Their opinions on that point 4. A hideous face suddenly showed itself in the window. A hideous face suddenly ... in the window. 5. This event took place in 1964. This event ... in 1964. 6. He has visited many countries. He has ... a great deal. 7. After his death it was disclosed that he had been a millionaire. After his death it was ... that he had been a millionaire. 8. The boy was turned out of school. The boy was ... from school. 9. The branches of the tree rustled very softly. The branches of the tree 10. It was 3 a. m. and everyone in the house was sleeping. It was 3 a. m. and no one was 11. It has been decided that the

concert will not take place. The concert has been 12. He and his wife argued constantly. He and his wife ... constantly. 13. The first snowfall indicated that autumn had come to an end. The first snowfall ... the end of autumn. 14. She said she would rather stay at home. She said that she ... to stay at home. 15. He was sorry that the incident had taken place. He ... that the incident had taken place. 16. Mary put pretty paper round the gift and made it look attractive. Mary ... the gift attractively.

Exercise 7. Open the brackets, doubling the final consonant of the root where necessary. Translate into Russian.

1. Brunner moved uncomfortably and offer(-ed) a weak smile. 2. He took Sally's hand, pulled her to her feet and propel(-ed) her into an orderly room. 3. The soft earth was scar(-ed) with hoof prints and heavy wheels and the vegetables were mashed into the soil. 4. "Who says so?" said Horst, signal(-ing) Otto to move his chair nearer. 5. Britain in the fifth and sixth centuries must have been a fearsome chaos of war(-ing) tribes and kingdoms. 6. He stretched his long legs in their scar(-ed) high boots for them to admire. 7. The Red Cross Society administer(-ed) relief to those who lost everything in the earthquake. 8. For further details the reader is refer(-ed) to the end of the book. 9. The book is full of refer(-ence) to places I know well. 10. The king confer(-ed) a knighthood on several distinguished men. 11. Many international confer(-ences) have been held in Geneva.

Exercise 8. Copy and translate the sentences. Explain the cases of doubling consonants. (The sentences may be used for dictation.)

A. 1. The place was now filled with people who chatted and laughed. 2. So I told her the whole story, omitting nothing. 3. The water soaked the cloth, and ran down on to my lap. 4. So he slipped into the hotel and brought Mr Burtel the pictures. 5. They are beginning to have doubts about him. 6. It was the hard work, the many children and the nagging husband that had changed her. 7. He grabbed the small briefcase that Jack was carrying. 8. She reddened and laughed a little awkwardly. 9. I shrank back against the seat, my heart beating quickly. 10. The driver was an olive-skinned young man with beautifully combed hair. 11. He put on a pair of thick horn-rimmed glasses, which he wore only when absolutely necessary.

B. 1. The conference was cancelled because not all the participants could attend it. 2. The soldier signalled the message with a flag. 3. He is a regular globe-trotter, he has travelled all over the world. 4. They had just been expelled from school. 5. The excellent oval of her face and her chiselled features could not but attract attention. 6. He controlled his anger, though it was not at all easy. 7. Jane could not share her husband's strange preference for French novels. 8. The headmaster is in conference now; you can see him later. 9. He had conferred with his lawyers before he came to a final decision. 10. It never occurred to him that I dreaded this arrival as much as I longed for it. 11. Through the window the planes

looked blurred and vague. 12. I shivered as though someone had opened the door behind me. 13. I preferred the rose garden after all, to the sound of the sea. 14. I felt rather like someone peering through the keyhole of a locked door, and a little furtively I laid the book aside.

A Text for Reproduction

CLIMBING

When we were sixteen my twin brother and I spent a week climbing the mountains in the Lake District. One day, just as we reached the summit of a mountain called Great Gable, early in the afternoon, it began to rain, and with the foolish optimism of youth we decided to take a short cut back to the farm-house where we were staying. It looked possible on the map, but there was no footpath. After half an hour the clouds came down and reduced visibility to about two yards. It was impossible to go on, and we sheltered as best as we could under an overhanging rock. Three hours later the clouds were as thick as ever and we were feeling cold, hungry and very miserable. Moreover, it was beginning to get dark. Fortunately we had told our landlady, Mrs Merton, where we were going, and we hoped that if we were not back by nightfall she would raise the alarm and send a search party. From time to time we shouted, but there was no answer. Then, at last, the clouds rolled away, and we saw the lights of a search party, not below us, but above us. We attracted their attention and three men came scrambling down towards us. Then we saw that we were nearly at the edge of a sheer drop, and that if we had gone on in the clouds we would certainly have been killed. We were so cold and stiff that the men had to help us back to the top and then down to the farm-house. Mrs Merton was very glad to see us, but we made her promise not to tell our parents.

(from *Guided Composition Exercises* by D. H. Spencer)

COMPOSITION EXERCISES

Exercise 1. Complete these sentences (consult the text).

1. Because of the rain 2. The visibility was so bad 3. Mrs Merton knew 4. When the clouds disappeared 5. After we got back to the farmhouse

Exercise 2. Make up sentences according to the model:

frightened/utter/word

He was so frightened that he couldn't utter a word.

self-confident/take/precaution; stupid/understand/sentences; shy/make/remark; excited/sleep/minute; intelligent/fail/examination.

Exercise 3. Write a story in two or three paragraphs, using the suggested words as an outline. Note that articles, pronouns, etc. are not given in the outline and must be supplied.

Poor Indian tailor made caps — wandered from village to village selling them — one afternoon fell asleep in forest — crowd of monkeys stole caps — tailor woke up — saw monkeys in trees wearing his caps — waved stick at them — monkeys waved branches — threw stones at them — monkeys threw fruits off trees — threw own cap on ground in anger — monkeys imitated him — collected caps — continued his journey.

Lesson 6

Spelling: Mute Final -e

Rule 1

Final mute *e* is usually dropped before a suffix beginning with a vowel letter; otherwise it would make two consecutive vowels: *guide* — *guidance*; *amuse* — *amusing*; *fame* — *famous*; *refuse* — *refusal*.

Exception: *age* — *ageing*.

Note 1. *e* is retained to show pronunciation in such words as: *courage* — *courageous*; *advantage* — *advantageous*; *service* — *serviceable*.

Note 2. *e* is also kept after *o*: *toe* — *toeing*; *shoe* — *shoeing*; *canoe* — *canoeing*; *tiptoe* — *tiptoeing*.

Note 3. Verbs ending in *-ie* change the *ie* into *y* before *-ing* to avoid a double *i*: *die* — *dying*; *tie* — *tying*; *lie* — *lying*.

Note 4. Double *e* (*ee*) is retained before all suffixes except those beginning with *e* (*-ed*, *-er*, *-est*): *agree* — *agreeable*; *see* — *seeing*.

Note 5. Rule 1 is not strictly observed in the case of monosyllabic words when they are likely to be misread: *likeable*, *saleable* or: *likable*, *salable*.

Rule 2

Mute *e* is retained before a suffix beginning with a consonant (to keep the pronunciation): *safe* — *safety*; *nine* — *nineteen*; *whole* — *wholesome*; *care* — *careful*.

Exceptions: *due* — *duly*; *true* — *truly*; *whole* — *wholly*; *argue* — *argument*; *nine* — *ninth*.

Exercise 1. Form Participle I of the following verbs:

leave, use, lie, ride, canoe, see, face, save, raise, rise, tie, agree, tiptoe, wake, unite, take, make, strike, give, shake, clothe, bite, love, place, praise, promise, come, have, prepare.

Exercise 2. Add the suffixes to the following words:

-ance: guide, grieve, ignore, endure, resemble, continue;
-er: trade, dance, strike, love, skate, believe;
-less: hope, use, care, noise, blame, tire, voice, age, time, change, sense;
-ly: like, love, nice, affectionate, live, entire, true, whole, idle, simple, rare, immediate, private, large, strange;
-ment: announce, improve, excite, commence, agree, achieve, engage, abridge;
-ful: hope, hate, use, taste, peace;
-ous: fame, nerve, courage, continue;
-able: change, notice, advise, trace, agree, move.

Make sure you know the meanings of all the words.

Exercise 3. Add the suffix *-ly* to the words given in brackets. Translate the sentences.

1. Aunt Leonora came back from the kitchen, instantly seized Herr Untermeyer (*affectionate*) by the arm and led him to the window. 2. I paused once, looking back, to offer my help, but Mr Wilbram seemed (*mere*) to be sunk in thought. 3. I loved the expression she used; but if it was intended to improve the troubled atmosphere, it failed (*complete*). 4. Since Dinny said no further word on the subject occupying every mind, no word was said by anyone; and for this she was (*true*) thankful. 5. "Anyway," she said, with one of those charming and (*whole*) unexpected turns of mind, "Who's for cheese?" 6. "We are (*extreme*) sorry to give you this trouble," said Colonel Schroff. 7. Then Mr Barker appeared and showed him into a room, a comfortable room with lunch ready on the table and another table, (*entire*) bare, evidently waiting for him to spread his papers on it. 8. One day he was called to the manager's room, (*due*) reprimanded, and eventually pardoned in consideration of his long and faithful service. 9. I have a friend who, after an absence of many years, has (*late*) settled down in London, with a wife, a cat, and a garden. 10. Strange faces smiled at Leila (*sweet, vague*). 11. Her interests were narrow, and she (*rare*) journeyed farther than the corner grocery.

Exercise 4. Add the suffixes given in brackets to the preceding words. Consult the rules about keeping or dropping mute *e*. Translate the sentences.

1. The dog's master appeared, the beam of a flashlight dance (*-ing*) before him. 2. I may as well mention here that she made an advantage (*-ous*) match with a wealthy, worn-out man of fashion. 3. It wasn't from that dinner he remembered her, it was from notice (*-ing*) her in the street. 4. Glance

(-ing) at his companion, he wondered if she also remembered it. 5. The only notice (-able) thing about his appearance was the way his silver hair and beard contrasted with the dark tan of his skin. 6. He knows the boy is very courage (-ous), but he is also young. 7. But most people are afraid of face (-ing) this part of their nature. 8. The few soldiers in the streets were grey-faced and tired-looking... One thing was notice (-able): they never seemed to laugh. 9. The mechanic, who is extremely knowledge (-able) about any kind of machinery, knew exactly how to get the gate open.

A PASSAGE FOR DICTATION

Kathy Brown was twelve years old and always played with the boys in her street. One day, her parents decided that she should stop playing with boys all the time and learn to act like a young lady. They decided that Kathy should enroll immediately in Madame Lejour's School of Ballet, where she would learn to be more graceful and to walk about more delicately. Some of the Browns' neighbours scoffed at this idea, saying that Kathy was completely unchangeable and the lessons would be largely a waste of time. But the Browns desperately wanted their daughter to become more manageable, and truly believed that ballet lessons would accomplish this. After talking with Madame Lejour, who was wholly agreeable to the idea, Kathy was enrolled in the school. She was eager to show her parents that she could complete the course, and to prove to her neighbours that they had been wrong about her.

It was very difficult for her at first, but through courageous endurance, she learned many different steps, and even learned the fine art of tiptoeing. After six months, she had been changed from a tomboy into a young lady, and needless to say, the Browns rewarded Madame Lejour handsomely for her successful efforts.

A Text for Reproduction

YOU SHAN'T GET AWAY WITH IT

A big American car went up Winifred Street and stopped in front of a shabby-looking cottage just off the main road. It was indeed the finest vehicle it seemed that had ever moved about the moors of Scotland, and now that it came to Kircaldy it was bound to cause great commotion all over the town.

Presently a middle-aged gentleman got out of the car, or an automobile, as the Americans call it, paced across to the entrance gate, tore it open and made straight for the house. At that very moment the door opened and an old Scotsman came out into the garden. He wore a kilt and his grey hair waved in the wind. The gentleman made a dash over the flowerbed and found himself in front of the host.

— Daddy! — he whispered in a voice trembling with emotion — Do you recognize me? I'm your son, Gordon. Remember, 30 years ago you sent me to Ferguson's to get you a bottle of whisky?

— Yes, I do — said the old man.

— That's when I ran away to America — continued the gentleman, no doubt delighted his father could remember him — and made my fortune there. I am of course, a respectably married man, and now would like to introduce my wife and five children to you — he concluded, pointing to the car and the crowd of youngsters getting out of it.

— That's all very well, son — said the Scotsman — but where is my bottle of whisky?!

(from *Shaggy Dog English* by T. Godziszewski)

COMPOSITION EXERCISE. Complete the following passage. Keep to the first person and the past tense.

I was walking along a country lane when a car passed me, travelling very fast, skidded at the next corner and overturned. ...

Lesson 7

Spelling: Final -y and Its Modifications

Rule 1

Words ending in -y preceded by a consonant change -y into -i before all endings except -ing: *dry — dries, forty — fortieth, cry — cried, carry — carriage, clumsy — clumsier, pity — pitiful, happy — happily, merry — merriment.*

But: *drying, crying, frying, applying.*

Note 1. Words ending in -y preceded by a consonant drop the -y before suffixes beginning with *i*: -ic, -ical, -ism, -ist: *economy — economic, economical; history — historic, historical; geology — geological, geologist.*

Note 2. Final -y is retained:

- (a) in personal names: *Mary — Marys, Gatsby — the Gatsbys;*
- (b) in some words before the suffixes -hood, -ish, -ist, -like, -thing: *babyhood, copyist, ladyship, ladylike, anything, everything;*
- (c) in some monosyllabic words before -er, -est, -ly, -ness: *shy — shyer, shyest, shyness; sly — slyer, slyest, slyly, slyness; dry — dryly, dryness* (both forms are possible in *dryer — drier, flyer — flier*).

Note 3. Final -y changes to -e before -ous after "t": *piteous, beauteous, plenteous, duteous.*

Rule 2

Final -y preceded by a vowel letter is retained before all suffixes: *day — days, play — playful, pay — pays, payment, enjoy — enjoyable.*

Exceptions: *gay — gaily, gaiety; day — daily.*

Exercise 1. Use the adjectives given in brackets in the appropriate degree of comparison. Translate into Russian.

1. I've never seen a ... boy (*lazy*). 2. You are the ... person I've ever met (*clumsy*). 3. The ... thing to do is to go there at once (*easy*). 4. The party was much ... than I had expected (*gay*). 5. She is a ... girl, the ... I have ever met; and to-day she has been ... than ever (*funny*). 6. It was the ... day in my life (*happy*). 7. Yesterday she looked ... than ever (*pretty*). 8. Look at my hat. Isn't it lovely? — Yes, the ... I've ever seen (*lovely*). 9. I can't say that I like this latest novel. I think his ... books are much better (*early*).

Exercise 2. Form adverbs from the following adjectives:

busy, lazy, gay, sly, heavy, dry, happy, merry, shy, ready, lucky, icy, easy, tidy, pretty, angry.

Exercise 3. Give the comparative and superlative forms of the following adjectives:

early, happy, witty, gay, grey, dry, shy, sly, easy, busy.

Exercise 4. Give the plural of the following nouns:

day, country, beauty, joy, reply, monkey, baby, lady, storey, story, body, hobby.

Exercise 5. Write down the third person singular in the Present Indefinite and the Past Indefinite forms of the verbs:

dry, play, cry, stay, try, delay, comply, betray, destroy, fry, repay, copy.

Exercise 6. Give Participle I of the following verbs and use five of them in sentences of your own:

tidy, try, play, stay, enjoy, vary, study, marry, obey, apply.

Exercise 7. Write out from a dictionary all the words derived from the following, and translate them:

angry, merry, marry, shy, betray, employ, vary, beauty, industry, deny, history, apply, memory, plenty, pity, duty, gay, day.

Exercise 8. Use a suitable derivative of the word given in brackets. Translate into Russian.

1. I wish you all the (*happy*) in the world! 2. He was well aware that this particular debt demanded prompt (*pay*). 3. The bride's parents did not approve of the (*marry*). 4. He likes to read (*history*) novels. 5. We've got a lot of electrical and other (*apply*) at home, but my husband buys more and more. Yesterday he bought a new one for opening tin cans, though we already have three. 6. Well-known critics and (*essay*) spoke well of the young author's new book. 7. A teacher likes his pupils to be (*industry*) and well-behaved. 8. The moment I dropped my gloves I hated myself and my (*clumsy*). 9. Mr Sedley could not believe that his former friend could be so cruel, so (*mercy*). 10. This was in some measure due to her (*shy*), which had not yet left her. 11. They were alone for an hour, because Tony was taking his (*day*) nap. 12. Lucy stopped and turned, and faced him (*angry*). 13. The prisoner's (*deny*) of his guilt surprised everyone. 14. He is quite a (*rely*) person.

A PASSAGE FOR DICTATION

AN UNPLEASANT (BUT AMUSING) INCIDENT

A famous English essayist once wrote about an incident that occurred during his babyhood, saying that although he had been too young at the time to remember the event personally, he had heard the story retold many times. This is what happened.

His aunt, Lady Astor, had a glass eye, but this was a well-kept secret that was known only to the family and servants. One evening, his aunt and uncle were giving a party at their home in the English countryside. It was his aunt's birthday, and the atmosphere was a joyful one. There was one guest present who had never met Lady Astor; he decided that matters would be easier if he just walked up to her and introduced himself. After doing so, he remarked that her eyes were beautiful. The butler, who was walking by with a tray, said without thinking, "Yes, didn't they do a fine job of matching her new eye to her old one!" At that the guest turned red and disappeared. Lady Astor immediately fired the butler, declaring that she wouldn't tolerate this betrayal of the secrets of one's employer. The butler begged to be reinstated, but Lady Astor was merciless. This incident took place in front of all the guests, to the great enjoyment of everyone present.

A Text for Reproduction

There was once a very rich old lady whose husband had died, and whose children had married and gone to live in foreign countries. When she reached the age of eighty and was too old to live alone and look after a house herself, this rich old widow went to live in an expensive and very comfortable hotel near the sea, in the south, where it was not too cold in winter.

This rich old lady had a pair of nasty, ugly dogs, which used to growl and bark at everybody, but which she loved very much, although nobody else did. They lived in the hotel with her and went wherever she did. After the old lady and her dogs had been at the hotel for nearly a year, a new young waiter came to work there and began to do everything that he could to help the old lady and be nice to her. He carried her blankets and pillows for her, helped her to get into and out of the car which she hired when she wanted to go for a drive and even pretended to like her unpleasant dogs and offered to look after them in his free time. He fed them, cleaned them and took them for daily walks for some years.

The young waiter did not doubt that, when the rich widow died, she would leave him a lot of money, to pay him for everything that he had done for her and her dogs; but when she did die a few years later, he soon discovered that she had left him only two things which she loved most in the world, and which she thought that he loved too — her dogs. All her money and jewellery went to her children, who had never done anything for her.

(from *Intermediate Comprehension Pieces* by L. A. Hill)

EXERCISES

Exercise 1. In about 40 words give a description of: (a) the old lady; (b) her dogs; (c) the waiter. Use your imagination!

Exercise 2. Give a title to the story.

Exercise 3. Reproduce the story as if you were: (a) the old lady; (b) the waiter; (c) the owner of the hotel.

COMPOSITION EXERCISE. Complete the following passage with the help of the key words and phrases provided, which may be freely used:

Douglas and Robert were camping. One evening they broke their lantern, and made another putting a candle inside a cigarette tin and tying the tin to one of the tent-poles.

Suddenly tent fell down; candle had burnt tent-pole; tent caught fire; night in open air; end of camping holiday.

Lesson 8

Spelling: Homophones

Homophones are words which are pronounced in the same way, but spelled in a different way.

Copy the following homophones and look up their meaning in the dictionary:

allowed — aloud; air — heir;
be — bee; bare — bear; beat — beet; beach — beech; birth — berth;
berry — bury; boar — bore; bean — been; bread — bred; brake — break;
blue — blew; bow — bough; by — bye — buy;
cell — sell; cent — sent — scent; course — coarse; currant — current;
dear — deer; die — dye; dew — due;
flower — flour; fare — fair; father — farther; feat — feet; forth — fourth;
for — four — fore; fir — fur;
gait — gate; grown — groan; great — grate.

Exercise 1. Fill in the blanks with the appropriate word from each group:

air — heir: 1. He got up with an ... of relief and yet reluctance. 2. The classroom should be ... ed during the break. 3. John was the only ... to his uncle's estate.

allowed — aloud: 1. She read the passage ... so that her sister should understand what she meant. 2. Next day Jimmy was not ... to leave the house again.

bare — bear: 1. The garden looked ... and deserted. 2. I can't ... the way you treat that man. 3. The ... has a massive body, coarse heavy fur and relatively short limbs.

beach — beech: 1. All the family sat round the table under a huge ... which grew near the house. 2. The day was stormy and there were very few people on the

bean — been: 1. Don't try to fool him with that suggestion. He knows how many ... s make five. 2. I've always ... treated as a gentleman.

beat — beet: 1. While we were cutting up potatoes, carrots and ... root for the soup I looked up and suddenly burst out laughing. 2. For a moment I could not feel my heart. It had stopped ... ing.

berry — bury: 1. Are you going to ... yourself in your work? 2. There are a lot of different ... and mushrooms in this forest.

birth — berth: 1. The upper ... was occupied by a young man who never took part in our conversation. 2. The news that Mrs Davis had given ... to a daughter seemed to make no impression on her relatives.

blue — blew: 1. A heavy storm ... up towards evening. 2. ... is my favourite colour.

bow — bough: 1. He was not a young man any longer; age had ... ed his head. 2. He climbed onto the huge ... of a pine. 3. He greeted him with a low

brake — break: 1. Jerry was the first to ... the silence. 2. The driver put on the ... and the car stopped. 3. Wait a bit. We'll discuss it in the

bread — bred: 1. He remained serene in a houseful of ill- ... people. 2. Her hands trembled while she was eating her ... and butter.

cell — sell: 1. The ... is a structural unit of plant and animal life. 2. Don't ... this book, you may need it in future.

cent — sent — scent: 1. He could ... trouble the moment he stopped onto the porch. 2. The doctor was ... for immediately. 3. A ... is a hundredth part of the U. S. dollar.

course — coarse: 1. The main ... was steak with vegetables. 2. His hands were ... and roughened by years of hard work. 3. Christine did an intensive Russian ... before she came to Russia.

current — curreant: 1. We had reached the bridge over the river and stood there, gazing down at its strong 2. I opened the gate and saw some ... bushes and a line of white flowers fringing the path.

dear — deer: 1. Two dollars! That was too ... for such a trifle. 2. What a ... little kitten! 3. An adult male ... is called a stag.

dew — due: 1. The grass and leaves of the trees were covered with 2. The meeting is ... to begin at 4 o'clock.

die — dye: 1. A man can ... but once. 2. He is a liar of the blackest

fare — fair: 1. What is the ... from here to Moscow? 2. He was met by a ...-skinned young girl with a beautiful crown of black hair.

farther — father: 1. Her ... lived not far from her, but they seldom saw each other. 2. Mr Jones' house is just a few steps

fir — fur: 1. We were decorating the ...-tree when our guests came. 2. She had a very beautiful ...-coat on.

flower — flour: 1. She liked violets more than any other ...s. 2. ... is the finely ground meal of grain.

for — four — fore: 1. The part of the arm between the elbow and the wrist is called the ... arm. 2. These are good pills ... a cough, but you must not take more than ... pills at a time.

gate — gait: 1. At the ... I met a strangely familiar man dressed in black. 2. He walked with an awkward, stooping ... which was due to nervousness.

great — grate: 1. Her singing ...s on my ear. 2. I have a ... desire to spend a fortnight in the country.

grown — groan: 1. He is ...-up and must be responsible for his actions. 2. The wounded man ...ed when they tried to lift him.

Exercise 2. Copy and translate the following sentences:

1. The front part of the ship is called the bow. 2. Deer run fast. 3. Some currant bushes were seen reflected in the stream, the current of which was slow and quiet. 4. The feat of the four soldiers was highly praised by everyone. 5. Put your shoes on the grate, they are wet. 6. He recognized her at once by her gait. 7. There was barely suppressed fury in his voice. 8. I laughed aloud, hugely amused. 9. They don't grow beet in this district. 10. "To expire" is a synonym for "to die". 11. It struck me at once that her hair looked like a spray of autumn beech-leaves. 12. I don't like beans, I much prefer peas. 13. Her hair had been dyed to exactly the same beautiful shade as Sophie's. 14. I saw the mother sitting at the table, her head buried in her hands. 15. He was the only heir to his rich grandfather. 16. A bore is

a man who, if asked what the time is, would tell you how to make a watch. 17. I suddenly pushed open the garden gate and stepped inside to pick some berries from the nearest bush. 18. Hastily she grabbed her fur coat and ran out. 19. I'm not in the habit of stealing flowers from other people's gardens. 20. "I'd better go," — "Alone? Or could you bear my company?" 21. I wanted to grind some corn into flour. 22. We hired a boat and rowed along the coast until we found a beautiful secluded beach. 23. There were apples, peanuts, and milk on the table, but never enough of even this primitive fare.

A Text for Reproduction

When Arthur Bloxham was in his last term at Oxford University he met a girl undergraduate who attracted him very much indeed. He asked Eve to tea once or twice and then, on the very last day of the term, which happened to be fine and sunny, he suggested that they should go rowing on the river and take a picnic lunch with them. Arthur could not row very well, but he managed to get a couple of miles upstream before it was time for lunch. Then the disaster occurred. Arthur stood up to climb out to the bank, but he unfortunately overbalanced and upset the boat, and both he and Eve fell into the river. The water wasn't deep, but it was cold and muddy, and when they had scrambled out Eve was furious. They were both dripping wet, of course, but in addition Eve had lost her handbag, in which, to prevent it from getting splashed, she had put a gold wrist-watch which had been given to her on her twenty-first birthday only two months before. Arthur gallantly dived in to look for it, but it had sunk without trace in the thick mud of the river bed. There was nothing to do but go home. They had to walk half a mile across fields until they came to a road, and then stop a passing car that was going back toward Oxford. During all this time Eve refused to speak to him. When they finally arrived at the gates of her college she just disappeared without a word. The next day Arthur had to leave the University and go to meet his father in London. Before he caught the train he telephoned Eve, but an unknown voice told him she was unavailable.

(from *Guided Composition Exercises* by D. H. Spencer)

COMPOSITION EXERCISE. Complete the following passage with the help of the key words and phrases provided:

On his fourteenth birthday Donald was given a black retriever puppy. He called the dog Smokey and tried to train it to follow him everywhere, but his training was not very successful. The first time he took it for a long walk in the country Smokey ran off after a rabbit, and in spite of Donald's shouts disappeared from view.

Donald searched everywhere, couldn't find it; six hours later, a farmer rang Donald's home; near his farmhouse; Donalds' name and address on dog's collar; Donald overjoyed; went by bus to collect Smokey.

Lesson 9

Spelling: Homophones (Continued)

Copy the following homophones and look up the meaning of the words which are new to you in the dictionary:

hair — hare; heal — heel; hear — here; hoarse — horse; hole — whole; hour — our;
knead — need; key — quay;
lain — lane; lead — led;
meat — meet; maid — made; mail — male; main — mane; minor — miner;
night — knight;
pain — pane; prey — pray; pear — pair — pare; pail — pale;
piece — peace; plane — plain;
read — reed; rain — reign — rein; root — route; ring — wring; road — rode — rowed.

Exercise 1. Insert in the blank spaces the appropriate word from each group:

hair — hare: 1. First catch your ..., then cook it. 2. What he saw there made his ... stand on end. 3. She took out all the pins and let her ... fall down her back.

heal — heel: 1. Don't worry! It's just a scratch; it'll soon ... 2. The dog followed the hunter at his ...s.

hoarse — horse: 1. Don't look a gift ... in the mouth. 2. They talked themselves ..., but never came to an agreement.

hole — whole: 1. He ate three ... oranges. 2. The ... in the ground was covered with some fir branches.

key — quay: 1. I often met this man wandering along the ... late in the evening, looking at the boats. 2. The landlady showed him upstairs and gave him a ... to his room. 3. The symphony is in a major

lain — lane: 1. I could see them now, walking up the ..., him and his girl. 2. He had ... motionless on the ground for an hour or so before he heard steps.

lead — led: 1. It could not be Tina! You must have been ... astray by her strong resemblance to Sophie! 2. The ... pencil does not, and never did, contain any

made — maid: 1. She ... up her mind not to interfere. 2. The door was opened by the ..., who told me that the master was out.

mail — male: 1. ... animals are often larger than the females. 2. If you want the letter to get there quickly, send it by air

main — mane: 1. The ... library contains books of general interest. 2. The horse's ... was decorated with paper flowers and ribbons for the occasion.

meat — meet: 1. Though he worked hard, he had difficulty in making both ends 2. One man's ... is another man's poison.

miner — minor: 1. I'd always thought of him as a rather minor artist till then. 2. His father worked as a ... in Donetsk. 3. A minor key is one of the two types of key in which music is written.

night — knight: 1. That ... I never thought of sleeping. 2. In the Middle Ages a mounted soldier serving under a feudal superior was called a

pail — pale: 1. He turned ... when I told him we had found the gun near the house. 2. Take some water from the ... and wash your face.

pain — pane: 1. The rain was beating at the window 2. He never took ...s to get a proper education.

pear — pair — pare: 1. They left the house in ...s. 2. Very soon he was forced to ... down his expenses. 3. The woman carried a basket full of huge golden ...s.

piece — peace: 1. He tore the letter into ...s and burned them in the fireplace. 2. May he rest in ..., poor soul! 3. This play is all of a ... with his previous works. 4. A ... pipe is a pipe smoked by the North American Indians as a token of

plain — plane: 1. There are ... brown curtains at the window of my bedroom. 2. ... geometry deals with figures whose parts all lie in one

prey — pray: 1. These worries ...ed upon his mind. 2. She knelt down and began to

rain — reign — rein: 1. She kept a tight ... on her husband. 2. He used to come to our place every Sunday, ... or shine. 3. That building was designed during the ... of Queen Victoria.

road — rode — rowed: 1. He jumped on his horse and ... away. 2. She turned on to a narrow country ... and went on faster. 3. We crossed the river in a boat. Jim ..., and I steered with a short scull.

root — route: 1. She was red as a beet-... . 2. Which ... did he take?

Exercise 2. Copy and translate the following sentences:

1. I like to stand on the quay and watch the steamers make their landing.
2. Drive along the main road and then take the second turning to the left.
3. You have lain in the sun too long. Be careful. 4. Rebecca was pale, sandy-haired, and with eyes habitually cast down. 5. She likes shoes with high heels. 6. I cannot get into my room; I've lost my key. 7. The knight rode along the road in the night. 8. He lived in a small house in Chancery Lane. 9. Now she found herself putting on a pair of small pearl earrings and a single row of pearls. 10. You can take a horse to the water, but you can't make it drink. 11. There hung a huge oil painting of a little girl holding

the reins of a pure white pony with a long mane. 12. In slow and clumsy fashion I rowed about half a mile up the river, Sophie doing the steering. 13. A wood of mostly poplars and beeches and fringed with reeds stretched along one bank.

A Text for Reproduction

Six years later Arthur Bloxham, who had studied at Oxford, was a promising young barrister. One day a solicitor whom he had never previously met rang him up and asked him to take a divorce case. Arthur said he would like to meet his client first, before he made up his mind, and a meeting was arranged in the solicitor's office. A few days later, Arthur walked into the office, where his client was waiting for him, and stopped in surprise. "Good God!" he said. "Eve!" The solicitor merely said, "I see you know Mrs Baker." Eve smiled. "Hello, Arthur," she said. "I hope your law is better than your rowing." "If it's not," replied Arthur, "I'll buy you another gold watch."

It seemed that only a few months after leaving Oxford, Eve had met and married a young officer in the Merchant Navy. For a time all had gone well, but then her husband, on one of his voyages to Canada, had fallen in love with a Canadian girl, Eve had not been able to stop him going to live in Canada, and in the last three years she had not heard anything from him at all. So she was planning to get a divorce.

Needless to say, Arthur obtained a divorce for his client. And though he did not have to buy her a gold watch, he spent far more than that on taking her out to dinner and the theatre in London. Less than a year later they married. But what Arthur still does not know is that Eve had particularly asked her solicitor to engage a certain young lawyer called Bloxham!

(from *Guided Composition Exercises* by D. H. Spencer)

COMPOSITION EXERCISES

Exercise 1. Form sentences of your own according to the model:

(a) We knew that in the last three years she hadn't heard anything from him.

1. *three weeks/he/see/friend.* 2. *six months/they/receive/news/son.*
3. *five years/she/receive/money/husband.* 4. *ten years/the town/hear/famous actor.* 5. *three months/the police/receive/information/about/escaped criminal.*

(b) The policeman who arrested the thief is a friend of ours.

1. *musician/conduct/orchestra/uncle/hers.* 2. *jockey/ride/horse/relative/mine.* 3. *professor/give/lecture/colleague/theirs.* 4. *woman/cook/dinner/friend/his.* 5. *author/write/book/neighbour/yours.*

Exercise 2. Complete the sentences in the following passage by referring to the original words:

When the headmaster discovered that one of the boys in the Fourth Form, Henry Bates, had been playing truant, he summoned him to his study. He looked at the boy sternly and asked him ... (1). Bates replied that ... (2). The headmaster looked astonished and asked him ... (3). Bates explained ... (4), but that ... (5). The headmaster asked ... (6), and the boy said ... (7). Then the headmaster inquired whether ... (8). Bates answered that ... (9) and added that ... (10). The headmaster thought for a moment and then remarked that ... (11). He went on to say, however, that ... (12).

The original words are:

1. "What did you run away for?" 2. "I don't know, sir." 3. "What do you mean?" 4. "I haven't any particular reason." 5. "I don't like school and want to leave." 6. "How old are you, Bates?" 7. "Fifteen and a half, sir." 8. "Do you know what you want to do if you leave school?" 9. "I want to join the Royal Navy." 10. "My parents are willing to let me." 11. "Perhaps that is the best thing you can do." 12. "I am still going to punish you for taking the law into your own hands."

Exercise 3. Complete the following passage making a story in 3 or 4 paragraphs:

I was leaving the cinema late one night when I slipped on the stone stairs and broke my leg ...

Lesson 10

Spelling: Homophones (Continued)

Copy the following homophones and look up the meaning of the words which are new to you in the dictionary:

sale — sail; sea — see; seen — scene; sew — sow; sheer — shear; sight — site; sole — soul; some — sum; son — sun; sort — sought; stare — stair; steak — stake; steel — steal; tale — tail; through — threw; vein — vain — vane; waist — waste; wait — weight; week — weak; weigh — way; where — wear — ware; whether — weather; witch — which; write — wright — right — rite.

Exercise 1. Insert in the blank spaces the appropriate word from each group:

sail — sale: 1. It is time to set 2. Be sure to buy this book: it is on ... now. 3. She ... ed into the room and stopped to be admired.

seen — scene: 1. We can't agree on this point, but please don't make a ... 2. He had never been ... since that day.

sew — sow: 1. I know that I can ... and hem much better than my Aunt Em. 2. ... the wind and reap the whirlwind. 3. It was too early to ... yet. 4. To ... one's wild oats means to live immorally, usually when young.

sheer — shear: 1. To ... means to remove wool from sheep with large scissors, or shears. 2. This work is a ... waste of time.

sight — site: 1. My grandmother doesn't read much now. Her ... is failing. 2. Soames found a beautiful ... for his new house.

sole — soul: 1. You must have shoes with thicker ...s. These won't stand up to a long walk. 2. He is the ... of humour. 3. Would you like ... for your lunch? — Oh, I don't like fish. Can I have some meat, please?

sort — sought: 1. They ... shelter from the rain in a ... of shed. 2. I could not understand why he ... my advice again; he had never followed it before.

stare — stair: 1. Don't ... at the poor girl. She is embarrassed as it is. 2. A long flight of ...s led down to the sea.

steak — stake: 1. I'd like a nice ... for my dinner. 2. A ... is a thick sharpened stick used to support a tent, young trees or plants.

steel — steal: 1. She managed to ... a glance at the man. 2. He seemed to have nerves of ...

tale — tail: 1. Children like fairy-...s, but when they grow older, they prefer ...s of adventure. 2. I could not make head or ... of what he had told me.

through — threw: Jane ... the apple away because it was rotten right ...

vein — vain — vane: 1. She was so thin that ...s stood out against her pale skin. 2. The weather ... on top of the town hall pointed east. 3. She was nothing but a silly ... girl. 4. She was not really bad, just ... and thoughtless.

waist — waste: 1. Joseph Sedley was as vain as a girl. He had dozens of ... coats, a special one for every occasion. 2. Don't ... your time reading this book.

wait — weight: 1. In England apples are sold by ... and oranges at so much a piece. 2. ... a minute. Will you stand on the scales, please. I must put down your ...

weigh — way: How often do you ... yourself? — Twice a week. But it does not seem to help. I'm not getting any thinner. — That is not the ... to lose weight. You should diet.

where — wear — ware: 1. After you pass the ... house, turn to the right. 2. ... can I find shoes for everyday ...? 3. He used to keep a hard ... shop. 4. There are all kinds of silver ... for sale here.

whether — weather: 1. ... we go or ... we stay, the result is the same. 2. He promised to come, though the ... was awful.

which — witch: 1. A ... is a person who professes or is supposed to practise magic, especially black magic. 2. I don't know ... way we must take.

write — wright — right — rite: 1. He is a well-known play... 2. You are old enough to know the difference between ... and wrong. 3. He behaved in a strange way, as if performing some peculiar ... 4. ... to me as often as you can, please.

Exercise 2. Copy and translate the following sentences:

1. There is a fascinating poem about an animal who had no tail and then got one and was very proud of it. 2. Go up the stairs and you'll find the flat you are looking for. 3. Do not make a scene in public. 4. Don't stare at me! I can't bear it. 5. Does this boat sail, or has it got an engine? 6. She was wearing a pale primrose dance frock. 7. When she lets all her hair down, she must look like a witch. 8. She was so suddenly full of friendliness and warmth and sheer sweetness that I in turn was filled with a new affection for her. 9. Ladies wore gaiters made of their old wool shawls and cut up carpets; the soles of their shoes were made of wood. 10. It was in vain that the old lady asked her if she was aware she was speaking to Miss Pinkerton. 11. And the Cat went through the Wet Wild Woods waving his wild tail and walking by his wild lone. 12. There is too much waste in this house. 13. The sole reason for my staying here at all is your poor state of health. 14. First he sought his fortune in London, then moved to Paris. 15. As a man sows, so shall he reap. 16. If you mix iron with carbon and make it hard and strong by heating you will get steel. 17. She was wearing stockings of sheer silk. 18. She was on a strict diet, always thinking about her waist. 19. They had hardly enough food to keep body and soul together. 20. There were distressing scenes when the earthquake occurred. 21. I'll get you a horse, even if I have to steal it. 22. By the time I got to the churchyard, I began to feel as if someone had tied a steel knot across my brain.

COMPOSITION EXERCISES

Exercise 1. Complete the sentences in the following passage by referring to the original words.

The Counsel for the defence then began to cross-examine the witness. He asked her ... (1), and when she replied ... (2) he said ... (3) and asked ... (4). The witness asked ... (5) and after a minute or two said rather hesitantly ... (6). The Counsel proceeded to ask ... (7) and she answered ... (8). The Counsel was pleased with this answer, for he declared ... (9) and then asked her father ... (10). He told the Court ... (11) and was then asked ... (12).

The original words are:

1. "How long have you known the accused?" 2. "For about two years." 3. "I want you to be more exact." 4. "Can't you remember when you first

met him?" 5. "Let me think." 6. "I think it must have been in July of the year before last." 7. "Where were you at that time?" 8. "I was on holiday in Bournemouth and the accused was staying in the hotel." 9. "Good! That's what we want to know." 10. "Now, can you please tell us how you came to make the acquaintance of the accused?" 11. "I'm not sure, but I think he spoke to me in the lounge when I was having coffee after dinner." 12. "Can you remember what you spoke about?"

Exercise 2. Complete the following passage with the help of the key words and phrases provided. Pay attention to the use of the articles.

William and Marjory, with their two young children, went for a picnic on a lonely beach. They locked their car and left it on the nearest road. The children had a wonderful time swimming and building sandcastles. At sunset, when they wanted to go home, William couldn't find the key to his car. He soon realized that it must have dropped out of his trousers pocket, and was now buried in the sand on the beach. The whole family searched for it, but in vain.

Walked three miles in dark, bus stop; tired; waited, bus; home, midnight; next morning William collect the car, another key.

Lesson 11

Spelling: Homophones (Revision)

Exercise 1. Replace the italicized words with suitable words from the following list:

bough, bare, bear, current, bury, fare, coarse.

1. A powerful *flow* carried the boat away. 2. The dew wetted her shoes and chilled her *uncovered* shoulders. 3. He got out quickly, trying to think of something to say that would make him seem less *harsh*, but the car had gone before he could speak. 4. Between the village and the *treeless* hill there is a natural avenue of bushes and trees. 5. He leaned across the bed and *hid* his face in her hair. 6. "We are only given what we are able *to stand*," Miss Tennison corrected him. 7. Bread was their main *food* — they could not afford meat. 8. Green oak *branches* were nailed over the fronts of many buildings.

Exercise 2. Copy and translate the following sentences:

1. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling. 2. The bird was away. In the air it was nothing but a pair of wings. 3. Her head was bare. Her black hair was parted in the middle and twisted into a bun at the nape of her

neck. 4. A woman reached her bare arm out of the window to the parrot and gave him a ripe banana. 5. Dogs sometimes produce five or six young at a birth. 6. Sitting on the far side of the fire she marvelled at the beauty and significance of these legendary dances done on the vast plains, under blue, star-scattered skies. 7. The wind blew fresh again as it grew late. 8. The beech is a forest tree, indigenous to Europe and Western Asia, having fine thin smooth bark and oval glossy leaves. 9. The sea formed millions of delicate shells and then crushed them into beaches. 10. He laid them on the table — bread and butter, cakes, pies, pickles, a roasted chicken, a bottle of milk and one of hot tea. 11. A child ran across the road and the driver put on the brake suddenly. 12. Dave waited smiling until the formalities had run their course. 13. She stopped, and peered, not seeing me, but attentive and still as a deer. 14. In September we began our course as students and saw a great deal of each other. 15. I feel of what coarse metal you are moulded. 16. And after the cab was lost sight of, the wind still brought to us the dying sound of the slow wheels. 17. The crowds were still thick, though it was away from the centre of the fair. 18. Jane was standing waiting for him on the lower path on Sunday, the wind in her fair hair, her eyes alight. 19. Above the hedges could be seen the confusion of blooming flowers, ... an apple or plum or cherry tree in full blossom. 20. The flour obtained from oats is generally termed oatmeal. 21. The peasants were short of flour all the time, especially in winter, and that horrid winter they had almost no flour at all. 22. She looked different somehow, more excitingly attractive in her fur coat with a fur toque perched on her dark hair. 23. I have never seen hair of that colour in my life. It looks — well, it looks dyed to me. 24. He went to the horse's head, and tied the reins loosely to a rail where once the passengers had stood in line before boarding the bus. 25. He took the land, divided it up, and offered it as sites for a new row of shops. 26. They came on without a word, running quietly in their deer moccasins.

A PASSAGE FOR DICTATION

Always, from the very first sight of it, she hated the cottage. She hated the plain square red-brick box, its blue roof, the confusion of currant bushes, falling fences and apple-trees around it.

She hated too the long drive out of town to what her husband fondly called the simple life. As the big motorway gave way to narrower country lanes and then to the flat, almost bare spaces of marshland and finally to a gated track across the fields crossed by endless streams bordered with brown reeds, she found herself imprisoned by anger.

Above all she hated the voice of her husband, "By God, you can fairly taste the sea in that air." The air, winter and summer, always seemed to her like ice. "I tell you once and for all, my dear, this is the last time I come to this rotten hole. I'm not used to pails in the yard. Keep your

lousy simple life for yourself.” In such scenes her face became an old pale powdered mask.

She woke at midday next day to an astonishing sight: deep late March snow. It lay smooth and as much blue as white in the strong March sun. She stood and stared at it from the bedroom window. From outside she heard the sound of voices. She looked down and saw on the garden path her husband and with him a dark-haired boy of seventeen or so. Wearing her fur coat over her nightgown against the cold she went downstairs. She stood there for some moments staring and listening, eyes dazzled by the sun, neither seeing nor hearing a thing.

(adapted from *The Four Beauties* by H. E. Bates)

A Text for Reproduction

A TRAGEDY IN THE AIR

The plane had taken off from the air-field in London, and the journey to South Africa, to Johannesburg to be exact, had started.

It was just after the war, and it was not a jet, as is the case nowadays, but it was a big plane with four engines, and four propellers, of course.

When a few minutes later we were crossing the Channel, one of the engines went wrong, but the stewardess (a smashing blonde) said there were three engines left and the passengers were quite safe.

However, when the plane reached the Mediterranean Sea, the second engine broke down, but the stewardess told us there was nothing to worry about because two engines were quite enough to keep us in the air.

As we got near to the shores of Africa, the rumour spread that only one propeller was working. The stewardess kept her mouth shut this time, but we came to the conclusion the plane must have developed engine trouble and so it had.

Presently we were flying over the jungle in Central Africa and my fellow travellers were terribly upset. Women were holding their children tighter and tighter and men were drinking more and more heavily... There was also a parson there who was saying a prayer in a loud voice. I too was terribly frustrated, and as I looked down at the bush, I could not help thinking of cannibalism, death and other “pleasant” things...

At that moment, the loud-speaker was switched on, and the captain’s voice was heard: “Ladies and gentlemen, I have tragic news for you.”

The faces of all the passengers turned pale. Some burst into tears, and the prayer stifled in the parson’s mouth. My heart sank into my boots...

The captain continued in a gloomy voice:

— It is my sad duty to inform you that England has lost her last football match against Scotland!

(from *Shaggy Dog English* by T. Godziszewski)

COMPOSITION EXERCISE. Complete the sentences in the following passage:

Some time ago I applied for the post of private secretary to the manager of a building company, and last Thursday I went for an interview. When I was shown into the manager’s office he told ... and asked me I told him that ..., but Then he asked me ... and I told him He wanted to know ..., and I replied that He gave me a test and then said I thanked him and asked He replied that ..., and I promised

Lesson 12

Spelling: Silent Consonants

Exercise 1. Look up the pronunciation and meaning of the following words:

(a) with silent *b*:

debt, bomb, limb, doubt, lamb, subtle, climb, crumb, thumb, dumb, tomb;

(b) with silent *c*:

scent, scissors, excellent, scene, excite, science, except, fascinate;

(c) with silent *g*:

foreign, resign, gnarled, feign, gnat, gnash, sign, gnaw, reign, design, gnome.

Exercise 2. Insert the appropriate word with silent *b* or *g* from Exercise 1.

1. The building was of a modern ... but inside it was panelled with carved oak. 2. The only way to deceive him is to ... a heart attack and ask him to call for an ambulance. 3. His fingers are all 4. The advertisement was strange: they read it time and again. However there was no ... about its meaning. 5. I owe him a ... of gratitude for the numberless favours he has done me. 6. All the ... and uncertainty made her feel miserable and unhappy. 7. The boy was ... from birth but didn’t suffer because of it, as he never realized what he lacked. 8. Bread ... were always scattered under the kitchen window and birds used to feast there. 9. The dog ... the bone, and it was more delicious than anything he had ever tasted. 10. Then, above that humid silence, there came a nagging song like the song of a 11. The boys were sure the treasure was under the ... old oak. 12. He ... his teeth in pain but no moan escaped his lips. 13. We had to ... ourselves to doing without the most necessary things. 14. The epitaph on the ... stone was solemn and beautiful. 15. ... are imaginary dwarfs living under the ground and guarding treasures.

Exercise 3. Copy and translate the following sentences:

1. On that day, August 6, 1945, the first atomic bomb was dropped on Hiroshima. 2. Dumb terror made him drop the hammer and rush out. 3. The end came one morning after a month of illness; during which silence reigned in the house and all the family went about on tiptoe. 4. In post-war England foreigners who showed their passports could have goods sent home at a much lower price. 5. John was fascinated by the hypnotic atmosphere. 6. At the station they saw no one except porters and a villager or two unknown to them. 7. Give me a comb and scissors and I'll make of you the most stylish woman in St Beam. 8. I am a very bad scientist. I will do anything to make a human being feel better even if it is unscientific. No scientist worthy of the name could say such a thing. 9. A stout man in a red sweater came out and signed the book for the driver. 10. He was certain of seeing unique and astonishing scenes. 11. When people get very dull and are almost ready to kill themselves for dullness, their doctors advise them to have a change of scenery, and a change of company. 12. He got so excited over the idea that he thought he should go at once. 13. Then he went to his camp and filled his hat with cake-crumbs to feed the little birds. 14. I am very much indebted to him and this indebtedness is a burden to me. 15. The news of this strange marriage dumbfounded him; he couldn't even respond to it. 16. The subtle fragrance of roses penetrates into the room through the open window. 17. He would have been unfeignedly sorry to see his respected friend duped and deceived. 18. I can see that you are tired of the arrangement and of me and I had better, therefore, resign. 19. The centre of the place was a huge white building, modernist in design, flat-roofed.

Exercise 4. Learn the following words with silent *gh*. Use them in sentences of your own.

sight, fight, might, tight, weigh, weight, high, height, neighbour, nightingale, thorough, through, naughty, slaughter, plough, bough, straight.

Exercise 5. Fill in the blanks with the words below in the proper form:

weigh, weight, neighbour, high, height, thorough, straight.

1. He was not so large, — he ... only one hundred and forty pounds. 2. When the storm was at its ... the ship cracked in the raging waves. 3. Only a ... analysis of the results disclosed the secret of the phenomenon. 4. He was a heavy- ... champion and gave spectacular performances of physical strength. 5. The door of his ..., who lives downstairs, is shut like an angry face. 6. His legs in ... boots supported his bulky body like columns. 7. His ... answer left no room for doubt. 8. He was always very ... in his observations; not a single detail escaped his attention. 9. It was a consideration that carried great ... with me.

Exercise 6. Look up the pronunciation and meaning of the following words with silent *h* in a dictionary:

heir, heiress, honour, ghost, exhibit, exhaust, rhythm, vehicle, vehement, prohibition, forehead, whisper, whistle, whale, wheel, ghastly, aghast.

Exercise 7. Copy and translate the sentences.

1. The man next to me was a ploughman who had never been to London and was most anxious to see St Paul's. 2. A sigh of relief escaped her lips when she saw that her letter hadn't been posted. 3. This American car was indeed the finest vehicle that had ever appeared in the village. 4. Whenever they came he would speak with great vehemence about the misery caused by idle and lazy habits. 5. The trees are thinned on both sides and among them picnic tables and pavilions show their straight edges. 6. *The Nightingale and the Rose* is not just a fairy-tale; it is a hymn of true love and sacrifice. 7. The roof was rotten right through and was unlikely to bear them, so they had to find other means of escape. 8. The circus was small and its most successful act was a tight-rope walk. 9. The most thorough investigation of the case brought no results. 10. Darkness had set in; it was a low neighbourhood; no help was near; resistance was useless. 11. Aubrey said that if I posed before the Titian it would be wonderful publicity for the exhibition. 12. He looked upon the war as a ghastly calamity, or a more ghastly crime. 13. It was exhausting work, carried on, hour after hour, at top speed. 14. Aunt Laura wasn't what you'd call comfortably off, but she was an heiress. 15. I never thought that prohibition could be any good — persuasion was my weapon. 16. The whale-boat we met on our way back helped us with water. 17. Not a thought crossed her high calm forehead.

A Text for Reproduction

THE POSTMAN

We did not like our postman, Mr Evans, very much. Even my mother had something to say about him. "He's the only postman I've ever known," she said, "who doesn't say good morning or good afternoon to you."

But he spoke to us — Bill, Tom and me. He lived on the corner at the end of our street, and he was always shouting at us, telling us not to lean against his fence.

One afternoon Bill told us that he had seen Evans kick his dog, Rusty, while he was delivering letters. We decided it was time to do something about him. "Let's make a slide for him," I said.

It had snowed the previous day, so we could make a slide by stamping at the snow till it was hard. When we had finished, it was like a sheet of glass and it was just outside Evans' house. We leant against his fence, and

waited for him to come round on the afternoon delivery. As soon as he turned the corner, he saw us, and started hurrying towards us.

"Hey, you," he shouted, "get off my fence!"

He reached the slide still waving his arms and shouting. Then his feet shot up, and he lay on his back on the pavement, his bag with letters falling on top of him. "Ow!" he said, getting up slowly. "I've broken my arm." We took him to the doctor's house, round the corner. Bill carried his post bag, and I knocked on the doctor's door for him. Then we waited for him, hoping his arm was not really broken. When he came out at last, his arm was bandaged, and in a sling round his neck.

"I won't be able to do my work," he said. "I'll lose my job. They'll get someone else to do the post."

Bill and Tom and I looked at each other. It was our fault. "We'll help you, Mr Evans," I said.

At first it was quite exciting — helping our postman. We got up at six in the morning, and met Evans at the first corner of his round. We carried his post bag, and knocked on the doors, and helped him finish the delivery before we ran off to school. Then in the afternoon we met him again, to help with the second round. But after a few days getting up at six did not seem such a good idea. It was our fault that his arm was broken, and we had discovered that, after all, he wasn't such a bad old man. But six o'clock is very early.

One day Tom stopped coming. It was raining that morning, and when we saw him at school, he said something about his mother not being well. Bill and I could have found some excuse too, to stop helping. But at the end of that week Evans gave us ten shillings each. "If you are working," he said, "you have to get paid." After that all of us wanted to work with Mr Evans. But even so Evans' arm seemed to be taking a very long time to get better.

"It's a little better," he used to say when we asked, "but the doctor says I mustn't use it yet."

It was weeks later, in April, that we met the doctor. We were just delivering his letters when he opened the front door and came out. He looked at us in surprise. "Hallo," he said. Then he saw Evans' arm. "What's this?" he said hitting the bad arm. "What are the bandages for? I told you to do as much work with this arm as possible!"

He walked off talking to himself. We looked at Evans.

"All right," said Evans. "You are not angry, are you? It's just that a postman's job is a very lonely one. It's nicer to have someone to talk to."

(from *Mozaika*)

COMPOSITION EXERCISE. Complete the following passage using the key words and phrases. Pay attention to the use of articles.

John was cycling along an empty road when he heard a loud noise in the sky. He looked up and saw a squadron of jet fighter aircraft flying in

formation. He was so interested that he forgot to look where he was going, and his bicycle ran off the road into a ditch.

Front wheel bent; too heavy to carry; far from any houses; stopped a passing car, went to his uncle's; his cousin, a driver, brought the bicycle, telephoned John's parents, helped John; spent the night in the country; in the morning, home.

Lesson 13

Spelling: Silent Consonants (Continued)

Exercise 1. Read and translate the following words with:

(a) silent *k*:

knock, knob, knuckle, knowledge, knee, knead, knit, kneel, knife, knot, knapsack, knight;

(b) silent *p*:

receipt, psychology, raspberry, pneumatic, pseudonym, cupboard, pneumonia, psalm.

Exercise 2. Fill in the blanks with words from the list:

knit(ting), kneeling, knelt, knocked, knot, knife, kneading.

1. The two families are ... together by common interests. 2. He ... to pick up his hat. 3. The ship had been badly ... about by the storm. 4. I found her ... at her mother's bed. 5. She took the ... from the drawer and quickly cut the loaf. 6. Our cook said that she hated ... dough. 7. The old woman had an unpleasant habit of scratching her head with a ... needle. 8. People were standing about in ... waiting for news.

Exercise 3. Copy and translate the following sentences:

1. I had to help him into the boat, for he had brought back his gun and a knapsack heavy with provisions. 2. He deliberately opened his clasp-knife, which he drew from his pocket. 3. The word "lady" originally meant 'bread-kneader' and "lord" — 'bread-guarder'. 4. The water was only knee-deep and there was no difficulty in crossing the stream. 5. The woman knelt before the crucifix. 6. A knight wandering in search of adventure is a knight-errant. 7. The long evenings before his return were spent in reading, knitting and silent expectation. 8. It is difficult to knit together lives which have fallen so widely apart. 9. The sergeant examined

the door-knob carefully and asked the servants who had entered the room. 10. They made knots in the rope so that it would be easier to climb. 11. We walked up the path to the front door and knocked, but there was no answer. 12. He wears a knitted cap pulled well down over his ears. 13. She wandered into the fruit-garden, among the raspberry and currant bushes, without any wish to pick and eat. 14. What difference did it make whether she had died of pneumonia or not? 15. Psychologically, it is actually easier to persuade people to give their money than to lend it, strange as this may seem. 16. All his friends knew he was in the habit of going to a psychiatrist now and then. 17. Below the wardrobe was a gas stove, and beside the bed was a wooden food cupboard, with a small portable radio on it. 18. With the invention of pneumatic tools many problems of technology were solved. 19. He thought that by signing this work with a pseudonym he could mislead the reading public. 20. All parents need some knowledge of psychology.

Exercise 4. Learn the following words with silent *l, n, s*:

half, calf, palm, alms, folk, talk, walk, stalk, almond, chalk, colonel, island, isle, aisle, autumn, solemn, condemn, damn, hymn, column.

Exercise 5. Copy and translate the following sentences:

1. Smith meant to be calm, but as they went along Queen Street the perspiration began to break out on the back of his neck and the palms of his hands. 2. When they rode out in the morning they passed cattle, rusty young bullocks with great horns, and a few cows and calves. 3. The doctor didn't send for me and it chanced that I did not go to that part of the island for a long time. 4. The hall was decorated with precious stones, the roof was supported by columns of gold. 5. She wasn't a person who would solemnly write down a lie when she knew she was dying. 6. She was guilty of a misdeed which he felt unable to condemn. 7. Autumn in St. Petersburg is mostly cold and rainy because of the constant northerly winds. 8. Half the doctors in town visited him and prescribed medicine for him enough to cure the whole hospital. 9. A group of folk dancers came to the town and performed in the town hall. 10. The piece of almond cake fell from my hands, as I sat stupefied. 11. She knew that it was her fate to while away the rest of her life in an alms-house. 12. They swore a solemn oath never to part, and to share all their joys and troubles. 13. I tried not to condemn anybody lest I should be condemned myself. 14. You shall do it, or I'll be damned! 15. The villa was surrounded with palm-trees and the view from the window was marvellous.

Exercise 6. Memorize the following words with silent *t*:

fasten, wrestle, nestle, listen, whistle, jostle, hasten, thistle, Christmas, castle, bristle, postpone, bustle, rustle.

Exercise 7. Copy the sentences, opening the brackets. Translate the sentences.

1. The child (устроился) close to Alice. 2. The (замок) had been built in the year 1405 and there was still much of the original structure standing. 3. I heard a (шелест) in the grass behind me and, turning sharply, saw Dina Bond picking her way toward me. 4. I stared into the darkness, the hairs on the nape of my neck (встали дыбом, поднялись). 5. Then she again heard the sounds of (суета). 6. You took five iron hoops, and fixed them up over the boat, and then stretched the canvas over them, and (закрепили) it down: it would take quite ten minutes, we thought. 7. They (подталкивали) one another out in turns. 8. The flake floated on the air, carrying the seed of the (чертополох). 9. I awoke to the sounds of (суматоха), for the servants were all up and down to prepare pies, game and poultry. 10. The project had to be (отложен). 11. George unrolled the canvas and (прикрепил) one end over the nose of the boat. 12. Miss Deila (поспешила) immediately to her sister's room; and I withdrew to my studio to busy myself with drawings.

Lesson 14

Spelling: Silent Consonants (Continued)

Exercise 1. Note the following words with silent *w*. Look the unknown words up in a dictionary:

wreck, wrath, wry, wretch, wrestle, wrap, wriggle, playwright, wrong, answer, wrinkle, wrist, overwrought, wreath, sword, wretched, wring, wholesome.

Exercise 2. Insert the appropriate word from the following:

wrap, wrath, wretched(ly), wrist(s), wrinkled, wry, wrong.

1. Soon began the service which the ... outcasts had to endure as the price of their lodging. 2. There he lay for the remainder of the weary night, nursing his ... and his wounded pride. 3. "You might ... up the goods before you deliver them," the stranger said gruffly. 4. Oscar stared ... at the page. 5. Mr Everad's forehead ... with the effort and he turned a worried face towards Miss Carter. 6. Tim came to Morley, took him by the ..., and turning him about began to lead him quickly back the way he had come. 7. Henry turned to me with a ... smile. 8. Max was now full of ... and resentment against them. 9. She'd been walking around patting the baby until her ... and ankles hurt. 10. She looked at my ... face with a bright gratitude.

Exercise 3. Copy and translate the following sentences:

1. Some streets were sinking in luxury; others, he knew, were wretched and poverty stricken. 2. The girl threw herself into a chair and wrung her hands, but made no reply. 3. Young boys, she told George, were wrapped up in their own lives. 4. I understand her generous anxiety, poor girl, after she has innocently wronged him. 5. He was sitting in the chair when a tall woman with beautiful grey hair and silver, finely-wrinkled skin came in. 6. I was as awkward and shy with her as if I had been a lad in my teens. 7. You have relieved me of indescribable wretchedness, you have given me a new life. 8. This didn't seem to promise to the playwright material for an interesting play in the last act. 9. He could do this if he really wanted to wreck people's holiday. 10. The President has asked me to be his personal representative at the ceremony tomorrow, to cast a wreath on the sea. 11. My roommate woke up and complained about the noise of the typewriter. 12. He feels at home in public places; he rests his wrists on the cold marble and orders a vanilla ice-cream soda. 13. "We are both too overwrought," he said. "We will speak of this again tomorrow." 14. And after all this, some wretched modern Americans were to come and offer him their goods. 15. Paola gave a contemptuous wrench of her shoulders. 16. The only person he knows here is Peggy with her little boy wriggling beside her.

Exercise 4. Copy the sentences opening the brackets. Translate the sentences.

1. This, she felt, was (исключительно) good for him. 2. This (венок) I bring is a gift from the people of one country to the people of another. 3. He threw up his chances, left my office and went off with a (вещевой мешок) to study (зарубежный) architecture. 4. He had just put one of the suitcases away when a (стук) on the door was heard. 5. The snake bit Mr Turner's left leg three times and fell down completely (обессиленная). 6. He was of medium (рост), of a rather spare built, with a (высокий) (лоб), (слегка) inclined to baldness, (блестящий), liquid-blue eyes, an eagle nose and thin, firm, even lips. 7. The board were sitting with a (торжественный) air when Mr Crackle rushed into the room in great (возбуждение). 8. However, it was an (всепоглощающее) feeling, and they couldn't resist it. 9. A fire was soon blazing by the hut; its red flames (освещали) (высокие) walls of ice stretching far in both directions. 10. The sober and (здоровый) way of life of the early Romans had given them vigorous minds in vigorous bodies. 11. Don't try to (вывернуться) out. You are looking guilty. You are blushing. 12. (Морщины) should indicate only where smiles have been. 13. She was a friendly old soul, and the (вид) of her sorrowful face made me want to cry. 14. It was with a (вздых) of relief that he saw at last the walls of the ancient Chinese city.

A Text for Reproduction

THE PRINCE OF WALES

Edward I had conquered Wales. The two great Welsh leaders, Llewellyn and his brother David, had been killed. But the Welsh people, though they were beaten, were rebellious. They had no great leader, but there was a number of chieftains — most of whom were jealous of one another — and at last three or four of these chieftains came to see Edward, who, with his wife Eleanor, was staying at Caernarvon Castle, to tell him their complaints.

They wanted, they said, to be ruled not by an English king, but by a Prince of Wales, born in Wales, of royal blood, and not speaking English or French. They wanted a prince whose life was good, and who had not wronged any man — though, owing to their jealousy of one another, they couldn't agree who this prince should be. Well, they were certainly asking a lot, but Edward, after a little thought, told them to ask all the chiefs and their followers to come to Caernarvon Castle in a week's time and he would give them what they had asked, a Prince of Wales who fulfilled all their conditions.

So the next week the great square outside the castle was crowded with excited people, all wondering which of their chieftains Edward had chosen. English soldiers tried to keep the crowd back. One of the Welshmen pushed an English soldier.

— You won't be here long, — he said.

— What do you mean? — asked the soldier.

— When we get our Welsh prince you English soldiers will all be sent back to England.

But the soldier seemed pleased with the prospect. He said he was tired of the sight of Welsh mountains and the rain and fog.

Meanwhile the chieftains wondered who the new ruler was to be.

— Of course, you know my mother was a distant relative of the Llewellyns', — one of them said.

— Yes, very distant, about as distant as mine to King Arthur. But it's a pity you took all that trouble to learn English. Edward said he would choose a prince who spoke no English. Welsh was always good enough for me, — answered another.

— If you think I'd ever agree to having either of you for my prince, you are very much mistaken. I have 2,000 men. Once the English go, there is no one in Wales who would be stronger than I, — said the third chieftain.

— But Edward said the prince would have wronged no man. I haven't forgotten these fifty sheep of mine that you stole. I'll not have a thief for a prince over me.

The chieftains were ready to quarrel, but at that moment Edward stepped on to the balcony in front of the Castle. Behind him a knight carefully carried Edward's shield. On the shield lay a bundle covered with

a blanket. The whole crowd was excited but silent, waiting for Edward to speak. And he began:

— Chieftains and people of Wales, you have asked for a prince and I have promised you one to rule over you, of royal birth.

— Yes, yes, — they cried in return.

— Born in Wales?

— Yes, yes!

— And not able to speak a word of English?

— Yes, yes!

— And one, moreover, of blameless life, one who has wronged no man by word or deed in all his life. If I give you such a prince to rule over you, will you promise to be ruled by him?

— We promise, — they answered readily.

— Here is your prince, — the King said and turned to the knight behind, lifted the blanket and showed a small boy, — my son, a prince of royal blood, born a week ago, in Caernarvon Castle; he speaks no word of English and he has wronged no man alive. Edward, Prince of Wales!

The chiefs were angry and disappointed, but the Welsh people were pleased, and each chief consoled himself with the thought that, at any rate, no rival chief had been chosen. And from that day to this, the eldest son of the King of England has always been the Prince of Wales.

(from *Mozaika*)

2nd Year

Introduction: The Paragraph

A paragraph is a textual unit devoted to the development of one idea or several closely connected ideas. (Ordinarily a piece of writing is divided into several paragraphs, each of which should be indented.) A paragraph may be any length but should not be longer than can be easily understood. In dialogue each speech, even if only a single word, is usually a paragraph by itself; that is, a new paragraph begins with each change of speaker.

The first sentence of each paragraph usually gives the reader a general idea of what the paragraph is about. In such cases it is called the topic sentence and all the other sentences in the paragraph are related to it. The topic sentence does not necessarily come at the beginning of the paragraph (it may be in the middle, or even at the end), but the initial position is the most common.

Here is an English paragraph which illustrates the points made above.

The room a person lives in has a special meaning for him. Because my study-bedroom is panelled in a warm brown oak, the room seems as inviting as an English pub. Although the wood panelling gives the room a subdued tone, it is quite bright. If you enter during the day, you will see light streaming in from two large windows on the far adjoining walls. Both windows can be covered from ceiling to floor with curtains...

The topic sentence here is placed at the beginning of the paragraph and announces the central idea. All the other sentences develop this idea and are closely related to the topic sentence.

The topic sentence should not be expressed in too general terms. Study the following examples of general topic sentences and the revision of them:

Too General

Music is enjoyable.

Revised

Music arouses many different emotions in listeners.

From this statement of the central idea, the paragraph can develop logically.

To make a paragraph coherent, one must arrange the ideas in a logical sequence and link sentences together, with different pronouns, repetition of key words and phrases, and connectives. Such links help the reader to follow the line of thought.

To understand the value of connectives in a composition, read the two versions of the following paragraph. The first version contains no connectives or transitional phrases.

The men in the prisoner-of-war camp decided to try and run away. The camp was surrounded by a tall electric fence, making escape difficult. Several weeks went by while the prisoners discussed various plans for breaking out. They decided to dig an underground tunnel from beneath their barracks to a point outside the fence. No digging tools were available. The men used tin cans to move the soil. Their secret work led to some unexpected complications. A major problem was how to dispose of the earth they had dug up. The long hours of digging made tempers short, and there were many arguments. The new project developed in the men a team spirit they had never felt before.

The ideas here are given in an orderly sequence but the thought does not move smoothly from one sentence to the next and the paragraph is therefore abrupt. In the last two sentences particularly the ideas seem unrelated. Now see how much more coherent the paragraph becomes when connectives and transitional phrases are added.

The men in the prisoner-of-war camp decided to try and run away. However, the camp was surrounded by a tall electric fence, making escape difficult. Several weeks went by while the prisoners discussed various plans for breaking out. Finally they decided to dig an underground tunnel from beneath their barracks to a point outside the fence. Of course, no digging tools were available, so the men used tin cans to move the soil. Soon their secret work led to some unexpected complications. A major problem was how to dispose of the earth they had dug up. The long hours of digging

made tempers short, and there were many arguments. Nevertheless, the new project developed in the men a team spirit they had never felt before.

The following connectives and transitional phrases are particularly useful:

<i>first, second, etc.</i>	<i>after a while</i>	<i>meanwhile</i>
<i>soon</i>	<i>at last</i>	<i>in the meantime</i>
<i>then</i>	<i>finally</i>	<i>at the same time</i>
<i>next</i>	<i>eventually</i>	<i>on the one hand</i>
<i>later</i>	<i>afterwards</i>	<i>on the other hand</i>
<i>some time later</i>	<i>as a result</i>	<i>however</i>

Exercise 1. Write out a sentence from each paragraph that is unrelated to the central idea.

1. Pearls are gathered by men known as pearl-divers. Actually, these men do not dive, but are lowered by a rope to the bottom of the sea. Many tourists in Japan enjoy shopping for cultured pearls. Pearl-gatherers work in pairs, with one remaining at the surface to help the other return from his dive. An experienced pearl-diver can stay down about a minute and a half and can often make as many as thirty dives in one day.

2. For hundreds of years man has made use of the talents of monkeys. Egyptian paintings of 2000 B. C. show baboons gathering fruit for their masters. Even in 1879, in Abyssinia, monkeys were still being used as torchbearers at feasts. The monkeys would sit in a row on a bench and hold the lights until the guests went home. Then the monkeys would eat. Most of the world's zoos contain a variety of monkeys for people to watch.

Exercise 2. Arrange these sentences in a logical order.

1. George always shaves and dresses before eating. Sometimes he falls asleep again. Then he brushes his teeth, puts on his coat, and says goodbye before he leaves for the office. When the alarm clock rings, George wakes up and turns it off. If this happens, his mother wakes him up so that he won't be late for work. After he finishes breakfast, he usually reads the morning newspaper.

2. Begin by breaking the eggs into a bowl, adding small amounts of salt, pepper, and milk. When the butter in the frying pan has melted, pour in the egg batter. To make a small omelet you need three eggs, a slice of cheese, salt, pepper, butter, milk, a frying pan, a bowl and a spatula. Then heat the frying pan over a medium gas, melting a small amount of butter in it. After the eggs are partially cooked, place a slice of cheese on them and fold one half of the omelet over the other half. Remove from the frying pan and serve.

Exercise 3. Write out the following paragraph, adding connectives or transitional phrases to make the chronological development clearer:

When the radio reported that the hurricane was about to reach us, we sprang into action. We brought all the garden furniture inside the house.

We looked in the yard for our two dogs and led them into the living-room. Alan drove the automobile into the garage, and Paul closed all the storm windows of the house. The sky was growing darker. The trees were beginning to toss in the wind. My sister wanted to run next door and ask her friend Janet to stay with us. Dad said that we must all remain inside. I was growing more and more excited, for I had never seen a hurricane before. We heard a rattling and a crash outside. The hurricane broke with full force.

Exercise 4. Write one-paragraph stories of about 100–120 words each, using the pairs of sentences given below. (You have been given the first and last sentences of your paragraph and should supply those which come between.) Then give each story a title.

1. "I don't like this hat either," said the lady. The floor was covered with hats.

2. "It's your last chance," said a voice. Someone had forgotten to turn the radio off.

3. "But I haven't got any money," I said to the waiter. I spent half the night washing dishes.

4. The voice was familiar but I could not recognise the face. His disguise was perfect.

5. I shall never forget my old head-master. After all these years he remembered every one of his old pupils.

6. A bird flew down from the tree and rested on the fence. Sensing danger, the bird flew away just as the cat was ready to spring.

LINKING PARAGRAPHS TOGETHER

The devices used to link separate paragraphs are essentially the same as those used to link ideas within a paragraph. They help you make clear to the reader the relation of each paragraph to the preceding one by establishing the necessary connection between them.

The most common transitional devices are the following:

1. The use of a pronoun referring to a person, thing or idea just mentioned in the preceding paragraph.

Example:

... The week was done. Out they came in their thousands into Angel Pavement, London Wall, Moorgate Street, Cornhill and Cheapside. They were so thick along Finsbury Pavement that the Moorgate Tube Station seemed like a monster sucking them down into its hot rank inside. Among these vanishing units was one with a large but not masterful nose, full brown eyes, a slightly open mouth, and a drooping chin. This was Turgis going home.

He had to stand all the way, and though there were at least five nice-looking girls in the same compartment — one was very close to him, and

two of the others he had noticed several times before — not one of them showed the slightest interest in him.

(from *Angel Pavement* by J. B. Priestley)

2. Repetition of the key word or phrase used in the preceding paragraph.

Example:

...How the English, who mostly care less about literature than other people, have contributed to produce such an outstanding array of literary geniuses is one of the mysteries of this life. What is certain is that what was elsewhere a definite Romantic movement, as in Germany, complete with periodicals, publishers, philosophers and courses of university lectures, was in England a mere drift towards romantic writing.

This drift, however, produced some of the great literature of the language. Not the greatest, though, and not great at all in some forms of literature...

(from *Literature and Western Man* by J. B. Priestley)

3. Use of transitional words or phrases.

Example:

...The period is as rich in contradictions, ironies, absurdities as it is in personalities.

One of the ironies more important to us here than the rest, is that the two most influential figures, Scott and Byron, who for many years dominated the Romantic Movement throughout the Western World, were not themselves the kind of Romantics that Rousseau produced, and at heart did not belong to the Movement at all.

Exercise. Divide the following little story into paragraph:

Tom Sawyer was not always as good a boy as he might have been. Sometimes when his aunt sent him off to school he would go part of the way and then turn aside and go to the river to swim or fish instead. He liked this much better than sitting all the long summer's day at a dark desk in the classroom. One day when he had not been to school his aunt thought that perhaps he had been swimming and began to ask him questions. She first asked him whether it had been hot in school and whether he had wanted to go swimming. Tom said, "Not very much," and quickly explained that he had poured water over his head to keep cool. His aunt, angry with herself for not noticing his damp hair before he had explained it, then looked at the collar of his shirt. She had sewn it up before he went off to prevent him from being able to take it off and go swimming. It was still sewn up, and Tom thought he was saved. Just then, however, Tom's brother Sid pointed out to his aunt that she had used white thread, but now the collar was sewn with black. Tom must have sewn it up himself, and he had been swimming after all. Because of Sid Tom got into trouble, but he had his revenge later on.

Lesson 1

Spelling: Words with the Digraph -gu-

The digraph -gu- may occur at the beginning or at the end of a word, and is pronounced as [g]. Explain what the words given in the list mean and give their derivatives if possible. Copy the list.

<i>guarantee</i>	<i>guile</i>	<i>catalogue</i>	<i>league</i>
<i>guard</i>	<i>guilt</i>	<i>colleague</i>	<i>plague</i>
<i>guerilla</i>	<i>guinea</i>	<i>epilogue</i>	<i>prologue</i>
<i>guess</i>	<i>guise</i>	<i>fatigue</i>	<i>rogue</i>
<i>guest</i>	<i>disguise</i>	<i>the Hague</i>	<i>vague</i>
<i>guide</i>	<i>guitar</i>	<i>intrigue</i>	<i>vogue</i>

In the middle of a word -gu- is pronounced as [gw]: *to distinguish* [dis'tɪŋgwɪʃ], *language* [læŋgwɪdʒ], *linguistics* [lɪŋ'gwɪstɪks].

Note: *argue* [ɑ:gju:] — *argument*, *tongue* [tʌŋ].

Exercise 1. Write down the following sentences and translate them into Russian.

1. This man, to whom so much had been given, and from whom, in consequence, so much was expected, this colleague of yours, has betrayed the trust imposed on him. 2. I was vague in the head from lying in the hay. 3. A pause ensued, and suddenly I felt myself overcome by a profound and hopeless fatigue. 4. All the people who had low-grade jobs were perpetually intriguing for high-grade jobs, and all the people with high-grade jobs were counter-intriguing to stay where they were. 5. There was no sincerity in the man, but there was a good deal of craft and guile as well as shrewdness. 6. They were here not a half-hour after you'd gone, those rogues, and they tore my house apart to find you.

Exercise 2. Insert appropriate words from the following list:

guess, guard, argument, tongue, intrigue, league, vague, guiltily, guide.

1. I saw that now he wished with all his heart that he had held his ...
2. He saw that she was going to hit him again, and lifted his arm to ... his face. 3. I've always been on my ... since then though I have no idea how you know it. 4. She pointed to the ... who had been appointed to take them up to the village. 5. Then to prevent ..., I must decide for you all. 6. Mr Smith tried to talk to me about the picture, but he was incoherent, and I had to ... at what he meant. 7. He felt a ... resemblance to Miss Lemon showing in this account of Miss Lemon's sister. 8. He felt that they were all in ... to call her away. 9. He did not want to be involved in this dangerous ... 10. A noise made him start, made him ... turn.

Exercise 3. Translate the following sentences into English:

1. Бесполезно спорить с Джейн, когда она в таком состоянии.
2. Наш гид знал три иностранных языка.
3. Мне нравится ее простодушный вид.
4. В последний раз его видели в монашеском одеянии.
5. Мы правильно догадались, что двери охраняются.
6. Его отец был выдающимся драматургом.
7. Я жил в этом доме все лето как гость миссис Браун.
8. У меня было весьма туманное представление о том, что я должен делать.
9. Я просто падаю от усталости.

Exercise 4. Replace the italicized words with those given in the list below. Translate the sentences into Russian.

argue, vague, guardian, distinguished, blackguard [ˈblæɡɑ:d], *guest, guile, fatigue.*

1. Mr Campbell *reasoned* with his *visitors* about Edward Brown.
2. "He is quite a *scoundrel* and besides an *eminent* one." Mr Campbell finished and *weariness* appeared on his yellow face.
3. One of his companions, Mr Forester, said, "I suppose we should know the opinion of Mr Stone, as *defender* of Ted Brown's interests."
4. His words were of the same *uncertain* quality.
5. *Deceit* and *hypocrisy* are no credit to anybody.

A PASSAGE FOR DICTATION

The trial of the distinguished professor was reported in great detail in the newspapers. The evidence against the professor seemed to be mainly circumstantial: for example, a gun, hidden in a guitar-case found on the professor's doorstep, and a wanted urban guerilla seen in disguise leaving the professor's flat. The prosecution, using highly emotional language, tried to present the accused as guilty of criminal intrigue and show him as a man who had abused his position as his students' moral guide and guardian. The defending counsel ridiculed the catalogue of arguments put forward by the prosecution: He said the whole case was yet another example of the plague of witch-hunts now in vogue which was sweeping academic establishments. He said the prosecution was only guessing at how and why the gun had appeared outside the professor's flat, and that men could not be condemned on the strength of having allowed guests into their homes. He concluded by demanding that the jury look at the professor and ask themselves whether he seemed to them to be a complete rogue, in league with professional criminals, capable of all kinds of guile and cunning, as the prosecuting counsel had alleged. In his summing up the judge warned the jury that they must guard against being influenced by vague and unsubstantiated accusations; it was not guarantees of innocence they were looking for but a sure establishment of guilt. The professor was found not guilty, but the press somewhat cynically concluded that the verdict was a result more of the defending lawyer's persuasive tongue than the lack of evidence against the accused.

Lesson 2

Spelling: Words with the Digraph -qu-

The digraph -qu- is pronounced in different ways, depending on its position in the word, for example: *quick* [kw], *cheque* [k]. A list of such words is given below. Copy it and make sure that you know their pronunciation and meaning. Give some derivatives.

<i>acquaint</i>	<i>equivalent</i>	<i>quality</i>	<i>quote</i>
<i>acquire</i>	<i>exquisite</i>	<i>quantity</i>	<i>require</i>
<i>adequate</i>	<i>frequent</i>	<i>quarrel</i>	<i>sequence</i>
<i>antique</i>	<i>grotesque</i>	<i>quartet</i>	<i>square</i>
<i>bouquet</i>	<i>inquire</i>	<i>queen</i>	<i>squash</i>
<i>brusque</i>	<i>inquisitive</i>	<i>queer</i>	<i>squat</i>
<i>conquer</i>	<i>liquid</i>	<i>quest (inquest)</i>	<i>squeak</i>
<i>consequence</i>	<i>oblique</i>	<i>queue</i>	<i>squeeze</i>
<i>earthquake</i>	<i>parquet</i>	<i>quiet</i>	<i>squirrel</i>
<i>eloquent</i>	<i>physique</i>	<i>quit</i>	<i>technique</i>
<i>equal</i>	<i>picturesque</i>	<i>quite</i>	<i>tranquil</i>
<i>equip</i>	<i>quaint</i>	<i>quiver</i>	<i>unique</i>

Note: *liquor* [ˈlɪkə], *quay* [ki:].

Exercise 1. Write down the following sentences and translate them into Russian.

1. Their quaint little Chinese faces were screwed up into strange grimaces.
2. But though his words were repentant, there was obviously something queer about his behaviour.
3. Crowds of workers were queueing up in front of the station.
4. There was the usual gesticulating crowd on the quay.
5. After consulting a specialist, the doctor granted the patient's request.
6. Its delicate branches against the winter sky, its quivering leaves in summer had stood before my bedroom window all my life.
7. She was still frequented by the many friends she had made.
8. Her guest did not omit inquiring after her husband's health.
9. He was different with women; notwithstanding his shyness you felt in him an exquisite kindness.
10. The lady's resolution had given way to terror the moment she had quitted Manfred.
11. But though he said nothing of any consequence, there was something in his personality which prevented him from being dull.
12. I was as confused as a boy in his first passion, who cannot speak because he has no adequate word.
13. It was really a crowd and Marion was immediately squeezed between two pretty women on a sofa.
14. Edward's eloquence brought tears to our eyes.
15. And when he forgot them and began to chatter, to wave his hands, he became at once grotesque.
16. The castles built by the Normans exist today as picturesque ruins in the grounds

of large country houses. 17. He was very vain of his physique. 18. Her high squeaky voice was heard through the house.

Exercise 2. Fill in the blanks using the words given below:

to quarrel, queer, acquaintance, request, square, adequately, quiver, conquer, inquiries, consequence.

1. They looked hardly human; ... animals of an unknown species. 2. Though apparently being good friends, they often ... 3. Julie, after all, had taken a flat in the buildings at Edward's own ... 4. A small chamber about seven feet deep and four feet ... lay open to us. 5. At the sound of his name Johann's mouth ... with rage and disgust. 6. He liked Bernard; he was grateful to him for being the only ... with whom he could speak. 7. He was going to make ... about the purchase of a house. 8. Even the stupidest soldier knows the ... of war in modern Europe. 9. It was only in his native language that he could ... express what he felt about his invitation. 10. She was still very young, but she was described to us as an extraordinary person, who had ... London in a few months.

Exercise 3. Translate the following sentences into English:

1. Я вижу — это странный старый дом. 2. Набережные Невы известны во всем мире своей изумительной красотой. 3. Он не мог выяснить причину их ссоры. 4. Я навел справки у людей, которые знали об этом несчастном случае. 5. Если ты уйдешь из театра, я найду тебе новую работу через месяц. 6. Один из моих знакомых сообщил мне ваше имя. 7. Землетрясение произошло пять лет назад. 8. Я взял пригоршню земли и сжал ее в кулаке. “Удивительно живописная местность,” — сказал мой помощник. Его губы дрогнули в иронической улыбке. 9. У нас было хорошее снаряжение.

Exercise 4. Replace the italicized words with those given in the following list:

to acquire, antiquity, to quieten, frequently, to quarrel, exquisite, to require, to quit, quite.

1. I didn't like the man either, but I didn't like him for *entirely* another reason. 2. David learned to read and write at *rather* an early age. 3. Shakespeare is the author most *often* quoted. 4. It should be added that the work of the interpreter *demand*s great presence of mind. 5. To tell the truth, I didn't expect to find in him so *delicate* a sense of beauty. 6. I'm told that he has *fallen out* with the girl he was going to marry. 7. The boy was still crying bitterly and no one tried to *calm* him *down*. 8. It can be demonstrated that this custom has survived in Greece since *ancient times*. 9. Learning the vocabulary of a foreign language is not simply *learning* a fresh set of labels to attach to familiar meanings. 10. I had been staying at the hotel only two days when I was given notice *to leave* it.

A PASSAGE FOR DICTATION

He left the Palace, and walked along Pall Mall deep in thought. He was vaguely on his way to the club, but when he got near the R. A. C. and saw the streams of people going in and out, he gave up the idea, and walked on slowly down the street. It was quieter in the street, so that he could think without the chance of some acquaintance bothering him to come and have a drink. He walked on, wondering what Cox had meant by saying that England could not get along without people like himself, what the Queen had meant — if she had meant anything at all.

It was May, and quite a warm evening. He came to the National Gallery on the North side of Trafalgar Square and crossed the road and stood for a time looking out over the square at the corner by Canada House. There was a bus stop near him, and a long queue of white-faced, patient Londoners waiting to go home. He thought of the vigour and beauty of the people in similar bus queues in Brisbane and in Adelaide, comparing the tanned skins with the sallow, the upright carriage with the tired slouch. It wasn't the fault of these people that they looked white and tired; hardships had made them so, and overwork, and the errors of dietary scientists who planned the rationing back in the forties and the fifties, when most of them were children. Badly treated people, out of luck, yet with a quality of greatness in them still, in spite of everything.

He turned from them and looked out over the Square, at the exquisite beauty of the new buildings on the other side... These people were the greatest engineers, the greatest architects in the whole world, he felt, and now that house-building was at a standstill all the energy and talent of their building industry was concentrated on these marvellous public buildings, going up all over England.

(from *In the Wet* by Nevil Shute)

Composition

THE THREE WISHES (An Old English Fairy Tale)

One winter evening a poor peasant sat near the fire talking with his wife about one of their neighbours who was a rich man.

“If only I had a little money myself,” he said, “I should open my own shop.”

“I,” answered his wife, “should not be satisfied with that, I should be happy if I lived in a big house, and then, if I saw people like ourselves, I should help them and try to make everybody happy. But what is the use of talking? We are no longer in the time of fairies. If only I could meet one of them, it would not take me long to decide what to ask of her.”

Hardly had she said these words when a beautiful young lady appeared in their room and told them she was a fairy willing to grant their first three wishes. But she said they should choose carefully as she could allow them no more than three wishes. Then the beautiful lady disappeared.

At first the husband and wife were astonished. Then they began discussing the first wish that it would be best to have. They quarrelled for a long time and finally decided to wish for nothing for a while and put it off till the next day.

The woman looked at the bright fire and said without thinking: "Oh, it would not be a bad thing to have a good sausage for our supper."

She had hardly finished these words when a long thick sausage fell on their table. The husband got very angry and began scolding his wife. "Isn't that a fine wish. You are such a stupid woman! I wish this sausage would stick to your nose!"

This was hardly said when the sausage jumped up and stuck to the poor woman's face.

"What have you done?!" cried the frightened woman.

The husband understood that he himself had been even more foolish than his wife, but no matter how he tried he could not tear the sausage off his wife's nose.

"It is your fault," said the husband.

"It is yours," replied the wife.

"If you had not wished to have this beastly sausage, I should not have wished it to stick to your nose," said the husband.

Finally they realized that they had only one wish left. What could they wish? They thought for a long time and at last agreed to have their last wish. They wished the sausage to fall on the table, which it did.

The only good thing these poor people had got from the fairy was the sausage, which they ate with good appetite.

Exercise 1. Read and retell the story. What, in your opinion, is the lesson the story teaches?

Exercise 2. Join the following short sentences together to make a single paragraph using the following conjunctions:

and, but, so, as, while, if, when, because.

1. I saw some lovely dresses in a shop-window. 2. I was walking along Regent Street. 3. I couldn't buy one. 4. I didn't have enough money with me. 5. There was a sale in the shop. 6. I knew if I waited until tomorrow they would all be sold. 7. I got on a bus. 8. I went straight home. 9. I grabbed my purse. 10. I came out again. 11. I went back to the shop. 12. It was full of women all talking excitedly. 13. I looked at several dresses. 14. I chose one that was marked five pounds. 15. I opened my purse to pay for it. 16. I found, to my dismay, there was only three pounds in it. 17. Fortunately, the shop assistant was sympathetic. 18. She promised to keep the dress for me. 19. I left three guineas as a deposit.

Lesson 3

Spelling: Words with the Digraph *-ch-*

The words spelt with the digraph *-ch-*, given below, are mostly international words. The digraph *-ch-* is pronounced as [k]. It corresponds to the Russian 'x'. Cf. E. *echo* — R. *эхо*, E. *epoch* — R. *эпоха*. In words of French origin the digraph *-ch-* is pronounced as [ʃ].

Explain what the words given in the list mean and give their derivatives where possible.

ch — [k]

<i>ache</i>	<i>cholera</i>	<i>mechanic</i>
<i>anarchy</i>	<i>choreography</i>	<i>melancholy</i>
<i>anchor</i>	<i>chorus</i>	<i>orchestra</i>
<i>architect</i>	<i>Christian</i>	<i>psychology</i>
<i>archaeology</i>	<i>Christmas</i>	<i>scheme</i>
<i>archaic</i>	<i>chronicle</i>	<i>scholar</i>
<i>chaos</i>	<i>chrysanthemum</i>	<i>schooner</i>
<i>character</i>	<i>echo</i>	<i>stomach</i>
<i>chemist</i>	<i>epoch</i>	<i>technique</i>
<i>choir</i>		

ch — [ʃ]

<i>chagrin</i>	<i>chauvinism</i>	<i>moustache</i>
<i>champagne</i>	<i>chef-d'oeuvre</i>	<i>niche</i>
<i>charade</i>	<i>machine</i>	<i>parachute</i>
<i>chauffeur</i>		

Note: *yacht* [jɒt]; *schedule* [ˈʃedju:l] — Br., [ˈskedju:l] — Am.

Exercise 1. Write down the following sentences and translate them into Russian.

1. She had schemed and intrigued all her life. 2. I was about to obey him mechanically, without further remonstrance. 3. I often wondered at the beauty which now and then men create out of the chaos. 4. A few moments may change our character for life, by giving a totally different direction to our aims and energies. 5. I want you to put down the various events in chronological order. 6. He is doing a post-graduate course in psychiatry and psychology, she is taking a diploma in archaeology. 7. After a moment he realized that Felicity was the severe Miss Lemon's Christian name. 8. She devoted herself with machine-like efficiency to her employer's affairs. 9. I was like the man who is so frightened of cancer that he will not go to the doctor for stomach ache. 10. The girls would come down after their studies were over, then they sang in chorus or listened to the piano. 11. It was almost impossible in that quiet room, listening to the nun, to

realize that on the other side of these four walls cholera was raging. 12. When the epoch-making speech of the president was printed in the newspapers, it aroused warm comment. 13. He eagerly joined these groups of architects and pacifists. 14. What are the necessary qualifications and qualities of a good interpreter? Some of these are obvious: a knowledge of languages and as many technical subjects as possible.

Exercise 2. Fill in the blanks using the words given in the list, and then translate the sentences into Russian.

to ache, a psychologist, Christmas, archaeology, to echo, headache, moustache, champagne.

1. His throat was ..., and he wanted to cry. 2. It was near ... by the time all was settled. 3. She is going in for a, what-do-you-call-it, diploma in history or ... or something. 4. The detective laughed and the hall ... the sound in a great ha-ha. 5. Notwithstanding, George smiled at himself as he combed his hair, and twirled his He would be interviewed by a ... the next afternoon. 7. They considered his drinking ... at dinner to be a mad thing to do. 8. She sat silent for some time and then left saying she had a splitting

Exercise 3. Translate the following sentences into English:

1. Без сомнения, современная психология накопила массу важного материала о человеческом характере. 2. У него уже седые усы, и он выглядит лет на десять старше Эдварда. 3. Недалеко от дороги мы увидели машину. Шофер лежал под ней, что-то насвистывая. 4. Капитан приказал поднять якорь, и под звуки оркестра шхуна покинула гавань. 5. Длинные описания характерны для этого писателя. 6. Главная героиня книги — дочь знаменитого психиатра. 7. Архитектор Томон работал в нашем городе. 8. Было слышно, как они пели хором. 9. Когда родители бедной девочки умерли от холеры, ее удочерила соседка. 10. Он приехал в Ленинград изучать хореографию, но вряд ли он станет хореографом. 11. Ревматизм — болезнь хроническая.

Exercise 4. Replace the italicized words with those given in the following list. Translate the sentences into Russian.

technical, schools, to scheme, melancholy, character, to echo, chaotic, archaic, characteristic, scheme.

1. He is a good lawyer; ask him to advise you on your *plan*. 2. She described the man and his manner of asking questions; it was so *typical* of my friend Poirot that I knew at once who the man was. 3. The writer achieves a humorous effect by making his hero use *old-fashioned* words when he speaks with his wife. 4. What seem only *confused* movements at first sight may in fact be governed by some strict laws which have not yet

been discovered. 5. I fired twice and the hills *sent* the sound *back*. 6. Once it was my aim to study all sides of his *nature*. 7. The seat opposite me was occupied by a *sad-looking* gentleman with a big guardsman's moustache. 8. He had *planned* all this time to arrive unexpectedly and to spoil the party. 9. Of the several different *branches* of Greek philosophy, it was stoicism which gave the most attention to languages. 10. *Special* terms are often necessary as they eliminate a good deal of ambiguity.

Exercise 5. Use the following words and word groups in sentences of your own:

to be characteristic of; chronological order; technical terms/subjects; moustache; epoch-making; on schedule; to become melancholy; in chorus; to ache; melancholy look; technique; to make a parachute jump.

A PASSAGE FOR DICTATION

Christopher Churchill fingered his moustache as he stepped out of the chemist's. He had had an ache in his stomach since Christmas, and was beginning to think he had cholera. To his chagrin, the chemist had told him not to be such a hypochondriac, and to drink more hot chocolate. Churchill was tired of the whole charade.

He signalled to his chauffeur and drove off to see Cheryl Cromwell, an old school friend. She was a scholar at the University and had occupied a cosy niche in the Department of Archaeology for many years. She was interested in everything: from psychology to machinery, to archaic religions, such as Christianity. Churchill found her character a bit eccentric, but he had to admit that she was a steadying influence for him — an anchor.

He took her some chrysanthemums and a bottle of champagne, but to his disappointment, Cheryl did not seem to appreciate them. She stuffed the chrysanthemums into a vase mechanically, as though she did not see them, and said: "You are not just a hypochondriac, Christopher, but a male chauvinist as well. There is no longer any need for a man to bring a woman bouquets of flowers. That is just an echo of a dead epoch. Some archaic ritual that has no meaning any more."

Composition

Exercise 1. Compose a story about your running for a tram. Use no more than 200 words.

Exercise 2. Join the following pairs of sentences using the words: *when, what, where, why, how* — where necessary. Make other changes if required.

1. Why did he refuse to see me? You must find out. 2. I must leave now. I have already told you the reason. 3. How did you find out my address? Please tell me. 4. This is the shop. She bought her new hat at this

shop. 5. When did you last hear from him? Write and let me know. 6. He wanted me to do something for him. He did not tell me what it was. 7. What did he tell you? I want to know. 8. Did he leave the firm? Ask him why. 9. When did you buy this picture? You must surely remember. 10. He asked me to meet him at a certain place. This is the place. 11. How did he recognize you? I can't understand it. 12. Where did he put the book I lent you? Please ask him. 13. What time does the train arrive? No one seems to know. 14. He was going somewhere. He wouldn't tell me the place.

Lesson 4

Spelling: Words with the Digraph *-ph-*

The digraph *-ph-* occurs mainly in international words of Greek origin. The corresponding Russian words have the letter 'ф'. Compare: E. *geography* — R. *география*, E. *choreography* — R. *хореография* (the suffix *-graphy* from the Greek *graphein* meaning 'to write'), E. *philosophy* — R. *философия*, E. *phase* — R. *фаза*, E. *sphere* — R. *сфера*.

Below is a list of words spelt with the digraph *-ph-*. Explain their meaning and give some derivatives.

<i>alphabet</i>	<i>pheasant</i>	<i>physics</i>
<i>atmosphere</i>	<i>phenomenon</i>	<i>physiology</i>
<i>emphasis</i>	<i>philanthropy</i>	<i>prophet</i>
<i>epitaph</i>	<i>philharmonic</i>	<i>sophisticated</i>
<i>geography</i>	<i>Philip</i>	<i>sphere</i>
<i>hyphen</i>	<i>philology</i>	<i>sphinx</i>
<i>metaphor</i>	<i>philosophy</i>	<i>symphony</i>
<i>orphan</i>	<i>phonetics</i>	<i>telegraph</i>
<i>pamphlet</i>	<i>phrase</i>	<i>telephone</i>
<i>paragraph</i>	<i>physical</i>	<i>triumph</i>
<i>phantom</i>	<i>physician</i>	<i>trophy</i>
<i>phase</i>	<i>physicist</i>	

Note: (a) The pronunciation of the final *e* and *-ph-* in the following words: *apostrophe* [ə'pɒstrəfi], *catastrophe* [kə'tæstrəfi], *shepherd* [ʃepəd], *nephew* ['nevju(:)] or ['nefju:].

(b) 'Physician' is an archaic word for a doctor, except in certain professional medical contexts.

Exercise 1. Copy the following sentences and translate them into Russian:

1. You cannot reproach one who has no ear for music because he's bored at a symphony concert. 2. They were like human beings suddenly

flung out of the old settled routine by some catastrophe. 3. One day you may realize that philanthropy is not my strongest quality. 4. Almost in every book of hers there is a character who is interested in occult phenomena. 5. And I noticed that I always wrote to her of Edward as a hero, a prophet. 6. Here are two contemptible fellows, a philosopher without courage and a Christian without faith. 7. I suggested laying more emphasis on the positive nature of his activity. 8. I heard the phrase now for the first time and it struck me as quite shameless. 9. His lively movements as he packed his stethoscope into his inner breast pocket was like the wink of a triumphant conspirator. 10. "He was just a hog; vain of his physique," he said with contempt. 11. He was physically influenced by the atmosphere and the view that opened from the window — he could find no refreshment anywhere. 12. Mrs Reed wanted to get rid of the poor little orphan and therefore she sent Jane to Lowood school.

Exercise 2. Fill in the blanks with the appropriate words from the following list:

phrase, catastrophe, triumphant, phonetics, philosophy, photographs, pheasant, atmosphere.

1. And I remembered she answered once in a ... that might have been Edward's. 2. She passed by with a ... smile and pretended not to see her school-friends. 3. "What have you as game?" — "I got a ... and a woodcock." 4. I said that I would have some ... taken that would be very useful at the inquest. 5. There was an ... of calmness and peace about the place. 6. The number of the victims of the railway ... amounted to more than forty people. 7. ... is a branch of linguistics dealing with the system of sounds in the language. 8. I said I must look into Plato. I always meant to do some ...

Exercise 3. Translate the following sentences into English:

1. В английском алфавите 26 букв. 2. В это время на ферме не было тяжелой физической работы. 3. Атмосфера большого города с его шумом, движением машин всегда угнетает меня. 4. Нам удалось предотвратить катастрофу. 5. В некоторых университетах философию, филологию и историю изучают на одном факультете. 6. Я не думаю, что она так наивна, как кажется. 7. Все мои друзья — физики. Поэтому я решил изучать философию, чтобы суметь объяснить те сложные явления, с которыми они сталкиваются в своей работе.

Exercise 4. Replace the italicized words with those given below.

sphere, to phrase, phrases, to triumph over, emphasis, to emphasize, phenomena.

1. He often speculated on different *things that happened* in nature and society. 2. In learning foreign languages some people *attach special*

importance to the study of their phonetic system. 3. The *stress* was put on the wrong word, and the sense of the whole paragraph became obscure. 4. He was said to be a man who could always *defeat* any opposition. 5. The manuscript was spoiled: many *word-groups* and even whole sentences were rubbed out. 6. I didn't mind what he said but I didn't like how he *expressed* it. 7. In those days, politics was outside the *field* of my activities.

A PASSAGE FOR DICTATION

ON THE DEVELOPMENT OF LANGUAGE

By the middle of the eighteenth century works of social and political criticism, often called pamphlets, began to appear and rapidly acquired great popularity.

Armed with reason as the key to the hidden secrets of nature, the philosophers had as their goal the solution of all problems of society. Just as Newton had unlocked the secrets of the physical universe, these thinkers hoped to demonstrate the rational structure of the social sphere. They were among the first to describe language as a creation of man and to emphasize that it is not a static system but one that develops simultaneously with man's ideas and knowledge. These philosophers were by no means the first to be concerned with the problems of language. From the earliest times man had wondered about the origin and nature of language. During classical antiquity, the emphasis on the art of persuasion accentuated the importance of rhetoric and eloquence. The philosophers were, however, the first to treat language as an evolving phenomenon, and to undertake philological studies. The idea that language had been invented and developed by man quickly became very popular and triumphant.

The relation of language to progress was one of the central themes. Thus the geographical path of science, it was supposed, could be discovered through observation of the order in which nations developed adequate languages. The mechanism through which language evolved seemed to interest the writers of the eighteenth century. The original 'language d'action' was an instinctive language used to express desires or sensations at a given moment. The prophets of the Bible were supposed to provide an excellent example of the combination of speech and gestures. Memory provides the first source of progress in the development of language and language became the result of simple reflection. Reflection, of course, demands a more sophisticated means of communication. The now inadequate cries and gestures were slowly superseded by articulated sounds.

(adapted from *Philosophies of Language in Eighteenth-century France* by Pier Julliard)

Composition

Exercise 1. Write a composition following the suggestions given below:

nephew — flocks of sheep — mountains — valleys — clouds like pheasants — elephants — to wonder at — mysterious phenomenon — town hospital — doctor — catastrophe — orphan.

Note that articles have been omitted.

- Imagine yourself a shepherd or a doctor.
- Begin your composition by indicating the place or the time of the events.
- Arrange the events in an order best suited for your purposes.
- Think of a summarizing statement.

Exercise 2. Read this passage carefully.

One Sunday morning in winter I went for a walk along the sea-shore. It was a cold day and the beach was deserted. At the end of the beach I sat down to rest. A small white dog suddenly appeared and lay down at my feet. I stroked its head and it licked my hand. When I started to walk home it followed me and I couldn't get rid of it. It had a collar on, but there was no name on the collar, so when I got home I rang up the nearest police station. I told the sergeant in charge that I had found a small white dog, and that I would keep it until its owner claimed it. I gave him my name and address. Two days later a lady came to my home to claim the dog. She said she had lost it because it hated riding in cars, and on that Sunday it had jumped out of the open window of her car without her noticing. She offered me ten shillings, but of course I refused to take the money. She called the dog "Scotty" and it followed her as obediently as it had followed me. I was quite sorry to lose such a friendly little animal.

(from *Guided Composition Exercises*
by D. H. Spencer)

Exercise 3. Complete these sentences.

- While I was out for a walk ...
- All the way home ...
- I reported the matter to the police-station because ...
- The owner said she had lost her dog because ...
- Before the lady took her dog away she ...

Exercise 4. Relate this incident as it might be told by the dog's owner. Imagine the conversation between the man who found the dog and the Police sergeant. Write about ten lines of dialogue.

Lesson 5

Spelling: Digraphs *-ei-* and *-ie-*

Below are given two lists of words spelt with the digraphs *-ei-* or *-ie-*. Note that the words in the first list are mostly of Latin or French origin. Some of them have the letter *c* in their root.

Explain what they mean, give some derivatives if possible and memorize them. Pay attention to their pronunciation.

-ei-	<i>ceiling</i>	<i>deceive</i>	<i>receive</i>
	<i>conceit</i>	<i>foreign</i>	<i>receipt</i>
	<i>conceive</i>	<i>forfeit</i>	<i>seize</i>
	<i>deceit</i>	<i>perceive</i>	<i>sovereign</i>
-ie-	<i>achieve</i>	<i>grief</i>	<i>relief</i>
	<i>believe</i>	<i>grieve</i>	<i>relieve</i>
	<i>besiege</i>	<i>handkerchief</i>	<i>retrieve</i>
	<i>brief</i>	<i>mischief</i>	<i>shield</i>
	<i>chief</i>	<i>niece</i>	<i>shriek</i>
	<i>field</i>	<i>piece</i>	<i>thief</i>
	<i>friend</i>	<i>priest</i>	<i>yield</i>

Note the pronunciation of the digraph *-ie-* before *-r*: *pierce*, *fierce* [iə].

There is an English saying about words with *ei/ie* representing the sound [i:]: 'I' before 'E' except after 'C'.

Exercise 1. Translate into Russian.

A. 1. If you suppose this boy to be friendless, you deceive yourself. 2. He shook his head, "It's almost inconceivable. I'll never understand unless you explain." 3. I had found again the lark's nest. I perceived the yellow beaks, the bulging eyelids of two tiny larks, and the blue lines of their wing feathers. 4. She had forgotten how pleasant and how agreeable it was to receive attention.

B. 1. She made a sniffing sound and began to unbuckle a heavy briefcase that she carried. 2. The tear-stained and sagging face twisted grotesquely into the grimace of extreme grief. 3. In all these weeks he had never come to so close an intimacy with George as his friend immediately achieved. 4. Until the straps were off, the prisoner was to him simply a grievously wronged and tortured human being. 5. Their chief charge against him as always in such cases was: "He does it to get into the limelight." 6. She saw that Kitty was prepared to yield and unconsciously she assumed a more gracious tone. 7. In those first days of the siege she was so frightened by the bursting shells she could only cower helplessly. 8. A shriek of agreement went up, then everybody fell silent. 9. By keeping silence you do more mischief than good.

Exercise 2. Fill in the blanks with the following words. Be careful about articles.

A. *ceiling, to deceive, foreign, to perceive, to receive, to seize, conceit.*

1. There are two lovely moulded ... and the rooms are a beautiful shape. 2. I never tried to ... by pretending I was anything I wasn't. 3. Turning round, he stared at me, but I ... that he did not see me. 4. We could find out, doubtless, if Mr Ackroyd had ... any strangers during the past week. 5. Sophie knew that it was her only chance to win him back, and she ... upon it. 6. I don't know why but his ... and his superior air made me laugh. 7. Lying was so ... to him that I could always guess when he tried to deceive me.

B. *to achieve, chief, grief, to grieve, piece, to relieve, to shield, thief, windshield, to yield.*

1. He told me how you came there after dark like a ... 2. I feel such a pang of ... that my own heart knows the pain of death. 3. He meant to be friendly, although this was a difficult feeling to ..., since Coverley had never seen him before. 4. I found him behind an enormous desk in a room not perhaps so large as that of the ... ministers, but larger than a small house. 5. By some magic this man seemed able by his mere presence to ... your suffering. 6. The woman darted at his pipe, which he had put on a ... of newspaper and blew some imaginary ash from it. 7. She tried to ... her son, to save him from punishment, as every mother would have done. 8. ... is an American word for the British "windscreen". 9. She guessed one day, hardly now with surprise, that Nancy was ... for Randall. 10. Mr Jenkin decided to ... to pressure and announced his resignation as Prime-Minister.

Exercise 3. Translate into English.

1. Не так легко добиться того, к чему ты стремишься. 2. Казалось, что холод пронизывал меня насквозь. 3. Эти два года она принимала гостей каждую неделю. 4. Мужчина вышел из здания вокзала и положил квитанцию в карман. 5. Их жизнь была такой странной, что я с трудом верил в ее реальность. 6. Раненая сова пронзительно кричала где-то в кустах за хижинкой. 7. Войдя в дом, мы сразу увидели, что его хозяин был любителем антикварных вещей. 8. Ей стало гораздо легче, когда она узнала, что отец скоро вернется.

Exercise 4. Find synonyms for the italicized words from the following list:

belief, to conceive, to deceive, mischievous, to perceive, to relieve, to retrieve, to shield, shriek, chief.

1. Are you sure that the shoe has not simply been mislaid? I cannot *understand* what use one shoe could be to anyone. 2. What she saw mentally ... is a kaleidoscope, no more, no less. 3. Very soon the boy learned that he

had been *misled* by those to whom he had looked for guidance and instruction. 4. We were *very glad* to hear that you had arrived safely. 5. A commonly held *opinion* is that the *main* difficulty in writing is the choice of words. 6. I heard a murmur of voices, then *screams* of girlish laughter and everything was quiet again. 7. The girl was as fresh and pretty as a spring flower and as *playful* as a monkey. 8. By the end of the week I could *get back* only half of what I hoped to. 9. When I came out of the dark cellar into the bright sunshine I couldn't see anything and for some minutes I stood *covering* my eyes with my hand.

Exercise 5. Use the following words and expressions in sentences of your own:

to relieve somebody of smth; to yield to smth/smb; to be full of conceit; to conceive the idea of; to conceive of + Gerund/why-clause/that-clause; chiefly; chief difficulty; briefly/in brief/brief; to achieve one's purpose; to bring/to give some relief; it was a great relief; to be/stand out in strong/sharp relief against.

A PASSAGE FOR DICTATION

On entering the hall Adam at once perceived that grief and melancholy reigned supreme in their house. Still struggling with his impressions he allowed himself to be relieved of his hat and coat and in silence followed the servant up the shallow stairs. Mary received him in her father's study. She wasn't alone. She introduced him to her niece, a tall girl of eighteen with piercing eyes and her uncle, a fierce-looking priest in his late forties. After the brief introduction Mary began speaking of what had happened in tones so absolutely foreign to her that Adam started. In fact, the truth was worse than he had conceived; it was maddening. He believed he might have yielded to despair, had he known it all at the time. Suddenly his joy in himself and his achievements dropped from him. He didn't feign indifference, but allowed his voice to tremble with emotion as he stretched his hand out and spoke in a hoarse whisper. The chief difficulty was that he had to find an excuse for his long silence. After what he thought was a plausible explanation Adam uttered a sigh of relief and relit his cigar which had gone out while he was speaking. He passed his handkerchief across his forehead. Of course, Adam's explanations had not deceived even himself. Mary asked the priest to explain to Adam what mischief had been done to the family and that much of their property would be seized for payment of debts.

This was the forfeit they had to pay for his thoughtlessness and carelessness. For some time everybody was silent. The girl kept examining the room; the ceiling, the walls, each piece of furniture, then Adam. Looking into her eyes, Adam for a moment forgot where he was. The shriek of the brakes from outside brought him back to reality. The lawyer had come.

Composition

WHAT MADE THE LITTLE DOG EXPIRE

The event I'm going to tell you about occurred in England shortly after World War II. A certain English lady intended to give a party. Her intention was to invite a number of friends for dinner and a game of bridge. It was easy enough to ask people to come, but far more difficult to provide a meal for them, for food rationing had not yet been abolished in Great Britain at that time. However, on the very morning of the party the problem was unexpectedly solved.

"There is a man, Ma'am, at the back door offering to sell mushrooms," the maid-servant announced.

The lady, accompanied by her little terrier, came down to the kitchen and found there a rather disreputable-looking stranger with a basket over his arm. The lady knew nothing about mushrooms and inquired of the man if they were not poisonous. The man reassured her and named such a moderate price for the whole lot that the lady readily paid the money at once, ordering her servant to empty the basket and return it to its owner. While the servant was emptying the basket she dropped a mushroom, and the fox-terrier immediately gobbled it.

"There, that dog knows what's good," the stranger said. Pocketing the money, he laughed a malicious laugh and left the kitchen.

The guests duly arrived at the appointed hour and were served a dish of mushrooms, which they thought a treat. While the usual clattering of forks and knives was in progress, the hostess noticed that the servant's eyes were red with recent weeping. Calling her aside, the lady asked her what was the cause of her untimely tears.

"Oh, Ma'am, I didn't want to upset you... the little dog... the poor thing has died..." the girl uttered between sobs.

The terrible truth flashed through the lady's brain. She saw her duty clearly and addressed her guests:

"Ladies and gentlemen," she said, "I'm sorry to say that, but the mushrooms I've offered you proved poisonous. We must act and act quickly, if we wish to save our lives."

There was a general outburst of emotions. Some of the gentlemen swore, some of the ladies cried. But there was one among the company who was a man of infinite resource and sagacity. He suggested going to the nearest hospital, to have the contents of their stomachs pumped out. All rushed for their dear lives. The staff of the hospital were surprised to have suddenly to do with a group of patients in evening dress. Naturally, no one thought of playing cards after this lamentable occurrence.

On arriving home the lady wanted to know where the terrier's body was. "Oh," said the servant, still sobbing, "the gardener has buried it, for it was so badly smashed; and we didn't even have time enough to put down the number of the car that so cruelly ran over the poor little pet!"

(from *Mozaika*)

Exercise. Read the above story carefully and then reproduce it.

Suggestions.

What is in your opinion the central idea of the story? Write it out in the opening lines of your reproduction. You may start with:

“One day the staff of a London hospital were surprised to see a group of patients arrive in evening dress. ...”

Words and word-groups to be memorized and used in your reproduction:

to provide smth for smb; food rationing; to abolish; to solve the problem; to reassure; a moderate price; to laugh a malicious laugh; to be served a dish of ...; at the appointed hour; to upset; to flash through one's mind; to prove poisonous; to poison; red with recent weeping.

Lesson 6

Spelling: Suffixes *-en* and *-ness*

I. *-en* is a Germanic suffix met in verbs added to adjectives and sometimes to nouns to form verbs (transitive and intransitive).

Model: *mad + en = madden* (to make mad)
red + en = redden (to make red, or to become red).

Exercise 1. (a) Form verbs from the following adjectives:

black, broad, cheap, coarse, dark, deaf, deep, fast, fat, flat, glad, hard, less, light, quick, quiet, red, rough, sad, sharp, short, slack, soft, stiff, straight, sweet, tough, white, wide.

(b) Verbs with the suffix *-en* may also be formed from some nouns. Consult a dictionary to see what each verb means:

fright, haste, heart, height, length, moist, strength, threat.

Exercise 2. Form verbs from the words in brackets and use them in the required form.

1. Bill got out a long-bladed pocket-knife and (*sharp*) it on a stone.
2. The lines of his face (*hard*) and into his eyes came a fighting look.
3. Roy put his hand on her arm quickly to (*quiet*) her. 4. It is terrible. It (*sick*) me to think of it. 5. The fair was in full swing. The noise was (*deaf*). 6. This plan he was now (*haste*) to put into execution. 7. The spring came and with it a hundred new delights; Peggy watched the

(*length*) days. 8. He (*tight*) the belt around his slim waist. 9. Her copy of *Science and Health* and her *Quarterly* were on the table beside her bed in the (*dark*) room. 10. Now every impression was (*height*), every part of me singularly aware: eyesight, hearing, sense of smell, all had been in some way (*sharp*). 11. The word was uttered in a hasty whisper that seemed to (*deep*) the ensuing silence.

II. *-ness* is a Germanic suffix used to form abstract nouns from adjectives.

Model: *mad — madness, ready — readiness, impolite — impoliteness, sudden — suddenness, sly — slyness.*

Exercise 3. Form nouns from the adjectives in brackets by adding the suffix *-ness*. Translate into Russian.

1. He was rude. But this time I didn't mind his (*rude*). 2. Her eyes were tawny and bold; and in their (*bold*) lay a curious innocence. 3. It was an ugly, shapeless red-brick house, but we did not think twice about its (*ugly*), since there was room to be together. 4. Suddenly he smiled at me with great (*kind*). 5. This afternoon he was filled with a (*happy*) so complete, so unashamedly present in his face, that it seemed a provocation to less contented men. 6. The guards fired only twice for fear of killing one of their own in the (*dark*). 7. I'll tell you what my (*weak*) is: I get into fights and I'm always hungry. 8. It was sheer (*mad*) to go out in such weather so late at night. 9. The (*ready*) with which she accepted his proposal surprised me but little. 10. It distressed her to realize that (*sleepless*) was robbing her cheeks of colour.

Composition

THE LION AND THE GOAT

(An Indian Fairy Tale by Mulk Raj Anand)

Once upon a time there was an old she-goat. One day, when it was getting dark, she was returning home with many other goats. As she was old and weak, she got tired and was left behind. It became quite dark, and as she could not find her way back, she decided to enter a cave that she saw nearby. What was her surprise when she went in and found a lion sitting there. She was terribly frightened and stood still for a moment, then she thought of what she could do.

“If I try to run,” she thought, “the lion will soon catch me, but if I pretend not to be afraid of him I may manage to save my life.”

She walked boldly up to the lion as if she were not afraid of him at all. The lion looked at her, looked and looked, not knowing what to think of this boldness on the part of a goat. He knew goats had never dared to come

near him. At last he thought she could not be a goat but must be some other strange animal which he had not seen before.

"Who are you, old one?" he asked her.

"I am the Queen of the Goats," she replied. "I came to devour a hundred tigers, twenty-five elephants and ten lions. I have already eaten the hundred tigers and the twenty-five elephants and now I am looking for the ten lions."

The lion was very much surprised to hear this, and believing the goat had really come to devour him, he went out of the cave saying that he was going to wash his face at the river.

As he was rushing out he met a jackal, who seeing the King of the beasts in panic, asked what the matter was...

Exercise. Continue the story. Retell the beginning and think of your own title. You may take one of the English proverbs given below as a title to your story:

Faint heart never won fair lady.

Nothing succeeds like success.

Lesson 7

Spelling: Adjectives with the Suffixes

-able, -ible

The suffixes *-able /-ible* are Latin in origin (L. suffix *-bilis*). They came through French and are active in Modern English. They are added mainly to verbs to form adjectives, and sometimes to nouns or even phrases. Among them there are many adjectives borrowed from Latin or French: *audible, edible*.

Here is a list of adjectives for you to memorize. Explain what they mean.

-able	<i>agreeable</i>	<i>disreputable</i>	<i>miserable</i>
	<i>amiable</i>	<i>indispensable</i>	<i>probable</i>
	<i>available</i>	<i>inevitable</i>	<i>remarkable</i>
	<i>capable</i>	<i>liable</i>	<i>respectable</i>
	<i>considerable</i>	<i>memorable</i>	
-ible	<i>audible</i>	<i>illegible</i>	<i>terrible</i>
	<i>compatible</i>	<i>incredible</i>	<i>responsible</i>
	<i>contemptible</i>	<i>intelligible</i>	<i>sensible</i>
	<i>edible</i>	<i>negligible</i>	<i>visible</i>
	<i>forcible</i>	<i>plausible</i>	
	<i>horrible</i>	<i>possible</i>	

Exercise 1. Form adjectives from the given verbs, and explain their meaning. Pay attention to their spelling and pronunciation. Use a dictionary.

Model: *to accept — acceptable; to rely — reliable, to conceive — conceivable; to value — valuable.*

Note: after *c* and *g* the letter *e* is retained: *to notice — noticeable; to manage — manageable.*

to avoid, to bear, to convert, to suit, to admire, to advise, to compare, to cure, to imagine, to measure, to remove, to change, to exchange, to force, to replace, to trace, to envy, to justify, to pity, to vary.

Exercise 2. Write down the following sentences and translate them into Russian:

A. 1. He felt that there was something incurable in the world's suffering. 2. I didn't forget that sense of anxiety and tension which had upset me during the night, but it became reasonable. 3. Augustus, my disreputable brother, is completely infatuated with her. 4. This separation was a great grief to me and I blamed myself for being incapable of that moral courage necessary to acknowledge the evil nature of man. 5. He would eat fresh fish for breakfast if available. 6. From the start, Palmer took it that something catastrophic and irrevocable had occurred.

B. 1. He was aware of an immense load of responsibility; it was indistinguishable from love. 2. Sometimes the pulsing of the drums was all but audible, at others they seemed to be beating only just round the corner. 3. But the minute hand of the electric clock above his bed jumped forward with an almost imperceptible click. 4. This was quite possibly true, but not, in the present circumstances, admissible. 5. She stood so, quiet and still, for a few moments; perhaps she was vaguely aware that the attitude was beautiful for her, and irresistibly appealing to George. 6. Dr M. West, a member of this distinguished group of workers on vocabulary selection, is responsible for the compilation of a work which will prove invaluable to all teachers of the English language.

Exercise 3. Fill in the blanks with the words given below.

adorable, imaginable, inconceivable, indispensable, reliable, suitable, unmistakable, valuable, unspeakable, immeasurable.

1. In my opinion she was the most ... of all ladies. 2. They have warned the doctor, guarded their tongues, done everything ... to prevent her from learning the truth. 3. He thought of the ... distance a man travels. 4. I hardly think that Mrs Allon is a very ... person for this. 5. Presently the child gave a little sigh, very slight, but ... 6. He was looked upon by his superiors as a ... officer. 7. His wrist-watch was a ... thing made by a famous clock-maker. 8. This dictionary had achieved international recognition as an ... practical reference book to English as a foreign language. 9. He shook his

head, "It's almost . . . I'll never understand unless you explain. 10. The look she gave him was charged with an . . . terror.

Exercise 4. Translate into English, paying special attention to the italicized words.

1. Очень трудно быть *ответственным* за чьё-либо благополучие. 2. Я всегда думаю, какое это чудесное изобретение — карта: география была бы *непостижима* без нее. 3. «Этого не может быть», — сказал молодой человек едва *слышимым* голосом. 4. Когда действие лекарства кончилось, боль стала *невыносимой*. 5. Дверь открыл *почтенного вида* человек средних лет. 6. Это была самая нелепая ситуация, которую *только можно себе представить*. 7. *Невыразимый* ужас застыл в его глазах. 8. Джордж замечательно танцевал; он и его девушка были *заметной* парой.

Exercise 5. Choose synonyms for the italicized words from the following list:

amiable, disagreeable, amicably, sensible, miserable, habitable, incredible, considerable, liable.

1. Many children under ten are *subject* to colds, even those who are lucky enough not to catch common children's diseases. 2. The police are after you, it is not very *clever* of you to come here in the day-time. 3. The landlady was a very *kindhearted* old lady, but with some prejudice against foreigners. 4. Though all the shutters were closed, the house with its white walls and its red roof looked *fit to be lived in*. 5. A *large* amount of important information went through unknown channels to the enemy's side. 6. The boy would have been my age if such an *unbelievable* thing had not happened to him. He had been killed in a fight. 7. The hostess greeted us *in a most friendly way* and asked if we would like to interview her in her garden. 8. She has a pleasant voice but very *unpleasant* manners. 9. For some days after his departure I felt lonely and *unhappy* and didn't want to see anyone.

A PASSAGE FOR DICTATION

AUTHORS AND PUBLISHERS

From an author's point of view, publishers are undeniably funny people. By funny I don't mean amusing. Publishers are anything but amusing. Once I wrote a book. It was a remarkable book, a masterpiece, full of humour and with a wide popular appeal. My friends advised me to find a reliable publisher and to get my masterpiece published. I didn't believe that publishers of that kind were available any longer but, nevertheless, I sent my book to a publishing house. For a long time I heard nothing and when finally I had become so nervous that I could no longer sleep at night I telephoned to the firm and was put through to the manager. He was most amiable and said that he had read my manuscript and thoroughly enjoyed

it. He asked me to come round and see him and said that the most suitable time would be Friday.

I called on the publisher as had been arranged. Unfortunately, his secretary told me he was away and would probably be back after the weekend. This was a terrible blow, as I was very hard up and had sold my old typewriter to raise some money. Money is comparable to air and water; it is indispensable to life but unlike the former two it is liable to disappear as soon as one gets outside.

Three weeks passed before the interview took place. On the publisher's desk lay my manuscript, with pieces of paper stuck in between the sheets to mark certain pages, on which something unintelligible was written in somebody's illegible hand. The great man himself was most affable and told me again how much he had enjoyed reading my book. He read back to me some passages and jokes that amused him most. He visibly enjoyed the book and even explained some of the subtle points to me with an admirable simplicity, and waited expectantly for me to laugh at them; I think he wanted me to congratulate or at least to admire him for being so humorous.

After an hour of this and of conversation about the world in general my new friend suddenly got up and instead of producing a contract form said it was most regrettable, but at their last directors' meeting it had been decided that they didn't see any possibility of publishing my book. It was not their style. Then he asked me to come again if I had something new to offer them.

It was two years before I found a small unknown publishing house. It had a dingy office containing one man — the publisher — and innumerable piles of manuscripts. The man was agreeable to publishing my best-seller. On the contract form, under the heading "Special Conditions" he wrote, "The cost of the first two thousand copies is chargeable to the author".

(adapted from *Publishers Are Funny* by R. A. Langford)

Lesson 8

Spelling: Nouns with the Suffix *-er*

-er is an active suffix. In Modern English it is added to verbs to form nouns which have the meaning: (1) a person who does smth: *to bake* — *baker*; (2) machine, instrument performing some operation: *to polish* — *polisher*; *to mix* — *mixer*; *to wash dishes* — *dishwasher*.

When *-er* is added to nouns or adjectives, the corresponding nouns mean: (1) a person concerned with something: *geography* — *geographer*; (2) a person born in that place: *London* — *Londoner*.

Exercise 1. (a) Form nouns from the following verbs by adding the suffix *-er* and translate them into Russian:

advise, bake, bathe, compose, dance, drive, defend, grumble, interpret, paint, produce, purse, sing, subscribe, employ, travel, wait.

(b) Build nouns from the following adjectives, nouns and adverbs by adding the suffix *-er (-r)*:

foreign, London, New York, Iceland, St. Petersburg, outside.

Note: *law — lawyer.*

Exercise 2. Translate into Russian.

1. He was a clerk in a lawyers' office and had worked his way up from an office boy to a respectable position. His employer called him Mr Sunbury and sometimes asked him to see an important client. 2. The young reporter was thinking of Kate Swift, who had once been his school teacher. 3. The New Yorker was aware of certain drawbacks to his comfort, but content beamed softly from his rimless glasses. 4. Mr Barbulis was owner, manager and staff of a drug-store.

Exercise 3. Insert a suitable word:

a waiter, writers, the driver, manager, hitch-hikers, anglers, designer, producer.

1. He was like all ... From the very beginning he wanted to write. 2. A truck skidded and swerved but by some miracle it missed him. ... stuck his head out and shouted, "What's wrong with you? Trying to commit suicide?" 3. "I work at a restaurant," he said. The girl drew back. "Not as ...?" she asked. — "I am in that restaurant you see with that brilliant electric sign: 'Restaurant'." 4. There are drivers who feel a fierce prejudice against, not to say hatred of, ... 5. The fishing match is, to many ..., the crowning event of the angling year. 6. She was at grammar school and had ideas about becoming a dress ... 7. No ... ever came to see her, cigar in one hand and a film contract in the other.

Exercise 4. Translate into English.

1. Мой любимый композитор — Бетховен. 2. Ваш брат юрист? 8. Мальчик был чужим в этой компании. 4. У этого фермера был шофер, повар, служанки, садовник и несколько рабочих. 5. Среди иностранцев на конференции были англичане, шотландские горцы, исландцы и жители острова Ньюфаундленд. 6. У нас радиоприемники и передатчики самой последней марки.

A PASSAGE FOR DICTATION

THREE KINDS OF MODERN AMERICAN ENGLISH

Some years ago Ch. C. Fries, then a professor at the University of Michigan, made a large-scale study of written American English. He examined three thousand letters and carefully investigated the education, social status, and economic background of each letter-writer. He found that three types of writers could be recognized by the way they wrote English.

Some of the writers did not use capital letters either for the names of towns or persons. These same writers used no punctuation to show the end of a sentence and habitually misspelt short, ordinary words. They had only an eight-grade education or less and were unskilled workers who earned their living by manual labour: agricultural labourers, street traders, porters, doorkeepers, or semi-skilled workers such as fitters or drivers.

Another group of writers obeyed the rules of capitalization and end-of-sentence punctuation and did not misspell any words at all. These writers were college graduates and were the professional people in their communities — doctors (general practitioners, surgeons), lawyers, teachers, ministers, engineers, designers.

Between these two groups was a third group of writers. They occasionally misspelt one of the difficult spelling "demons". These writers had an education ranging from at least one year of high school to one year of college or technical school. They were respected citizens in their communities, holding a variety of substantial jobs like shop foremen, police officers, department store managers, undertakers, and mill superintendents.

(from *Language in Society* by Jean Malmstrom)

Lesson 9

Spelling: Nouns with the Suffix *-or*

Nouns with the suffix *-or* have the same meaning as nouns with the suffix *-er*: *to act — actor, to agitate — agitator, to accelerate — accelerator*. There are some nouns with the suffix *-or* which cannot be traced to any verb used in English or are formed from verbs which are rarely used. A list of such nouns is given below. Find their meanings and pronunciations in a dictionary:

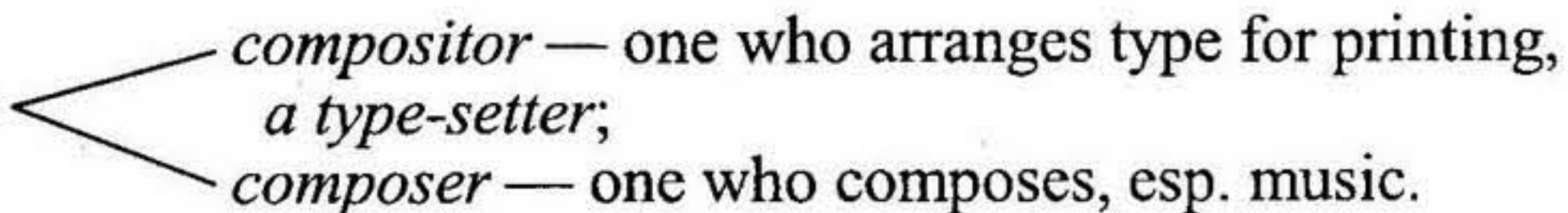
ancestor, author, bachelor, benefactor, debtor, doctor, emperor, major, mayor, orator, perambulator, predecessor, proprietor, rector, sailor, sculptor, spectator, senator, tailor, traitor, warrior.

Note: the following words below are spelt with the suffix *-ar*: *beggar, burglar, liar, pedlar, pillar, scholar*.

Exercise 1. Form nouns from the following verbs by adding the suffix *-or*. Translate the nouns into Russian and memorize them.

accelerate, collect, commentate, conduct, conquer, create, decorate, demonstrate, edit, elevate, excavate, execute, illustrate, indicate, innovate, inspect, instruct, invent, investigate, liberate, narrate, navigate, operate, originate, persecute, profess, prosecute, protect, refrigerate, ventilate.

Note:

compose 

Exercise 2. Write down the sentences and translate them into Russian.

1. His light summer business suit did not shout aloud that its possessor was likewise the possessor of numerous millions of dollars and property.
2. He had never had time to love; he had been president of the chamber of commerce, mayor of the city, state senator, but he had missed love.
3. When the peace comes, we will buy a little house and a garden, and be as happy as emperors.

Exercise 3. Insert a suitable word:

editor, accelerator, predecessor, benefactor.

1. The girl had taken her six stories from the brief-case and handed them to the newspaper ...
2. Lawrence felt growing within him a cold hatred toward the utterly vicious man who had once been his ...
3. The figure of the old man vanished slowly into the shadows, and his place on the bench was taken immediately by a man younger and better dressed than his ...
4. He put his foot on the ... with such force that the car shot forward, tyres screaming on the asphalt.

Exercise 4. Translate into English.

1. Симфонический оркестр Санкт-Петербургской филармонии играл под руководством многих талантливых отечественных и зарубежных дирижеров.
2. Он сменил много профессий. Сначала он был кондуктором автобуса, потом моряком, устным переводчиком, редактором местной газеты. И в конце концов он стал автором интереснейших рассказов.
3. Врач осмотрел группу школьников и объявил, что все они здоровы и могут ехать в спортивный лагерь.
4. Все слушали с большим интересом выступление директора.
5. Его мать работала телефонисткой много лет.
6. Вальтер Скотт считается создателем исторического романа.

A PASSAGE FOR DICTATION

After walking for about four or five hours through a labyrinth of dark narrow streets and deserted quays, Victor found himself in front of a small tavern in the company of an old drunken beggar. They entered. The room was full. He found a place for himself at a table at which two sailors were discussing the qualities of their captains, caring more for the expressiveness of their mother-tongue than its grammar. He sat down and looked around. There was no one at the counter. The room looked more like a cellar. Its low ceiling was propped up by a sort of pillar with four narrow tables round it. He did know then that in this part of the town there were some notorious dens of thieves, burglars and smugglers, and that they frequently visited this tavern. Not that he cared. He had to have something to eat and to think over his situation... Certainly he could not go back home, back to his friends, that pack of cowards and traitors! Probably he could find a job as a tutor; after all he was a bachelor of arts, knew some European languages and his professors at the University had prophesied a brilliant future for him. Besides, there must be families in this town who wanted their children to get through a school or college, or young men who had ambitions to become great scholars and who needed some private coaching. But first he had to find some decent clothes: he certainly didn't look very respectable in what he had on: his trousers shamelessly showing signs of wear, his colourless scarf that concealed the absence of a collar on the long-worn shirt, which could hardly be recognized as a product of the tailor's art.

Suddenly the noise in the tavern ceased. He looked up; at the counter stood a young woman, strikingly beautiful; she might have been the proprietor's wife or his daughter. She was looking round her at the men in the tavern, with the innocent defiance and boldness of a born liar. Her gaze fell on Victor. In her black eyes, shining from under the long black eye-lashes, there appeared a noticeable flicker of amusement, then suspicion, then interest. Quite obviously he was a stranger and despite his looks, different from the usual visitors of the tavern. Their eyes met. His intuition, maybe his hope, told him that she would help, and this time he would try not to lose. After all he had that name 'Victor' which means one who cannot be defeated, who always wins, a conqueror.

Composition

Exercise 1. (a) Join the following pairs of sentences using the conjunctions *as, since, because, now that*:

1. We did not expect you. You did not let us know you were coming.
2. The shops have shut. We can go home.
3. You did not understand the question. I will repeat it.
4. It is raining heavily. I will not go out.
5. I did not tell him. I was afraid I would hurt his feelings.
6. You had better not stay too long. I have a lot of work to do.
7. We should go home. The sun

has set. 8. He is sure to pass his examination. He has worked so hard. 9. She has bought a car. It will be easy for her to get to work. 10. I did not go to the theatre. I could not get tickets.

(b) Join the following pairs of sentences using *so... that*, *such... that* where necessary.

1. He was glad to see me. He asked me to stay the night. 2. He was tired. He could not get up in the morning. 3. I have many friends abroad. I cannot write to all of them. 4. He is a good driver. I am surprised to hear he has had an accident. 5. He is an interesting person. It is a pleasure to hear him talking. 6. It is a good film. It would be a pity to miss it. 7. She was very angry. She refused to see him. 8. It is a beautiful evening. We should go for a walk. 9. He is a shy person. He dislikes talking to strangers. 10. We arrived early. We had to wait for over an hour.

(c) Join the following pairs of sentences using the conjunctions given in brackets, omitting the phrase *it doesn't matter if/how*.

1. I wrote to him several times. I received no answer. (*although*) 2. He plays well. He is still not good enough for the football team. (*in spite of the fact that*) 3. We are determined to get there. It does not matter how far away it is. (*however*) 4. The journey takes too long. It does not matter if you go by plane. (*even if*) 5. I'm sure he won't come. It does not matter how long you wait. (*however*) 6. We are going on an excursion. The weather is bad. (*in spite of the fact that*) 7. He speaks French well. He has never been to France. (*even though*) 8. She was very busy. She was able to help me. (*although*) 9. I should not work for him if I were you. It does not matter if he offers you a big salary. (*even if*) 10. I still think the film is poor. It does not matter if so many people enjoyed it. (*even though*)

Exercise 2. Write a composition on one of the following subjects: (a) Films Based on Books, (b) A Film I Did Not Like.

Lesson 10

Spelling: Words with the Suffixes -ant (Adjective), -ance (Noun)

Here we draw your attention to some high-frequency words, adjectives and nouns, with the derivational suffixes *-ant*, *-ance*. In the word lists given below you will find groups of related words in which these suffixes regularly occur in their derivational function, i. e. forming adjectives and nouns from verbs.

Examples:

	verb	adjective	noun
(a)	<i>attend</i> <i>assist</i>	<i>attendant</i> <i>assistant</i>	<i>attendance</i> <i>assistance</i>
(b)	<i>guide</i> <i>utter</i>		<i>guidance</i> <i>utterance</i>
(c)		<i>arrogant</i> <i>relevant</i>	<i>arrogance</i> <i>relevance</i>

Sometimes there is only a noun ending in *-ance*: *circumstance*, *countenance*, *nuisance*.

Exercise 1. Translate the following sentences into Russian. Then pick out words with the derivational suffixes *-ant*, *-ance*, copy them and try to find words related to them.

1. He had a formidable reputation as a hard, ruthless man, whose god was perfection and whose greatest intolerance was for any weakness or sentiment which undermined it. 2. I went to the telephone with a feeling of undefined reluctance. 3. There was no point in ever coming back, since I was nothing but a hindrance to Tobey. 4. I had the impression our acquaintance had been slight. 5. Most people I met, even on the technical committees, were still ignorant of the whole project. 6. With perfect assurance he ran his scissors across the stuff, folded it, made it into a parcel, and handed it to the dark-skinned customer. 7. I went across the passage to the little room where my personal assistant was sitting. 8. What was the girl like? Would you say there was any resemblance between her and me? 9. Albert, you must get dressed. You've simply got to put in an appearance straight away. 10. You must make allowances for an old man like myself, who comes to his decisions slowly. 11. "I never loved him," she said, with perceptible reluctance. 12. The man's appearance was singular. 13. Now Bateman asked himself if Arnold Jackson could think him ignorant of the most terrible scandal that Chicago had ever known. 14. I discovered in due course that Mona's chief appearance on the posters had been to advertise toothpaste. 15. Then his face broke into a radiant and understanding smile. 16. It was a nuisance, not to be able to put him in his place.

Exercise 2. Translate the following sentences into English using words in *-ant*, *-ance* wherever possible.

1. Лекции не имели успеха. Посещаемость была плохая. 2. Джону, казалось, не хотелось принимать участие в нашей беседе. 3. Как можно ничего не знать о таких важных событиях. 4. Из-за густого тумана ничего не было видно на расстоянии нескольких шагов.

Exercise 3. Find words related to the verbs given below and use them in sentences of your own:

annoy, signify, inherit, enter, reassure, repent, abound, tolerate, resist, forbear.

Exercise 4. Complete the following sentences using words in *-ant, -ance*.

1. After a while they began to get cold, and Simon suggested that they should move on, (но Кейт не хотелось двигаться). 2. (Один-два знакомых поздоровались), knowing me by sight. 3. A man under severe mental stress doesn't choose that time to do something that he's never done before. His reflexes just follow (по линии наименьшего сопротивления). 4. It had been even said that the dead man (отказал своему единственному брату в помощи). 5. He probably spoke of Dupont in the way people so often do (при таких обстоятельствах). 6. These orders were sufficient to ensure (их исчезновение, как только я ушел).

Exercise 5. Read the following passage at home and prepare to write it from dictation in class.

About the Forsytes mingling that day with the crowd of other guests, there was a groomed look, an alert, inquisitive assurance, a brilliant respectability, as though they were attired in defiance of something. They were resentful of something, not individually, but as a family; this resentment expressed itself in an added perfection of raiment, an exuberance of family importance. The author of the uneasiness stood talking to June by the further door; his curly hair had a ruffled appearance as though he found what was going on around him unusual.

(from *The Man of Property* by J. Galsworthy)

Words with the Suffixes *-ent, -ence, -ency*

The suffixes are of Latin origin, *-ent* occurring in adjectives, *-ence, -ency* in nouns. The latter form abstract nouns, mainly from adjectives and verbs: *decent* — *decency*, *efficient* — *efficiency*; *exist* — *existence*, *prefer* — *preference*.

Here is a list of words for you to memorize.

verb	adjective	noun
<i>differ</i>	<i>different</i>	<i>difference</i>
<i>insist</i>	<i>insistent</i>	<i>insistence, insistency</i>
<i>urge</i>	<i>urgent</i>	<i>urgency</i>
	<i>eloquent</i>	<i>eloquence</i>
	<i>intelligent</i>	<i>intelligence</i>
	<i>insolent</i>	<i>insolence</i>
	<i>violent</i>	<i>violence</i>

Exercise 1. Translate the following sentences into Russian. Pick out words with the suffixes *-ent, -ence, -ency*, and write them down.

1. A momentary impatience rose in her. The whole thing was such a waste. 2. Uncle Harry's offer of a partnership and on such excellent terms

was an unexpectedly happy occurrence. 3. She had smiled to herself, men were so transparent. She was a little amused at William's old-fashioned reticence. 4. She doubted Joan's sincerity. But surely the child couldn't be so impertinent. 5. There was a small rest house at the station for the convenience of travellers, where they were served with what meals they might need. 6. Cargill is doing very valuable and important work; his methods in treating tuberculosis have met with such striking success that he is a very prominent figure in the medical world. 7. When Harry was Barbara's age he'd been curiously withdrawn and self-sufficient. 8. He had complete confidence in his own judgement and soon his employers were sharing that confidence. 9. People should react to external stimuli in a manner consistent with their basic characteristics. 10. He was so evidently convalescent that Packy felt there would now be nothing inhuman in asking for details of the affair. 11. Day became afternoon, became dusk and imminent evening.

Exercise 2. Find nouns corresponding to the adjectives given below. Pay special attention to the form of the suffix *-ence/-ency*. Give examples in which these nouns are used and translate them into Russian.

evident, imprudent, lenient, resident, efficient, indulgent, magnificent, eminent, insolent.

Exercise 3. Translate into English, using the words given below.

1. Я не потерплю такой наглости. 2. Нужно найти новые и действенные пути, чтобы решить эту проблему. 3. Никто не подозревал, что он может быть таким красноречивым. 4. Глаза его выражали раскаяние. 5. Я, пожалуй, скажу вам, что у нас в руках доказательства, подтверждающие вашу связь с этим обществом. 6. По дороге домой мы попали в сильную грозу. 7. Он не мог найти работу, так как у него не было хороших рекомендаций. 8. Через две недели его поместили в палату для выздоравливающих. 9. Она чувствовала, что надвигается катастрофа.

insolence, eloquent, efficient, evidence, imminent, violent, reference, convalescent, penitent/penitence.

Lesson 11

Spelling: Words with the Suffixes

-ous, -eous, -ious, -uous

-ous, -eous, -ious, -uous are adjectival suffixes which came into English mainly through loans from French. They are used to derive adjectives

from nouns: *poison* — *poisonous*; *villain* — *villainous*; *glory* — *glorious*. The adjectives with these suffixes have the meaning 'full of ..., of the nature, character or appearance of'. As a rule they are unstressed, so make sure you spell them correctly.

SUFFIX -ous

Examples: *danger* — *dangerous*, *joy* — *joyous*, *nerve* — *nervous*, *murder* — *murderous*, *thunder* — *thunderous*, *generous* — *generosity*, *enormous* — *enormity*.

Exercise 1. Find nouns related to the following adjectives:

monstrous, monotonous, jealous, grievous, scandalous, treacherous, rapturous, ridiculous, mischievous, humorous.

Exercise 2. Translate the following examples. Write out adjectives ending in -ous and adverbs ending in -ously and find nouns related to them.

1. Rembrandt had one enormous advantage over the majority of his neighbours; like most other artists he had a purpose in life. The souls of the men he painted speak their strange longings through their eyes, their senses are miraculously acute, not for sounds and odours and colour, but for the subtle sensations of their souls. 2. "Hallo," remarked Henry humorously. "You beginning to take interest?" 3. We're a bit jealous of Jenny, but her independence is part of her charm. 4. He interrupted her to tell her of the anonymous letter he had received and that it had haunted him until he had to come and see what it was all about. 5. I must say — even though I knew what mother is — I must say it sounds rather marvellous. 6. She was not the type that would ever be described as glamorous, but she had, nevertheless, plenty of attraction. 7. Then with something like amorous urgency, he went to the telephone, rang up the Anglo-Baltic, and sternly demanded Mr Borstein. 8. I began to like New York, the racy, adventurous feel of it at night. 9. Since no one prevented me, I followed them into the apartment, which was tremendously wrecked. 10. As a young man in the Navy he had once made ships himself, full rigged ships inserted miraculously into whisky bottles. 11. This new job isn't any more dangerous than any of the other things.

SUFFIX -eous

Examples: *courage* — *courageous*, *advantage* — *advantageous*, *spontaneous* — *spontaneity*, *righteous* — *righteousness*, *miscellaneous* — *miscellany*.

Exercise. Translate the following sentences into Russian. Paraphrase those parts of the examples in which you find adjectives in -eous.

1. His friendship with Miss Dolly was almost instantaneous. 2. I may as well mention here that Georgiana made an advantageous match with a

wealthy, worn-out man of fashion. 3. He loved the disorder of the old eighteenth century farm house, the collection of miscellaneous objects of all kinds that littered the rooms. 4. Like many men who appear spontaneous at a first meeting, we each had a vein of reserve. 5. She was years older than he was, and she was hideous. 6. If he had not paused on the landing to dispose of his overcoat, their entrance would have been simultaneous. 7. The voices were courteous, silky, and just perceptibly tense.

SUFFIX -ious

Examples: *envy* — *envious*, *fury* — *furios*, *industry* — *industrious*, *mystery* — *mysterious*, *study* — *studious*, *curious* — *curiosity*, *notorious* — *notoriety*, *serious* — *seriousness*.

Note: -y of the noun changes into -i.

Exercise. Translate into Russian.

1. She was a great and very ambitious artist. 2. I did not even wonder how mysterious his surrender was; we were too much in the middle of events to care. 3. I was watching him to develop into a cautious, subtle and far-sighted man. 4. I'm afraid we should all be mildly surprised if your ingenious friend can really persuade us that we can afford the unaffordable. 5. He was without conscious arrogance, but he had the blood of kings in his veins, as have all the older English families. 6. It seemed to him obvious that government policy was wrong. 7. I had told her to go hours before, but she was over conscientious. 8. The waitress returned to give them some mysterious thick soup, which looked like gum. 9. "And where did you get to, Dad?" — "Went to a concert," he replied, a trifle self-consciously. 10. This time Mr Sweet clapped furiously, and so did the fierce man, and so did everybody else, even the violin players in the orchestra.

SUFFIX -uious

Examples: *ambiguous* — *ambiguity*, *continuous* — *continuity*, *incongruous* — *incongruity*, *ingenuous* — *ingenuity*, *superfluous* — *superfluity*.

Exercise 1. Look up the meaning of the words given above in a dictionary. Use these words in sentences of your own.

Exercise 2. Translate the following sentences into Russian. Find related nouns for the adjectives in -uious.

1. A faintly contemptuous, faintly triumphant gleam showed in his eyes. 2. Luckily the picture was hung in an inconspicuous corner, where it could attract nobody's attention. 3. Brady was not ignored by the girl who then entered; in fact he saw from her ingenuous eyes that she was fascinated

by him. 4. There was something incongruous in the words with which the narration ended. 5. I am pleased to find my cousin so virtuous. 6. The rain beat strongly against the panes, the wind blew tempestuously. 7. None of them carried a pound of superfluous flesh; they all had an enthusiasm for the works of Mr Ernest Hemingway. 8. Turgis disliked this contemptuous tone. 9. Simon was acutely aware that his professional status was highly ambiguous.

Exercise 3. Give an English adjective ending in *-ous*, *-ious*, *-eous* or *-uous* for the Russian adjectives or participles in the following sentences.

1. Maxwell's tone was easy, self-confident, (презрительный). 2. There was something (простодушно-наивное) about the boy. 3. Don't you think that's an (остроумный) scheme? 4. You are very beautiful. You should have everything. Furs, (роскошный) clothes. 5. Toby was never (учтив), yet it was unlike him to be quite so rude. 6. The reign of Queen Victoria was famous for the (многочисленные) discoveries and inventions which happened in it. 7. It was (чудовищно), impossible, like opening the door of the lions' cage at the Zoo and stepping inside. 8. They proceeded to organize a (роскошный, великолепный) banquet, at which everyone in town was welcomed. 9. Ted went at any task with an energy and (добросовестность) seldom seen in a sixteen-year-old boy. 10. This fellow seemed to be a (известный) explorer or something of the sort.

A PASSAGE FOR DICTATION

Mr Pollak was a mysterious bird. He had been at Cambridge, lived in Paris, Berlin, and Italy, known a number of fairly eminent people, appeared to have means, and was a cultivated man — in most of which respects he differed exceedingly from the inhabitants of Martin's Point. The fantastic and scandalous theories evolved by Martin's Point to explain the mystery were amusing evidence of the tremendous stupidity of those who formed them.

He proposed that George should come to tea once a week and learn chess. Before this, George had gone to play chess with a very elderly gentleman, who put so much of the few brains he had into that game that he had none left for the preposterous poems he composed. They always began, most honourably and scrupulously with a game of chess; and then they had tea; and then they talked.

By the example of his own rather fastidious manners he corrected schoolboy uncouthnesses. For George it was all extraordinarily important. For the first time he felt and understood companionship between men — the frank unsuspecting exchange of goodwill and talk, the spontaneous collaboration of two natures. But he also discovered the real meaning of travel. Travel means the consciousness of adventure and exploration, the sense of covering the miles, the ability to seize indefatigably upon every new or familiar source of delight.

(from *The Death of a Hero* by R. A. Aldington)

Lesson 12

Words with the Prefixes *en-*, *in-*, *de-*, *dis-*

The prefixes *en-* and *in-* came into English through French and Latin. They are pronounced in the same way since, like all other prefixes in Modern English, they are unstressed. Thus the spelling of the words with these suffixes must be memorized.

PREFIX *en-* (allomorph *em-*)

The prefix *en-* has the following meanings: (1) 'make (into)': *enfeeble*, *enable*, *enlarge*, *enrich*, *enslave*; (2) 'wrap in, wrap up': *embrace*, *enclose*, *enwrap*; (3) 'put in': *enchain*, *enfold*. However, in many cases the meaning of the prefix is hard to define: its meaning, as that of other affixes, depends on the meaning of the word it is tacked on to (adjectives, nouns, verbs), e. g. *enlist*, *enforce*.

Exercise 1. Form verbs from the following words:

bitter, *body*, *box*, *capsule*, *charge*, *circle*, *hearten*, *shroud*, *frame*, *shrine*.

Look up their spelling in the dictionary as in some cases the allomorph *em-* should be used.

Exercise 2. Translate the following sentences into Russian. Pick out the prefixed verbs and list them together with the adjectives or nouns to which *en-* is prefixed.

1. In the back row, Miss Elsie Thornton pressed the black gloved fingers of one hand to her eyes and encircled Jacy Cross with her free arm. 2. Even a criminal is entitled to know the nature of the crime before being convicted. 3. By doing so you endanger your chances of success. 4. I was entrapped into contradicting myself. 5. He was entrusted with the task of bringing the horses home from the field. 6. We sat there, the whisky warming our bodies, watching enraptured the geography of this archipelago unfold. 7. The cypress trees had been planted so close together in the first place that now their branches entwined and formed an almost impenetrable hedge. 8. Dicky was silent for a moment. Then he glanced down at his feet, thickly encrusted with rapidly drying mud. 9. Flying enables us to cover immense distances in a short time.

PREFIX *in-* (allomorphs *im-*, *il-*, *ir-*)

The prefix *in-* has two meanings: (1) 'not': *incomprehensible*, *indiscreet*; (2) 'want, lack, absence of': *inability*, *incredulity*, *injustice*.

Note: *ir-* is used in the words beginning with 'r'; *im-* is used in the words beginning with 'b', 'm', or 'p'; *il-* is used in the words beginning with 'l'.

Examples: *visible* — *invisible*, *logical* — *illogical*, *moral* — *immoral*, *rational* — *irrational*, *sensible* — *insensible*, *convenience* — *inconvenience*, *human* — *inhuman*, *ability* — *inability*.

Exercise. Translate the words given above. Find in books examples of words with this structure and meaning (at least twelve). Copy the sentences in which they occur and translate them into Russian.

PREFIX *de-*

The prefix *de-* imparts to the affixed word the following meanings: 'deprive of, rid of, rid of the character of'; 'reverse, undo' — what is denoted by the verb.

Examples: *code* — *decode*, *fame* — *defame*, *forest* — *deforest*, *throne* — *dethrone*, *centralize* — *decentralize*, *civilize* — *decivilize*, *mobilize* — *demobilize*, *form* — *deform*.

Note. In words, which are not analysable as derivatives, the suffix is a purely structural element: *describe*, *destruction* (cf. *proscribe*, *obstruction*).

Exercise. Look up the meanings of the words given above and find your own examples in books. Translate the sentences in which they occur into Russian.

PREFIX *dis-*

The prefix *dis-* imparts to the affixed word an opposite or negative meaning, the meaning of 'asunder', 'the reverse of'.

Examples: *agree* — *disagree*, *arm* — *disarm*, *enchant* — *disenchant*, *advantage* — *disadvantage*, *content* — *discontent*, *comfort* — *discomfort*.

Note. In words, which are not analysable as derivatives, *dis-* is a purely structural element: *disturb*, *dissuade*, *distract* (cf. *perturb*, *persuade*, *attract*).

Exercise 1. Form new words from those given below using the prefix *dis-*. Translate these words into Russian and invent examples illustrating their use:

approve, *ability*, *arrange*, *courage*, *embody*, *figure*, *lodge*, *mount*, *obey*, *own*, *regard*.

Exercise 2. Translate the following sentences into Russian:

1. It is difficult to dissociate weakness from old age. 2. Your son displays great intelligence. 3. The conference prohibited the dissemination of nuclear weapons to other countries of the world. 4. A man is entitled to one vanity, he excused himself, and Isabel Crossby who kept house for him said it was a good thing that the old man was vain about something. 5. Disabled soldiers should be cared for by the state. 6. By frankly admitting that he was not a scholar he disarmed criticism. 7. Some people have a strong disinclination for work. 8. What he heard shocked him, but he hesitated to express his disapproval. 9. Your words have discouraged me. 10. Her loveliness must have disarmed and disturbed him as it had me, for afterwards he described it as a beauty which filled one with the terrible premonition that it had been born to be a target for forces of destruction. 11. The teacher distributed the books among the children. 12. He complained that there were too few distractions in their community. 13. The weather has been very disappointing this spring. 14. The continued use of war as a method of trying to settle disputes is a disgrace to humanity. 15. The girl was discharged for being dishonest.

Part Two

3rd and 4th Years

Chapter I

Elements of Style

When assessing written work we usually consider two aspects of it: *what* is said, and *how* it is said. It often happens that the content is interesting enough, but the mode of expressing it is poor, and not because there are mistakes in spelling or grammar. The form may be poor even if grammar is all right — in this case we say that the *style* is bad. The style is bad when the sentences are monotonous, the vocabulary poor, and the writing unimaginative. The style is bad, too, when the form does not suit the subject of the composition. The same basic content can be expressed in different ways or styles. Just as a builder can use bricks and mortar to construct almost anything from a shack to a castle, we use the same raw material — English words and grammar — to express a wide variety of subjects in *appropriate* style.

Varieties of English. A language is not a single homogeneous phenomenon but rather a complex of many different varieties, each of which is appropriate to a certain type of situation. You must have noticed a vast difference between a passage from *David Copperfield*, a newspaper report, a text on linguistics and a recipe from a cookery book. Yet all of them are written in the same language. So what are the varieties of English?

In their *Grammar of Contemporary English*, R. Quirk and others, describe the following varieties:

According to medium: spoken and written.

According to subject matter: the language of technical and scientific description; the language of legal documents; the language of newspaper reporting, and some others.

According to attitude (of the speaker/writer to the hearer/reader):

rigid		normal		familiar
or	—	formal	—	or
very formal		neutral		very informal

The normal, or neutral, variety is the unmarked variety, a kind of zero point of the scale, with formal, rigid, or even frozen on the one side, and informal, familiar, intimate, etc., on the other. The neutral variety bears no obvious attitudinal colouring, as in:

This student's work is now much better and seems likely to go on improving.

Now consider the following example:

"After my father died," Mr Elver explained, "my sister went to live with her *godmother*, who was the *old lady* at the big house in our parish. A nasty *old woman* she was. But she took to Grace. When the *old bird* died at the beginning of this year, Grace found she'd been left twenty five thousand."

In this passage the same person is referred to four times in different terms. "Godmother" and "old lady" (at *the* big house) are used formally to define the person's relation to the girl and her social status in the parish; "old woman" is neutral; "old bird" is colloquial and bears a marked personal attitude of the speaker to the woman (compare with the previous: "A *nasty old woman* she was.").

The two following examples show the difference between the formal, neutral and informal mode of expressing the same idea:

1. I have our brochure here setting out our services. Were you thinking of *interment* or *incineration*? (formal)

Pardon me?

Buried or *cremated*? (neutral)

2. Overtime emoluments are not available for employees who are not resident. (formal)

Staff who don't live in can't get paid overtime. (informal)

The first thing that strikes you about these examples is the choice of words. The formal variety uses many bookish words, often of Latin or Greek origin.

The formal, as well as the neutral, variety is always characterized by precise syntax, while the informal variety may contain elliptical or unfinished sentences, contracted forms (*I'd, I'm, can't*, etc.), for example:

1. What's up? Someone die? Been having a tiff, is that it? (informal)

What has happened? Has someone died? Or have you been having a tiff? (neutral)

2. Anything in the coffin besides the body? (informal)

Is there anything in the coffin besides the body? (neutral)

It would hardly be realistic to expect students to use all the varieties of English, but speaking of the written variety, they should master the neutral-formal variety appropriate for essays, summaries, reproductions, etc.; the

formal variety used in business letters; and the neutral-informal variety as used in letters to friends.

Neutral-formal written style is characterized by the following features.

- (a) **Restrictions upon the vocabulary.** Words and phrases labelled *colloquial, familiar, vulgar, slang* are excluded as inappropriate.
- (b) **Absence of abbreviations.** Contracted verbal forms (*I'm, we're, he'd*, etc.), colloquial abbreviations of words (*ad, exam, vac*, etc.), symbols like *&, %*, etc., figures (e. g. *There were 7 mistakes in your work*) should not be used.
- (c) **Orderly grammatical structure.** The ideas are arranged in a logical sequence, in measured syntactical structures. Paragraphs are more fully developed than in informal style.
- (d) **Impersonal treatment of the subject matter.** The author usually tries to avoid the first person singular; sometimes it results in wider use of the passive voice.

Vocabulary

As we have seen, choice of words is very important from the stylistic point of view. "Proper words in proper places", to use Swift's phrase, is the principle to follow. For a foreign learner this presents at least two problems: (1) how to build up a vocabulary large enough to choose from, and (2) how to choose the correct word, that is, what are the criteria of choice. Extensive reading is the answer to both problems. By reading a wide variety of authors and various types of writing you can build up your vocabulary and acquire the necessary skill in the proper use of words, phrases and idioms. Consciously or subconsciously, while reading, you develop an ear for what is right and what is wrong.

Another indispensable aid is dictionaries and reference books. Russian-English dictionaries are not enough; the student should develop the habit of checking usage with the help of English dictionaries, such as *The Oxford Advanced Learner's Dictionary of Current English*, *Collins COBUILD English Language Dictionary*, *The Concise Oxford Dictionary (COD)* and others. These dictionaries give definitions and peculiarities of usage in English.

Besides dictionaries there is a great variety of reference books where one can find information on synonyms, antonyms, idioms, proverbs, literary quotations and so on.

The recommendations which follow, together with dictionaries and reference books, will help the student to improve his/her style in writing.

1. Use concrete words. A "general" word expresses a general notion which may be made more specific. Thus for example *walk* is a general word for the following sequence of specific verbs: *stroll, stagger, stride, shuffle, trot, plod*, etc. Each verb in this sequence denotes a specific mode of walking. In writing, whenever possible, use a specific word, as it gives a clearer idea of what you want to say. Specific, concrete words

are picture-making words, they are more likely to touch the reader's imagination, whereas general words are usually neutral. Thus, for example, the sentence *The man was attacked with a deadly weapon* sounds ineffectual, as it contains two general words. A much more vivid picture is given by the following combinations: *stabbed with a knife; shot dead, slashed with a razor blade*.

When choosing a verb, one should remember that verbs in constant use, such as *be, go, feel, have, become*, etc., have lost much of their power and are apt to weaken one's style, especially in descriptive and narrative passages. A composition can be considerably improved by replacing overworked verbs with more forceful ones. Here are some examples:

Weak	Strong
a. Black smoke <i>was coming out</i> of the rear of the engine.	Black smoke <i>belched</i> out of the rear of the engine.
b. Flames <i>were reaching</i> the petrol tanks.	Flames <i>licked</i> the petrol tanks.

Students with a limited vocabulary often use a combination of a neutral general verb with a qualifying adverb where a single specific verb would have been more effective:

e. g. He <i>ran quickly</i> .	He <i>rushed/dashed</i> .
She <i>was breathing heavily</i> .	She <i>was panting</i> .

2. Avoid overused adjectives and adverbs. Overused, and therefore, weak adverbs and adjectives such as *very, pretty, rather, little, good, nice, hard* impair your style. Compare the following examples:

The book is <i>bad</i> .	The book is <i>boring/badly written</i> .
What a <i>good</i> design!	What a <i>clever/ingenious</i> design!

3. Do not mix different degrees of formality. One of the grave mistakes which students are apt to make consists in using colloquial or even slangy expressions in neutral-formal style as in the following:

a) The Cabinet meets for a few hours twice a week during parliamentary sittings, and *a bit* less frequently when Parliament is not sitting. (Neutral *rather* should be used.)

b) It is the duty of the Prime Minister *to keep an eye on* the departments. (Formal *supervise* would be more appropriate.)

Slang is defined in the *COD* as "words and phrases in common colloquial use", but generally considered in some or all of their senses to be outside of standard English. As such it is usually inappropriate in formal writing. One can occasionally use it with a special purpose, for example in a speech portrayal of a character, but this should be done with great discretion. The treacherous thing about slang is that it changes with time and circumstances, each period and group of people having its own slang, so that it is quite easy to make the mistake of using it anachronistically.

For example it would be inappropriate, writing an essay on Tom Jones, to use the slang of today, and doubly inappropriate to use the slang of Jim Holden, because it is American.

Students who have learnt to avoid using slang in serious writing may go to the other extreme and feel that a simple and direct style is not good enough for important ideas. They may tend to use *stilted, bookish* words and phrases, e. g.

a) He told me what to do and I *accomplished the operation* (instead of the simple and direct *I did it*).

b) She had taken it for granted that I would *give assent* to her project (instead of *agree*. Cf. The queen has to *give her assent* to bills before they can become law, where 'give assent' is appropriate).

Alan Warner in his book *A Short Guide to English Style*, notes the current trend in English writing to explain even difficult subjects in *clear and simple language*.

4. Use idioms with care. Idioms, in most cases, are peculiar to a given language; it is therefore not an easy matter for a foreign learner to use them. The student should be aware of the fact that it is only very occasionally that the Russian and English usage coincides completely, as in *to read between the lines* — “читать между строк”. In other cases the images involved may be the same but they are expressed with a slight variation, e. g. *not to lift a finger* — “пальцем не пошевелить”; *cast an evil eye (on)* — “сглазить”. In the majority of cases, however, the same general idea is expressed in different images, as in *it's a stone's throw away* and “рукой подать”. Some idiomatic expressions of one language have no idiomatic equivalents in the other, e. g. *to take the rough with the smooth* — “одинаково стойко переносить и хорошее, и плохое” on the one hand, and “не имей сто рублей, а имей сто друзей” on the other.

Bearing all this in mind, one should never try to translate mechanically Russian idioms into English, but rather find an English equivalent, if any. Thus it would be wrong to translate the Russian “он работает как вол” literally, because the corresponding English expression is: He works like *a horse*.

Idioms, like words, differ in their stylistic value: some of them are colloquial, others slangy, or even vulgar, and therefore inappropriate in formal writing. The stylistic function of idioms is to make writing more expressive, emphatic and vivid, and, often, more concise. Brevity is achieved because idiom is a kind of code known to everybody, so that even a modified idiom evokes the whole situation, as in the following example: *He counted his chickens too soon*. The meaning is clear to those who know the proverb *Never count your chickens before they are hatched*. Idioms should be used like a pinch of salt, or a sprinkle of pepper — overdo it and the whole will be spoilt.

5. Make wider use of verbs with postpositives. Another way of making your writing more idiomatic and up-to-date is using verbs with postpositives, such as *to give in, to turn up*, etc. instead of one-word verbs

surrender, appear. They used to belong to the spoken informal variety of English, but with the wider use of them in newspaper language many of them have become an accepted feature of the written language as well. Without them writing does not sound natural enough, and there is a trend nowadays to use them more freely even in formal style, e. g.

a) The march was *called off* (cancelled).

b) The proposal was *turned down* (rejected).

Nouns derived from the verbs with postpositives are becoming increasingly widespread in English writing, partly under the influence of newspaper usage. Here are a few examples of the most common of them:

break-down — collapse

break-through — major achievement

drop-out — a person who drops out of society; those who do not finish their course of instruction (e. g. University drop-outs)

flare-up — outbreak of hostility

flash-back — return to an earlier period (in films, novels)

set-back — impediment, check to progress or development

take-over — swallowing up of one company by another.

6. Avoid clichés. “A cliché is an outworn commonplace; a phrase that has become so hackneyed that scrupulous speakers and writers shrink from it because they feel that its use is an insult to the intelligence of their auditor or audience.” (Eric Partridge, in *A Dictionary of Clichés*)

Clichés range from high-flown phrases (*explore every avenue*) to quotations (*of the two evils choose the least*, Erasmus of Rotterdam), metaphors (*the arms of Morpheus*), idioms (*It's raining cats and dogs*), set phrases (*last but not least*). Some English clichés have their counterparts in Russian. If you avoid using such Russian clichés as “лучше поздно, чем никогда”, “в один прекрасный день”, “усталые, но довольные”, there is no reason to believe that their English equivalents — *better late than never; one fine day; tired but happy* — sound any better. Your ear for Russian clichés should, to a certain degree, help you to recognize some of the English ones; you may also consult the above-mentioned dictionary by Eric Partridge.

The use of a cliché may sometimes be justified if it is appropriate as regards its stylistic value and the context, and if used very occasionally; a piling-up of clichés is absolutely inadmissible.

7. Be careful with Americanisms. The influx of Americanisms has become extremely pronounced in the twentieth century with the advent of radio, cinema, television and the general broadening of international ties. To a British ear, they at first are felt as alien intruders, mostly slangy, at best colloquial, and seemingly quite unnecessary, because often there is a British counterpart of the same or nearly the same meaning. Young people and journalists contribute to the spreading and final adoption of Americanisms. Many of them prove quite useful, and, with time, become household words, part of standard English, and as such can be safely used in formal writing in any variety of English (see the list below; examples have been chosen from *The Changing English Language* by Brian Foster).

baby-sitter; to baby-sit; boy-friend; girl-friend; to co-star
crash (collapse)
fan (short for *fanatic*)
gimmick (a device for attracting publicity)
hitch-hike
home town (native town; a useful addition to the British vocabulary since *native town* is slightly stilted, at least in conversation)
quiz (a competition to test the knowledge of the participants; a popular radio and television programme)
radio

American words which have not become accepted loan-words in other varieties of English should be avoided when writing in what is intended to be British English (such words as *fall* for *autumn*, *sidewalk*, *honey* (as an address to a woman), *maybe*, *phoney* (coll.); and others you may happen to know). A mixture of British and American English makes the same impression as, say, a mixture of Russian and Ukrainian.

8. Avoid unnecessary words. Good writing implies avoiding unnecessary words. Here is a piece of sound advice from E. B. White: "A sentence should contain no unnecessary words, a paragraph no unnecessary sentences. This requires not that the writer make all the sentences short or that he avoid all detail and treat his subject only in outline, but that every word should tell." Compare the following examples: (1) *Whenever anyone called for someone to help him to do something, Jim was always the first to volunteer and lend his help for the cause.* (2) *Whenever anyone asked for help, Jim was always the first to volunteer.* The first sentence is wordy and muddled, the second concise and clear. The second variant is also more forceful.

Wordiness means the use of more words than one actually needs to express one's idea. Certain words such as *fact*, *factor*, *feature*, *field*, *case*, *character*, *nature*, etc. are especially abused by the lovers of wordiness. Consider the following examples:

Wordy	Concise	
<i>owing to the fact that</i>	<i>since; because</i>	
<i>in spite of the fact that</i>	<i>though, although</i>	
<i>I was unaware of the fact that</i>	<i>I was unaware</i>	} <i>that</i>
	<i>I did not know</i>	
<i>the fact that he did not succeed</i>	<i>his failure</i>	
<i>in the field of advertising</i>	<i>in advertising</i>	
<i>acts of a hostile nature</i>	<i>hostile acts</i>	
<i>it has rarely been the case that any mistakes have been made</i>	<i>mistakes have been rare</i>	
<i>after a short period of time</i>	<i>after a while; presently</i>	

Here is a list of some phrases in common use which should generally be avoided, as they are wordy. Their concise equivalents are given on the right.

<i>the question whether</i>	<i>whether</i>
<i>there is no doubt that</i>	<i>no doubt/doubtless that</i>
<i>he is a man who</i>	<i>he</i>
<i>this is a subject that</i>	<i>this subject</i>
<i>his story is a strange one</i>	{ <i>his story is strange</i> <i>his is a strange story</i> (more literary and emphatic)

Quite often a word of classical origin (Latin or Greek) helps us to avoid wordiness, for it expresses in one word what would need a phrase or even a clause in native English, e. g. *imperceptible changes* — unable to be seen or perceived; *provocative arguments* — intentionally irritating or designed to produce a strong reaction.

Tautology, i. e. repetition of words and phrases synonymous or close in meaning, should also be avoided. Consider the following examples of tautology. In each sentence either 1 or 2 should have been left out as redundant.

The surface seemed ¹ calm and ² placid.

I happened to meet her by chance ¹ at the theatre. (I met her by chance...)

That should leave me with twenty pounds left. ¹ (I should have twenty ² pounds left.)

9. Avoid unintentional alliteration. Alliteration, or repetition of similar sounds in two or more words, is an accepted device in poetry, and, less often, in prose. Unintentional alliteration in prose, however, jars on your ear, distracting your attention from the meaning of the words. Consider the following examples of unwanted alliteration:

He was a most charming chap.
Here a grave grief attacked her.

EXERCISES

Exercise 1. Replace the italicized verb with one of the verbs in brackets and explain the meaning of the verb you have chosen. Justify your choice by extending the context. (In this exercise there is no single correct choice for any sentence.)

A. 1. He was writing something on a scrap of paper. (*doodle, scrawl, scribble*) 2. It was John who made me do it. (*force, inspire, prompt, persuade, tempt*) 3. We put the heavy sack onto the truck. (*toss, lift, hurl, throw*) 4. He got on the horse. (*scramble, leap, jump, climb*) 5. He drank it

quickly. (*gulp, swallow*) 6. Without opening her eyes she *tried to find* her watch. (*fumble, grope, search for*)

B. 1. The patient was lying apparently unconscious and *breathing with difficulty*. (*gasp, pant, wheeze, puff*) 2. They *want very much* to see their beloved son again. (*long, crave, yearn*) 3. She *was upset* when she spilled the paint on her new dress. (*groan, sigh, grimace, scream*) 4. When the lights went out, the child *became afraid*. (*gasp, shake, tremble, freeze*) 5. The Infant Room at our school *was full of* toys such as I had never seen before. (*packed, stuffed with*)

Exercise 2. Study the following examples and pick out expressions connected with the general notion given at the head of A, B, C. Use these expressions in examples of your own.

A. mood

1. There was no doubt about it, the South was getting us down. 2. We felt too good to be depressed over the loss of the money. 3. I was getting desperate without you. 4. When I last saw George he was in very low spirits. 5. Tom was invariably in high spirits. 6. His eyes were bright, he looked elated.

B. to lose one's temper

1. Bobby and Jannie teased Dyson all through the dinner and he became more and more irritated. 2. My mother would fly into a rage seeing the work half done; I would suggest asking a neighbour to finish the job, but this would enrage her even more. 3. Dyson could scarcely contain himself. 4. The new teacher grew flustered and curiously cross at this question. 5. It angered her that Robert should avoid her.

C. to have a thought

1. Suddenly I stopped laughing. A thought struck me. 2. The same thought flashed through all our minds but I said it first. 3. Suddenly it occurred to me that he might be slightly mad. 4. The idea has just crossed my mind that we may not recognize each other after all these years.

Exercise 3. Complete the sentences with the words given at the head of the exercise. At the end of some sentences a clue is given to the meaning of the word needed.

A. murmur, mumble, grumble, mutter, whine, scream

1. She ... when she saw the snake. (*gave a piercing cry*) 2. The breakfast was spoilt; everybody was ...; the porridge was burnt. 3. The child was ... for a toy. (*asking in a plaintive voice*) 4. "Do you really care for me," Eve ... (*in a very soft voice*) 5. "I don't know what the world is coming to," he ... (*in an irritated manner*) 6. The stranger ... something but so indistinctly that I could not make anything out.

B. walk, stroll, wander, stagger, shuffle, creep, slip, dash

1. The old man was ... down the corridor. (*dragging his feet*) 2. For a long time he ... about the town. (*aimlessly*) 3. He ... out of the room unnoticed. 4. He ... towards the door, trying to make no noise. 5. He was bumped into by the women who ... out of the shop doors with their purchases, without looking first to right or left. 6. Now I was quite content to ... mile after mile through this silent moonlit wood. 7. He ... towards the door clutching at his wound, and then fell to the floor. 8. They ... down the lane hand in hand.

Exercise 4. Replace the general, overused adjective or adverb with a more specific and effective one. Justify your choice, where more than one of the specific adjectives can be used, by extending the context.

1. That was a *good* lecture. (*witty, stimulating, instructive, entertaining, up-to-date*) 2. She is a *nice* girl. (*friendly, warm-hearted, generous, modest, vivacious*) 3. He answers every question *well*. (*correctly, promptly, wittily*) 4. Marion always dresses *well*. (*elegantly, expensively, smartly, fashionably, tastefully*) 5. He is a *good* student. (*clever, intelligent, hard-working, conscientious*) 6. She had a *very nice* face: her beauty took your breath away. (*rare, unusual, striking*)

Exercise 5. With the help of a dictionary (*Hornby's*, for example) define the stylistic value of each of the following words (formal, neutral, colloquial, slang, etc.):

- | | |
|---|---|
| 1. <i>begin, commence, start</i> | 7. <i>to die, to kick the bucket, to pass away, to de cease</i> |
| 2. <i>a furnished room, pad, a place of residence</i> | 8. <i>to be frustrated, to be hung-up</i> |
| 3. <i>like, to be crazy about</i> | 9. <i>money, dough, cash</i> |
| 4. <i>phoney, sham, false</i> | 10. <i>doctor, physician, doc</i> |
| 5. <i>intelligent, smart, highbrow, brainy</i> | 11. <i>certainly, of course, sure, o'key.</i> |
| 6. <i>man, chap, fellow, guy</i> | |

Exercise 6. Some of the italicized words and phrases are colloquial, others are neutral, still others formal. With the help of a dictionary decide which of them are more appropriate in colloquial than in formal writing. Are all these expressions used appropriately? Give a neutral variant for each colloquial or formal one.

1. Soon, *thanks to* his enthusiasm, an exhibition was organized in M. 2. Once he invited me to a party saying that his sister would be there *for sure*. 3. There is no doubt that *a whole batch* of new mathematical techniques will have to *be cooked up* before it will be possible to solve satisfactorily *a lot of* scientific problems that today can only *be tackled* empirically or experimentally. 4. Anybody could immediately tell that she

was aware of her *great looks*. 5. The Government failed to ensure that the press would *keep mum* on the new international agreement. 6. He would *discourse* at length about the great wealth of the Russian language.

Exercise 7. Find Russian equivalents, where possible, for the following idioms. How do they differ from the English ones? Make up sentences with them.

a hornet's nest; to break the ice; to talk nineteen to the dozen; to turn a blind eye to something; to let the cat out of the bag; to take something with a pinch of salt; to be in one's element.

Exercise 8. Study the following examples, paying attention to the italicized words. Write out the italicized expressions and compare them with the corresponding Russian expressions. Use them in examples of your own.

1. What I tell you now, I mean, and I want you to know that I am *speaking from the bottom of my heart*. 2. I had the usual *beginner's luck*. 3. I was not hungry. I ate only *to spite him*. 4. Aaron loathed him *on principle*. 5. I'll *take it on trust*. 6. We had to go to bed *on an empty stomach*. 7. He is one of those rare people who is *content with his lot*. 8. We walked to the edge of the town to *get a breath of fresh air* and *to stretch our legs*. 9. All this only *whetted my curiosity*. 10. The rest of the money she put in the savings bank for *a rainy day*.

Exercise 9. Do you know the difference between the following set expressions:

to catch a glimpse/sight of smb or smth and *to catch smb's glance/eye* (compare the latter with *to throw a glance*); *at a glance*, *at first sight*, *at the sight of smth*.

Study the following examples, and then make up sentences of your own with the expressions given above.

1. She felt as if she had *caught sight of* a strange face in the mirror, and then realized that the face was her own. 2. This is the hour when from my balcony I *catch an* unexpected *glimpse* of her walking idly towards the town in her white sandals. 3. Sometimes Miss Brent would watch him and if he *caught her glance* he just winked. 4. When he *caught our eyes* he smiled. 5. The time had come for my violin practice. Now and then, when I got the note just right, Mother would *throw me a glance*. 6. It was love *at first sight*. 7. I saw *at a glance* that they had quarrelled. 8. His mouth watered *at the sight of* the ripe water-melon.

Exercise 10. Translate the following sentences and use the verbs with post-positives in examples of your own.

1. He would *turn up* in the town every few months. 2. She was going to have a new cupboard made, but she *has not seen about* it yet. 3. Someone

was guilty — and *got away with* it. 4. He had personality, you know. Nothing much to look at, but magnetic, women always *fell for* him. 5. Something in the spotless austerity of the room was *getting me down*. 6. He was the sort of chap that thought up all the ways you can *get round* the law. 7. Over-exertion is killing him slowly because he won't *give in* when he feels tired. 8. Of course we don't normally all live together. The war and blitzes have *brought that about*. 9. I was tired and *turned in* rather early last night. 10. The headmaster was trying to find out who had *put the boy up to* it.

Exercise 11. For each verb in the left-hand column find the equivalent in the right-hand column. Use the verbs with postpositives in examples of your own.

1. break out	appear
2. bring smth about	betray
3. drop off	deceive
4. get away with smth	persuade/dissuade
5. give away	manage without
6. go into	explode
7. go off	recover
8. make do without smth	investigate
9. take smb in	cause smth to happen
10. talk smb into/out of smth	decrease
11. pull through	escape without punishment
12. turn down	start
13. turn up	reject

Exercise 12. Replace the italicized words with a verb-postpositive combination from the list in the previous exercise.

1. His disguise was clever but his voice *betrayed* him. 2. I will *examine* the matter as soon as possible. 3. Attendances have been *decreasing* lately. 4. I was ten when the war *started*. 5. I thought I heard a bomb *explode* in the middle of the night. 6. Nobody knows exactly what *caused* that financial crisis. 7. There was no bread in the house, so we had *to manage without*. 8. He was very ill at one time, but, amazingly, *recovered*. 9. Dolly's parents *dissuaded* her from accepting his proposal. 10. He was badly *deceived* when he bought that second-hand car.

Exercise 13. Fill in the blanks with the appropriate verb-postpositive combination (consult the list in Exercise 11).

1. Epidemics of the plague would in medieval Europe from time to time. 2. It was time to begin but Ruby hadn't 3. I do like him, he's a very attractive person, but he can't ... me 4. I wonder what has this hideous headache. 5. There is no butter, can you it? 6. He had such charm that he could murder. 7. You would never ... him ...

investing his money in such a risky enterprise. 8. He came across with a very interesting proposal which was by the other members of the committee.

Exercise 14. Study the list of nouns derived from verbs with postpositives (see para. 5, p. 94–95) and complete the following sentences with a suitable noun.

1. I always get in a muddle if a novel is told with too many
2. Everyone was disappointed at the ... of those talks. 3. There has been no ... in the export drive. 4. That was a spectacular ... with the shareholders of both companies present. 5. That illness was a great ... to him in his career. 6. University ... are usually people who have failed repeatedly in examinations. 7. The prospects for a peaceful settlement have been precipitated by the recent ... of borderline clashes.

Exercise 15. Below you will find some examples of clichés taken from *Partridge's* dictionary; compare them with the corresponding Russian ones. Would you use the latter in your speech or writing? And the English ones?

breathless silence; (his/her) better half; busy as a bee; conspicuous by his absence; (the) energy of despair; easier said than done; riot of colour; words fail to express.

Exercise 16. In the following sentences point out awkward repetitions and examples of wordiness, then rewrite the sentences, making them more concise and grammatically correct (some of them are ungrammatical).

1. He went to see the father of the girl to whom he was engaged to be married. 2. I understood that she was the kind of person who was aware of her beauty. 3. At the party Aubrey was with a lady who was a nice-looking girl. 4. A feature of entertainment especially worthy of mention was the singing of Miss Astor. 5. The reason why I was so upset was because she seemed so angry with me. 6. They were so much astonished to find so much still to do that they were quite speechless. 7. The novel is devoted to the problem concerning the contradiction between man's desires and the real result of his activity. 8. The two companies gathered for a meeting. The reason for it was devoted to the question how to evade new tax regulations.

Exercise 17. Point out examples of tautology and rewrite the sentences with the necessary corrections.

1. He returned back late at night. 2. It sounded quite natural enough. 3. I happened to meet her by chance at the theatre. 4. He was always full of life and in high spirits; nobody saw him depressed. 5. The story impressed us greatly. It was so extraordinary and unusual. 6. Deborah Franklin had a perfect figure, and classical features of the face. 7. That morning he woke

up at six a. m. 8. You've made a mistake: please repeat the word again. 9. The basic fundamental essentials of a college education are these. 10. When they finally reached the top of the hill, they were tired and exhausted. 11. She soon realized that she ought to have warned the owner in advance.

Exercise 18. Replace the italicized words with a single adjective from the list at the head of the exercise. (When the adjective is used attributively, it should precede the word it defines.) Use each word once only.

acquisitive, permissive, negligible, fastidious, momentous, malicious, ingenuous, incompatible, irresponsible.

1. In a speech of great importance and gravity the head of the state spoke of the recent achievements of the country. 2. The newspaper was sued for having made remarks *motivated by ill will and spite* about the famous singer. 3. Present day English society is often labelled *permitting many things that were forbidden before*. 4. At certain ages, many children are *very difficult to please* or *very particular* about food and clothes. 5. Adolescents often go through a phase *when they are completely lacking in any sense of responsibility*. 6. When asked about the broken window pane, the boy, with *an open and innocent* expression on his face, pretended to know nothing about it. 7. The two views are *such as cannot* be reconciled to one another. 8. The damage was found to be *of little or no significance*.

Exercise 19. Replace the italicized words by a single adverb, making any necessary changes in word order.

briefly, briskly, fatally, superficially, conscientiously, outspokenly.

1. In the accident that occurred last night two men were so *badly* wounded *that they died*. 2. He did his work *with great care and thoroughness*. 3. We walked *actively and with energy* along the cliffs and soon became warm despite the cold wind. 4. He expressed his point of view *in very few words*. 5. A member of the Opposition voiced his objections *without any reticence or reserve*. 6. The book deals with the subject *in a very shallow manner*.

Syntax

A. General Recommendations

1. Put statements in positive form. If you want to state something make a definite assertion. Avoid colourless, non-committal, tentative sentences. Use the word *not* as a means of negation, not as a means of evasion. Compare the following examples.

- a. *He was not very often on time.* *He was usually late.*
 b. *He did not think that studying Latin was a sensible way to use one's time.* *He thought the study of Latin was a waste of time.*

The above examples show the weakness inherent in the word *not*. The reader is dissatisfied with being told only what *is not*; he wishes to be told what is. It is, therefore, often better to express even a negative idea in positive form, as follows:

did not remember — *forgot*
did not have much confidence in — *distrusted*
not important — *unimportant, trifling*

Negations other than *not*, that is *never*, *nor*, etc. — are usually strong.
I never knew she was so lovely.

2. Avoid a succession of simple sentences. When you begin learning a foreign language, short simple sentences are the best you can manage. You are at the level of a child who speaks in a series of short sentences: *My trike was lost. I found my trike. It was behind the garage. I lost it last night. It was wet. It rained on it.* With time, after you have mastered enough grammar you should be able to present the same ideas in a more sophisticated form: *Bobby found his tricycle behind the garage, where he had left it last night when it began to rain* (note the change in tenses, too).

Compare the following:

Some time passed. The local museum organized an exhibition. The portrait by Titian was shown there. It was the highlight of the exhibition. It had a wall to itself. *After some time the local museum organized an exhibition. Among the works shown there was the Titian portrait, which was naturally the highlight and therefore had a wall to itself.*

3. Combine ideas logically. Sentences may lack logic and therefore clarity because they are overloaded with unrelated and often incompatible details, e. g. *The library, old and dusty and well lit with bright new lamps, was a melancholy place to work in.*

Melancholy seems to be related to *old and dusty*, but not the new lighting, so this last detail should either have been omitted or expressed in a subordinate clause: *The library, though well lit with new lamps, was old and dusty and therefore a melancholy place to work in.*

Here is another example of muddled logic in writing:

Military training teaches a person to stand upright and walk with his head up; this helps in future life because it becomes a habit and so many people have the habit of walking stooped and this leads to poor health and poor appearance.

If you write sentences like these, your remedy is to go back to the first principles of thought communication: say one thing at a time; say it as simply and as clearly as you can; say it so that it cannot be misunderstood.

Let us try to dissect these sentences in order to discover what the writer was trying to say.

Military training teaches a person to stand upright and to walk with his head up. (That is enough for one sentence.) *Good posture* (that is, evidently, what the writer means by *this* and *it*) *becomes habitual, which leads directly to better health and better appearance.*

As you see, the improved version is shorter, clearer and more sophisticated in syntax.

B. Choice of Syntactical Structures

While the logic of expressing ideas is common to all people, forms of expression differ from language to language. Even after you have learnt the grammar of a foreign language, some patterns may escape you, because they have no parallel in your mother tongue, or mother tongue habits may interfere with the habits of the acquired language. In the following pages we shall remind you of some useful syntactical patterns which you should be able to use in your writing to make it more idiomatic, mature and stylistically varied.

1. Parallel structures. Parallelism, or expressing similar ideas in similar grammatical terms, makes for brevity, coherence and balance of style. Here are a few examples of parallel structures.

The girl was *small, plump and fair*. (homogeneous predicatives expressed by adjectives)

Finding a flat and beginning her job were the next steps in her life. (homogeneous subjects expressed by gerundial phrases)

This pattern seems fairly obvious and easy to follow, but it is not always quite so simple in practice. There are two types of faulty parallelism which usually betray a lapse in logic:

a) The doctor recommended plenty of *food, sleep and exercising*. (Here elements similar in idea are not made similar in form; there are two nouns and a gerund. The correct version is: ... *food, sleep and exercise*.)

b) She has travelled *by land, sea and aeroplane*. (The elements are similar in form (nouns) but on different generalization levels; the correct version is: *by land, sea and air, or by train, boat and aeroplane*.)

Parallel forms may be used with the correlative conjunctions *both ... and, either ... or, neither ... nor, not only ... but also*.

Sometimes it is possible to avoid repeating an element common to both parts of the parallel structure (e. g. a preposition, pronoun, article or phrase), e. g. *And because of the memories it holds and the comfort it provides my room is a constant source of pleasure.* (*because of* not repeated) *The team was praised for its courage and endurance.* (*for its* not repeated)

A general rule to follow is to repeat the initial word or phrase in a parallel structure whenever it is necessary to make the meaning clear. In a succession of *that*-clauses, for example, the meaning is usually clearer if the introductory *that* is repeated in every clause, e. g. *The boy denied that he had entered the house and he had taken the money.* (ambiguous)

*The boy denied that he had entered the house and **that** he had taken the money.* (clear)

In a comparison phrase it clarifies the meaning if you repeat the preposition: e. g. *The weather was a greater handicap to the invading army than the enemy.* (ambiguous)

*The weather was a greater handicap to the invading army than **to** the enemy.* (clear)

2. Appositives. The appositive may be used to express details in a compact way. Consider the following passage:

I was born in Middleville. It's a real small town. Most of the people in it are farmers. They raise cows for milk and a lot of apples. Still, it's the county seat of Whiteside County.

The fault here, besides wordiness, wrong parallelism and the use of contracted forms, is monotony of syntactical construction. Using appositives you may rewrite it in a more efficient style:

*I was born in Middleville, **a small dairy and apple-growing community and the seat of Whiteside County.***

The following example shows you how to combine two sentences into one with the help of appositives, and thus achieve a more mature style.

The custom of kissing under the mistletoe was once an old Druid religious ceremony. It is now a pleasant part of Christmas.

*The custom of kissing under the mistletoe, **once an old Druid religious ceremony,** is now a pleasant part of Christmas.*

Note that appositives of this type are set off by commas.

3. Absolute participial constructions. As the absolute participial construction does not exist in Russian, students are unaccustomed to using it. Yet quite often an absolute phrase is the best way of expressing an idea — graceful, with a minimum number of words, breaking the monotony of too many subordinate clauses, introducing a new rhythm.

Compare the following sentences:

After his patience had been exhausted, the teacher ordered the pupil to leave the classroom.

***His patience exhausted,** the teacher ordered the pupil to leave the classroom.*

The adverbial clause of the first sentence is substituted by an absolute construction in the second. We see that the absolute construction expresses the same idea with greater economy and force.

There are two types of absolute constructions: 1) the nominative and 2) the prepositional absolute constructions. Either of them may or may not contain a participle,

e. g. 1) ***The concert (being) over,** we went away.*

2) *He walked slowly, **with his hands (thrust) deep in his pockets.***

Absolute participial constructions are generally separated by a comma, except those introduced by *with*, which occur fairly often without a comma.

However useful the absolute construction may be, it should be used in moderation. Remember, too, that these constructions (except those introduced by *with*) are characteristic of formal style.

4. Variations in sentence openings. The English language is characterized by fixed word order, which means that the subject normally comes before the predicate. This does not mean, however, that the subject always opens the sentence; it would be too monotonous. Variety is introduced by placing appositives, attributes, or adverbial modifiers first, as you will see from the following examples:

(I) **A single-word modifier:**

a. *The time for decision had finally come.*

***Finally,** the time for decision had come.*

b. *Cardinal Richelieu was shrewd and powerful and had enormous influence upon the King of France.*

***Shrewd and powerful,** Cardinal Richelieu had enormous influence upon the King of France.*

(II) **A phrase modifier:**

a. *Oxford has developed rapidly as an industrial and commercial centre since the 1930s.*

***Since the 1930s,** Oxford has developed rapidly as an industrial and commercial centre. (prepositional phrase)*

b. *The inspector looked through several suitcases to find the hidden papers.*

***To find the hidden papers,** the inspector looked through several suitcases. (infinitive phrase)*

c. *The Normans, after settling in Northern France, crossed to England and conquered it in 1066.*

***After settling in Northern France,** the Normans crossed to England and conquered it in 1066. (gerundial phrase)*

d. *Confucius learnt a great deal about human nature, studying people's actions.*

***Studying people's actions,** Confucius learnt a great deal about human nature. (participial phrase)*

e. *The forest ranger, an expert in forest fire control, talked to the campers about safety in the woods.*

***An expert in forest fire control,** the forest ranger talked to the campers about safety in the woods. (appositive phrase)*

Note that the part of the sentence placed first acquires a special stress. The appositive phrase in this case seems to have acquired a causal meaning, rather like:

Being an expert in forest fire control, the forest ranger ...

(III) A subordinate clause.

When writing in complex sentences, variety can be achieved by putting the subordinate clause before the main clause.

- a. *The gardener had to plant roses when they ran out of carnations. **When they ran out of carnations**, the gardener had to plant roses.*
- b. *He began his climbing career when he was eighteen. **When he was eighteen**, he began his climbing career.*

One should remember, however, that in this case the idea expressed by the subordinate clause takes on a greater emphasis, which changes the functional perspective of the sentence. Therefore one should use this inversion with discrimination.

Below you will find a list of connectives and transitional phrases which will help you to vary your sentence openings.

Temporal	Spatial	General transitions
<i>then</i>	<i>here</i>	O p p o s i t i o n
<i>at that time</i>	<i>close (to)</i>	<i>but</i>
<i>until then</i>	<i>next (to)</i>	<i>yet</i>
<i>until that time</i>	<i>near (to)</i>	<i>nevertheless</i>
<i>from then on</i>	<i>adjacent (to)</i>	<i>however</i>
<i>now</i>	<i>nearby</i>	<i>nor (with inversion P-S)</i>
<i>at this time</i>	<i>before/behind</i>	A d d i t i o n
<i>at present</i>	<i>on the left/right</i>	<i>and</i>
<i>now and then</i>	<i>opposite (to) over</i>	<i>also</i>
<i>from the very beginning</i>	<i>above</i>	<i>in addition</i>
<i>initially</i>	<i>on top of</i>	<i>furthermore</i>
<i>firstly</i>	<i>under</i>	<i>moreover</i>
<i>finally</i>	<i>beneath</i>	C o m p a r i s o n
<i>eventually</i>	<i>below</i>	<i>similarly</i>
<i>at last</i>	<i>around</i>	<i>unlike</i>
<i>in the end</i>	<i>about</i>	<i>by contrast</i>
<i>meanwhile</i>	<i>there</i>	<i>on the one hand</i>
<i>all this time</i>	<i>here and there</i>	<i>on the other hand</i>
<i>after some time</i>	<i>beyond</i>	A f f i r m a t i o n
<i>after a while</i>	<i>in the distance</i>	<i>certainly</i>
<i>in a while</i>	<i>further</i>	<i>of course</i>
<i>presently</i>		G e n e r a l i z a t i o n
<i>next</i>		<i>generally</i>
<i>by and by</i>		<i>in general</i>
		<i>on the whole</i>
		<i>for the most part</i>

5. Emphasis. A necessity may arise in the course of writing to lay a special stress on this or that idea, detail, etc. This can be done by various means — lexical, morphological or syntactical.

a) The simplest way to emphasize something is by using words as *just*, *quite*, *whatever*, *whoever*, *only*, etc.:

- e. g. *I saw him once.*
*I saw him **just** once.*
*I saw him **only** once.*
- What are you doing?*
***Whatever** are you doing?*
***What on earth** are you doing?*

On earth and *-ever* (both colloquial) are usually added to interrogative pronouns to make them more emphatic. *On earth* is not normally used with *which*.

b) Morphological means of emphasis include structures with *do*, *will/would*, and *should*.

Do is used to emphasize the predicate of a sentence, usually when reaffirming something, as in the following:

- He **did** tell me the news.*
*She promised to come and she **did** come* (or, a more literary variant *and come she **did***).
- Will and would/used to plus infinitive are used to emphasize a habitual action in the present or in the past respectively.*
*Gannies **will** spoil their grandchildren.* (also denotes a wilful action)
*He **would/used to** go for a walk in any weather.*

Would not (wouldn't) emphasizes unwillingness to do something (in the past):

- They **would not** agree to our proposals.*
*She **would not** let him kiss her.*

To emphasize the sensations of pleasure, surprise, shock, or disapproval one may use some patterns with the mood auxiliary *should*, the so-called “emotional *should*”, as in the following:

- I was pleased that she **should** have taken the trouble to read my first novel.*
*Why **should** you accompany her there? She is old enough to look after herself.*

Emotional *should* is very often introduced by the phrases *it's/how odd that...*, *it's/how strange that...* and the like, as in the following:

- It's strange that he should** be the only one to meet me.*
***How odd that you should** be so forgiving.*

c) Syntactical means of emphasis involve changes in word order. English is more rigorous than Russian in its word order. While in Russian

you may freely experiment with word order to stress this or that element of the sentence, in English complete inversion (predicate first and then subject) is restricted to special cases. This kind of inversion (we shall call it Type 1) is only possible **with a verb of movement or being**.

P S

Best of all *was* the Christmas pudding.

P S

In front of me *lay* the whole valley.

P S

Last but not least *walked* my grandfather, bearing a large birdcage.

P S

Hanging on the wall *was* a discreetly abstract painting.

P S

Clipped to the sheaf of paper *was* a small photograph.

A very common means of emphasis is the so-called “emphatic construction” of the type *it is ... who* (for emphasizing the animate subject of the sentence), *it is ... that* (for emphasizing the inanimate subject and other parts of the sentence). Almost any part of the sentence (except the predicate) as well as entire subordinate clauses, may be given a special stress with the help of this construction:

e. g. *Rather reluctantly he told me the news yesterday in the theatre.*

Let us take each part of the sentence in turn and emphasize it:

*It was **he** who told me the news.* (subject)

*It was **this news** that he told me yesterday.* (object)

*It was **to me** that he told the news.* (indirect object)

*It was **in the theatre** that he told me the news.* (adv. mod. of place)

*It was **rather reluctantly** that he told me the news.* (adv. mod. of manner)

*It was **yesterday** that he told me the news.* (adv. mod. of time)

A variant of this, containing a double negation, and used with adverbial modifiers of time is still more emphatic:

*It was **not until** yesterday that he told me the news.*

*He told me the news **when we were** in the theatre.*

*It was **not before we were** in the theatre that he told me the news.*

Another syntactical means of emphasis is the *what*-clause, which can be used to stress the subject, the predicate, the object or the adverbial modifier of a simple sentence, as illustrated by the following examples:

1) the **subject**: *The end of the play* is surprising. What is surprising is *the end of the play*.

2) the **predicate**: We must *eat* at once. What we must do is *(to) eat* at once.

Note: bare infinitive is more common.

3) the **object**: We want *deeds, not words*. What we want are *deeds, not words*.

4) the **adverbial modifier**: We live *in a world of light and shadow*. What we live in is *a world of light and shadow*.

Inversion with auxiliary verbs *do, shall, can*, etc. (we shall call it Type 2) is observed with some emphatic sentence openings of explicitly or implicitly negative nature, and positive openings with *such* and *so*, e. g.:

Never had she seen anything like that before.

Very rarely does he come to this place.

So tired was she, that we let her go to bed without supper.

Only on very rare occasions does he give you a word of praise.

But: *Only* a few people will agree with you. — “only” qualifies the subject and no inversion is necessary.

Such sentences are very emphatic and should be used sparingly. Below you will find the most common sentence openings which are followed by inversion.

nor

nowhere

in no country/town, etc.

never

hardly ever, etc.

(*very*) *rarely/seldom*

not till/until

scarcely ... when

hardly ... when

no sooner ... than

least of all

still/much/even less

not a (single) word

in vain

so (+ adj. or adv.)

such

only/not only (unless it refers to the subject)

not a soul (unless it is the subject)

EXERCISES

Exercise 1. Combine each group of sentences to form one complex sentence. You may make any necessary changes in the arrangement of material and in the wording, but must not change the sense of the original. (Skeleton structures have been suggested to indicate possible approaches to the syntax, but they are not obligatory.)

1. I returned to the city. I had been born there. I had been absent for many years. Many of its narrow streets had been demolished. So had their picturesque houses. They had made way for shopping thoroughfares. These were modern but undistinguished. I was dismayed to find this. (When ... I was dismayed to) 2. The bubonic plague raged in Europe during the Middle Ages. The name given to it was “The Black Death”. It carried off thousands of the population. In some cases, it exterminated whole towns and villages. (“The Black Death” ..., carrying ... and ... exterminating)

Exercise 2. Combine each group of sentences so as to form not more than two complex sentences. You may make any necessary changes in the arrangement of material and in the wording, but must not change the sense of the original.

1. Sir Christopher Wren (1632–1723) had already attained distinction as an astronomer. He was only sixteen then. Nevertheless, later, he seriously took up the study of architecture. This was not till he was nearly thirty.

The most precious fruit of this study was St Paul's Cathedral. 2. Queens' College was the second royal foundation at Cambridge. King's College was the first. The former is distinguished from the college of the same name at Oxford in a certain respect. It owes its foundation to two Queens. One was Margaret. She was the wife of Edward the Fourth. This is why the apostrophe comes after the *s*. 3. The Pilgrim Fathers were a group of English Puritans. They first spent some years in exile in Holland. They did this to escape religious persecution. They later sailed to America in the *Mayflower*. They established a colony at Plymouth in Massachusetts.

Exercise 3. Explain what is wrong with the following sentences. Suggest a more logical version if possible. If the ideas are not logically connected, say so.

1. One of them was red-faced, another was young and lean. 2. The art dealer got two thousand dollars for the portrait, so he paid the painter his twenty-five dollars and ordered him to do another picture, a landscape. 3. Her father was overwhelmed with financial worries, he was a painter. 4. He was a heavy man, and I could hardly help him. But he still wanted to ride to T. But it was impossible for him. He could not mount the horse. 5. The family got poorer and poorer, and now Bella lived alone in a very big house. 6. Although he was a rich man, he was lame from birth.

Exercise 4. Rewrite the following sentences, correcting the faulty parallelism:

1. The ambassador spoke with warmth and in a humorous way. 2. Earlier in his life the famous writer had been a waiter, a tour guide, a mechanic and taught at school. 3. His lectures are witty, interesting and he plans them well. 4. Thomas Hardy achieved success both as a church architect and by writing poetry. 5. To swim in the lake is more pleasant than swimming in the sea. 6. The tutor recommended several books for supplementary reading and that we should go and see a play dealing with our subject. 7. Nuclear physics has led to research in improving communications, and in how to make people healthier. 8. Come to the meeting prepared to take notes and with some questions to ask. 9. The moral of the fable is that industrious men are always rewarded and light-mindedness is always punished.

Exercise 5. The following sentences sound ambiguous. Clarify their meaning, introducing the necessary conjunctions or repeating prepositions.

1. I forgot that my research paper was due on Tuesday and my teacher had said he would not accept late papers. 2. The insurance man knew that we had paid our bill and we had our receipt. 3. He said that this party had never had many adherents and there were fewer party members today than ever before. 4. It is a time not for words but action. 5. My summer work proved not only interesting but I also learned much from it. 6. It was both a long ceremony and very tedious. 7. I wondered whether I should continue with it or should I give it up.

Exercise 6. Combine the following sentences using the appositive:

1. Lutetium was discovered in 1905. It is one of the rare earth elements. 2. The room looked drab and familiar. It bore no resemblance to the mysterious chamber he had seen two years ago. 3. My father is a congenial person and he has not made an enemy in his life. 4. The word *radio* has now replaced *wireless* in everyday speech. Until the 1960s it was a technical term. 5. *Discotheque* became a part of the English vocabulary towards 1965. This is a French word meaning 'a record library'. 6. From the Slavonic family of languages comes *robot*. It is a Czech word in origin. 7. Doris Lane was due to arrive at noon for some colossal shopping at his boutique. She was a film actress.

Exercise 7. Reconstruct the following sentences so that each contains an absolute construction:

1. Since the case was ended, the jury adjourned. 2. The banquet began at midnight, when a large orchestra played a fanfare. 3. When all things were considered, the couple decided to postpone their wedding date. 4. His scholarship was certain, so he made plans to leave for Belgium. 5. She sat in the chair, her face was turned towards the light. 6. Their camping equipment was packed and they were ready to depart. 7. The father's patience was exhausted, and he ordered his child into the yard. 8. She opened her bag, her hands were shaking. 9. There was no note on the table, the back numbers of foreign magazines were scattered on the floor.

Exercise 8. Rewrite the following sentences, beginning them with the part of the sentence mentioned in parentheses:

1. Mr Boyd was angry and began to defend his reputation with strong argument. (*single-word modifier*) 2. The pioneer was strong and healthy and lived to be 112 years old. (*single-word modifiers*) 3. Plato, the author of Socratic dialogues, is read by many philosophy students. (*appositive phrase*) 4. Shepherds are brilliant climbers, hard-working and tireless. (*single-word modifiers*) 5. Cousteau, a tireless researcher, began experimenting with skin-diving in 1936. (*appositive phrase*) 6. The mosaics at the University of Mexico, made by outstanding artists, are one of the most beautiful things to see in Mexico City. (*participial phrase*) 7. The going was fairly easy at first. (*a prepositional phrase*) 8. The soft and crumbling snow made each step a potential disaster. (*single-word modifiers*)

Exercise 9. Practise using emphatic connectives (*whatever, whoever, etc.*).

1. ... has got to pay for it, it won't be me. 2. ... smashed my glasses shall pay for it, ... he's hidden himself. 3. Please take ... one you want and bring it back ... you want. 4. ... it is you've found, you must give it back to ... it belongs to. 5. ... the weather, we go hiking at the weekend with ... likes to join us.

Exercise 10. Rewrite the sentences, beginning with *it's* or *how* and using the pattern with emotional *should*.

e. g.: *How odd! Both our wives have the same name.*
It's odd that both our wives should have the same name.

1. Quite naturally, you're upset about what's happened. 2. It's incredible! We've been living in the same street for two years and have never got to know each other. 3. You missed the one talk that was worth hearing. What a pity! 4. That's preposterous! He asked you to come rather than me. 5. It's typical of him. He expects everyone else to do all the work. 6. Isn't it odd! They're getting married, after all they've said about the marriage. 7. You have to pay so much tax. It's crazy! 8. How splendid! You'll be coming to live near us.

Exercise 11. Use the appropriate means of emphasis in the following sentences. Then make up similar sentences. (The items to consider are given in italics.)

1. Boys *always* fight. 2. She begged her father to let her go to college but he *did not want* to listen to her. 3. Mary *always* came over in the evening and played with us. 4. *How odd* that you have brought this particular book. 5. He wanted no more letters but his brother *did not stop* writing. 6. *It is scandalous* that you are treated like that. 7. Life *goes on*. 8. *I am surprised* that you have been deceived by such a trick. 9. *It is shocking* that people live in such overcrowded slums.

Exercise 12. Emphasize the italicized words, phrases or clauses using the emphatic construction (*it was ... who/that*) or the auxiliary *do*, as appropriate. Sentences may be combined into one.

1. Bertrand Russell died in 1970. *His philosophical writings* made him well-known all over the world. 2. Lord Nelson was famous for his naval exploits. A column was erected *in his memory* in Trafalgar Square in London. 3. I wanted to talk *to his wife*, not to him. 4. *His father* has offered him a partnership. 5. — I'm not quite sure whether the Boat Race takes place tomorrow, though... — *It takes place tomorrow*. 6. Last year's spring tides *caused* much damage to property. 7. His first speech was better than his second. *The second speech* was broadcast. (combine with *but*) 8. *The Saxon King Egbert* united all England in the year 829. 9. They reached home *at midnight*. 10. We met *at the weekend*. 11. *The name of the book* escapes me (but I remember everything else).

Exercise 13. In the following sentences Inversion Type 1 is possible if you put the italicized part first. Pay attention to the verbs and punctuate correctly.

1. The pirate ship lay *far out to sea*. 2. An eerie castle loomed *through the fog*. 3. The problem of reconstruction came *after the war*. 4. The street vendors are *most picturesque of all*. 5. Ridge after ridge of snow-clad peaks

stretched *away into the distance*. 6. A huge house stands *near the top of the hill* in the midst of tall cypresses.

Exercise 14. Emphasize the italicized part of the sentence using a *what*-clause.

1. Margot ought *to marry*. 2. We want *not suggestions but a few concrete facts*. 3. She forgot about *his power of reading other people's souls*. 4. Meanwhile I'll *have our treasurer go over your bill*. 5. I tried to guess *where they might have gone*. 6. You must *warn* him about their arrival immediately. 7. *Politics* attracted him. 8. I don't understand *where that tiny woman gets her power*. 9. *The fact that his Uncle was the butler here* stopped him coming. 10. It all comes down to *the question whether the novel is a form of art or not*.

Exercise 15. Put the italicized words at the beginning of the sentence and make the necessary changes in word order. (Some positive expressions should be made negative when placed at the beginning.)

e. g.: *I wouldn't offend you on any account.*
On no account would I offend you.

1. I have *very rarely* seen such a strikingly beautiful person. 2. He wouldn't go on working *under any circumstances*. 3. I didn't see *a soul* all day. 4. She did not say *a single word* all afternoon. 5. He *little* thought that he would one day see his name in all the headlines. 6. I haven't seen that kind of tree *anywhere else* in the South. 7. The success of the scheme has been *such* that the same principle is to be applied in other cases. 8. John goes to the theatre *only on very rare occasions*. 9. We found ourselves *in such a desperate situation* that we had to ask for help. 10. The wind was *so strong* that they had to return to port. 11. I began to appreciate his real worth *only after I had known him for some time*.

Exercise 16. Put the verb in brackets into the right form and use the necessary inversion. Underline the opening phrase.

1. Hardly he (*come*) into the room when he saw someone disappear through the French window. 2. Very seldom one (*come*) across snakes in this part of the country. 3. In such a plight he (*find*) himself that he was at his wits' end. 4. Not only he (*be*) talented but he also had a striking personality. 5. On no account I ever (*believe*) a word she says. 6. The couple was furious at first but so great (*be*) Dennis's charm that he soon had them laughing with him over his practical joke. 7. Nowhere in western Europe any monument quite like Stonehenge (*can + find*). 8. Only here and there among the neo-gothic buildings there (*be*) a lighted window, the sound of a voice, the noise of lonely footsteps on a stone path. 9. At no other time in the history of mankind there (*be*) such progress in the study of outer space.

Exercise 17. Read the passage below and point out the stylistic devices we have previously discussed. How does the author avoid the monotony of *there is* when introducing new information (rhematic subjects)?

We went down into the yard. Set down in the midst of decaying brick buildings, with their blind windows staring into it, this yard was uncanny in its desolation.

A brick wall closed it round on three sides. There were a few dying plane trees beside it. In one corner was a disused well and the crooked foundation of what might once have been a dairy. But it was the little stone house, standing in the centre, that carried the most evil suggestion. It was blackish grey, gaping with its smashed door. On the pitch of the roof were heavy curved tiles. Not far away grew a crooked tree. Nowhere did we notice any footprints or other traces of a living soul.

Exercise 18. After analysing the passage above, write a description of a room, yard, park, etc., using various stylistic devices to prevent monotony.

Chapter II

Composition Technique

Reproduction Writing

In our practice, the reproduction exercise is a traditional method of teaching foreign languages, particularly their written form. Learning a language depends largely upon our ability to imitate; it is through imitation, through repeated copying of ready-made patterns of grammatical and lexical usage that we achieve success in mastering a language.

However, language is in its very essence creative; thus at this stage, reproduction exercises should form a balanced synthesis between imitation and creation. This is what we have aimed at in the exercises which accompany the texts. These exercises are not confined to retelling, though the student is required to render the story in a version which remains on the whole faithful to the original. In addition, the student may be asked to give his opinion of the story, to comment upon some episode, etc.

The lexical and grammatical exercises have been primarily devised to prevent students from making some common mistakes. Their aim is also to enlarge the student's vocabulary and increase his or her skill in using grammatical patterns.

Here are two texts, with exercises.

Text 1. THE FACE ON THE WALL

By E. V. Lucas (adapted)

We were talking of unusual events — of events that seemed to have no natural explanation — and most of us had remembered one. Among the strangers to me was a little man with an anxious white face, and he watched each speaker with the closest attention, but said nothing. Then Dabney, wishing to include him in the talk, turned to him and asked if he had no experience to describe, no story which could not be explained.

He thought a moment. "Well," he said, "not a story in the ordinary sense of the word. Truth, I always believe, is not only stranger than stories, but also much more interesting. I could tell you of an event which happened to me personally, and which strangely enough completed itself only this afternoon."

We begged him to begin.

"A year or two ago," he said, "I was in rooms in Great Ormond Street — an old house. The place was damp, and great patches of dampness had broken out on the walls. One of these — as indeed often happens — was exactly like a human face. Lying in bed in the morning, I used to watch it and watch it, and gradually I began to think of it as real — as my fellow-lodger, in fact. The strange thing was that while the other patches on the walls grew larger and changed their shapes, this never did. It remained exactly the same.

"While I was there I fell ill, and all day long I had nothing to do but read or think, and it was then that this face began to get a firmer hold of me. It grew more and more real and remarkable. It was the chief thing in my thoughts, day and night.

"Well, I got better, but the face still controlled me. I found myself searching the streets for one like it. Somewhere, I was sure, a real man must exist, and him I must meet. I did not know why: I only knew that he and I were in some way connected by fate. I went to places where men collect together in large numbers — political meetings, football matches, the railway stations. But all in vain. I had never before realized as I then did how many different faces of men there are, and how few. They are all different, and yet they all belong to only a few groups.

"The search became like a madness to me. I neglected everything else. I stood at busy corners watching the crowd until people thought me mad, and the police began to know me and be suspicious. Women I never looked at: men, men, men, all the time."

He passed his hand in a tired way over his face. "And then," he continued, "at last I saw him. He was in a taxi driving east along Piccadilly. I turned and ran beside it for a little way and then saw an empty one coming. 'Follow that taxi,' I cried, and jumped in. The driver managed to keep it in sight and it took us to Charing Cross railway station. I rushed on to the platform and found my man with two ladies and a little girl. They were going to France. I waited to try to get a word with him,

but in vain. Other friends had joined the party, and they moved to the train together.

"I hastily bought a ticket to Folkestone, hoping that I should catch him on the boat before it sailed; but at Folkestone he got on board before me with his friends, and they disappeared into a large private room. Evidently he was a man of wealth.

"Again I failed; but I determined to cross to France too, feeling certain that when the voyage had begun he would leave the ladies and come outside for a walk. I had only just enough money for the ticket to Boulogne, but nothing could stop me now. I took up my position opposite his door and waited. After half an hour the door opened and he came out, with a little girl. My heart beat so much that it seemed to shake the boat. There was no mistaking the face — every line was the same. He looked at me and started to move away. It was now or never, I felt. 'Excuse me,' I said uncertainly, 'but do you mind giving me your card? I have a very important reason for wishing to communicate with you.'

"He seemed to be astonished, but did what I asked. Very slowly he took out his case and handed me his card and hurried on with the little girl. It was clear that he thought me a madman and considered it best to do what I wanted.

"Holding the card tightly I hurried to a quiet corner of the ship and read it. My eyes grew dark; my head turned round; for on it were the words, 'Mr Ormond Wall,' with an address at Pittsburgh, USA. I remember no more until I found myself in a hospital at Boulogne. There I lay in a broken condition for some weeks, and only a month ago did I return."

He was silent.

We looked at him and at one another and waited. All the other talk of the evening was nothing compared with the story of the little pale man.

"I went back," he continued after a moment or so, "to Great Ormond Street and set to work to discover all I could about this American. I wrote to Pittsburgh; I wrote to American newspapermen; I met Americans in London; but all that I could find was that he was a millionaire with English parents who had lived in London. But where? To that question I received no answer.

"And so the time went on until yesterday morning. I had gone to be more than usually tired, and slept till late. When I woke the sun was streaming into the room. As I always do, I looked at once at the wall on which the face was to be seen, I rubbed my eyes and sprang up. It could only just be seen. Last night it was as clear as ever: now it was very faint.

"I got up sadly and went out. The early evening papers were already on sale, and on the notices I saw 'American Millionaire's Motor Accident.' All of you must have seen it. I bought a paper and read at once what I knew I should read. Mr Ormond Wall, the Pittsburgh millionaire, and party, motoring from Spezzia to Piza, had had an accident; their car had overturned; Mr Wall's condition was dangerous.

"I went back to my room as in a dream, and sat on the bed looking with unseeing eyes at the face on the wall. And even as I looked, suddenly it completely disappeared.

"Later I found that Mr Wall had died at what I believe to be that very moment."

Again he was silent.

"Most remarkable," we said; "most extraordinary," and so on, and we meant it too.

"Yes," said the stranger. "There are three extraordinary, three most remarkable things about my story. One is that it should be possible for the damp marks in a lodging-house in London not only to be like the face of a gentleman in America, but to disappear with his death. It will be difficult for Science to explain that. Another is that the gentleman's name should have a relation to the place on which his face appeared. Is it not so?"

We agreed with him and a discussion began with increased excitement, during which the man who had told the astonishing story stood up and said good-night. Just as he was at the door, one of our company asked him, before he left, what he considered the third extraordinary thing in connection with his deeply interesting story. "You said three things, you know," he explained.

"Oh, the third thing," he said, as he opened the door; "I was forgetting that. The third extraordinary thing about the story is that I made it up about half an hour ago. Good-night, again."

EXERCISES ON THE TEXT

Exercise 1. Adverbs are used to modify a verb. Bearing this in mind make up your own sentences, drawing on the vocabulary of the text.

hastily, gradually, exactly, suspiciously, violently, sadly, slowly, uncertainly, tightly.

Exercise 2. A. Insert prepositions where necessary.

1. I found that the man was a stranger ... me. 2. He was silent ... a moment, then passed his hand ... a tired way ... his face and continued ... his story. 3. We followed ... a distance, trying to keep that other car ... sight. 4. The doctor watched every movement of his patient ... the closest attention. 5. I hope a thing like this will never happen ... you. 6. He is not much of a talker, so try and include him ... the conversation. 7. Our stories were nothing compared ... the story of the little pale man. 8. Where had his parents lived? ... that question I received no answer. 9. There were three remarkable things ... the little man's story.

B. The following verbs, unlike their Russian equivalents, take no preposition; use them in sentences of your own:

to follow, to join, to neglect, to watch.

Exercise 3. Explain the difference in meaning between the following two sentences with *nothing but*. Make up similar sentences.

1. While I was there I fell ill, and all day long I had nothing to do but read and think. 2. There was nothing left for me to do but follow the stranger.

Exercise 4. Study the following sentences with subjective infinitive constructions, paying attention to the difference in the meaning between *seem*, *happen to be*, *appear to be* and *prove to be*. Translate the sentences into Russian.

1. These events seemed to have no natural explanation. 2. The patch on the wall happened to be exactly like a human face. 3. My heart beat so much that it seemed to shake the boat. 4. The abruptness of the suggestion proved (to be) too much for his heart. 5. He appeared to be a man of wealth.

Exercise 5. Translate the sentences into Russian. Note the different ways of conveying emphasis. Make up at least four emphatic sentences of your own.

1. It was then that the face began to get a firmer hold of me. 2. There I lay in a broken condition for some weeks and only a month ago did I return. 3. Women I never looked at: men, men, men, all the time. 4. Somewhere, I was sure, a real man must exist, and him I must meet. 5. Last night the face was as clear as ever; now it was very faint. 6. The strange thing was that while the other patches on the walls grew larger and changed their shapes, this never did.

Exercise 6. Translate the following sentences, paying special attention to the use of the verb *to find*:

1. I remember no more until I found myself in a hospital. 2. The face still controlled me. I found myself searching the streets for one like it. 3. Science will find it difficult to explain this fact. 4. All that I could find out about him was that he was an American millionaire with English parents who had lived in London.

Exercise 7. Reproduce the story by answering the following questions:

1. What were the people talking about that night?
2. Who was the next to tell a story?
3. What kind of place did the little pale man live in?
4. What was unusual about one patch of dampness on the wall?
5. How did that patch affect the man?
6. What did he start doing?
7. Where was it that the little pale man first saw the stranger?
8. It was not easy to follow the stranger, was it? Why?
9. Why did the name on the stranger's card give the storyteller a shock? What happened to him after that?
10. Did the little pale man manage to learn anything about the stranger?

11. What happened to the patch of dampness on the wall?
12. The little pale man reminded his listeners of the incident described in the evening newspapers, didn't he? How is it connected with the story?
13. In what way is the end of the story unexpected?

Exercise 8. Imagine you were one of the guests listening to the story. What would have been your reaction?

Exercise 9. What impression have you formed of the little man from the story he tells (appearance, character, etc.)?

Text 2. IN A SEASON OF CALM WEATHER

By Ray Bradbury (abridged)

George and Alice Smith detrained at Biarritz one summer noon and in an hour had run through their hotel onto the beach into the ocean and back out to bake upon the sand.

George Smith was a man who loved art more than life itself.

"There..." George Smith sighed. Another ounce of perspiration trickled down his chest. His mouth moved, forming a name.

"George?" His wife loomed over him. "I know what you've been thinking. I can read your lips."

He lay perfectly still, waiting.

"And?"

"Picasso," she said.

"Please," she said. "Relax. I know you heard the rumor this morning, but you should see your eyes — your tic is back. All right, Picasso is here, down the coast a few miles away, visiting friends in some small fishing town. But you must forget it or our vacation's ruined."

"I wish I'd never heard the rumor," he said honestly.

"If only," she said, "you liked other painters."

"Alice," he said patiently, "how can I explain? Coming down on the train, I thought, good lord, it's all Picasso country!"

But was it really? he wondered. The sky, the land, the people, the flushed pink bricks here — how much was Picasso, how much George Smith staring round the world with wild Picasso eyes? He despaired of answering.

"I keep thinking," he said aloud, "if we saved our money..."

"We'll never have five thousand dollars."

"I know," he said quietly. "But it's nice thinking we might bring it off someday. Wouldn't it be great to just step up to him, say, 'Pablo, here's five thousand! Give us the sea, the sand, that sky, or any old thing you want, we'll be happy...'"

After a moment his wife touched his arm.

"I think you'd better go in the water now," she said.

"Yes," he said. "I'd better do just that."

White fire showered up when he cut the water.

During the afternoon George Smith came out and went into the ocean. People, with the sun's decline, their bodies all lobster colors and colors of broiled squash, trudged for their hotels.

The beach lay deserted for endless mile on mile save for two people. One was George Smith, towel over shoulder.

Far along the shore another shorter, square-cut man walked alone in the tranquil weather. He was deeper-tanned, his close-shaven head dyed almost mahogany by the sun, and his eyes were clear and bright as water in his face.

The stranger stood alone. Glancing about, he saw his aloneness, saw the waters of the lovely bay, saw the sun sliding down, the late colors of the day, and then, half turning, spied a small wooden object on the sand. It was no more than the slender stick from a lime ice-cream delicacy long since melted away. Smiling, he picked the stick up. With another glance around to reinsure his solitude, the man stooped again and, holding the stick gently, with light sweeps of his hand began to do the one thing in all the world he knew best how to do.

He began to draw incredible figures along the sand.

He sketched one figure and then moved over and, still looking down, completely focused on his work now, drew a second and a third figure, and after that a fourth and a fifth and a sixth.

George Smith, printing the shore line with his feet, gazed here, gazed there, and then saw the man ahead. George Smith, drawing nearer, saw that the man, deeply tanned, was bending down. Nearer yet, and it was obvious what the man was up to. George Smith chuckled. Of course, of course... Alone on the beach this man — how old? Sixty-five? Seventy? — was scribbling and doodling away. How the sand flew! How the wild portraits flung themselves out there on the shore! How...

George Smith took one more step and stopped, very still.

The stranger was drawing and drawing and did not seem to sense that anyone stood immediately behind him and the world of his drawings in the sand. By now he was so deeply enchanted with his solitudinous creation that depth bombs set off in the bay might not have stopped his flying hand nor turned him round.

George Smith looked down at the sand. And after a long while, looking, he began to tremble.

For there on the flat shore were pictures of Grecian lions and Mediterranean goats and maidens with flesh of sand like powdered gold and satyrs piping on hand-carved horns and children dancing, strewing flowers along and along the beach with lambs gamboling after, an musicians skipping to their harps and lyres and unicorns racing youths toward distant meadows, woodlands, ruined temples and volcanoes. Everything whirled and poised in its own wind and gravity. Now wine was being crushed from under the grape-blooded feet of dancing vintners' daughters, now steaming seas gave birth to monsters while flowered kites strewed scent on blowing clouds ... now ... now ... now...

The artist stopped.

George Smith drew back and stood away.

The artist glanced up, surprised to find someone so near. Then he simply stood there, looking from George Smith to his own creations flung like idle footprints down the way. He smiled at last and shrugged as if to say, Look what I've done; see what a child? You will forgive me, won't you? One day or another we are all fools ... You too, perhaps? So allow an old fool this, eh? Good! Good!

But George Smith could only look at the little man with the sun-dark skin and the clear sharp eyes and say the man's name once, in a whisper, to himself.

They stood thus for perhaps another five seconds. George Smith staring at the sand-frieze, and the artist watching George Smith with amused curiosity. George Smith opened his mouth, closed it, put out his hand, took it back. He stepped toward the pictures, stepped away. Then he moved along the line of figures, like a man viewing a precious series of marbles cast up from some ancient ruin on the shore. His eyes did not blink, his hand wanted to touch but did not dare to touch. He wanted to run but did not run.

He looked suddenly at the hotel. Run, yes! Run! What? Grab a shovel, dig, excavate, save a chunk of this all-too-crumbling sand? Find a repairman, race him back here with plaster to cast a mold of some small fragile part of these? No, no. Silly, silly. Or ...? His eyes flicked to his hotel window. The camera! Run, get it, get back, and hurry along the shore, clicking, changing film, clicking, until...

George Smith whirled to face the sun. It burned faintly on his face, his eyes were two small fires from it. The sun was half underwater, and as he watched it sank the rest of the way in a matter of seconds.

The artist had drawn nearer and now was gazing into George Smith's face with great friendliness, as if he were guessing every thought. Now he was nodding his head in a little bow. Now the ice-cream stick had fallen casually from his fingers. Now he was saying good night, good night. Now he was gone, walking back down the beach toward the south.

George Smith stood looking after him. After a full minute he did the only thing he could possibly do. He started at the beginning of the fantastic frieze of satyrs and fauns and wine-dipped maidens and prancing unicorns and piping youths and he walked slowly along the shore. He walked a long way, looking down at the free-running bacchanal. And when he came to the end of the animals and men he turned around and started back in the other direction, just staring down as if he had lost something and did not quite know where to find it. He kept on doing this until there was no more light in the sky or on the sand to see by.

He sat down at the supper table.

"You're late," said his wife. "I just had to come down alone. I'm ravenous."

"That's all right," he said.

"Anything interesting happen on your walk?" she asked.

"No," he said.

"You look funny; George, you didn't swim out too far, did you, and almost drown? I can tell by your face. You did swim out too far, didn't you?"

"Yes," he said.

"Well," she said, watching him closely. "Don't ever do that again. Now — what'll you have?"

He picked up the menu and started to read it and stopped suddenly.

"What's wrong?" asked his wife.

He turned his head and shut his eyes for a moment.

"Listen."

"I don't hear anything," she said.

"Don't you?"

"No. What is it?"

"Just the tide," he said after a while, sitting there, his eyes still shut. "Just the tide coming in."

EXERCISES ON THE TEXT

Exercise 1. Translate into English using the appropriate forms of the Subjunctive Mood. Check your answers against the text.

1. Жаль, что до меня дошел этот слух. 2. Ах, если бы тебе нравились другие художники! 3. Если бы мы накопили денег, как было бы великолепно подойти к нему и попросить подарить нам частицу его мира. 4. Он вглядывался в песок так, будто потерял что-то и теперь не знает, где это найти. 5. Художник пристально смотрел Джорджу в лицо, будто догадываясь о его мыслях. 6. Он был так увлечен своей работой, что и глубинные бомбы, разорвавшись в заливе, не смогли бы заставить его обернуться. 7. Что если побежать в гостиницу, схватить фотоаппарат, вернуться назад и снимать, снимать, торопливо перезаряжать аппарат и снова снимать?

Exercise 2. Insert articles where necessary and translate into Russian.

1. Far along ... shore another shorter, square-cut man walked alone in ... tranquil weather. 2. He sketched one figure and then moved over and, still looking down, drew ... second and ... third figure, and after that ... fourth and ... fifth and ... sixth. 3. And when he came to the end he turned around and started back in ... other direction. 4. It was no more than ... slender stick from ... lime ice-cream delicacy. 5. After ... full minute he did ... only thing he could possibly do. 6. There on ... flat shore were ... pictures of ... Grecian lions and ... Mediterranean ... goats and ... maidens with ... flesh of ... sand like ... powdered gold and ... satyrs piping on ... hand-carved horns and ... children dancing... 7. But George Smith could only look at ... little man with ... sun-dark skin and ... clear sharp eyes and say ... man's name once, in ... whisper, to himself. 8. George Smith was ... man who loved ... art more than ... life itself. 9. ... sun was half underwater, and as he watched it sank ... rest of ... way in ... matter of ... seconds.

Exercise 3. Use one of the verbs *gaze, glance, look, see, spy, stare, view, watch* in the following sentences:

1. ... about, he ... his aloneness, ... the waters of the lovely bay, ... the sun sliding down, the late colours of the day, and then, half turning, ... a small wooden object on the sand. 2. George Smith, printing the shore line with his feet, ... here, ... there, and then ... the man ahead. 3. The artist ... up, surprised to find someone so near. 4. They stood thus for perhaps another five seconds, George Smith ... at the sand-frieze, and the artist ... George Smith with amused curiosity. 5. George Smith, drawing nearer, ... that the man, deeply tanned, was bending down. 6. Then he moved along the line of figures, like a man ... a precious series of marbles cast up from some ancient ruin on the shore. 7. The sun was half underwater, and as he ... it sank the rest of the way in a matter of seconds. 8. The artist had drawn nearer and now was ... into George Smith's face with great friendliness, as if he were guessing every thought.

Exercise 4. Insert the necessary prepositions.

1. ... now he was so deeply enchanted ... his creation that depth bombs set off in the bay might not have stopped his flying hand. 2. Steaming seas gave birth ... monsters. 3. George and Alice Smith detrained ... Biarritz one summer noon and ... an hour had run ... their hotel ... the beach ... the ocean and back out to bake ... the sand. 4. The beach lay deserted ... endless mile ... mile save ... two people. 5. Nearer yet, and it was obvious what the man was up 6. George Smith whirled to face ... the sun. 7. He kept on doing this until there was no more light ... the sky or ... the sand to see 8. "Anything interesting happen ... your walk?"

Exercise 5. Choose and insert the right homophone, from the following pairs:

beach — beech, bow — bough, died — dyed, freeze — frieze, plum — plumb.

1. In autumn the ... which grows near my window turns a lovely colour. 2. Why should you think that beauty, which is the most precious thing in the world, lies like a stone on the ... for the careless passer-by to pick up idly? 3. His legs planted on a ..., his hand gripping an upper branch, the boy stared down at me from the tree, unabashed. 4. In reply he made a low ... and left the room without a word. 5. Her hair was ... and tonged into rusty sausages. 6. The colours of the sunset ... away. 7. From time to time one hears of dreadful crimes that make one's blood 8. Do you prefer your room papered with a ... or without? 9. I'm not a detective, it is up to Sergeant Higgs to ... the depths of this mystery. 10. He picked another ripe ... off the tree and put it in his mouth.

Exercise 6. Reproduce the story according to the following plan:

1. The Smiths talk about Picasso at a Biarritz hotel.
2. George Smith's afternoon walk on the beach.

3. The stranger's drawings on the sand.
4. Recognition. George at a loss.
5. Back at the hotel.

Exercise 7. Describe George Smith's behaviour from his wife's point of view. (Remember that she knew nothing of George's encounter with Picasso or of the drawings on the sand.)

Unfinished Stories

Normally students will be required to complete the unfinished stories offered below, trying to imitate their style (herein unfinished stories are similar to reproductions — the latter having been discussed above). However, the stories may also be used as exercises combining reproduction practice with creative writing (wherein they tend to approach the narrative and descriptive essays dealt with in detail in Section 4).

Exercise 1. Complete the stories, following the outline given below or inventing something of your own. Note that most of the articles in the given outlines, as well as some pronouns, have been left out. Do not forget to insert them.

1. "Just look at that smoke belching out of the Petrovs' kitchen window!" Father called out to me. I went onto the balcony where Father sat reading his paper. Sure enough, there was smoke rising from our neighbours' window, though perhaps not as much as Father's words had led me to believe. "You'd better go and see if they're in," Father suggested, "I think I saw them go out a couple of hours ago." ... Petrovs out — more smoke coming out of window — phoned the fire-station — fire-engine arrived — crowd gathered below — firemen raised ladder — one fireman climbed through window into flat — a few minutes later appeared in kitchen window, holding a large saucepan — loud laughter from crowd — fireman threw saucepan to ground — fire-engine went away — crowd dispersed, disappointed.

2. I had been invited to a New Year party by my old school friend Peter, who is now at art school. The party was to be held in the flat of his fellow-student and we were to meet there at 11.30. Knowing neither the host nor any of the people that were to be present, I felt a little nervous about going, but Peter assured me there was nothing to worry about. He promised to come a little before 11.30, so as to be there when I arrived.

Peter's friend lives in a new suburb, and I had quite a job finding the block of flats, as there were few people about, mostly strangers themselves. In the end it was nearly 12 o'clock when I rang the bell of Peter's friend's flat, or what I thought was his flat. ... Door flung open — ushered into large room — young people round table — no Peter — about to drink to the Old Year — glass pressed into my hand — toast to the New Year —

hostess asked who I was — in the wrong flat — general merriment — hostess showed me to the flat I wanted — met with loud cheering — told of my adventure.

Exercise 2. Using your imagination or drawing on your own or your friends' experience, complete the following stories. Find a suitable title for each story.

1. The train was quickly gathering speed. I sat looking out of the window until the last twinkling lights of the town had disappeared, giving way to moonlit fields stretching away on both sides of the railway line. It was after midnight and as we were to arrive in Moscow early the following day, I thought I might as well turn in. I was just about to go and get my bed-linen, when I saw the attendant coming along collecting the tickets. So I opened my bag to get mine ready for him.

2. There probably isn't a boy in the world who, after reading of the wonderful adventures of Tom Sawyer and Huckleberry Finn, has not dreamt of running away from home and launching upon a life full of excitement and danger. My two closest friends, Sashka the Sailor and Mishka, and I read the books at the impressionable age of ten and began to lay our plans.

3. "I have never yet lost my way in the forest," said Alexander defensively when the path which was supposed to take them to the station had petered away to nothing. "Well, you seem to have this time," Jane observed caustically, putting down her heavy basket full of mushrooms. "And the last train leaves in less than an hour. Whatever shall we do?" she added after a short pause. ...

4. I woke up with a start and sat up, wondering for a moment where I was. There was nothing but the sea around me, and only in the distance could I make out the faint line of the coast. My skin was burning, but I felt chilly because of the fresh breeze which was blowing from the land. The breeze must have carried me out to sea while I lay asleep on my lilo (air mattress), I thought, feeling cold with fear. ...

Exercise 3. Instructions as above.

1. It must have been about two in the morning when I returned home. I tried to wake up my mother by ringing the doorbell, but she was fast asleep, so I got a ladder from the shed in the garden, put it against the wall, and began climbing towards the bedroom window. I was almost there when a sarcastic voice below said: "I don't think the windows need cleaning at this time of the night." I looked down and nearly fell off the ladder when I saw...

(Practice and Progress by L. G. Alexander, slightly changed and abridged)

2. As I was walking across the bridge, I stopped for a while to watch the river traffic. The day was windy, but bright, so that it was almost painful to look at the sparkling water. There were more boats on the river than usual, some of them, small yachts with white sails, were racing. Besides

these, there was a largish pleasure boat approaching the landing-stage, and a black tug pulling a barge loaded with sand.

The sailing boats were close together and were moving across the path of the tug, evidently intending to turn and sail down the river. When one of the boats tried to overtake another, it moved in too close, tried to avoid collision, and capsized

3. Last autumn I spent a week at a big hotel in London. It was one of those modern hotels where every room is the same size and has the same furniture, and looks just like every other room. My room was 311 on the third floor. One night, quite late, I got back to the hotel after a very good dinner with some friends. I walked into the lift and pressed the button. When the lift stopped, I got out and walked to my room — or what I thought was my room. When I opened the door I saw an astonishing scene. A man was pointing a revolver at a woman sitting in an armchair, and the woman was saying in a frightened voice: "Please don't shoot me!" I turned round, ran along the corridor and down the stairs — I daren't wait for the lift — and found the night porter in the hall. "Quick," I cried, "someone is being murdered in my room." . . .

(from *Guided Composition Exercises* by D. H. Spencer)

Exercise 4. Invent the missing part of the story below — write an imaginary account of a macaroni-eating competition. Write two paragraphs using the ideas given below.

APRIL FOOLS' DAY

"To end our special bulletin," said the voice of the television announcer, "we are taking you to the macaroni fields of Calabria. Macaroni has been grown in this area for over six hundred years. Two of the leading growers, Guiseppe Moldova and Ricardo Brabante, tell me that they have been expecting a splendid crop this year and harvesting has begun earlier than usual. Here you can see two workers who, between them, have just finished cutting three cartloads of golden brown macaroni stalks. The whole village has been working day and night gathering and threshing this year's crop before the September rains. On the right, you can see Mrs Brabante herself. She has been helping her husband for thirty years now. Mrs Brabante is talking to the manager of the local factory where the crop is processed. This last scene shows you what will happen at the end of the harvest: the famous Calabrian macaroni-eating competition! Signor Fratelli, the present champion, has won it every year since 1961 . . . And that ends our special bulletin for today, Thursday, April 1st. We are now returning you to the studio."

The appearance of the six competitors — all very fat — their past achievements — huge quantity of macaroni prepared, weighed and served. Quantity, not speed was the important thing — competitors eating for three hours — only one man left — he asked for more!

(from *Practice and Progress* by L. G. Alexander)

Note. In Britain, as in many other countries, it is customary to play jokes on people on the first of April. The text refers to a joke played by the BBC on their viewers on April Fools' Day some years ago. Many persons are supposed to have been actually taken in by the television broadcast, believing that macaroni really grew in fields.

Composition and Essay Writing

During the first two years of study no distinction was made between composition and essay writing, and students were free to interpret the subjects set in any way they liked. From now on, however, these two forms of written work will always be differentiated. In a composition, students will be expected to set out the facts as they are, the primary objective being their accurate and impartial presentation. In an essay, on the other hand, the task will be to give an individual interpretation of facts. Thus the interpretation of a subject will be different, depending on whether you are required to write a composition or an essay. An example will make the distinction clear.

Let us presume that the subject set is May Day. If it is a composition that has to be written, you will be expected to deal with the history of May Day, and will have to do some research in order to collect the necessary material. As an essay subject, May Day may be interpreted in a variety of ways and the material used will depend entirely on your own choice.

Thus, in a composition the writer assembles facts; in an essay, he expresses his own ideas, opinions and feelings.

The model compositions and essays included in the corresponding sections of the book will further clarify the difference between these two forms of written work.

COMPOSITION WRITING

Model Composition No 1

A SCHOOL I HAVE ATTENDED

Stanford University, famous as one of northern California's several institutions of higher learning, is called "the Harvard of the West". Its reputation is based on its location, its intelligent students, its distinguished faculty, its overseas programs, its substantial endowment, and its recent extensive growth.

The closeness of Stanford to San Francisco, a city thirty-two miles to the north, gives the university a decidedly cosmopolitan flavor. Equally cosmopolitan is the student body. Students enroll principally from the

western United States. But most of the fifty states send students to Stanford, and many foreign students study here, as well. Young men and women are selected for admission to the university from the upper fifteen percent of their high school classes. Not only because of the high caliber of its students but also because of the desirable location and climate, Stanford has attracted to its faculty some of the world's most respected scholars. Among them have been Dr Rober North in Asiatic studies and Dr Albert Guerard in humanities. Stanford's undergraduate school of engineering and its graduate schools of business, law, and medicine are particularly strong. Recently the university established overseas branch study centres in Germany, Italy, France, and Japan for its third-year students. In addition to financial support from alumni, Stanford receives grants from the government and from private philanthropic foundations. In recent years, government grants have made possible advanced studies in the fields of history, psychology, education, and atomic energy. At present Stanford is carrying out an ambitious building program, financed in part by the Ford Foundation's 25 million grant. Rising now on the campus are a new physics building, a new graduate school of business, a student union, and an undergraduate library.

Founded only in 1891, Stanford is now considered comparable in quality to such other longer established, major American universities as Harvard, Yale, Princeton, and Columbia.

(from *American English Rhetoric* by Robert G. Bander)

COMMENTS

So far, in writing compositions, you have probably decided on the structure of your work without giving the matter much thought. In some cases the result has been quite good, in others — disappointing. In order to improve your writing, you must learn to plan your work more consciously. The aim of the following brief analysis of the model composition is to help you to do this.

Let us see what the structural pattern of the composition is and how the writer arrived at this pattern. The title of the composition tells us nothing about the subject beyond the fact that it deals with the author's college. How he intends to treat his subject is stated in the first sentence: he is going to write about the excellence of Stanford. This sentence, then, expresses, in very general terms, the main idea of the composition, thus forming its organising centre. Now clearly the author must provide evidence in support of his statement. He does this by breaking down the main idea into six separate points and arranging them in order of increasing importance: "its location, its intelligent students, its distinguished faculty, its overseas programs, its substantial endowment, and its recent extensive growth." Thus, the framework of the composition has been determined. All that remains to be done is to develop each of the points, presenting

groups of facts to illustrate each point, and to think of a concluding sentence which summarises the content of the composition.

Here is an analysis of the composition in the form of a diagram.

I. Title		Main or controlling idea
II. Introduction:		Logical division of the main idea
III. The main body:	$\left. \begin{array}{l} 1. \\ 2. \\ 3. \\ \text{etc.} \end{array} \right\}$	Division arranged in order of increasing importance
IV. Conclusion:		Summarising statement

Exercise. After you have read the model composition, studied the notes and the comments, write a composition on one of the following subjects: 1) The school I have attended. 2) My university (college). 3) The department in which I am studying.

Whichever subject you choose, you will have to do a little research in order to collect the necessary factual material. Organize your composition by logical division of the main theme, arranging the items in order of increasing importance (or vice versa), or in chronological order. Take care to preserve a proper balance in the treatment of your points. Allocate space according to the importance of each item, without, however, giving too much space to any one of them. You may draw freely on the vocabulary used in the model text.

Model Composition No 2

HOLIDAYS CELEBRATED IN MY COUNTRY

People in the United States, like citizens of most countries, look forward to a number of holidays each year. These days usually celebrate a patriotic, political, or religious event of the past. Among the patriotic holidays in the United States are Labor Day, Veterans' Day, Columbus Day, and Thanksgiving. Political holidays include Washington's Birthday, Lincoln's Birthday, and Independence Day. Many Americans think of two religious holidays — Easter and Christmas — as the most important celebrations of the year. One holiday in a category of its own is New Year's Day.

Labor Day, celebrated on the first Monday of September, pays tribute to the agricultural and industrial workers who have contributed to America's growth over the past 300 years. Veterans' Day honors the men who have served in the United States armed forces. On the second Monday of October, Americans pause to recall the Italian explorer Christopher Columbus, who set out in the fifteenth century in search of the New World. The Thanksgiving holiday recalls America's earlier history. Thanksgiving dinners, centered around roast turkey, are served on the third Thursday of

November in memory of the colonists who first came from England in the seventeenth century to settle in Massachusetts.

Another type of American holiday, the political celebration, commemorates significant figures or events in United States history. Two highly esteemed presidents, George Washington and Abraham Lincoln, are honored by a single holiday. The birthdays of Washington, the first president of the United States, and of Lincoln, America's Civil War president, are celebrated on Presidents' Day, the third Monday of February. Perhaps the most colorful celebration each year takes place on Independence Day, popularly called the Fourth of July. Many families plan picnics and attend public fireworks displays on this political holiday recalling the signing of the Declaration of Independence on July 4, 1776.

Unlike America's political holidays, two popular religious holidays are marked by intense preparations and lengthy celebration. Most schools and colleges are closed for a week's vacation in the spring at Easter. The holiday takes place each year sometime between March 22 and April 25. During Easter many homes are decorated with white lilies. In many cities, families dressed in their new spring clothing walk down the main street in an "Easter Parade". For children, Easter brings the excitement of the mythical Easter rabbit, who hides colored eggs for them to find. Each year at Easter children gather for festivities on the White House lawn in Washington, D. C.

A religious holiday in which the leaving of gifts plays an even more important part is Christmas. Celebrating the birthday of Christ, Christmas occurs on December 25. Most schools close for the last two weeks of December. Because The Three Magi¹ were said to have brought gifts to Christ at his birth, American families leave gaily wrapped packages under a decorated evergreen tree on the night before Christmas to be opened the next morning.

Like people everywhere, Americans welcome the idea of making a fresh start in life. For this reason the first day of every new year is celebrated as a holiday. Couples attend lively parties on the evening of December 31, breaking into much revelry at midnight. At the year's end, many people also make their New Year's resolutions. They promise themselves in the new year to overcome one or more of their bad habits. But sometimes, of course, a New Year's resolution is not strong enough to last a full 365 days.

(from *American English Rhetoric* by Robert G. Bander)

COMMENTS

The need for logical division in developing a composition becomes clear when you are dealing with a subject such as a country's holidays. To find material to include in your paper is no problem at all in this case. The

¹ **The Three Magi:** according to Christian legend the three "wise men from the East" who came to Bethlehem to pay homage to the infant Jesus.

real test comes when you show whether or not you can effectively organize and present the facts which you have readily at hand.

Take note of the process which has taken place in the mind of the writer of the model composition. In order to create a framework for his paper, he first thought of all the possible categories of the general topic "holidays". Doing this helped him to break the topic down into workable parts.

First he thought of time. Would a chronological development, working from January 1 to December 31 in discussing holidays, be effective? The writer decided against this; it seemed to be an uninteresting approach. At this point, a more promising logical division came to mind. Holidays are primarily of three different kinds: political, patriotic, and religious. Some, like New Year's Day, are neither. Why not organize the paper around these three major kinds of holidays, making use of the important but nonpolitical, nonpatriotic, and nonreligious New Year's holiday as a conclusion to the paper? The result of this careful planning, of course, is clear in the model composition.

Exercise 1. Read the model composition and the comments attentively and then write a composition on holidays celebrated in Russia. Draw freely on the vocabulary used in the model.

Exercise 2. Write a composition on one of the following subjects: 1) A short biography of your favourite writer. 2) A brief outline of the history of the library in your university, college or department. 3) A short guide to your home town.

Model Composition No 3

THE UNIVERSITIES OF GREAT BRITAIN

There are no state universities in Britain; each of the universities has its own independent government. It is from the state, however, that they receive charters which define their status and give them the power to grant degrees to students. Each university itself decides on what conditions it will grant degrees, but the form of examination and the standards of knowledge and intelligence required for a first degree (Bachelor of Arts, of Science, etc.) are about the same at all the universities.

Forty years ago the state began to make grants of money to the universities. Since 1945 the grants have been immensely increased, and have made possible a great expansion. They now cover nearly all new building, including residential accommodation, and most of the current costs. Students still have to pay fees, but the local authorities of the places where they have their homes give grants, supposedly equal to the full cost of both fees and of living, to most students whose parents cannot pay.

All the universities take both male and female students, and about a quarter of all students are women. Most students now do some paid work during their vacations, such as helping at the Post Office at Christmas and seasonal jobs in the summer, but practically none do paid work during term-time.

Each university has its own syllabuses, and there are some quite important differences between one and another. In general the Bachelor's degree is given to students who pass examinations at the end of three or four years study, Bachelor of Arts for history, philosophy, language and literature and sometimes some social studies or theology, or Bachelor of Science or Commerce or Music. The classifications are not the same in all universities, and students do not normally move from one university to another during their studies unless to interpolate a year abroad to study a foreign language.

The first post-graduate degree is normally that of Master, conferred for a thesis based on at least one year's full-time work. The time actually taken is usually more than a year. In a few of the biggest universities there are some seminars for postgraduate students, but usually there are no regular courses for them. In most universities it is only in the scientific faculties that any large number of students stay to do postgraduate work. Oxford and Cambridge are peculiar in that they give the Master of Arts degree automatically to any Bachelor who pays the necessary fee at any time after the seventh year from his first admission to the university, and in Scotland the degree of Master of Arts is given as a first degree, being equivalent to an English Bachelor's degree. Everywhere the degree of Doctor of Philosophy is given for a thesis which is an original contribution to knowledge.

(from *Life in Modern Britain* by Peter Bromhed)

* * *

The first two model compositions were followed by comments in which their method of development was briefly analysed. Now we shall expect you to do this yourself. Read the text carefully, paying special attention to the way in which the author has arranged his material, and when you have done this, discuss in group the method of development he has used.

Exercise 1. Read the model text, noting the words and phrases which you might find useful in describing university education in Russia. Write a brief outline of its contents, enumerating the points dealt with. Use this outline to help you plan a composition on university education in Russia. Your composition should be of approximately the same length as the model (500 words).

Exercise 2. Write a composition on one of the following subjects: 1) Christmas Day in Great Britain. 2) New Year's Day in Russia. 3) Columbus Day in USA. 4) Mother's Day (in USA or Great Britain). 5) The contemporary Russian literary scene. 6) New York City Ballet on tour in St. Petersburg. 7) American or British playwrights on the St. Petersburg stage.

ESSAY WRITING

An essay is a piece of writing, usually short and in prose, on any subject. The difference between a composition and an essay has already been

explained in the section on composition writing. However, we should like to remind the student that unlike a composition, an essay usually assumes an individual interpretation of facts. For this reason it is a more difficult form of exercise, though also more satisfying, as it gives the student more scope for self-expression.

Section 3 contains several examples of this kind of literary composition. Although the examples are taken not only from essays proper but also from other writings, they all possess features which put them into the class we are discussing and should give the student a clear idea of the genre.

According to the subject matter and the treatment it receives, essays may be divided into four main types: narrative, descriptive, reflective and discursive. The division is, however, by no means clear-cut; in fact most essays have features characteristic not of one particular type, but of several.

The Narrative Essay

A narrative essay is a description of happenings as they follow one another. It is the easiest to write because the material is arranged according to the actual course of events; one knows where to start and what to do next, each paragraph being devoted to one particular episode or group of episodes. Even so, it is advisable to write down a plan with paragraph headings first and then proceed with your essay on the basis of these notes. In this way you will be able to make sure that you are not devoting too much space to less important items or treating the most important ones too briefly.

Let us presume that you have decided to write about a hitch-hiking holiday. Your plan may look like this:

1. What made my friend and me decide on a hitch-hiking holiday.
2. Preparations.
3. The holiday.
 - a) Setting off.
 - b) The most interesting, amusing or memorable events of the holiday: 1) ... 2) ... 3) ...
4. Home again. Some thoughts on the advantages of a hitch-hiking holiday.

As we have already noted, an essay rarely belongs to one type only. In this particular case, in addition to describing events in chronological order, you are expected to express your views on the subject as well (item 4). Your narrative will also include short descriptions of people and places. For example, you might want to describe an impressive view, a lively scene or a person whom you met during your holiday. All this will give your text more substance and will make it more interesting to read. The subjects set for your narrative essays will as a rule permit this kind of treatment, but you should take care to preserve the necessary balance, that is, your descriptions and reflections should not occupy too much space in relation to the rest of the essay.

Narrative essays bear a close resemblance to those short stories in which the author describes events as he himself has experienced them. In fact, practically all narrative essays could be classed as short stories. For this reason some authors consider that there is no justification for distinguishing between the two forms in text-books on written English. Their view seems reasonable, and we have adopted it, with little modification, in our book. Thus we thought it unnecessary to include a model essay of this kind in this section. Instead we refer you to the Section "Unfinished Stories" which provides examples of the type of narrative we have in mind. Complete one or two of these stories before proceeding to the exercises below.

Exercise 1. Write an essay of not more than 500 words on one of the following subjects: 1) A cycling tour. 2) The most memorable events of my holiday. 3) A week spent on a farm. 4) My first day at college (university). 5) A night spent in the open air. 6) A terrible adventure. 7) An amusing incident during a theatrical performance. 8) My first visit to the opera. 9) My debut as an actor (actress).

Exercise 2. Write an essay of not more than 500 words on a subject of your own choice.

The Descriptive Essay

This type of essay describes people and places at rest. It is more difficult to write because the order in which your ideas follow one another is determined not by the sequence of events, but rather by certain qualities of your ideas and the logical connection between them. You must try to give your essay a clear and logical shape, whether you start from the general and work towards the particular (as is more usual) or vice versa. Here is an example of a descriptive essay.

FIRST SNOW

The first fall of snow is not only an event but it is a magical event. You go to bed in one kind of world and wake up to find yourself in another, quite different, and if this is not enchantment, then where is it to be found? The very stealth, the eerie quietness, of the thing makes it more magical. If all the snow fell at once in one shattering crash, awakening us in the middle of the night, the event would be robbed of its wonder. But it flutters down, soundlessly, hour after hour while we are asleep. Outside the closed curtains of the bedroom a vast transformation-scene is taking place, just as if a myriad elves and brownies¹ were at work, and we turn and yawn and stretch and know nothing about it. And then, what an extraordinary

¹ **brownie** — (Scottish folklore) benevolent shaggy goblin, haunting houses and doing household work secretly. (COD)

change it is! It is as if the house you are in had been dropped down in another continent. Even the inside, which has not been touched, seems different, every room appearing smaller and cosier, just as if some power were trying to turn it into a woodcutter's hut or a snug log-cabin. Outside, where the garden was yesterday, there is now a white and glistening level, and the village beyond is no longer your own familiar cluster of roofs but a village in an old German fairy-tale. You would not be surprised to learn that all the people there, the spectacled postmistress, the cobbler, the retired schoolmaster, and the rest, had suffered a change too and had become queer elvish beings, purveyors of invisible caps and magic shoes. You yourselves do not feel quite the same people you were yesterday. How could you when so much has been changed? There is a curious stir, a little shiver of excitement, troubling the house, not unlike the feeling there is abroad when a journey has to be made. The children, of course, are all excitement, but even the adults hang about and talk to one another longer than usual before settling down to the day's work. Nobody can resist the windows. It is like being on board ship.

(from *First Snow* by J. B. Priestley)

COMMENTS

Most people would agree that this extract makes pleasant and interesting reading. Let us try to see why. We shall consider the subject matter first.

The genre essay differs from the genre short story in that it is reflective or descriptive rather than narrative, personal rather than detached. The work from which this extract is taken is thus typical of the kind of writing to which the term "essay" is applied, being an account of the author's personal response to the first snow-fall of the year. Why should such a seemingly mundane subject attract us so? The answer is — because it is not mundane. It is ordinary in the sense that we all know what the first snow-fall is like, but it really does give us the feeling of excitement and strangeness which Priestley describes. So we know that he is an honest writer, and we are grateful to him not only because he reminds us of one of life's better moments, but also because he reminds us that we, like him, are able to respond to the snow-fall, that we, too, are sensitive people. By implication he is telling us that we have experiences which are worth writing about, even if we ourselves do not have the time or talent to write about them.

The subject-matter, then, is inherently appealing. Now let us consider the style — that is, the choice of words and constructions which convince us that the writer observed accurately and wrote honestly, and which hold our interest to the end. If we read the passage through attentively we shall find that the sentences are pleasantly and effectively varied in length and structure. Any kind of subject matter requires this variety of rhythm in order to avoid monotony. Variety is a kind of courtesy to the reader. But of

course each variation in sentence length or structure must not only provide a contrast to what went before — it must also be in harmony with the meaning expressed.

The following example will illustrate how important it is to choose the right structure. Instead of saying "... if this is not enchantment, then where is it to be found?" we could say:

a) *and this is enchantment, or*

b) *if this is not enchantment, then I don't know what is.*

The meaning would be more or less the same (i. e. these are acceptable paraphrases) but the effect would be spoiled.

a) is much too abrupt. A bunch of flowers has to be presented with a smile and a few friendly words; it's no good throwing them on the table without a word as you walk in. Priestley knew that he had to devote more than four words to the introduction of the idea of enchantment; he had to give the reader time to absorb and appreciate the idea.

b) is unsuitable not only because it is a cliché but also because it is a cliché used by annoyed or impatient speakers who are convinced that they themselves are right and someone else is wrong. The associations of this construction would spoil the quiet gentle mood.

Here is another example: "And then what an extraordinary change it is!" This is an exclamatory sentence and therefore emphatic. Its emphatic force is brought out to the full by its position between two longer sentences. It may seem superfluous to say that only ideas which need to be stressed should be stressed, but the inexperienced writer may well be tempted to overuse emphatic constructions. In this particular sentence the emphatic form is perfectly appropriate to the content, since the idea expressed is the main idea of the whole passage.

Now let us turn to the writer's use of imagery. Most of the images are taken from fairy-tales and so help to convey the idea of enchantment and magic. They take the reader's memory back to the stories he heard as a child, back to a time when the world seemed stranger and more exciting than it does now. But these fairy-tale images are not swans or princesses, they are elves and goblins, mysterious little people but at the same time funny. The writer is obviously attracted to these little folk and we feel that he has a good sense of humour. This is confirmed by his words "...if all the snow fell at once in one shattering crash...". This thought must have made him smile when it came to him and we, too, are likely to grin as we imagine this massive bump in the night.

Such touches as this strengthen our impression of the writer as an attractive and balanced human being. His sense of humour keeps his writing in touch with the robust everyday world where people joke and laugh and don't take life too seriously. All this talk of enchantment never threatens to become sentimental or too abstract. Abstract nouns (*excitement, feeling, stir*, etc.) are used with restraint, and the excitement is conveyed by concrete images — a log cabin, a German village, a woodcutter's hut, a ship.

Exercise. After you have studied the text, the comment and the notes carefully, write a short essay of not more than 500 words on the same or a related subject, that is, either describing the first snow-fall and the effect it has on you, or another event in nature which strikes you as mysterious or poetic, for example: *a thunderstorm in May; after a summer shower; the thaw sets in.*

Do not be afraid to borrow words, expressions and structures from the passage quoted above, but make sure they are used only in the appropriate places and that they blend well with the rest of your essay. If an idea in the text strikes a chord in you, if you feel you can write something of your own in the same vein, by all means use it.

More essay subjects. 1. My books. 2. An afternoon by the river. 3. Watching river traffic. 4. In the park on a Sunday afternoon. 5. My home town. 6. At an art exhibition. 7. Sunset at sea. 8. In the mountains. 9. The underground during the rush-hour. 10. A heavy shower in town. 11. A busy shopping centre. 12. A cosy cafe.

The Reflective and Argumentative Essays

In text-books on written English, a distinction is often drawn between the reflective and the argumentative essay. The first is primarily an exercise in contemplation upon any given subject, the second — an exercise testing your ability to discuss a problem, to argue for or against a proposition. In the first you rely more on your imagination and power of observation, in the second — on general knowledge. Because both these types present similar difficulties in writing, we have combined them under one heading. However, the model essays which we include offer sufficient contrast in subject-matter and treatment to show you the difference. The variety to which this or that essay belongs is indicated in brackets, and the subjects which are set after each essay are representative of this particular variety.

Compared with the narrative and the descriptive essays, these are more difficult to write, not only because it is more difficult to arrange one's ideas logically, but also because one has to devote more thought and time to the collection of ideas relevant to the subject. Here a plan is essential.

The best way is probably to jot down ideas as they come into your head. Let us presume that your subject is *The Value of Travel*. You might have thought of the following:

1. Seeing how other people live.
2. Visiting places known from books.
3. Talking a foreign language.
4. Mountains.
5. Other people's customs.
6. Broadening one's mind.
7. Meeting interesting people.
8. National food.
9. Visiting the St. Petersburg Hermitage.

10. Seeing big cities like Moscow and St. Petersburg.

11. Seeing hydroelectric power stations.

12. Getting to know one's country better.

Having put down all these ideas, you can now try to group them together and then arrange them in the order best suited for your purpose. You will find that your ideas naturally fall under five main headings.

1. Scenery.

2. Places of interest.

3. People: their customs, habits.

4. Getting to know one's country better.

5. Broadening one's mind.

The outline of the essay is now complete. All that you need is a paragraph introducing your subject.

There are a number of things against which you must guard, particularly in an essay of this kind. Remember that it is better to deal with only a few things in full rather than skip casually over many. If, for instance, in an essay on travelling you simply write that this gives you a chance to become acquainted with different national customs and leave it at that, you will have said little of interest. But if you take one example and describe it, this will not only make your writing more vivid but will also convey some real information to the reader. Thus, rather than spreading out, concentrate and take care not to become too abstract.

Here is an example of a **reflective essay**.

ON BEGINNING

By J. B. Priestley (abridged)

How difficult it is to make a beginning. I speak of essay-writing, an essentially virtuous practice, and not of breaking the Ten Commandments¹. It is much easier to begin, say, a review or an article than it is to begin an essay, for with the former you attach yourself to something outside yourself, you have an excuse for writing and therefore have more courage. If it is a review that has to be written, well, there, waiting for you, inviting your comment, is the book. Similarly with an article, you have your subject, something that everybody is excited about, and thus you know what is expected of you and you can take up your pen with a light heart. But to have nothing to cling hold of, to have no excuse for writing at all, to be compelled to spin everything out of oneself, to stand naked and shivering in the very first sentence one puts down, is clearly a very different matter, and this is the melancholy situation in which the essayist always finds himself. It is true that he need not always be melancholy; if he is full of

¹ **The Ten Commandments** — the ten Mosaic laws: thou shalt not kill; thou shalt not commit adultery; thou shalt not steal; thou shalt not bear false witness against thy neighbour, etc. (*The Bible, Exodus, Ch. 20*)

himself, brimming over with bright talk, in a mood to take the whole world into his confidence, the essayist will find his task a very pleasant one indeed, never to be exchanged for such drudge's work as reviews and articles; and he will step briskly on to the stage and posture in the limelight without a tremor. But such moments are rare, and the essayist at ordinary times, though he would eagerly undertake to defend his craft, cannot quite rid himself of the feeling that there is something both absurd and decidedly impudent in this business of talking about oneself for money; this feeling haunts the back of his mind like some gibbering spectre, and it generally produces one of three effects. According to his temperament, it will prevent him from doing anything at all that particular day or perhaps any other day, or it will allow him to write a few brilliant opening sentences and then shut up, or it will keep him from making a start until the last possible moment.

For my own part, I am one of those who find it difficult to begin; I stand on the brink for hours, hesitating to make the plunge; I will do anything but the work in hand. This habit is certainly a nuisance, but perhaps it is not quite so intolerable as that of some other persons, men of my acquaintance, who fall into the second category mentioned above and always find themselves making dashing openings and then coming to a stop. They will stare at what they have written, well pleased with it as an opening, and then discover that the flow has ceased, and horrible hours will pass, and perhaps many more dashing openings will have been made, before any real progress will have come about and their essay taken some sort of shape. Such writers seem to me even more unfortunate than I am, for I do at least go forward once I have made a beginning; as soon as I have summoned up courage to ring the bell I am at least admitted into the house of my choice, and am not, like these others, left kicking my heels in the vestibules of half a dozen houses perhaps without ever seeing the interior of any of them.

COMMENTS

The passage is an example of a reflective essay. Such essays, as we have shown, are developed through analysis, that is, one starts by breaking down the subject into parts, then groups the various ideas together and finally arranges them in an order best suited for one's purposes. Let us briefly examine how the model essay is built up. Judging by the passage, the following sets of ideas occurred to the writer.

1. It is particularly difficult to make a beginning when one has to write an essay. It is easier to do this when one has to write something else, for instance an article or review.

2. There are specific difficulties connected with essay writing.

3. Essayists have different temperaments, so each approaches the task in his own way.

4. How I feel and behave when I set about writing an essay.

We have listed the items in the order in which they are dealt with in the text. From this list we can see that in the arrangement of his ideas the author worked from the general to the particular and from the impersonal to the personal.

He begins by stating the subject of his essay. This is done in the first two sentences: "How difficult it is to make a beginning. I speak of essay-writing, an essentially virtuous practice, and not of breaking the ten commandments." These sentences provide the essay's organizing centre. Now clearly the author must explain what are the difficulties an essayist has to face when he sets himself the task of writing an essay. Here a comparison with other literary genres is essential to justify the choice of the subject.

In an essay of the type we are discussing, the greatest amount of space is generally allotted to descriptions of the author's own thoughts, feelings, behaviour, etc., but in this case a purely subjective approach would have made the essay less convincing, and also less interesting. So the author first speaks of essayists in general, showing various reactions to the task, reactions which vary from person to person and to some extent depend on the writer's mood. This passage also helps to make a smooth transition to the personal part of the essay (not included here).

If you compare this essay with *First Snow* (p. 136), you will find that they have much in common, both in the arrangement of the material and in the manner of the exposition. Here, too, the author aims at creating pictures in the reader's mind. To a great extent this is achieved through the use of metaphor based on concrete images: "to stand naked and shivering in the very first sentence one puts down", "like some gibbering spectre ...". Abstract nouns are used sparingly, words expressing very general ideas are avoided. The sentence structure is here more complex than in *First Snow*, as befits the subject. The sentences are varied in length and structure, those which state the most important ideas being short (for example, the opening sentence). Thus the author produces a vivid and imaginative piece of writing, with humorous touches, mainly in the form of metaphors.

Exercise 1. After you have studied the text and the comments carefully, write an essay on the same subject. You can, if you wish, write, as Priestley did, about essay-writing, or you can choose something else.

Whatever you do you may borrow some ideas, as well as words, phrases and structures, from the model essay, as long as they fit in with what you want to say.

Exercise 2. Write an essay of between 700 and 800 words, using one of the paragraphs given below as a beginning.

1. On Showing-Off

In childhood, showing-off takes simple direct forms. A child asking you to look at him as he stands on his head expects (and usually gets) immediate praise. As we grow older we seem to get more cunning in our

efforts to draw the attention of others to ourselves. Only a professional acrobat has to go to the length of standing on his head to win applause. Adults are capable of the subtlest forms of self-dispraise when they want to boast about their achievements. ...

2. On Standing in a Queue

As soon as we take our place in a queue, our whole outlook on life changes. All we can think about is how many people there are in front of us and how long it will be before our turn comes. Now and then we look back and feel a warm glow of satisfaction when we note how much the queue has lengthened since we joined it. Our main concern, however, is that no one should use unfair means. We keep a watchful eye on the people in front and are ready to denounce publicly anyone who dares to "jump the queue" ...

(from *Essay and Letter Writing* by L. G. Alexander)

Exercise 3. Write an essay on one of the following subjects:

1. Tourism.
2. On answering children's questions.
3. On wearing glasses.
4. On reading detective or fantasy stories.

Now here is an example of an **argumentative essay**.

THE ADVANTAGES AND DISADVANTAGES OF LIVING IN THE TWENTIETH CENTURY

The advantages of living in the twentieth century are clear to anyone who spends time in one of the world's highly developed nations. The disadvantages of modern life, however, are sometimes not so quickly seen. Consider the average man today in contrast with man 200 years ago. Without doubt, man's life has been eased considerably. Machines now perform for him many of the services that he previously had to do for himself. They cut his grass, wash his car, open and close his doors, walk for him, climb stairs for him, serve him coffee, and both put him to sleep and wake him up to music. In two major areas — transportation and communications — great progress has been made. Mass publishing practices have spread newspapers, magazines and paperback books around the globe. Relayed across oceans by telstar satellites, television informs and entertains people in every hemisphere. Mail moves swiftly and efficiently; telephone cables connect all continents. More than any other single invention, the gasoline engine has revolutionized modern life. City streets, clogged with automobile traffic, tell us that. More recent discoveries have led to the surge of jet and supersonic plane travel. Even as man darts throughout the world, he is protected from disease as no man before him has been, and he can look forward to living a longer life than his grandfather did. Furthermore, man now commands a

more plentiful supply of the world's goods. He may own not only a car and a home but also a stove, a refrigerator, a washing machine, books, phonograph records, and cameras. Even his old age is better provided for through pension and retirement plans offered by the government and by industry. Thus the advantages of living in the twentieth century are many.

In contrast, one finds that progress can also have its drawbacks. It is true that today man moves more swiftly through the world. But in doing so, he often loses track of the roots and traditions that give substance and meaning to life. Nor does the fact that he is better informed through television, radio, newspapers, and books necessarily mean that he is wiser than men of earlier generations. Instead, the ease with which the written and spoken word are produced today sometimes seems to lead to superficiality of thought. Although man has been given the gift of leisure and a longer life, he has become more restless and is often uncomfortable when he is not working. Flooded with goods and gadgets, he finds his appetite for material things increased, not satisfied. Man invented machines to replace his servants. But some current observers feel that man is in danger of becoming the servant of his machines. Mass production lowered the cost of many products, but as prices went down, quality also often decreased. Another distressing aspect of modern life is its depersonalization. In many offices, automation is beginning to replace human workers. Some colleges identify students not by their names, but by their IBM numbers. Computers are winning the prestige that philosophers had in an earlier age. The frenzied pace in many cities is another of the less attractive by-products of an industrial society. Soon, man may even fall victim to the subtle loss of privacy that threatens him. Even today, he can be watched on closed circuit television screens as he walks in stores and hotels. He may be tracked by radar while driving on the highway or listened to by means of a microphone concealed in his heating system. He might even be sharing his telephone conversation with an unknown auditor. Certainly many problems face men living in the most technologically advanced era in history. As old enemies have been overcome, new enemies come into view, just as invidious as the old ones. Yet if modern man remains the master of his own fate, he can still fashion a satisfying life in this fast-moving century.

(from *American English Rhetoric* by Robert G. Bander)

COMMENTS

The model essay provides another example of development by analysis, that is, by breaking down the subject-matter into separate points and arranging these points in a suitable order. The structure of the model essay has, however, one peculiarity which we have not discussed so far. The essay consists of two contrasting sections, the first dealing with the advantages of living in the 20th century, the second mainly discussing its disadvantages. This method of organizing the subject-matter is generally known as *analytical development by contrast*.

The main problem which arises when you organize your pros and cons in separate sections is that in the second part you will have to remind your readers occasionally of the items contained in the first part. There are a number of such references in the model essay: "It is true that today man moves more swiftly through the world"; "Nor does the fact that he is better informed ..."; "Although man has been given the gift of leisure and a longer life ...", etc. If you remove these references, you will see at once why they are necessary: they establish a firm connection between the contents of the two parts of the essay, and, moreover, help the author to put his arguments more forcefully.

Another way of organizing similar material would be by contrasting pairs, instead of sections, throughout the composition. Here, for example, is a short extract from Anthony Trollope's essay in which he discusses some differences he has observed between Americans and Englishmen:

"The American, though he dresses like an Englishman, and eats roast beef with a silver fork — or sometimes with a steel knife — as does an Englishman, is not like an Englishman in his mind, in his aspirations, in his tastes, or in his politics. In his mind he is quicker, more universally intelligent, more ambitious of general knowledge, less indulgent of stupidity and ignorance in others, harder, sharper, brighter with the surface brightness of steel, than is an Englishman; but he is more brittle, less enduring, less malleable, and I think less capable of impressions. The mind of the Englishman has more imagination, but that of the American more incision. The American is a great observer, but he observes things material rather than things social or picturesque. He is a constant and ready speculator, but all speculations, even those which come of philosophy, are with him more or less material ..."

(*The Englishman and the American* by Anthony Trollope)

Note that Trollope's opening sentence not only indicates how the work will be organized, but also tells you on what issues the Americans and the English will be contrasted: their minds, their aspirations, their tastes, and their politics.

Both methods of analytical development by contrast may be successfully used in dealing with a wide range of subjects, for example, in characterizing a person, in describing an abstract concept, an unfamiliar object or situation. Of all the means of development, development by contrast is one of the most forceful.

(Based on Robert G. Bander's analyses in *American English Rhetoric*)

Exercise 1. Comment on the views expressed in the model essay.

Exercise 2. Write an essay on one of the following subjects:

1. The advantages and disadvantages of living in the country (in a town).
2. The pros and cons of television.
3. Architecture: old and new.
4. On not having a mobile phone (advantages and disadvantages).
5. On not knowing how to cook (advantages and disadvantages).

Summary Writing

A summary is a brief account giving the main points of a matter. Summarizing, or making a summary, is necessary in a variety of everyday situations. You will need the ability to summarize when you answer an examination question, when you make notes at a lecture or write a business letter, prepare a paper based on collected material or write down a recipe for a honey cake.

In written practice, summarizing is training in style, its ultimate aim being the ability to present ideas, clearly and concisely expressed, in a logical and readable form. There are two types of summarizing: I. free summarizing, and II. *précis-writing*.

I. *The free summary* is an outline of some broad topic containing only the essential points and expressed in the minimum number of words. One of its varieties is the synopsis, i. e., the summary of a book usually standing at the beginning of the book to tell the reader what it is about.

Below is a very brief outline of the plot of the film *Things to Come* (1936) based on H. G. Wells' book *The Shape of Things to Come: The Ultimate Revolution*.

"The film depicts a ghastly world war, beginning in 1940 and lasting for a quarter of a century — by which time the Dark Ages have returned. Ultimately humanity is saved by a group of technocrats who succeed in restoring order and paving the way for progress. By the 21st century, the world is a technical paradise — but there is trouble in this paradise. The trashy, ever-romantic populace craves excitement, having found progress incompatible with happiness. In the end, the first moon shot is carried out as a means of reminding mankind that its real task is not flabby self-satisfaction, but rather the disciplined conquest of the unknown." (107 words)

Practise writing similar summaries of the following: 1. The plot of a science-fiction novel or film (maximum number of words: 150). 2. Description of the job of a guide (not more than 100 words). 3. An account of a meeting (students' union, sports club, English Club) (not more than 120 words). 4. The plot of a book for home reading (100–150 words).

Read carefully the following synopsis:

H. G. Wells. *The Invisible Man*.

The fanatical, ghoulish and triumphant researches of a student of chemistry obsessed with the idea that it is possible for human beings to be made invisible. (26 words)

Make synopses of some of the following books. Compare your summaries with the models given at the end of this section. Try to shorten your synopses if they prove to be very much longer than those given.

1) H. Rider Haggard. *King Solomon's Mines*. 2) Somerset W. Maugham. *The Theatre*. 3) Lewis Carroll. *Alice in Wonderland*. 4) Daniel Defoe. *Robinson Crusoe*. 5) Charlotte Brontë. *Jane Eyre*. 6) T. K. Rowling. *Harry Potter and the Philosopher's Stone*.

II. *Précis-writing*, a more formal type of exercise, consists of summarizing the contents of a paragraph, a passage, a chapter, or of a letter, a document, but not of a full-length book. It involves a close study of a piece of prose and setting forth of everything of importance in it in a third or a quarter of the existing length.

It should be understood from the outset that a *précis* does not express the "thought" of a passage, for the "thought" cannot be divorced from the words and, consequently, the passage cannot be expressed more concisely than its original length. The *précis* involves the summarizing of the gist of a passage and the exclusion of minor points. It is essential, therefore, that you should understand completely every shade of meaning in the passage to be dealt with. The finished summary effectively shows any vagueness in the understanding of the passage. Conversely, a good *précis* is a sign of a good brain.

Another important point to note at once is that you should use only the information taken from the passage. Do not include ideas you would yourself have expressed on the same subject.

The passage offered as a first step is provided with questions. The answers, if given correctly, will bring out the main points of the text. You are advised to observe the following rules: (1) the answers must be written within the number of words indicated. (Remember that articles and prepositions are also words!) (2) no introductions or conclusions are to be made; (3) express your answers in your own words as far as possible, but if the words of the original, carefully selected, come more easily, by all means use them; (4) there is no room in a summary for repetition and circumlocutions; avoid wordy phrases containing colourless words like *character, nature, case, manner, kind, sort*, for example, *of a courageous character* for *courageous* or *brave*, *of various kinds* for *various, different, in many instances/cases* for *often, in spite of the fact that* for *although* and so on.

The passage that follows can serve as a model.

Passage 1. THE NATIONAL TRUST

The National Trust really means what it says. It is an association of men and women who seek to preserve places of historic interest and natural beauty; it is not a Government department, sustained by compulsory taxes, but a charity in the legal sense, depending for its existence on the voluntary support of the public. How it grew up is a story that throws a revealing sidelight on how things get done in Britain. Although it started as long ago as the mid-nineties [of the 19th century. — *Editors*] and has, since the last war, been growing more and more effective, its exact position in the social and economic life of the nation is still widely misunderstood.

Average citizens, deafened by the laments of well-meaning people who cry havoc at any and every proposal to pull down a building or to build on

an open space, are inclined to take a plague-on-both-your-houses line. They suspect that many of the preservers are unreasonable. On the other hand, they are equally suspicious of the crocodile tears of official and unofficial despoilers. Their instinct is sound. Much cant is talked about preservation; vandalism, sometimes commercial, sometimes bureaucratic, is rampant throughout the land. That is why the role of the National Trust has become increasingly significant. Before it takes properties, urban or rural, under its aegis, it screens them in a civilized and businesslike manner. The case for saving them from change or destruction has to be made out not merely on grounds of sentimental nostalgia, but because genuine historic or aesthetic values are at stake.

Two men and a woman began it. Canon Rawnsley, whose heart was in the Lake District, Sir Robert Hunter, a solicitor who loved the Surrey open spaces, and Miss Octavia Hill, that indefatigable doer of practical good works, were the founders in 1895. Their embryo Trust was first incorporated under license of the Board of Trade as a public company, not trading for profit, with power to acquire and preserve for the nation places of historic interest or natural beauty. Their first property was a small stretch of cliff overlooking the Barmouth estuary in North Wales, and to this was soon added the fourteenth-century timber-framed Clergy House at Alfriston in Sussex. The pattern had been set.

(from *Graded Comprehension for Advanced Students*
by D. Fisher and J. Day)

1. What is the National Trust? How did it start and grow up? (70–75 words)

2. Why has the role of the National Trust become increasingly significant? (50–55 words)

POSSIBLE ANSWERS:

1. The National Trust is a public organization with “power to acquire and preserve for the nation places of historic interest and natural beauty” and sustained by the voluntary support of the public. Founded in 1895 by Canon Rawnsley, Sir Robert Hunter and Miss Octavia Hill, it has become especially effective since World War II. Its first acquisitions were a stretch of cliff in North Wales and the fourteenth-century Clergy House in Sussex. (71 words)

2. Destruction of the environment continues on a great scale and can be prevented only by a well-organized campaign supported by the public. Average citizens, however, confused by over-enthusiastic preservers and, on the other hand, deceived by the “crocodile tears” of despoilers, are inclined to be indifferent and inactive. (48 words)

Note that Answer 1 retains the vocabulary of the original, with the structure of sentences changed. Answer 2 is given “in our own words”. You may use either approach to suit the circumstances.

Passage 2 is provided with questions which bring out the main points of your summary. The questions do not follow the passage closely, the aim being to encourage you to use your own words. The number of words is not indicated for each question so you should use your own judgement and vary it according to the relative importance of each point.

Passage 2

John Muir, regarded as a founder of the modern conservation movement, could soon be honoured by the US with a 25 cent coin. Such recognition would come when the wilderness which he fought so hard to preserve is again under attack.

Muir, a Scottish immigrant who died in California in 1914, is credited with creating the national parks of the United States, the founding of the Sierra Club, its largest environmental group, and, more generally, with promulgating the notion of preserving nature against the threats of commerce and development.

Now Muir could find himself on the back of the US quarter. A design showing him in his beloved Yosemite valley in California is one of five finalists in a competition to represent the state when the coin is introduced in 2005 as part of a programme in which all the states will eventually be represented on a 25 cent coin. He has the backing of environmentalists across the country.

The Muir design, by Los Angeles graphic artist Garrett Burke, is in competition with others showing the Golden Gate bridge, a gold miner, a giant sequoia, and a collage of waves and sun.

Better known in the US than in Scotland, Muir was born in Dunbar in 1838. He emigrated to Wisconsin in 1849 with his father and two siblings. Muir senior was a zealot who forced his young son to learn passages of the Bible by whipping him daily, even if he did not merit punishment: “I dinnae care any wrong ye have done this day, but I’ll thrash ye the same because I hae no doot ye deserve it!”

From this grim childhood Muir escaped into nature, eschewing religion but remaining profoundly spiritual about nature and developing a passion for “preservation” of the wilderness he explored alone. An accident in 1867 temporarily blinded him and, when he regained his sight, his explorations began as he walked all the way from Indianapolis to the Gulf of Mexico. He became committed to preserving the wilderness from the development rampant at that time, and which is re-emerging as the Bush administration seeks to relax restrictions on development in such areas as the Arctic national wildlife refuge.

In 1890, thanks in great part to Muir’s lobbying, Yosemite was made a national park. Muir also helped to create the Grand Canyon and Mount Rainier national parks. In 1892 the Sierra Club was founded so that, in his words, its members could “do something for wildness and make the mountains glad”.

His articles and books won a following, and in 1903 President Theodore Roosevelt visited him in Yosemite. Their meeting is credited with the drafting of legislation to protect vast swaths of land.

Two years before he died, Muir battled over the building of a dam to provide San Francisco with water. His comments on its proponents summed up his credo: "These temple destroyers, devotees of raving commercialism, seem to have perfect contempt for nature. Instead of lifting their eyes to the God of the Mountains, they lift them to the Almighty Dollar."

Now the father of environmentalism may end up on the back of the almighty quarter.

(from *Guardian Weekly*, July 31–August 6, 2003)

- (a) What biographical information on John Muir can be obtained from this passage?
- (b) What is Muir's contribution to the modern conservation movement?
- (c) The article about J. Muir by Duncan Campbell is entitled "Environmental Pioneer in Line for Honour." Explain why.

(Total number of words not more than 220. The passage contains 524 words.)

Finally, you are asked to summarize a passage entirely on your own (Passages 3–4).

Here you are expected to find all the points in each piece for yourself. Rule 1 to follow is: Read the passage carefully two or three times to be sure that you know what it is about. Isolate the main idea of the piece, state it to yourself and supply a meaningful title. With the title in mind, read the passage again to see how it is constructed, or, in other words, how the main idea is developed. While reading you have to observe the progress of the development, the windings of the thought which will enable you to follow Rule 2: Divide the passage up into its sections, using paragraph divisions as a guide. Bear in mind that some paragraphs may be more "packed" or "dense" than others (that is, the thought is expressed with more economy) and that you should take more material from there for your précis. Rule 3, therefore, is: Vary the number of words allotted for each section of the passage depending on the density of thought. In order to ascertain the relative density of the sections, write in your rough notebook the important words and phrases and use them in making rough notes on the important information of each division. Then, putting aside the original, write the draft of your summary, and count the number of words you have used.

In the rough draft it is likely that you will go well over the word limit. Correct your draft carefully, bringing the number of words down to the set limit. In doing so, use the methods of generalization and substitution. Generalization involves making a general statement instead of mentioning a number of individual points. Substitution means choosing a single word for a phrase and a phrase for a clause or sentence; a noun is often a

satisfactory substitute for a noun clause, an adjective for an adjective clause, etc. Here are two examples:

1. **Because I could not remember** where I had left my car, I walked down street after street looking carefully at all the parked cars.

1a. **Unable to remember** where I had parked, I went down street after street looking carefully at each car.

2. The Captain **did not know for what port** he was bound or why the expedition was being undertaken. His orders were contained in a sealed packet which was not to be opened until he was 200 miles out to sea.

2a. The Captain sailed **under sealed orders for an unknown destination.**

When you have brought your précis to within the prescribed limits, re-read the original and compare it carefully with your précis, to make sure you have omitted nothing essential. Write a fair copy of your précis, stating at the end the exact number of words you have used.

Some more advice will probably not be amiss. Remember that in a summary it is reported and not direct speech which should be used. Archaic words are replaced by ones in modern use. See that your précis reads smoothly as a piece of continuous prose. The sentences in the summary must follow one another in an orderly and logical sequence. Vary sentence beginnings by using such phrases as: *At this point ...*; *On the other hand ...*; *In this way ...*; *In this respect ...*; etc.

Use conjunctions and connectives, such as: *Nevertheless ...*; *However, ...*; *Despite ...*; *Moreover ...*; *Therefore, ...*; *Although ...*. Verbals can also be used, e. g.: *Being ...*; *In doing ...*; *Having ...*; *After having ...*; etc.

If all these requirements are fulfilled, the summary becomes an original composition. However mechanical an exercise summary-writing may seem, it is in fact a step further on the road to complete independence in your writing.

Passage 3

The primary channel of transmission of culture is the family: no man wholly escapes from the kind, or wholly surpasses the degree, of culture which he acquired from his early environment. It would not do to suggest that this can be the *only* channel of transmission: in a society of any complexity it is supplemented and continued by other conduits of tradition. Even in relatively primitive societies this is so. In more civilized communities of specialized activities, in which not all the sons would follow the occupation of their father, the apprentice (ideally, at least) did not merely serve his master, and did not merely learn from him as one would learn at a technical school — he became assimilated into a way of life which went with that particular trade or craft; and perhaps the lost secret of the craft is this, that not merely a skill but an entire way of life was transmitted. Culture — distinguishable from knowledge about

culture — was transmitted by the older universities: young men have profited there who have been profitless students, and who have acquired no taste for learning or for Gothic architecture, or for college ritual and form. I suppose that something of the same sort is transmitted also by societies of the masonic type: for initiation is an introduction into a way of life, of however restricted viability, received from the past and to be perpetuated in the future. But by far the most important channel of transmission of culture remains the family: and when family life fails to play its part, we must expect our culture to deteriorate. Now the family is an institution of which nearly everybody speaks well: but it is advisable to remember that this is a term that may vary in extension. In the present age it means little more than the living members. Even of living members, it is a rare exception when an advertisement depicts a large family or three generations: the usual family on the hoardings consists of two parents and one or two young children. What is held up for admiration is not devotion to a family, but personal affection between the members of it: and the smaller the family, the more easily can this personal affection be sentimentalized. But when I speak of the family, I have in mind a bond which embraces a longer period of time than this: a piety towards the dead, however obscure and a solicitude for the unborn, however remote. Unless this reverence for past and future is cultivated in the home, it can never be more than a verbal convention in the community. Such an interest in the past is different from the vanities and pretensions of genealogy; such a responsibility for the future is different from that of the builder of social programmes.

(from *Notes towards the Definition of Culture* by T. S. Eliot)

Passage 4

It has been one of the most destructive modern prejudices that art and science are different and somehow incompatible interests. We have fallen into the habit of opposing the artistic to the scientific temper; we even identify them with a creative and a critical approach. In a society like ours which practises the division of labour there are of course specialized functions, as matters of convenience. As a convenience, and only as a convenience, the scientific function is different from the artistic. In the same way the function of thought differs from, and complements, the function of feeling. But the human race is not divided into thinkers and feelers, and would not long survive the division...

The arts and sciences have for some time now been in competition for the most lively young brains. This competition is itself the clearest evidence that good minds can fulfil themselves as well in one as in the other. Here in fact is one of the few psychological discoveries of our generation to which we can hold with a reasonable certainty: that the general configuration of intelligence factors which distinguish the bright from the dull is the same in

one man as another, in the humanist as in the scientist. We are divided by schooling and experience; and we do differ, though we differ less, in our aptitudes; but below these, we share a deeper basis of common ability.

Many people persuade themselves that they cannot understand mechanical things, or that they have no head for figures. These convictions make them feel enclosed and safe, and of course save them a great deal of trouble. But the reader who has a head for anything at all is pretty sure to have a head for whatever he really wants to put his mind to. His interest, say in mathematics, has usually been killed by routine teaching, exactly as the literary interest of most scientists (and, for that matter, of most non-scientists) has been killed by the set book and the Shakespeare play. Few people would argue that those whose taste for poetry has not survived the School Certificate are fundamentally insensitive to poetry. Yet they cheerfully write off the large intellectual pleasures of science as if they belonged only to minds of a special caste. Science is not a special sense. It is as wide as the literal meaning of its name: knowledge. The notion of the specialized mind is by comparison as modern as the specialized man, "the scientist", a word which is only a hundred years old.

(from *The Common Sense of Science* by J. Bronowski)

Letter Writing

Letters in England and other English-speaking countries are arranged in a certain way, which differs in some respects from practice in Russia. Details of English and American arrangement (or lay-out) are given below, together with formulas used in letter writing and other relevant information.

The lay-out and the formulas used depend in some respects on the type of letter, personal or business.

PERSONAL LETTERS

A personal letter consists of the following:

1. the address of the sender,
2. the date,
3. the salutation (or greeting),
4. the body of the letter,
5. the subscription (or closing phrase),
6. the signature,
7. one or more postscripts (if necessary),
8. the envelope.

1. *The sender's address* is written in the top right-hand corner of the page. The arrangement of the lines may be either straight (block style) or staggered (indented style), but there must be separate lines. There is a comma after each line and a full stop after the last one. Here are examples of both styles.

Block Style

17 (,) Scarlet St.,
 Greyling,
 Cheshire,
 Ch7 9CE
 England

Indented Style

17 (,) Scarlet St.,
 Greyling,
 Cheshire, Ch7 9CE
 England

The order of the address is as follows: number of house, name of street, town or city, county (Britain) or state (USA), postcode (Br.) or Zip code (Amer.), country (for letters abroad).

The recognized abbreviations are:

St. (not *Str.*) for *Street*, *Rd.* for *Road*, *Sq.* for *Square*, *Ave.* for *Avenue*, *Pl.* for *Place*.

Words like *Drive* and *Lane* are not abbreviated.

2. *The date* is written under the address, in full. The possible ways of writing the date are:

10th October 2003	10th Oct. 2003
October 10th, 2003	Oct. 10th, 2003
October 10, 2003	Oct. 10, 2003

The months of the year which may be abbreviated are: *Jan.*, *Feb.*, *Aug.*, *Sept.*, *Oct.*, *Nov.*, *Dec.* On the whole, however, it is best to write the month in full.

3. *The salutation* or greeting is set close to the left-hand margin. It usually begins with the word *Dear*, which in itself does not signify either affection or intimacy. A letter to a friend should never begin with *Dear Friend* but with *Dear Jack* or *Dear Susan*. A friendly letter to a person with whom you are not on Christian-name terms should begin with *Dear Mr (Mrs., Miss) Wayne*.

The name in the salutation is always followed by a comma, never an exclamation mark.

4. *The body of the letter* is the main part. It begins to the right of and below the end of the salutation. If the letter deals with several different subjects each should be given a fresh paragraph.

The body of the letter has three parts: a) Introduction, b) Purpose, news, etc., c) Conclusion.

a) A letter usually begins with a reference to either a letter that has recently been received or to an event that prompted the writing of the present letter.

Here are some phrases that may be of use:

I have just received your letter and am writing at once because...

I'm sorry it has taken me so long to reply to your last letter but...

What a surprise it was to get a letter from you after all this time.

I was very sorry to hear...

I feel sure that you will be interested to know...

b) The main part of the letter does not follow any set rules: its length, content, manner of presentation, etc. depend on its purpose and on the relationship between the writer and the person to whom he is writing.

c) The conclusion usually is a polite wish, to "round off" the letter. This may take the form of expressing the hope to see someone soon, sending regards, a request to be remembered to friends, etc.

Here are a few examples:

I { *look*
 shall be looking } *forward to hearing from you soon.*

I do hope to see you soon.

(Please) remember me to...

(Please) give my love/regards/best wishes to...

5. *The subscription* is the phrase, of a complimentary character, with which a letter ends. The following subscriptions are the most common in personal letters nowadays (the order is from the most intimate to the less intimate).

Love, — for relatives and close friends;

Yours, — for friends who are fairly, but not very close;

Yours affectionately, — for friends who are not close, and
Yours sincerely, acquaintances

As illustrated above, the first word of the subscription is written with a capital letter, and the subscription is followed by a comma.

6. *The signature* comes under the subscription. Depending on the relationship between the sender and the reader of the letter it may be signed with a full name, a Christian name, or even a nickname. The signature should be legible.

7. If a thought occurs to the writer after the letter has been signed or some item of information only then becomes known to him, *a postscript* (or *PS*) is added.

8. *The Envelope*. The name and address of the person to whom one is writing should be written in the lower half of the envelope, to avoid the risk of its being obscured by the postmark. The name comes first (e. g. *Mr C. Smith, Mrs/Miss Mary Jones*) and then the address (in the same order as given for the letter above).

If there is any reason to believe that the person for whom the letter is intended may have left that address, directions should be written on the envelope regarding the disposal of the letter. They may be:

Please forward, or

If away, please forward, or

If undelivered, please return to ... (followed by the sender's name and address).

In other cases it is not usual in England to write the sender's name and address on the envelope, although some people follow the Continental practice of writing it on the back flap.

Read the letters that follow, noting how they have been written and laid out.

1) 185 Curtis Rd.,
Woodmere, N. Y.,
12150
USA
June 15, 2003

Dear Lena and Pavel,

Finally the Joneses get around to writing. Our laxity is more than partly due to a general lack of any interesting activity hereabouts. Eric is still teaching, June is still secretarying and occasionally writing, and the children are still exasperating everyone.

It looks like we will be in St. Petersburg soon. We are organizing a three-week tour of your country for some of the students of the University. According to our itinerary we'll arrive in St. Petersburg on December 27th and will be there until January 3rd, when we leave for Moscow. After Moscow we'll go to Kiev, then back to St. Petersburg for two days, and then back home. The children won't be with us, so we hope to do a little more sightseeing and in a more relaxed way than before. Needless to say we are both looking forward to our trip; and especially to our visit to St. Petersburg. We have missed it.

We hope that all is well with you, and that we will be able to see you when we are in St. Petersburg.

Love,
Eric and June
39 Park St.,
Portland
Oregon,
13116
USA
Nov. 2nd, 2003

Dear Vera,

Please forgive me for my delay in writing to thank you for the books which you sent to me. Since it has now been nearly two months since I received them, today I decided I could put it off no longer.

The first book, on the Russian Museum, was very fine and had better quality reproductions than most of the books I bought. The book on Roerich has a particularly thorough text and shows the development of an artist who is not covered much in any of the other books I have.

I thank you very much for the books and for your most gracious letter, and remind you that I should be most happy to do my best to find any books you might request.

Please give my greetings and best wishes to your mother.

Yours sincerely,
Robert

Read the following letters, noting how they have been composed.

1) Dear Edward,

I am delighted to tell you that I have just become engaged.

My bride is Mary Stephens, whom I do not think you have yet met, but I am sure you will think I am very lucky when you do meet her.

We are only having a short engagement, and an invitation to the wedding will reach you very soon. I do hope you will be able to come.

Yours sincerely,
Tom

2) Dear Tom,

Hearty congratulations on your marriage. I wish I could have been at your wedding, but I have just arrived back in England. I am sure that you are very lucky, and I look forward to meeting your wife soon.

I am very pleased to know that you have decided to get married, and I do wish you and your wife the very best of good luck in the many years together which I hope will be yours.

With every good wish,
Yours,
Edward

3) Dear Allan,

I should be very pleased if you would come to tea with me next Thursday at 4 o'clock.

Yours sincerely,
Cecily

4) Dear Mrs Simms,

Thank you ever so much for your kind invitation to dinner on Saturday 5th November. I shall be delighted to come.

Yours sincerely,
William Thompson

5) Dear Mrs Finche,

This is to thank you once again for the memorable evening we had the pleasure of spending at your house. We thoroughly enjoyed it.

Yours sincerely,
Jessie and Robert Taft

6) Dear Thomas,

I was shocked at the news of your father's death. Please accept my very sincere condolences in your bereavement. You are constantly in our thoughts.

Yours sincerely,
James

Exercise 1. Write personal letters of between 80 and 100 words on the subjects given below:

1) You are writing to a distant relative with whom you have not been in touch for five years. Bring him (or her) up to date on the family affairs.
2) You are travelling abroad and writing to a friend, describing some funny incident.
3) You are writing to a friend asking him to send you some books you need for your studies. Describe the books you need and the progress of your studies.

Exercise 2. Write personal letters of between 30 and 50 words:

1) accepting an invitation to a birthday party, 2) explaining why you were not able to accompany your elderly aunt to a concert as you had promised to, 3) thanking a friend for a wedding present and expressing your regret at his not having been able to be present at the wedding ceremony.

BUSINESS LETTERS

Business letters are those written by one businessman or company to another, or by a private person to a business company or an institution.

The lay-out of the business letter differs in some respects from that of the personal letter.

1. Not only the sender's address is given (as in personal letters) but also the name and address of the person or organisation to which the letter is being sent. This is written on the left-hand side of the page, against the margin, slightly lower than the date (which is on the opposite side; see models below). It should be the same as the name and address on the envelope.

A letter written to a man should be addressed to, for example, *Mr D. Smith* or *to D. Smith, Esq.* (= *Esquire*). A letter to a woman should be addressed to, for example, *Mrs C. Jones* or *Miss C. Jones*. If you do not know the name of the person for whom your letter is intended you may address it directly to the company;

e. g.: The Branded Boot Co. Ltd.,
5 Rubberheel Road,
Wellingborough,
Northants,
NO9 6EG
England

(*Co.* and *Ltd.* are the usual abbreviations for *Company* and *Limited.*) However it is better to address your letter to some individual — The Managing Director, The Personnel Manager, The Secretary, The Branch Manager, The Export Manager — followed by the name of the company.

2. If the person you are writing to is known to you, you should begin with, for example, *Dear Mr Thompson*, *Dear Mrs Warren*, etc. Otherwise you should begin *Dear Sir(s)*, *Dear Madam*, or *Gentlemen* (Am. E.). Note that *Gentlemen* is followed by a colon.

3. The body of a business letter usually includes:

a) Reference, b) Information, c) Purpose, d) Conclusion.

a) Reference.

You should begin your letter with a reference to a letter you have received, an advertisement you have seen, or an event which has prompted the writing of your letter.

e. g.: *Thank you for your letter of May 3rd.*

In your letter of January 13th you inquire about...

It was a great pleasure to receive your letter of July 1st that...

I recently called on your agent in this country to ask about ... but he was unable to help me.

b) Information.

It is sometimes necessary to add some detailed information related to the reference, in a subsequent paragraph.

c) Purpose.

This is the most important part of the letter, where you are expected to state clearly and concisely what you want and answer carefully and clearly all the questions that you have been asked. Use simple telling sentences grouped into short and concise paragraphs. Arrange your points in a way that is both logical and chronological.

Such flowery, artificial phrases as *esteemed inquiry*, *I beg to acknowledge*, *We are in receipt of your communication of even date and beg to thank you for the same*, etc., typical of business letters of the past, are old-fashioned and ridiculous now. The style of business correspondence nowadays tends to be clear, simple and to the point.

d) Conclusion.

This usually consists of some polite remark to round the letter off.

e. g.: I { *look*
am looking forward to hearing from you soon.
I sincerely hope you will be able to help me in this matter.
I should greatly appreciate an early reply.
Please accept our sincere apologies for the trouble this mistake has caused you.
We apologize sincerely for the trouble caused to you, and will take all possible steps to ensure that such a mistake does not occur again.

4. The subscription. If you begin your letter with *Dear Sir(s)* or *Dear Madam* you may end it with the words *Yours faithfully*. If you address a

person by name, the words *Yours sincerely* are preferable. There is a modern tendency, however, to use *Yours sincerely* even to people you have never met. You may also put, before one of these phrases: *I am; I remain; We remain; I am, Dear Sir; We remain, Gentlemen*. This usage is very formal, however.

5. The signature. Sign your name clearly, in full, as it should appear on the envelope of the letter addressed to you.

Read the following letters, noting how they have been written and laid out:

1. A Letter of Inquiry.

15 Maple Street,
Montpelier,
Vermont,
35116
USA
6th May, 2003

The Manager,
Park Hotel,
26, St.,
Brighton,
SX7 5ND
England

Dear Sir,

The name of your hotel has been given me by the Hotel Association, and I shall be very much obliged if you will let me know whether you have the following accommodation available for 3 weeks, from 15th July:

One double room, with private bathroom, and one single room.

If you are able to accommodate us at the time indicated, please let me have your tariff or brochure giving inclusive terms for full board.

I thank you in advance for your reply.

Yours faithfully,
W. D. Thorp

2. Booking Seats on a Plane.

Win Mouk Co.,
302 Barr Street,
Rangoon,
Burma
7th June, 2003

Scandinavian Airline System,
12, St.,
London, W. I.,
England

Dear Sirs,

Our Technical Director, Mr Hia Thuong, will be arriving in London next week and will then go on to Sweden and Finland. We shall therefore be obliged if you will book a seat for him on a plane leaving Britain for Stockholm on or about the 21st.

We thank you in advance for your kind attention to this matter.

Yours faithfully,
Win Kyu
(Secretary)

3. Accepting an Invitation.

Colorado State University,
Fort Collins,
Colorado,
80521,
USA.
May 16, 1975

Professor A. B. Orlov,
Geophysical Observatory,
10, St.,
Moscow, 112175
Russia

Dear Professor Orlov,

Thank you for the invitation to attend the meeting of the GATE Radiation Subprogramme Working Group to be held in St. Petersburg from 18–21 June 2003. I will attend and will arrive by train from Helsinki on the morning of June 18, 2003. Professor S. K. Adams will accompany me and will depart from Leningrad on Fin Air Flight 711 for Helsinki on June 22, 2003.

I look forward to many scientific discussions with you and your colleagues and fully appreciate the contribution of Russian scientists to the success of the GATE Radiation Subprogramme.

Sincerely yours,

Thomas Anderson,
(Head of Atmospheric
State Dept.)

4. A Letter Arranging a Visit.

United States Department
of Commerce
National Oceanic and Atmospheric
Administration,
Washington D. C.,
20658,
USA.
June 2nd, 2003

Prof. T. N. Zotov,
Dept. of Atmospheric Physics,
University of St. Petersburg,
9, University Embankment,
St. Petersburg,
Russia

Dear Professor Zotov,

I learned two days ago that the USA/Russia Working Group on Natural Environment is meeting in Moscow 30 June, 2003. Presumably our work will end on Saturday, 5 July. You have twice in the past extended an invitation to me to visit your laboratory in St. Petersburg. Would it be possible for Mr James Robins, who is also a member of the Working Group, and I to visit your laboratory on Monday, 7 July? If this meets with your approval, we would fly from Moscow to St. Petersburg on Sunday, 6 July, probably on Aeroflot Flight No. SU 643, which arrives at 10:20 (Sun.).

If this proposed visit to St. Petersburg is convenient for you, could you assist us with visas and by reserving a hotel room for us on Sunday and Monday nights? If for any reason this visit would be difficult or inconvenient for you at this time, please do not hesitate to tell me.

Yours sincerely,

Michael Stephens

Exercise. Write letters of between 70 and 100 words on each of the subjects given below.

1. When travelling in America you have been invited by the Fraternity House of a University to give a talk on Russian poetry. Write a letter accepting or refusing the invitation.

2. While on holiday you lost a parcel of books at a railway station. Write a letter to the station master, inquiring whether it has been found and asking whether it can be sent to you.

3. Answer letter 4 explaining that the time chosen for the visit is not convenient for you and suggesting some other date.

Chapter III

Grammatical and Lexical Usage

Grammatical Usage

This set of grammar exercises is intended to help eliminate those purely grammatical mistakes which persist in students' written work. It is based on an analysis of mistakes made by several generations of third- and fourth-year students.

The exercises deal with mistakes which occur as a result of certain gaps in existing textbooks, and are therefore prefixed by a short introduction dealing with the grammar points in question.

§ 1. VERBALS

I. Since in Russian there is only one verbal form combining the properties of a verb with those of a noun (i.e. the infinitive), Russian students of English often use the infinitive of an English verb where the gerund is in fact a better or sometimes even the only correct form.

Remember that the gerund, not the infinitive, should be used:

1. After prepositions. (*He worked without stopping; He went away instead of waiting.*)

2. After words which regularly take a preposition, such as *fond of, tired of, insist on, object to*, etc.

3. After so-called phrasal verbs, such as *give up, put off*, etc. The only exception here is *go on*, which can take the infinitive as well. This will be dealt with specially later. (See item 5 on page 166)

4. After certain verbs such as *avoid, admit*, etc. (See table on page 203)

5. After the adjectives *busy* and *worth*.

Exercise 1. Supply the correct form of the verb in brackets.

1. Avoid (*use*) the infinitive after the expression 'It is no use'. 2. We couldn't risk (*leave*) him alone. 3. The police hope (*solve*) the mystery soon. 4. This room will look very cheerful once you've finished (*decorate*) it. 5. The defeated champion swore (*have*) his revenge. 6. You must practise (*speak*) English whenever you can. 7. People should be asked to refrain from (*use*) such words. 8. He asked for his parents' advice before (*decide*) on such an action. 9. I couldn't resist (*laugh*) outright. 10. Will you dare to deny (*go*) there without permission? 11. He says he detests (*read*) science fiction. 12. Did he consent (*come*)? 13. He never fails (*arrive*) in time to help me. 14. He says he is considering (*go*) to the Crimea this summer. 15. They endeavoured (*sing*) in chorus but failed hopelessly. 16. How long shall I have to bear (*listen*) to it all? 17. He refused (*join*) us. 18. He would never miss (*go*) to such a good party. 19. I suggest (*go*) there on foot. 20. He threatens (*resign*) if we don't agree to his proposal.

II. A typically Russian mistake in the use of verbals is putting the infinitive as the subject of a sentence far more often than is possible. An infinitive is in fact very seldom found as the subject. The predicate of a sentence with the infinitive as subject is almost exclusively a nominal one with a link-verb of being. Thus, in a sentence like *Being young has its drawbacks*, the infinitive could not replace the gerund in the subject position.

An infinitive is used as the subject when the speaker refers to a specific occasion: *To stay here any longer would be absolute folly*.

An infinitival subject may refer to an action unlimited in time or unspecified with respect to time: *To know defeat is to know humiliation*. But the infinitive cannot render the idea of a general practice. Thus, in a sentence like *Smoking is not allowed here* only the gerund may be used as subject. In spoken English, sentences with the infinitive as subject occur even less frequently. Instead we find the construction with the so-called anticipatory *it* and the infinitive in apposition, as in *It is a pleasure to talk to her*.

Exercise 2. Revise the following sentences so that they begin with gerunds acting as subjects:

Example: *It was enjoyable to climb the mountain. — Climbing the mountain was enjoyable.*

1. It was tiresome to wait for such a long time. 2. It is sometimes preferable to live alone. 3. There were many problems involved in selecting a college. 4. It is your privilege to disagree. 5. It is a custom in many countries to send Christmas cards.

Exercise 3. Translate the following sentences into English, using a suitable verbal as the subject. Give more than one version where possible.

1. Разговаривать громко запрещается. 2. Оставить его в неведении было бы несправедливо. 3. Знать об этом, но хранить молчание

очень трудно. 4. Спать на открытом воздухе очень полезно. 5. Стать актрисой — моя мечта. 6. Ходить пешком доставляет мне большое удовольствие. 7. Идти туда пешком значит затратить на дорогу слишком много времени. 8. Отправиться туда сегодня же — прекрасная идея. 9. Послушать его совета — погубить все дело. 10. Отказаться выслушать его может быть неразумно. 11. Умолчать о таком важном факте — настоящее преступление. 12. Если ты вызван свидетелем, умалчивать о связанных с делом фактах считается преступлением. 13. Не мешало бы разузнать о нем побольше. 14. Мыть лицо, шею и уши по утрам и чистить зубы должно войти в привычку у ребенка с самого раннего детства.

III. The table on page 203 shows that some verbs may be followed by either a gerund or an infinitive. The choice of form in these cases is, of course, a problem. Sometimes it may not matter very much which is chosen, but in a number of cases it may be of fundamental importance. The following remarks will help you to deal with these cases.

1. Avoid using the gerund after an *-ing* form of the main verb as in *It's just starting to rain*.

2. The choice may also depend on the nature of the second verb. You may have noticed that there is some correspondence between the infinitive and an indefinite verb form, and between the gerund and a continuous verb form. Now, some verbs are rarely used in the continuous form, and the gerund could hardly replace the infinitive in the following sentence: *He began to realize that he had made a mistake*.

3. With verbs expressing feelings (*like, love, prefer, hate, loath, dread, cannot bear*), the distinction between the gerund and infinitive corresponds to the distinction between the general and the particular. Compare *I like looking round antique shops* and *I'd like to visit you in your new flat*. Moreover, while in the first sentence *like* is very similar to *enjoy*, in the second it is closer to the idea of desire, or choice. This may help to explain why *dislike* is always followed by the gerund, while *do not like* may be followed by either the gerund or the infinitive in the same way as *like*, being merely the negative of the latter.

4. After the verbs *remember, forget, regret* the gerund refers to an action earlier in time than that of the main verb, while the infinitive refers to an action occurring at the same time as that of the main verb, or later: *I regret saying that you were mistaken* = *I regret that I said that you were mistaken*; *I regret to say that you were mistaken* = *I regret that I must now tell you that you were mistaken*.

Note. Just as *like* changes its meaning according to whether it is followed by the infinitive or the gerund, so *remember* + the infinitive means 'not forget'. (*Will you remember to ring me up?* = *You won't forget to ring me up, will you?*)

5. After *go on* the gerund indicates that an existing state of affairs continues, the infinitive indicates a new activity in a chain of events.

Thus, *He went on writing the letter* means
He continued writing the letter,
 while *He went on to write a letter* means
 [*After doing smth*] *he turned to (or began) writing a letter*.

Students will remember that *stop* + the gerund is not synonymous to *stop* + the infinitive. In *He stopped talking* 'talking' is what it was he stopped doing, while in *He stopped to talk to his friend* 'to talk to his friend' means why it was that he stopped.

6. *Try* + gerund = *do something, and see what it's like*; *try* + infinitive = *see whether or not you can do it*.

Exercise 4. Open the brackets.

1. Let's invite him. I'm sure he would love (*come*). 2. That was only a mistake; I regret (*cause*) you inconvenience. 3. Who would permit (*smoke*) during lessons? 4. I vaguely remember (*he, say*) something like that. 5. I always try (*be*) punctual, but I seldom succeed. 6. We plan (*take*) our holidays in the mountains this year. 7. Come over here! I'd like (*you, see*) this. 8. It's a tricky problem. I recommend (*you, consult an expert*). 9. If you can't sleep, try (*take*) a walk before going to bed. 10. The film was so terrifying that she could hardly bear (*watch*) it. 11. A child should start (*learn*) a foreign language at primary school. 12. They began (*drive*) at six in the morning and were still on the road ten hours later. 13. I can't find my notebook anywhere, though I remember (*put*) it into my bag.

IV. It seems advisable to deal specially with two particularly confusing verb phrases, *used to* and *to be used to*. The word *to* presents a problem here: is it a preposition or is it an infinitive particle? We can discover the function of *to* in a sentence by trying to put the pronoun *it* after it. If it is possible, then *to* is a preposition and the gerund, not the infinitive, must be used: *I'm used to it*. — *I'm used to hearing about the odd things he does*.

It would be impossible to put *it* after *to* in the following sentence: *When I was in the Crimea I used to bathe two or three times a day*. Therefore only the infinitive can be used here.

You will notice that *used to* + infinitive refers to habitual action in the past, while *to be used to* suggests familiarity through a repetition of the activity; it does not refer to a habit as such. Note also that *used to* is a set phrase and does not occur in any other tense, whereas the finite verb in *to be used to* (i. e. *to be*) can be used in any appropriate tense. Besides, being a link-verb, it is interchangeable with other link-verbs: *He became used to being criticized by his opponents*.

Exercise 5. Insert the verbs in brackets in the appropriate form.

1. He said he wasn't used to ... in public (*speak*). 8. He used to ... London but he now seems resigned to living there (*dislike*). 3. Being so well-known an author you must be used to ... letters from your readers

(receive). 4. I hope that by the time his baby learns to speak he will be used to ... called 'father' (be). 5. I remember we used to ... him all sorts of funny names (call). 6. It's a bad thing for a child to get used to ... in bed (read). 7. Do you really mean to say you used to ... such hideous clothes when you were young (wear)?

§ 2. NEGATIVE SENTENCES (ADVANCED)

I. Some typically Russian mistakes in English are due to the difference between English and Russian patterns of negative sentences. One of them is the use of *too* and *both ... and ...* instead of *either* and *not ... or ...*. Another mistake is the use of *not ... and not ...* instead of *neither ... nor ...*.

Exercise 6. Translate the following sentences into English, using *either... or*, *neither ... nor*, *not ... or*, *not ... either*, *nor*, *neither* + inversion:

1. Джонни этого не знал, да и никто в классе не знал об этом.
2. Моя затея не понравилась ни моим родителям, ни моим друзьям.
3. Он уверял, что это была не гравюра и не рисунок, а акварель.
4. Джейн тоже не поняла эту шутку.
5. И мы, и наши друзья не пошли в гости, а сели смотреть телевизор.
6. Она не знала ни названия этой песни, ни имени ее автора.

II. The use of single negation in translating Russian multiple-negation sentences seems to come easily to our students. But in constructing English sentences in whose Russian counterparts both the subject and the predicate will be negative (e. g. никто не пришел) our students sometimes wrongly make the predicate negative (*Everybody didn't come*) instead of the subject (*Nobody came*).

Exercise 7. Practise making the right part of the sentence negative by translating the following sentences (remember that *neither* is used for two, *none* for more than two):

1. Никто не знал, откуда появилась прелестная незнакомка.
2. Ни одна из сестер Золушки не смогла надеть ее туфельку.
3. Ни один листик не шелухнулся, не качнулась ни одна веточка.
4. В коробке не осталось ни одной конфеты.
5. Ни одна из этих фигуристок не сравнится с Пегги Флеминг.
6. Ни одна из сторон этого бланка не должна остаться незаполненной.
7. Никто не может объяснить мне это правило!
8. Ни один из концов магнита не обозначен, так что никто не может сказать, какой из них южный, а какой северный.

III. *No* versus *not ... any*, *neither* versus *not ... either*.

Compare the sentences:

a) *Come nowhere near me!* and b) *Don't come anywhere near me!*

Both are grammatically correct, but the *not ... any* form is the normal one for ordinary unemphatic statements, whereas the *no* forms are chiefly used as short negative answers. The same refers to the pair *neither ... not ... either*.

Exercise 8. Reword the following statements or answer the questions in the negative:

Examples: *We have no money to buy it* → *We haven't any money to buy it.* *Where are you going?* → *Nowhere.*

1. I have no time to help you. 2. There is no more sugar. 3. I can see my hat nowhere. 4. How many exercises have you done today? 5. How much did these flowers cost? 6. They want nothing to eat. 7. Who told you to do that? 8. Which of these two books have you read? 9. They're dirty, I want neither of them. 10. I spoke to no one except you. 11. I'll speak neither to him nor to his wife. 12. My car needs no new tyres. 13. What did you see when you opened the door? 14. I've been nowhere else. 15. Where did you two go last night?

§ 3. THE USE OF *SOME* AND *ANY* (ADVANCED)

We hope that you remember the basic pattern, viz: Affirmative sentences — *some*. Interrogative and negative sentences — *any*. *I did some work today. I didn't do any work today. Did you do any work today?*

However, there are cases when *some* should be used in questions and *any* in affirmative sentences. The following explanation will help you to choose the correct word.

The meaning of *some* is 'particular' or 'known'; of *any* is 'general', 'whatever/whichever you like'. Consider the sentence: *You may come to see me any day, but you must come some day.* From this developed the use of *some* for affirmative statements, and *any* for the vague and unknown. In questions the use of *some* or *any* depends on the expected or implied reply: a) *Didn't you do any work yesterday?* = *I thought you did, but apparently I was wrong.* b) *Didn't you do some work yesterday?* = *I feel certain you did.*

Exercise 9. Insert *some* or *any* where required.

1. Will you have ... more tea? 2. Won't you have ... more cake? (What are the implications of *some* or *any* here?) 3. Did you go ... where last night? 4. You're expecting ... one to call, aren't you? 5. Haven't I given you ... money this week? I must have forgotten all about you! 6. Can you give me ... more information? 7. Are you expecting ... one else? If not, we'll go ... where for a drink. 8. What is the use of practising ... more verbs? 9. These aren't my books. Did I take ... of yours by mistake?

§ 4. MODAL VERBS

1. Can, could — be able to

Having been taught that *could* can be the past or conditional form of *can*, students are always puzzled at having *could* corrected to *was able to* in such sentences as:

I could pass my examination this year or I could go to the country yesterday and had a good time.

A careful analysis of sentences where we cannot use *could* as the simple past tense of *can* shows that they imply the **attainment** of something through some ability. Mere ability may have *could* or *was able to*.

e. g. *He could (was able to) swim very well when he was young.*

But something **attained** through an ability may not have *could*, e. g.: *He was able to swim halfway before he collapsed.* (*Could* is impossible here) Note: *managed to* also expresses this idea.

The past of *can* meaning permission, on the other hand, always has *could*, e. g.: *I could put it wherever I liked.* (= permission granted). Compare this with *I was able to put it on the top shelf.* (= capacity to reach)

Note also that *can* may be used with future reference (*I can see you tomorrow*), but in this case the ability is more or less taken for granted and is not really in question. In cases where ability will exist only eventually, or where it is dependent on some other event in the future, we use *be able* with *shall* or *will*, e. g.: *By the time he finishes his course, he'll be able to speak English well.*

Exercise 10. Add the given time-expressions to the following, making all necessary changes:

1. She can come: (a) next week; (b) whenever she wanted to. 2. He can eat anything: (a) when the doctor gives him permission; (b) before he was ill. 3. Mother says I can go out with you: (a) tonight; (b) Mother said ... tonight. 4. She can write with her left hand: (a) if she practises for an hour; (b) when she had to. 5. My wife can leave hospital: (a) in a week's time; (b) only a few days ago. 6. I can help you with your homework: (a) after tea; (b) when you were in difficulties yesterday. 7. We can weed the garden: (a) on Friday; (b) when it stopped raining. 8. We can catch the two-thirty train: (a) tomorrow afternoon; (b) in spite of the fog. 9. Simon can shoot well: (a) in a few weeks; (b) before his accident. 10. They can put the fire out: (a) when another engine comes; (b) after two hours.

Can and *could* are also used to refer to a general characteristic or quality that may show itself from time to time, e. g.: *A house here can cost a lot of money. He could be very unpleasant when he was angry.* Neither of these sentences refers to an actual occurrence of the phenomena referred to, and *to be able* is not used in such sentences.

Exercise 11. Rewrite these sentences using modal verbs and adding the words in brackets as shown in the example.

Learning a foreign language isn't always easy. (sometimes difficult) = *Learning a foreign language can sometimes be difficult.*

1. She doesn't always remember everything. (*quite forgetful*)
2. Holidays in the country aren't necessarily expensive. (*quite cheap*) 3. He

wasn't miserable all the time. (*occasionally, quite cheerful*) 4. September isn't by any means a bad month for taking holiday in the Crimea. (*wonderful*) 5. Students at university don't always approve of the way their clubs are run. (*very critical*) 6. The English method of numbering houses isn't always as clear as it might be for a stranger. (*very confusing*) 7. She doesn't always look so plain. (*quite pretty at times*) 8. My sister's cooking isn't necessarily bad. (*in fact, excellent*)

2. Must — have to

Knowing that *must* has only one form and is consequently replaced by *have to* in many situations, students sometimes forget that these two verbs are not identical in meaning and therefore are not always interchangeable. The following remarks may help students towards a better understanding of the relations of *must* with time and tense.

(1) We use *must* to assert what we infer or conclude to be the most likely interpretation of a fact. The opposite of *must* in this sense is *can't*, e. g.: *He must be at least sixty. — Oh no! He can't be as old as that.* In reported speech, this dialogue becomes: *John said he must be at least sixty, but Peter thought he couldn't be as old as that.* So when *must* expresses supposition it is not interchangeable with *have to* and remains unchanged in reported speech. With reference to past time in this sense *must* (as also *can't* or *couldn't*) is followed by the perfect infinitive: *It must (can't) have been a surprise to him.*

(2) We use *must* to express obligation, e. g.: *I simply must tell you what happened.* However, *must* expresses here the authority of the speaker, or a decision on the speaker's part. If obligation is imposed by a person other than the speaker, or by force of circumstances, we use *have to*, e. g.: *I have to tell you what happened.* (*Those are the instructions I've been given.*) In this sense *must* can be used with adverbs having present or future time reference, e. g.: *We must discuss that question now (later, next week).* However, the obligation or necessity is felt by the speaker to exist *now*, and it is the activity denoted by the verb in the infinitive (*discuss*) that lies in the future. In cases where the obligation or necessity will exist only eventually, or where it is dependent on some other event, we use the future forms of *have to*, e. g.: *If we miss the last bus, we shall have to walk.*

Must cannot, however, be used to refer to obligation or necessity existing before the time of speaking. Instead, we use *had to*, e. g.: *I had to shout to make myself heard above the noise.* (I tell you this now.)

In reported speech, *must* can be left unchanged, e. g.: *You must tell me how to do it → I said he must tell me how to do it.*

If reported speech expresses a natural law or eternal truth, *must* should be left unchanged, e. g.: *Young ladies must not steal other young ladies' bicycles → The headmistress solemnly told her that young ladies must not steal other young ladies' bicycles.*

Exercise 12. Open the brackets.

1. I must (*leave*) my key at home because I can't find it anywhere here. 2. She must (*love*) him very much to write to him so often. 3. He can't (*read*) the book, for he obviously has no idea what it is about. 4. They must (*be*) very tired after such a long walk. 5. It must (*be*) later than I thought because the last train has already gone. 6. She can't (*know*) him well enough if she says he is a doctor. He isn't a doctor, he's a research chemist. 7. She can't (*receive*) his letter in time or she would have answered long ago. 8. They must (*have*) a quarrel for I haven't seen them together for more than a week. 9. You can't (*understand*) what he said. 10. You were sitting nearest to him, you must (*hear*) what he said.

Exercise 13. Write the sentences from the exercise above in reported speech. Practise using various reporting verbs (*announced, complained, snapped, declared, etc.*, or using *said* with various adverbs of manner: *said angrily, sharply, shyly, softly, etc.*).

Exercise 14. Fill in the blanks with the suitable modal verb; show where there is more than one possibility.

1. You really ... come to see us more often in future. 2. If they don't pass the exam, they ... work all summer. 3. We ... hurry, or we'll be late. 4. The car broke down, so they ... have it towed to a garage. 5. The situation has now become intolerable, and something ... be done about it immediately. 6. I realize how difficult the situation is, but you ... try not to let it get you down. 7. I ... do it some other time. 8. You ... get up very early tomorrow, so do go to bed now! 9. He suddenly took a turn for the worse, and I ... call the doctor in the middle of the night. 10. If a similar problem crops up again, you ... report it to me at once.

Exercise 15. Write the sentences from the exercise above in reported speech, using the sentence openings suggested below.

1. I told him that 2. The teacher insisted that 3. I pointed out that 4. We explained that 5. Everybody agreed that 6. I assured him that 7. I decided that 8. She reminded me that ... and 9. She told her neighbour that her husband 10. I made it clear to him that

§ 5. SENTENCE STRUCTURE. RELATIVE PRONOUNS

(1) A certain difficulty arises in connection with the choice between *who/which* and *that* in relative clauses.

With regard to the choice between *who* and *that* both are equally appropriate if the antecedent is a vague or generalized noun, or pronoun, e. g.: *He's the sort of man who/that will do anything to help people in trouble. I need someone who/that can do the work quickly.*

If, however, the antecedent is more definite or particularized, *who* is a far more likely choice, e. g.: *The aunt who came to see us last week is my father's sister.*

With antecedents denoting things, not persons, the choice of *which* or *that* seems more a matter of individual taste; but there are a few cases where *that* is preferred to *which*:

- (a) when the antecedent is an indefinite pronoun, e. g.: *He promised to do all that lies in his power;*
- (b) when the antecedent is modified by an adjective in the superlative degree, by *only*, or by *any* (this applies also to persons), e. g.: *It is the funniest book that has ever been written;*
- (c) when the antecedent is modified by an ordinal numeral, e. g.: *The first word that comes from you will be also your last word in this classroom;*
- (d) when the antecedent is the complement of *to be*, e. g.: *It's a book that will be very popular.*

Note: When the antecedent is modified by *such, as* is used as a connective, e. g.: *We had to choose from such tickets as were left.*

(2) Remember that *what*, not being a relative pronoun, is never used to join an attributive clause to the main one.

(3) *Whose* is the only possessive form of the relative pronoun in English, and is used to refer to both persons and things. It is nearly always preferred to the construction *of whom*, and is also often preferred to *of which*, e. g.: *The man whose coat has been hanging here for the last three hours cannot have gone far. The damaged ship, whose crew has now been taken off, was listing dangerously when last seen.*

Exercise 16. Join the sentences by changing the second into a relative clause.

1. The pipeline has been severed. It carries the town's water supplies. 2. There is still a great deal of work. This work has to be done before the building is ready for occupation. 3. London was looking forward to the visit of Sviatoslav Richter. His virtuosity was a byword among concert-goers. 4. Very few people understood his lecture. The subject of his lecture was very obscure. 5. The gales caused widespread damage. They swept across southern England last night. 6. The editorial board are planning a new magazine. The readers of this magazine will be, they hope, all boys and girls of school age.

Exercise 17. Insert the correct relative pronoun where necessary.

1. Everything ... happened after that seemed unreal. 2. I am going out to buy some food, ... will take me about half an hour. 3. Did you understand all ... you read in that book? 4. Nothing ... Shakespeare wrote is entirely without merit. 5. Did you hear the story ... he told about his stay with us?

6. The man ... called round this morning had a funny face. 7. All ... glitters is not gold. 8. It is the most heart-rending story ... I have read for a long time. 9. This was the wittiest speaker ... has yet addressed this Society. 10. The woman ... he married was once an actress.

Exercise 18. Add relative clauses defining the italicized words. Note that restrictive relative clauses of this type are not separated by a comma.

1. Students generally like *a teacher* ... 2. Teachers generally like *students* ... 3. Is that all the *work* ...? 4. Children like *aunts* and *uncles* ... 5. Men dislike *women* ... 6. Women dislike *men* ... 7. The *excuse* ... was unacceptable. 8. *The stretch of water* ... is called the English Channel. 9. They will have to pay for the *damage* ... 10. I am sure there isn't *anyone* among the audience here tonight... 11. My father is *a man*... 12. I detest *people* ... 13. France is *a country*...

Exercise 19. Translate into English. (Be careful about punctuation.)

1. Вот все, что известно о пропавшей экспедиции. 2. Какую Вам книгу? — Ту, что Вам только что вернули. 3. Я тоже люблю модные платья, но не те, что делают человека слишком заметным. 4. Человек, с которым он разговаривал, только что ушел. 5. Вот книга, которая вам очень поможет разобраться в этом. 6. Он живет в том доме, что возвышается над всеми на нашей улице. 7. Вот музыка к песне, слова которой тебе так понравились. 8. Первая песня, которая прозвучала в сегодняшнем концерте, мне понравилась больше всего. 9. Его брат, который, по-моему, один из самых интересных собеседников, тоже придет.

Exercise 20. Practise using *what* in a complex sentence. Remember that it is not a relative pronoun, but that it is a connective frequently used in English to introduce object clauses, and also subject and predicative clauses. Complete the sentences with a clause introduced by *what*.

e. g.: *I can't imagine ... I can't imagine what induced him to do such a thing.*

1. No one could understand... 2. Were you surprised at ...? 3. I'd rather you didn't say anything about... 4. Would this be ...? 5. I think he should have told me... 6. Will you think over ...? 7. ... was the fact that she passed her examination despite her long absence from school. 8. It's a pity you weren't at the meeting to hear...

Lexical Usage

This section comprises notes on lexical usage. It includes words which are frequently confused by Russian speakers owing to their semantic or formal affinity.

ACCIDENT, INCIDENT

Corresponding in Russian to случай, these two nouns are sometimes confused by Russian speakers. However, they are not synonyms and, therefore, are by no means interchangeable. *Accident* means 'event without apparent cause', 'unexpected event', 'unintentional act', 'chance' (Russ. случай, случайность), while *incident* means 'event', 'occurrence', esp. event of subordinate importance to something larger? (Russ. случай, происшествие). This, however, does not mean that it cannot in itself be serious or important (e. g. *an international incident*). *Accident* is more commonly used in the sense of 'mishap' (Russ. несчастный случай, катастрофа, авария) and has other, more specialized, meanings.

Examples. 1. *The discovery of Pluto, although the result of the most tedious systematic searching, was in reality a happy accident.* 2. *A very funny incident took place during the lecture yesterday.* 3. *Was the car accident serious?*

Exercise 1. Account for the use of *accident* and *incident*. Translate the sentences into Russian.

1. "If George set his mind upon a thing he generally did it. If he meant to cross the Suliman Berg he has crossed it, unless some *accident* overtook him." One ludicrous *incident* occurred, however, which I rather welcomed, as it gave us something to laugh at. 3. The British Ministry of Defence spokesman confirmed there had been a collision between a British frigate and an Icelandic patrol vessel but stressed that it was purely an *accident*. 4. The discovery of the ninth planet of the solar system, although the result of the most tedious systematic searching, was in reality a happy *accident*. 5. Ruddy, ill-favoured, and walking with a limp — the result of an *accident* on the coal tip when he was a boy — he made no appeal to the eye, but rather to the mind and heart. 6. It will not be necessary for me to detail at length the *incidents* of our journey to Loo. Suffice it to say that as we went the country seemed to grow richer and richer.

Exercise 2. Insert in blank spaces *accident* or *incident*, as required.

1. Our downward climb proved to be a very arduous business, but somehow we found ourselves at the bottom without ... 2. We had to stop taking Quasimodo (a pigeon) for walks with us, for either you carried him on your shoulder, which was risking an ... to your clothes, or else you had to slow down your pace to suit his. 3. Shortly afterwards a little ... occurred which, though it startled us at the time, gave rise to a laugh. 4. It was no ... that Yakutia had been chosen as the venue of such a representative international forum of scientists. In Yakutia all the specific conditions of the north have been concentrated. 5. Leslie would allow the birds on to his windowsill and no farther, but they gave up visiting him after the day he

let off a gun by ... 6. My family unconsciously provided a lot of the material, and helped me considerably during the writing of the book by arguing ferociously and rarely agreeing about any ... on which I consulted them. 7. Jimmie came to find me, very shortly after the ... with Tom Wells and the soup. 8. The jury stated that the deaths of my relations were really ... (pl.) and were not to be connected with the warnings. 9. El Greco's entire life is shrouded in uncertainty. The few ... (pl.) that have come to light seem to be bound up with quarrels. There is, for example, the record of a quarrel he had in 1580 with the King of Spain. 10. One day, as he was working on the *Last Judgement*, Michelangelo fell from the scaffolding and severely hurt his leg. Discouraged over the ... , he crawled home and shut himself up to die. But a doctor climbed in through the window and nursed him back to health.

Exercise 3. Translate into English.

1. «У нас произошел неприятный случай, — сказал декан. — Я недолго вышел из кабинета, а когда вернулся, понял, что без меня кто-то просматривал экзаменационные тексты». 2. Вчера на нашей улице произошел несчастный случай: столкнулись две автомашины. 3. Вероятно, с ним когда-то произошел несчастный случай, и теперь он заметно прихрамывал. 4. «Случай довольно любопытный, — сказал он. — Расскажите-ка мне о нем поподробнее». 5. В результате дорожного происшествия пострадало несколько человек. 6. Странное происшествие вызвало много толков и споров.

ADDRESS, APPEAL, APPLY, TURN

All of these verbs may correspond in Russian to the verb “обращаться”, but they have different connotations.

Address means to direct one's words to (also in writing), to speak directly to (Russ. обращаться к кому-л., выступать). It usually implies formality and frequently suggests length of speech or communication, e. g.: *The chancellor of the university addressed the students' meeting yesterday.*

Appeal has, among others, the meaning ‘to make an earnest request (to a person, for a thing, or to do smth.)’ and is analogous in this sense to the verbs ‘to ask’, ‘to beg’ (Russ. просить, молить, умолять). *Appeal (to smb.)* is also used as a synonym of the verbs ‘to plead’, ‘to pray’, etc. and implies a call for attention to one's plea and its favourable consideration (Russ. апеллировать, взывать, обращаться с призывом), or, as in *appeal to facts*, corresponds in Russian to ‘обращаться, ссылаться на / в подтверждение чего-л.’. E. g.: *He appealed to his friends for sympathy.*

Apply and *turn* are synonyms; *apply* suggests having direct recourse, as in person or letter, to a person having the power to grant one's request or petition (Russ. обращаться с просьбой, просить о чем-либо) and may also be used in the sense ‘to make an application for a situation or for a place at a university or college’ (Russ. подавать заявление). E. g.:

I suppose I'd better apply for a job elsewhere. Which university have you applied to?

Turn is more general, but is often a more picturesque or dramatic term, for it suggests action or movement. E. g.: *When I need help I always turn to my friends.*

Exercise 1. Account for the use of *address*, *appeal*, *apply* and *turn*. Translate the sentences into Russian.

1. Seven candidates had *applied* for the position and all seven candidates had been asked to attend the meeting. 2. The old man made a deep obeisance, and murmured what I afterwards discovered was their royal salute, and turning, *addressed* his followers. 3. “Dear M., if you get this letter, I beg of you to come to my aid. I have no one *to turn* to, and at all costs Jack must be saved. I implore you on my knees to help us.” 4. Being innocent of the crime, I can venture *to appeal* to you. Why must you mix in this business?

Exercise 2. Insert in the blank spaces *address*, *appeal*, *apply* or *turn*, as required. Remember that all verbs are followed by a preposition except *address*, which is followed by *to* only in the Passive Voice.

1. “You had my note? I told you that I would call.” He looked from one to the other of us as if uncertain which to ... 2. He had ... this assistantship in answer to an advertisement in a medical journal. 3. I knew that it was he who committed the crime. What was to be his punishment? Should I ... the law? But where were my proofs? 4. As he worked he talked to both me and the birds with complete impartiality, but as he did not vary his tone at all I was sometimes at a loss to know whether the remark was ... me or some occupant of the cages. 5. The small whale swam steadily and as fast as he could. He was touching his mother through most of his length, clinging to her but driving himself as hard as if he had known that this was not one of the normal problems, in which one would ... a mother for help. 6. It began to be borne in upon Lord Ickenham that in planning to ... the Duke's better feelings he had omitted to take into his calculations the fact that he might not have any. 7. A. Bland gives some striking figures in his article: in the USSR there are more than 30 professional ballet companies with their own theatres, in Britain at present there are only two; in the USSR 1,500 ... annually to become choreographic students, while “we might muster 50”. 8. He was filled with doubts, scruples and equivocations and he had nobody to ... , there was nobody who would say to him what so much needed to be said.

Exercise 3. Translate into English.

1. Он услышал голос, знакомый голос, который *обращался* к нему.
2. Он стремился поскорее уйти, чтобы избежать всех *обращенных* к

нему взглядов и вопросов. 3. Ты не знаешь, на какой факультет он подает заявление? 4. Непременно *обратитесь* в стол находок: может быть, ваши вещи нашлись. 5. Она чувствовала себя несчастной еще и оттого, что у нее не было близких людей, к которым она могла бы *обратиться* за помощью и поддержкой. 6. В 40-ю годовщину окончания второй мировой войны правительство нашей страны *обратилось* к народам, парламентам и правительствам всех стран с призывом навсегда покончить с опасной политикой “холодной войны”.

AGO, BEFORE

When a sentence is changed from Direct into Indirect (Reported) Speech, some of its parts are modified. One of the modifications consists in using ‘before’ instead of ‘ago’ in adverbial phrases of time: ‘two days ago’ — ‘two days before’, etc. — if the introductory verb is in the past tense (‘said’, ‘asked’, etc.). This is logical because ‘two days ago’ means ‘two days back from the moment of speaking’ and ‘two days before’ means ‘two days earlier than a certain moment in the past’. So if you speak of 1930 (it is 2004 now) and then bring in 1925, you must be careful both with the tense and the phrase of time (‘ago’ generally requires the Past Indefinite and ‘before’ the Past Perfect Tense):

They were good friends in 1930. He met her again five years ago. (2004–5–1999! — Did he? Five years *ago*? She must be so old now!)

They were good friends in 1930. He had met her five years *before*. (1930–5–1925. — Oh, she was just a child then).

AS, LIKE

These are often confused, even by native speakers. Moreover, some authorities claim that *like* is increasingly arriving as a substitute for *as* in colloquial speech, incorrect though this usage may be. However, a foreign student ought to distinguish clearly between the two words, especially in writing.

The simple rule to go by is that *like* should not be used as a conjunction introducing a subordinate clause. It is generally used as an adjective or a preposition in phrases of comparison; *like* may be followed by nouns, pronouns, and gerunds, personal pronouns being used in the objective case.

Examples: 1. *He is not like me, he is like his mother.* 2. *It was like her to get the reference wrong.* 3. *The windows are all barred; it is like being in prison.* 4. *Do you feel like a walk?*

Unlike is used similarly, and phrases with it are very useful in helping the writer to avoid the much abused coordinated clauses with *but*; so in students’ compositions they ought to be used more frequently: e. g. *Unlike my father, Charles knew a good deal of what had happened to me, the rough as well as the smooth.* (Instead of: *Father did not know much, but Charles knew...*)

As may also be used as a preposition. Compare the following two sentences with *as* and *like* to see the difference:

1. *Your brother acted as a guide.* (= *He was a guide.*)

2. *Your brother acted like a guide.* (= *He was not a guide.*)

Used with this meaning (‘in the capacity of’, ‘in the character of’) it is often preceded by such verbs as *work, act, treat, view, represent, regard* (but not *consider*) and similar others, e. g.: 1. *He has worked as a teacher or the last twenty years.* 2. *He is regarded as the best dentist in town.* (but ... *is considered the best dentist*)

Note also the use of *as* in phrases of time and cause: e. g. 1. *These were houses I had walked by as a boy.* 2. *As a foreigner I can hardly be eligible for this post.*

Where comparison is intended, both *as* and *like* are possible but be careful about the structure: the conjunction *as* will go with a subordinate clause, whereas *like* will be followed by a nominal phrase (this does not apply to *as ... as, so ... as, such ... as*): e. g. 1. *I wish I could play as you do / as John does.* 2. *I wish I could play like you / John.*

Violations of this rule are not uncommon and you may come across some occasionally even in good authors, but there is no reason why ungrammatical usage should be imitated.

BANK, SHORE, BEACH, COAST

Many people are fond of going to the seaside for their holidays. The main attraction of any seaside resort is its *beach*, the part of the seashore that is free from rocks and is covered with sand or flat pebbles, where it is pleasant to swim and sunbathe. Towns and villages on the *coast* (which includes the seashore and land near it) often have a good *beach*. We spend holidays at some place on the *coast* of the Black Sea (not *on the shore of ...*), though most of our time there may be spent on the *beach* or on the *shore*.

When a boat arrives, the passengers go *on shore*, or *ashore*, even when they actually step onto the *bank* of a river, not the seashore or the shore of a lake. The riverside may offer holidaymakers such pleasures as fishing from the *bank* or bathing from the *beach*, if there is one. When you have swum far from the bank, you will turn and swim *ashore*, though rivers have banks, not shores.

Exercise 1. Consider the use of *bank, shore* and related words in the sentences.

1. The creek is nowhere more than knee-deep; glossy beds of moss green the *banks*, and in the spring snowy dewdrops and dwarfviolets flourish there like floral crumbs for the new bees whose hives hang in the water bays. 2. He had no great difficulty in leaving the ship and in twenty-four hours, with all his belongings, he was *on shore*. 3. There was a little dent in the *bank* just there, with a tiny sandy *beach*, and it was delicious to splash about in the cool, transparent water. 4. The preceding centuries had revealed the shape of continents by charting their *coasts*, but Africa, America, Australia

and much of Asia were still blanks on the maps. 5. The waves breaking spread their white fans over the *shore*, sent white shadows into the recesses of sonorous caves and then rolled back sighing over the shingle.

Exercise 2. Complete the following sentences with *bank* or *shore*:

1. Colin and Query halted at the top of the steep ... above the river.
2. "Would you do me a favour and take some pictures of me carried ... ?"
3. Bars of yellow and green fell on the ... , gilding the ribs of the eaten-out boat and making the sea-holly and its mailed leaves gleam. 4. The price of rubber at that time was so high that new estates were being put under cultivation and one of the big companies had bought a large tract of land on the opposite ... of the river. 5. They had a large old house on the ... of Lake Geneva. 6. "From the ... we saw in the sea your signal for help, monsieur," said the leader in broken English. 7. There ran into the river, a little way off, a narrow canal bordered by poplars, and along the ...s of this after their day's work they often wandered. 8. Nicest of all, every now and then as they turned the corner, they had a glimpse of the blue sea and heard the distant roar of waves breaking on the 9. When the mist cleared over the river they could see one ... lined with white water-lilies which from a hundred yards away resembled a regiment of swans. 10. Mr Golspie continued his walk, then stopped to look across and over London Bridge at the near waterfront, the south

Exercise 3. Translate the following sentences into English using *bank*, *shore* and related words:

1. Почему вы настаиваете на том, чтобы дорогу прокладывали на противоположном *берегу* реки? 2. Лодка начала тонуть, нам пришлось бросить ее и плыть к *берегу*, а озеро было большое, и мы были чуть ли не у середины. 3. Их дом стоял на *берегу* большого озера, у самой воды. 4. В этом году тебе не следовало бы опять ехать *на море*. Что хорошего сидеть целый день на *берегу*, на солнце. Поехала бы лучше к бабушке в деревню: чем *берег* реки хуже *морского*? 5. Если бы на этом *побережье* было больше таких курортов, как этот, не было бы необходимости ездить каждый год на Черное море. 6. Видно было, как они спускались по крутому берегу, садились в лодку и плыли к противоположному *берегу*. 7. Не успел он ступить на *сушу*, как к нему подошли какие-то двое и увели куда-то. 8. На *берегах* Балатона должны быть построены еще десятки отелей, пансионатов, домов отдыха.

CHANCE, OPPORTUNITY, POSSIBILITY

These nouns can all be used to translate Russian *возможность*, which is probably the cause of their indiscriminate use. Russian speakers tend to overuse *possibility* and neglect *opportunity* and *chance*. *Possibility* is not the best choice in such sentences as:

I have the ... of going to England.
to become a postgraduate.
of getting tickets for the exhibition.

Opportunity or *chance* would be more appropriate here. They are synonyms, but differ slightly in emphasis and style.

Possibility means (a) 'the state or fact of being possible' (Russ. *возможность, вероятность*) and (b) (usu. pl.) 'things that may exist or happen', 'results that may be expected' (Russ. *возможности, перспективы, виды на будущее*).

e. g.: 1. *He ceased to worry about the possibility that someone might find out about his secret.* 2. *I see great possibilities in this scheme.*

Opportunity means a pleasant, welcome possibility, one which may bring some advantage or pleasure (Russ. *удобный случай, благоприятная возможность*). It is used with the verbs:

find, miss, give, make, let ... go by, provide, get, waste, afford, take, offer, seize, grasp, jump at, make the most of, e. g.: 1. *This course provides an opportunity for teachers to bring themselves up-to-date with new developments in their subject.* 2. *He never misses an opportunity of practising his English.*

When *opportunity* is followed by a verb, *of* with the gerund is the most common construction. However, the infinitive with *to* is also widely used and can generally be used as an alternative to the gerund, for example: *He never misses an opportunity to practise his English.*

The preposition *for* is sometimes used after *opportunity*, mainly with nouns (*an opportunity for improvement, development*, etc.), but sometimes with a gerund, e. g.: *I don't get much opportunity for going out in the evenings* (or *opportunity of going out ...*).

Adjectives commonly used with *opportunity* are: *unique, rare, golden, welcome, wonderful, good*.

Chance may mean the same as *opportunity*, but be more colloquial in style, e. g.: *She jumped at the chance of starting research.* It may also apply to an opportunity that comes seemingly by luck or accident (Russ. *случайность, счастливый случай, удача*), e. g.: *Is there any chance of seeing Mr Barnes before he leaves?*; *He has no chance of success.*

Exercise 1. Account for the use of *possibility*, *opportunity* and *chance*. Translate the sentences into Russian.

1. Mr Mawson paused, and the grocer, who had been listening attentively, took the *opportunity* of putting in a question. 2. My companion was a powerful, broad-shouldered young fellow, and, apart from the weapon, I should not have had the slightest *chance* in a struggle with him. 3. "Now that at last there is peace and the *possibility* of happiness, must you destroy it all?" she pleaded. 4. "The investigation must be pursued and, since Doctor Manson has opened up this question, he must be given every *opportunity* to

pursue it.” 5. “Put down your guns!” I halloed to the other members of our party, seeing that our only *chance* of safety lay in conciliation.

Exercise 2. Insert in the blank spaces *possibility*, *opportunity* or *chance* as required.

1. So far as I could see, my only ... of escape lay in gaining time, until by some miracle a belated pit-worker should come past within hailing distance. 2. Andrew threw himself into the enteric campaign with all the fire of his impetuous and ardent nature. He loved his work and counted himself fortunate to have such a(n) ... so early in his career. 3. “Mrs Tovey is, I believe, a very charming woman, and by no means too old to consider the ... of marrying again.” 4. So accustomed was I to his invariable success that the very ... of his failing had ceased to enter into my head. 5. It was the most unlikely thing in the world to happen, but there was just a(n) 6. “Mr Hilary, did you ever consider the ... that you might some day be able to start divorce proceedings yourself?” 7. This was a(n) ... for a compliment. “We consider your newspaper,” he said, “absolutely first in its class.” 8. At about the same time Reynolds found a(n) ... to study at first hand the paintings of the Italian masters. 9. By this time our water was exhausted once more and we were suffering severely from thirst, nor indeed could we see any ... of relieving it till we reached the snow line far, far above us. 10. Grape-growing was being developed in the south of the Russian Far East and it was believed there were real ... for viticulture in the maritime region. 11. The experimental teaching laboratory studied the ... of speeding up the rate of intellectual development in young children.

Exercise 3. Translate the following sentences into English:

1. Он подумал, что для того, чтобы быть счастливым, нужно верить в *возможность* счастья. 2. Обе команды одержали много побед в прошлом и имели одинаковые *шансы* на победу (победить). 3. «Я счастлив, — сказал он, прощаясь, — что имел *возможность* познакомиться с вами». 4. Руководитель группы ученых, исследовавших дно моря, говорил о *возможности* обрабатывать его для получения пищевых продуктов. 5. Как только она открыла окно, в комнату ворвался луч лунного света, как будто он давно ждал этого *случая*. 6. «Может быть, это последняя *возможность* поговорить с ней наедине», — подумал он.

COMPRISE, CONSIST

Comprise and *consist of* are synonyms meaning ‘include’, ‘be made up of’. They are usually followed by a cardinal numeral, or an equivalent (*several*, *a number of*, etc.), and a plural noun. *Comprise* may occasionally be followed by a singular noun. Note that *comprise* is a transitive verb and thus is never used with a preposition, whereas *consist* is intransitive and cannot be used without the preposition *of*, when used in the sense of ‘include’ (*include* itself is used when only some, but not all of the

components are given). *Comprise* appears to be a more formal word, rather seldom encountered in everyday speech.

Examples: 1. *The committee consists of nine members.* 2. *The committee comprises men of widely different views.* 3. *The parade consisted of a handful of discontented people.* 4. *‘Who’s Who’ comprises biographical notices of persons both famous and obscure.*

Consist in is usually followed by a gerund or a noun; sentences with such phrases serve to disclose the meaning of the subject, give its definition: e. g. 1. *Happiness consists largely in being easily pleased.* 2. *Law consists in putting restrictions on men.* 3. *Its merit of persuasiveness consists, however, in the way it melts into the background of real persons known to us.*

Note that *consist* is never used in the passive voice; although *comprise* is transitive, its passive is uncommon: e. g. 1. *The House of Commons consists of 630 Members of Parliament.* (= 630 MPs form (compose, make up) the House of Commons.) 2. *The committee comprises men of widely different views.* (= Men of widely different views form the committee.)

CONVINCE, PERSUADE

Convince means ‘to make (a person) feel sure or certain of smth.’ (by showing proof or giving reasons); ‘to cause (a person) to realize or believe smth.’ (Russ. убеждать, уверять). *Persuade* means ‘to lead (a person) to believe smth. or to think in a certain way’; ‘to cause (a person) to do smth. by argument or any other effective means’ (Russ. убеждать, склонять, уговаривать). One may be *persuaded* by reasoning, by personal forcefulness, or even impersonally by circumstances or an event. *Convince* is followed by *of* or a clause introduced by *that*, but not an infinitive, while *persuade* can be used with all three constructions and followed by various prepositions.

Examples: 1. *I could not convince him of his mistake.* 2. *He has convinced himself that his method was the best.* 3. *They tried to persuade me that I should refuse that offer.* 4. *See if you can persuade him to come.* 5. *We persuaded him out of his plan.*

CRY, SHOUT

Cry and *shout* are both used in the sense of Russ. кричать in some cases. For example, we can say: “*Wait for me!*” *he cried* or “*Wait for me!*” *he shouted.* *He cried for help* or *He shouted for help.* However, there are differences in usage. *Cry* in the sense of ‘exclaim, call out loudly’ is confined mainly to sentences with direct speech and some expressions such as *cry for help*, as illustrated above. In most other cases *cry* has the meaning ‘weep’ (a word now confined to poetic style).

Examples: 1. *When she heard the news she began to cry.* 2. *The child ran after his mother, crying bitterly.*

Shout, not *cry*, should be used to convey the idea of calling out loudly, raising one's voice, in practically all cases except those mentioned at the beginning.

Examples: 1. *The driver lost his temper and began to shout.* 2. *He ran after the thief, shouting and waving his arms.*

Exercise 1. Account for the use of *cry* and *shout* in the following sentences. Translate the sentences into Russian.

1. "Look at that!" he *shouted*, holding up the piece of carpet as Paddington stood on tiptoe to get a better view. "Come on, ladies!" he *cried* in a hoarse voice. 2. She buried her face in his lap and *cried* as though her heart were breaking. 3. "I kept hearing a lot of banging and *shouting* coming from your room in the night!" 4. It was no wonder that the duchess *cried* out that it was a lovely room. 5. She was *crying* softly, not now to arouse sympathy, but because it seemed the natural thing to do. 6. Hello there, Joshua, he said or rather *shouted*, that being part of the theatrical pose. 7. "The ambulance!" *cried* Mrs Brown, going quite pale. 8. He *cried* a good deal: he found it relieved him and somehow made him feel less hungry. 9. "Well, for that matter, the whole lot of us will be out in the street if you do any more of that *shouting*," said George Links, still casting about for some means of getting the situation back on to a calmer level. 10. I *shouted* to my aunt and she came downstairs, a pink spot from excitement of seeing me on each of her withered cheeks, and threw her thin arms round my neck.

Exercise 2. Complete the following sentences with *cry* or *shout*:

1. All around people were ... and jostling and as he put his head down and pushed his way through he suddenly discovered to his surprise that he had come up against a large table behind which stood a man in a white coat. 2. "Look out!" he ...ed anxiously. "That's Mr Gruber's china set!" 3. I couldn't even remember being ...ed at. 4. Kitty knew that Dorothy thought she had been ...ing on account of Walter and, sympathising like the good and loving wife she was, respected the natural sorrow. 5. There seemed to be a lot of ...ing coming from all sides together with the sound of running feet. 6. "What!" ...ed Paddington in alarm, as he clambered up on his staircase. "That's my hat you've got!" 7. The last note of music died away, a loud cheer went up from the audience and several voices were heard ...ing for more. 8. Suddenly Philip realised that she was ...ing because of what he had said, and he was sorry. 9. "If only someone had ...ed 'bear overboard' instead of 'man overboard', I'd have known. 10. "Oh, why didn't we think of it before!" I ...ed.

Exercise 3. Translate the following sentences into English using *shout* and *cry*:

1. Они не могли не *плакать*, наблюдая сцену жуткой расправы. 2. «Стой!» — *кричал* полицейский, но невозможно было понять, к

кому это относится. 3. Отец все время *кричал* сыну, чтобы тот плыл к берегу, но мальчик не слышал его. 4. «Что?» — *возмутился* врач. — «Как вы смеете говорить мне такие вещи!» 5. «Знаешь, тебе давно пора прекратить *плакать* и подумать о своих обязанностях». 6. «С какой стати это должно беспокоить меня!» — с вызовом *выкрикнул* муж. 7. Все *кричали* что было мочи, и трудно было понять, что же произошло. 8. «Боже мой, — *воскликнула* в изумлении тетушка, — не может быть, чтобы она *плакала* из-за этого!»

CURE, HEAL, TREAT

Cure and *heal* (Russ. *излечивать*) both have the meaning 'to restore to health' and used to be interchangeable. In Modern English, however, *heal* has come to be more limited in meaning; it is used, transitively and intransitively, almost exclusively with reference to a cut or a wound; its usage in the combination *to heal smb.* is now obsolete. *Cure*, when used literally, is only transitive: *to cure a patient, to cure a disease, a headache* (Russ. *вылечивать, излечивать*).

Treat is not a synonym of the other two verbs; it means 'to give medical care, in order to cure' and corresponds in Russian to the imperfective aspect of the verb.

Examples: 1. *You can trust this doctor to cure you.* 2. *How long do you think it will take this cut to heal?* 3. *He is being treated for rheumatism.*

Exercise 1. Account for the use of *cure*, *heal* and *treat*. Translate the sentences into Russian.

1. "That is a good sign," Dr Girard said. "It shows that her state is not hopeless. I shall *cure* her." 2. "I've seen the photographs and details of the clinic. One couldn't wish for a more ideal place to *treat* one's cases." 3. The grazes on his hands had been superficial, and they were quite *healed* now. 4. After his trip to the south, he went to Florence, certain that he was *cured*. 5. In an attempt to show the miraculous properties of the magnifying glass, he exposed himself to the concentration of the sun's rays and suffered burns which turned into sores that took a long time to *heal*.

Exercise 2. Insert in the blank spaces *cure*, *heal*, or *treat*, as required.

1. The hospital was situated in a busy street and looked precisely the place to provoke rather than ... a nervous breakdown. 2. For a week after the fight with the lynx the she-wolf never left the cave, except for water. At the end of that time her wounds had ... sufficiently to permit her to take the meat-trail again. 3. "I was in for a bad bout of malaria — cerebral type," Dr Knowles explained. "For that I proposed to ... myself by an intravenous injection of quinine." 4. She limped round the house, her ankle enveloped in yards of bandage, for weeks after the bite had ... 5. "The

left apex is no doubt affected. But don't worry, it's in the primary stage." — "You mean it can be ...ed?" 6. He was alone, confronted by a case which he must diagnose and ... unaided. 7. I looked at Maggie's [orangutan's] dark, hairy fingers as she reached for the peach. The middle finger was gone from her left hand, but the scar was well 8. "It appeared she knew Sir Roderick Glossop well, her cousin Lionel having been ...ed by him for some form of loopiness, and could arrange a meeting." 9. Leaving two of their number lifeless behind, the killer whales withdrew. The humpback lay near the surface, recovering strength, allowing the good, salty sea to bathe his raw wounds and begin their ...ing. 10. On the fourth day I saw the child's eyelids flutter. Her forehead was cooler; the high temperature was subsiding. She managed to drink a little milk. Then she snuggled back into the blankets and had her first deep ...ing sleep. Her breathing was normal at last. 11. This incident was important. As the result of the ...ing of Toowoona, these aboriginal people accepted us as friends, and we were able to learn a great deal about them.

Exercise 3. Translate into English.

1. «Не волнуйтесь, — сказал доктор. — Молодца вашего мы *вылечим*». 2. Какой же он врач, если он простого насморка *вылечить* не может? 3. Рана его долго не *заживала*. 4. Его *лечил* очень известный специалист по сердечным заболеваниям. 5. Порез был очень глубоким и *заживал* медленно. 6. Мне кажется, если бы вы *лечились*, все давно бы прошло.

DISCOVER, INVENT

The literal meaning of *discover* is well illustrated by the following sentences:

1. *It was Columbus who discovered America.*
2. *Radium was discovered by Marie Curie.*

Something that exists, unknown to man, can be *discovered*, as the above sentences show, but not *invented*, for inventing means making or designing some new machine or device that did not exist before:

In 1823 Samuel Brown invented a gas engine in which the gas was ignited by a gas jet kept constantly burning outside the cylinder.

Discover and *invent* are also used to mean 'find out', 'come to know' and 'think of', 'contrive', respectively.

1. *She discovered that everyone knew of her husband's desertion.* 2. *Her son is very clever at inventing excuses for playing truant.*

EACH, EVERY

There are cases where *each* and *every* are not hard to differentiate. When they are used attributively, however, the distinction is not always easy to make. Broadly, the difference is that *every* directs attention to the

whole and is a more emphatic word whereas *each* directs attention to the individual and is more specific:

Examples: 1. *Every boy in the class wrote the story well; each student, however, struck a note of his own.* 2. *Every barracks was provided with a reading room and the Stationary Office sent 300 volumes to each.* 3. *The new hostel was very comfortable and every occupant liked it because the building was really well-appointed and each student had a separate room.*

Note the rather idiomatic use of *every* with abstract nouns such as *reason*, *prospect*, etc., as well as its emphatic use with *minute*, *penny*, etc.: e. g. 1. You have every reason to be satisfied. 2. There is every prospect of success. 3. He enjoyed every minute of his vacation. 4. He spent every penny he earned. 5. He is a gentleman in every sense of the word.

EDUCATION, UPBRINGING

Education is an essential part of a child's upbringing, the product of a good upbringing being a well-brought-up person and of a sound education an educated one. (Note the opposites: *uneducated*, *illiterate*, *semi-literate* — and the stronger synonym *learned* implying outstanding knowledge, especially of the humanities.) Although these two, formal education and upbringing, generally go hand in hand, they are not necessarily inseparable, as education extends well beyond childhood, the province of upbringing. On the other hand, an uneducated person is not always uncouth and may well have a decent enough up-bringing to his credit. Clearly, the word *upbringing* cannot be substituted for the word *education* meaning 'schooling': e. g. *It is claimed often enough that deficiencies in a person's upbringing may be far more harmful for society at large than the shortcomings of his or her education.*

Self-education is not uncommon, whereas one can hardly bring oneself up.

The word *education* is often used with such attributes as *primary*, *secondary*, *further*, *higher* (*college*, *university*) denoting the stages of formal education. Students should avoid such sentences as *He has higher education*, which are a result of Russian influence. The following expressions may be used instead: e. g. 1. *He is a qualified engineer/doctor.* 2. *She qualified as a teacher only a month ago.* 3. *She is a trained teacher and therefore knows how to handle little children.* 4. *She has a degree in history.* 5. *He's a trained turner, so you needn't be surprised at his skill.*

To receive education seems to be less common in English than in Russian.

Professional education should not be confused with *manual and technical training*, sometimes also referred to as *vocational training*, though the latter is a broader term. Whereas *professional education* means in British the training of professional people, i. e. teachers, lawyers, doctors, clergymen, the other terms describe the training of workers or craftsmen at special training centres or schools. The word *education* is generally preferred to *pedagogy* in the sense of the Russian педагогика for example:

College of Education (formerly Teachers' Training College), University Department of Education.

Note also that *educational* means both 'connected with education' and 'instructive, informative': e. g. 1. *Channel III is used for educational programmes.* 2. *Yesterday's programme for motorists was really educational.*

IF, IN CASE

Both *if* and *in case* introduce a conditional clause; however, they are by no means interchangeable. *If* means 'on the condition or supposition that' and is the appropriate conjunction where an ordinary condition is expressed (Russ. если, в случае если), for example: *If you can't come on Sunday, let me know.* *In case* is impossible in such sentences (at least in British English). It is used when someone does something without knowing whether it will prove to have been necessary or not (Russ. на тот случай, если; а вдруг), for example: *Take an umbrella in case it rains.* Other instances are: 1. *I'll give you my telephone number in case you need to contact me urgently;* 2. *Here's another rouble in case you have to take a taxi.*

In case is also used to express negative purpose, instead of the now old-fashioned (or very formal) *lest*, for example: *Set the alarm-clock in case you oversleep.*

ILL, SICK

If you are a good sailor, you will hardly ever be *seasick*. (Cf. also *airsick*, *carsick*) But where a stormy sea, sky or a bumpy road fail, some bad food will often succeed, making even a very good sailor *sick*. In fact food poisoning may make one so *ill* that one has to be taken to hospital or stay in bed and be taken care of as a *sick* person. So long as you are *ill*, people will refer to you as a *sick* person (likewise we speak of *sick* dogs, cats and other animals) and your doctor may call you his patient. The *sick* (i. e. those who are ill) are nowadays entitled to *sick-leave* and *sick-benefits*, but few people like being on the *sick-list* (being ill).

Thus we see that in British English the predicative use of *sick* indicates the sensation of nausea or vomiting, its attributive use pertaining to indisposition or disease. *Ill* is used predicatively to mean 'indisposed', 'unwell'. In American English, however, *sick* is used predicatively with the meaning of 'unwell', 'ill' (*He has been sick [= Br. ill] for six weeks*).

Note also the figurative use of *sick* in such expressions as *sick of* (*I'm sick of doing nothing*), *sick for* (*He is sick for his old home*), *sick with* (*We were sick with apprehension*).

The attributive and adverbial uses of *ill* in the sense of 'bad' and 'badly' confined to a number of phrases and compounds worth memorizing for their own sake rather than because there is a danger of confusing *ill* and *sick* in them: *ill health*, *ill-treat*, *ill-mannered*, *ill-natured*, *ill-tempered*,

etc.; *to be ill at ease*, *can ill afford*, *ill-disposed*, *ill-timed*, *ill-bred*, *ill-judged* and others.

Exercise 1. Consider the use of *ill* and *sick* in the following sentences:

1. "Your husband has been taken *ill* — we want you to come at once."
2. "She did not spit," Mrs Amberley answered for her daughter. "She was *sick*, all over Lady Worplesdon's astrakhan coat."
3. The *sick* man was taken into the room and in two or three minutes the Dyaks and Grange came out.
4. Rather than risk an answer which might be wrong and excite a storm of abuse from the master, he would sit stupidly silent, and when it came towards his turn to stand up and construe, he grew *sick* and white with apprehension.
5. She was obliged to ask for a glass of water in the middle of the sitting, and the assistant, seeing she was *ill*, suggested that she could come another day, but she insisted on staying till the end.
6. He has told Mildred that he was *sick* of being pestered and she had better take herself off and not bother him again.
7. And it was not only the spring that filled those *sick* hearts with new hope, the great love that had taken possession of the man and the girl seemed to spread its effulgence on all that came near them.
8. "It's a rare and exquisite privilege which I can *ill* afford," said Philip.
9. If both parties remain in a modest station the break comes about naturally, and no *ill* feeling subsists, but if one of them achieves eminence the position is awkward.
10. When *sick* at the thought of seeing her, he asked whether she was in, a wild hope seized him that she had left.

Exercise 2. Complete the following sentences with *ill* or *sick* and their collocations:

1. For a moment he remembered all the anguish he had suffered on her account, and he was ... the recollection of his pain.
2. In these matters a periphrase was demanded by the decorum of life, but, as he asked another question instead, it flashed through him that the doctor must be accustomed to the impatience of a ... man's relations.
3. Whenever anyone was ... , he installed himself as ...-nurse.
4. My debut as a playwright was a portent for the future: I have been ... in the men's room every opening night of a play of mine in theatres all over the country.
5. There was something pathetic in her ... beauty, with that lovely transparent skin, the thin face in which the eyes were so large and so wonderfully blue.
6. "I wish you'd persuade Uncle William to let me leave Tercanbury. I'm so ... it."
7. She cried herself to sleep every night, she was looking so ... that everyone remarked on it.
8. He felt almost ... humiliation, the humiliation of paying to ask and the humiliation of the curt refusal.
9. Once a year we have a parade of the village band and tonight, of all nights, the man who plays the big drum has been taken
10. When they got out of the train at Tercanbury, Philip felt ... apprehension, and during the drive in to the town he sat pale and silent.
11. He did not see Mildred again till Friday; he was ... a sight of her.
12. "I regret to say that Smith is ... in bed and will not be able to return to school for three or four days."

Exercise 3. Translate the following sentences into English:

1. Он не заболел бы гриппом, не пойдя он купаться со своими школьными товарищами в то холодное утро. 2. Кто-то должен был сходить к больному: он не чувствовал бы себя таким одиноким. 3. Мальчику сделалось дурно от страха, когда он увидел приближавшегося к нему огромного медведя. 4. Больной тосковал не только по друзьям, с которыми пришлось расстаться, но даже по привычным звукам родной речи. 5. Дурное обращение с животными не может не вызвать у них ответной отрицательной реакции. 6. Многим было противно его назначение твоим преемником, но что было делать? 7. Не успел он протянуть руку к письму, лежавшему на столе, как голова у него закружилась, его затошнило и он потерял сознание. 8. Плохое здоровье мне тоже приносит много огорчений, но так надоедает слышать бесконечные разговоры на эту тему. 9. То, что этот здоровяк вдруг заболел туберкулезом, объяснить можно лишь чистым невезением. 10. Утром меня действительно тошнило, но почему это должно означать, что я болен?

NOTE, NOTICE, REMARK

These three verbs belong to a group of semantically related verbs including also *see*, *observe*, etc. which come into comparison in the sense of 'to become aware of smth. by physical (sometimes mental) vision'. However, their usage in modern English is becoming increasingly differentiated. While both *notice* and *note* suggest close attention and rather detailed visual or mental impression (Russ. замечать, обращать внимание), the verb *to note* especially stresses the idea of careful observation and systematic recording of what is seen, sometimes by a mental note (Russ. примечать) or quite often in writing (also with *down*) (Russ. делать заметки, записывать). It is far less common than *notice*, e. g.: *I did not notice that picture before. Note how to do it. The policeman noted down every word I said.*

Remark is now most commonly used in the sense 'to say (or write) briefly and casually as a comment' (Russ. отметить), e. g.: *He remarked that the house was in a condition of fairly good repair.*

Exercise 1. Account for the use of *note*, *notice* and *remark*. Translate the sentences into Russian.

1. It became a small plot between the bird and the man that he should feed only her, and that both of them should manage so that the rest of the birds did not *notice*. 2. On the last occasion Colonel Hayter *remarked* that if my friend would only come with me, he would be glad to extend his hospitality to him also. 3. I asked her to come in. I *noticed* that she was deathly pale. 4. Looking round, I saw Miguel above and behind us, following. Watching the boy, I sorted out my few sensations and *noted*, first of all, that he must have approached through a secret tunnel. 5. "Well, there's the site," he *remarked* in an undertone. "Pretty as a picture postcard."

Exercise 2. Insert in the blank spaces *note* (*down*), *notice* or *remark* as required, in the appropriate form.

1. "Wedlock suits you," he ... "I think, Watson, that you have put on seven and a half pounds since I saw you." 2. Mr Martin could see the run of the wires and the fittings for the lamps, but he ... that the lamps themselves had not yet been inserted. 3. I walked round the coach house and examined it closely from every point of view, but without ...ing anything else of interest. 4. We devoted some of our time to natural history, and George meticulously and carefully taught me how to observe and how to ... observations in a diary. 5. She must have ... the surprise with which he viewed the picture and she smiled with infectious amusement. 6. You could not help ...ing how much weight Smith had lost. 7. "You did look rather ill a little while ago," the chief mate ... without showing any great concern. 8. He carried a map and ... every stream and every hill that we passed. 9. I had seen the boy when I first came to London, but I did not really ... him for several days. 10. Groups of gibbons were located in suitable areas and then carefully studied from well-placed blinds or shelters through powerful glasses. Then one by one the groups that the observer was ...ing were collected in their entirety for further study.

Exercise 3. Translate into English.

1. Он был так погружен в свои мысли, что, казалось, не замечал нас. 2. Она заметила, что отец очень волнуется. 3. При встрече он сразу же отметил, что Николай очень сильно изменился за этот год: он как-то постарел и осунулся. 4. «Заметь это место. Здесь всегда бывает много грибов». 5. Как отмечалось в докладе, студенты нашего факультета лучше всех поработали на субботнике. 6. «Довольно странное поведение, не правда ли?» — заметил он. 7. Он записал на листе бумаги, что ему нужно будет сделать в городе. 8. Он стал замечать, что Лида почему-то его избегает. 9. «Он просил передать вам, что будет в городе до 11 часов утра, — продолжала она. — Самолет отправляется в 12». Я посмотрела на часы и с интересом отметил, что уже ровно полдень. 10. Все заметили, что он вернулся в приподнятом настроении.

RAISE, RISE, LIFT

The similarity in the form and pronunciation of the first two words lead Russian students to confuse them, although they differ from each other in meaning as clearly as their Russian equivalents do: *raise* is a transitive verb and thus cannot be used without a direct object (*raise one's head*), whereas *rise* is an intransitive one and as such can take no direct object (*The sun rose over the horizon*). Note also that *rise* is an irregular verb (*rise — rose — risen*), *raise* a regular one.

Raise should be distinguished from *lift*, which is associated with a muscular effort and heavy objects; e. g. 1. *It costs you nothing to raise your hat and wave your hand to me.* 2. *Try to lift this box.*

Certain collocations of *raise* and *rise* have word-for-word equivalents in Russian: *raise one's voice*, *raise prices* (Cf.: *prices rise*), *raise a cloud of dust*, and *rise early*. Some idiomatic expressions with these two verbs are worthy of note:

rise in one's profession; *rise to fame* (= become famous); *rise to the occasion* (= prove oneself to be able to handle a difficult task);

raise smb. to the peerage (= make him a peer); *raise one's glass to smb.* (= drink his health); *raise a laugh, a blush* (= cause it); *raise a loan* (= get it); *raise a siege* (= blockade, embargo) (= end it).

Exercise 1. Account for the use of *raise*, *rise* and *lift*. Translate the sentences into Russian.

1. These three sentences *raise* another problem. 2. Difficulties *arise* sometimes (but not so frequently) in other sentence patterns. 3. I took my seat just as the light dimmed and the curtain *rose*. 4. It fell again with a tremendous crash just as the curtain came down, *rousing* Priestley Morrison from the depth of his seat. 5. The slamming of the door had *aroused* Mother. 6. During the nineteenth century there also *arose* a Modernist Movement in the Church, a new Liberal or Broad Churchmanship whose chief concern was to meet the challenge of scientific discoveries. 7. I had never had hard liquor before, but it was thought proper that I should, since a congratulatory toast was being *raised* to me. 8. He *rose* from the sofa and made his way slowly toward the door. 9. Steam cranes easily *lift* several tons at a time.

Exercise 2. Complete the following sentences with *raise*, *rise*, *arise*, *arouse*, *rouse*:

1. When questioned about his heavy state of gloom, he would simply ... his eyes heavenward and tap the manuscript of the play with a finger of doom. 2. As usual, the guardians of language are ...ing up in protest, but since the idiom is not new, an extension of it seems natural, if not inevitable. 3. But we have only to turn to the section on agreement to realize that complications may ... 4. Grandfather especially ... (Past Ind.) to magnificent heights which can never lose their splendour to me. 5. The ghost that got into our house on the night of November 17, 1915, ... (Past Ind.) such a hullabaloo of misunderstandings that I am sorry I didn't just let it keep on walking, and go to bed. 6. An aunt of mine was in a movie theatre when, over and above the sound of the pit, there ... (Past Ind.) the steadily increasing tramp of running feet. 7. However, about a month before I was born, my grandfather appeared at their door at two o'clock in the morning and ... (Past Ind.) them out of bed. 8. The actors bowed to a solid phalanx of retreating backs and the stage manager mercifully ... the curtain only once. 9. I completely lacked Eddie's abiding faith that he could master whatever situation ... 10. Furthermore, there is always in the Englishman the awful possibility that his opinions and yours are violently different from one another, and that might lead to an argument, producing, perhaps, ... voices and loss of temper. 11. The recent cultural revival has so far ... the average standard of appreciation that many are called low-brows who ten years ago would have been at least middle-brows. 12. In trains, on railway platforms, in queues

in restaurants and cinemas and theatres, they are quiet and patient, talking only when they must, and hardly ever ...ing their voices. 13. Although Prom audiences are easily moved to the most tumultuous applause, the standard of music played has been ...ing steadily through the years.

Exercise 3. Translate the following sentences into English using *raise*, *rise* and related words:

1. *Поднимать* руку в знак согласия — обычай, принятый с древних времен. 2. Когда он уже собирался *подняться* и уйти, он вспомнил, что должен сообщить всем о принятом решении. 3. Не может быть, чтобы его бесхитростный рассказ *вызвал* такую бурю негодования. 4. Как я ни старался, мне не удалось *поднять* ее чемодан. 5. Нет, его *сделали* пэром не для того, чтобы избавиться как от опасного для партии деятеля, хотя некоторые восприняли это именно так. 6. Трудности *возникли* значительно позже, когда все уже решили, что нечего волноваться. 7. *В гневе* он неузнаваем, страшен — лучше избегайте его тогда. 8. «Как вы смеете *повышать* голос, разговаривая со мной! Я этого не потерплю!» 9. Возможно, понижение активности *произошло* по каким-то еще не известным нам обстоятельствам. 10. Никому не понравится, чтобы его *будили* среди ночи из-за каких-то пустяков.

REMIND, RESEMBLE

Although these verbs have no senses in common they are sometimes confused by Russian speakers, because both verbs may correspond in Russian to *напоминать*.

Remind means 'to bring to mind,' 'to put (a person) in mind (of smth. or smb., to do smth., etc.)'. *Resemble* means 'to be like', 'to have similarity to' or 'features in common with or the same appearance as' (Russ. *походить, иметь сходство*). Therefore, the sentence *He reminds me of his brother* is not equivalent to *He resembles his brother* but means 'He makes me think of his brother' (probably, because he resembles him).

Note that *remind* must have a direct object, e. g. *This picture reminds me of the Crimea*.

SEARCH, SEARCH FOR

Search as a transitive verb means 'to look or feel or go over (a person or his face or his pockets, or a place, etc.) in order to find something of which presence is suspected'; 'to examine, explore' (Russ. *обыскивать, обыскать, исследовать, изучать*). Used intransitively, *search* is often followed by *for* and means 'to seek', 'to conduct a thorough investigation' (Russ. *искать*).

Examples: 1. *We have been searching for you everywhere*. 2. *He thought of writing a note but searched his pockets vainly for pencil and paper*. 3. *He started to search every corner of the house, trying to find out if somebody was there*.

WAGE, SALARY, FEE, PAY, ROYALTIES, STIPEND, COMMISSION

There are quite a few words in English for different forms of payment which people receive for their work: payday (usually Friday) will bring the workers their weekly *wage* packet (some labourers get daily wages); engineers, teachers, managers, and some others receive a monthly (or less often quarterly) *salary* for their services. (Wages and salaries may be supplemented by bonuses and allowances.) The incomes of private doctors and lawyers come from the fees paid by their patients and clients, although doctors and lawyers may be salaried if employed on a regular basis by the state or a private establishment. The armed forces have a word of their own, *pay*, which is the equivalent of the civilian *salary* and has now made its way into 'Civvy Street' as a general term including both *wages* and *salaries*. Writers, composers, playwrights are paid *royalties*, i. e. a percentage of the money derived from the sale of a book, a song, etc., a share of the profits from a stage production. Clergymen are paid *stipends*. Commercial travellers are paid, in addition to their salary, a *commission* (a percentage of the value of the goods sold), agents are paid a *commission* only.

Fees, besides meaning money charged by professional people, may mean payments made by the student for his education (*entrance fee, tuition fee, examination fee*, etc.) or by members of societies or clubs (*enrolment fee, membership fee*).

Chapter IV Vocabulary Tests

Mastering a foreign language means — largely — mastering its vocabulary.

The vocabulary tests given in this section have the twofold purpose of (a) probing your knowledge of some of the harder words you come across in your studies, and (b) increasing your word-power by adding to your vocabulary (both active and passive) a number of words the majority of which would probably be new to you. The rules for taking these Tests are very simple. After each of the 10 key words in Tests 1–10 there are four words or phrases lettered A, B, C, and D. Mark the word or phrase that you think is nearest in meaning to the key word. Here is an example: Steady — A: still or quiet; B: unstable; C: not shaking; D: in full readiness. In this case you would of course mark 'not shaking' as being the nearest in meaning to 'steady'. Explanations for Tests 11–15 are given under the respective headings.

The word lists given here may serve as a basis for various vocabulary exercises, the teacher devising different contexts for the words tested.

Test 1

- Row**
A: to bow down
B: pierce as by an arrow
C: propel a boat by using oars
D: throw up
- Soar**
A: to pile up
B: cry out
C: be painful
D: rise high into the air
- Stoop**
A: to rise steeply
B: bend
C: scrape
D: collect
- Bustle**
A: hurry fussily
B: stiffen with fear
C: whistle
D: burst
- Gamble**
A: to jump and skip about in play
B: walk in a leisurely manner
C: crumble to pieces
D: play games for money
- Urge**
A: to force onward
B: make clean
C: rise in great waves
D: drive mad
- Crisp**
A: thin and insignificant
B: rusty
C: easily crushed by teeth, dry
D: uneven
- Scornful**
A: rich
B: rough
C: hardened
D: showing extreme contempt
- Available**
A: unmasked
B: that can be had
C: flying
D: unashamed
- Mural**
A: great amount
B: rural dwelling
C: purring sound
D: wall painting

Test 2

- Presently**
A: at once
B: given as a souvenir
C: sent in advance
D: soon
- Eventually**
A: occasionally
B: outstandingly
C: finally
D: smoothly
- Appropriate**
A: unsuitable
B: received
C: suitable
D: belonging to
- Discreet**
A: careful and prudent
B: distinguished
C: creaky
D: broken to pieces
- Adopt**
A: to simplify
B: enable
C: take (a child) into one's family
D: make optional
- Appoint**
A: to establish
B: point upward
C: to name for an office
D: stick together

7. **Rejoice**
 A: to cry out repeatedly
 B: review
 C: choose
 D: be glad
8. **Infer**
 A: to introduce
 B: voice one's preference for
 C: cast iron
 D: conclude

9. **Suitor**
 A: tailor
 B: one who courts a woman
 C: bell-boy
 D: money-lender
10. **Warrior**
 A: ex-champion
 B: bachelor
 C: popular singer
 D: fighting man

1. **Casual**
 A: customary
 B: reasonable
 C: happening by chance
 D: that can be seen
2. **Benevolent**
 A: a first class pilot
 B: peaceful
 C: a well-wisher
 D: kindly
3. **Steadfast**
 A: hasty
 B: firm
 C: interchangeable
 D: travelling
4. **Endeavour**
 A: to like immensely
 B: have done with
 C: hate
 D: try
5. **Browbeat**
 A: to bully
 B: wink
 C: imitate
 D: frown

6. **Baffle**
 A: to fight
 B: walk slowly
 C: choke
 D: puzzle
7. **Lament**
 A: to finish
 B: sing in chorus
 C: mourn or grieve for
 D: hurt
8. **Quest**
 A: quiet spot
 B: interrogation
 C: strange object
 D: a seeking
9. **Dismay**
 A: loss of courage at the prospect of danger
 B: darkness
 C: prohibition
 D: rainy season
10. **Quarry**
 A: clown
 B: animal hunted down
 C: drill
 D: quotation

1. **Glamour**
 A: broken ice
 B: affection
 C: smooth surface
 D: bewitching charm
2. **Allusion**
 A: river-bed
 B: hint
 C: wrong idea
 D: dream

3. **Rapture**
 A: ecstasy
 B: a break
 C: mixture
 D: tropical shower
4. **Scrutiny**
 A: close inspection
 B: burglary
 C: scratch
 D: routine job

Test 3

5. **Misgiving**
 A: greediness
 B: wrongdoing
 C: misinformation
 D: disturbed feeling of fear
6. **Unscrupulous**
 A: coarse
 B: unprincipled
 C: loose
 D: unscrewed
7. **Indefatigable**
 A: worn out
 B: uncertain
 C: tending to put on weight
 D: untiring

1. **Remorse**
 A: a bite
 B: strange custom
 C: pity or sense of guilt
 D: a small piece
2. **Frustration**
 A: disappointment
 B: deviation
 C: cracking sound
 D: passionate speech
3. **Obligation**
 A: money-lending
 B: prosecution by law
 C: unification
 D: moral duty
4. **Circumstances**
 A: geometric figures
 B: stray sheep
 C: conditions
 D: inexact statements
5. **Fluent**
 A: able to speak easily and smoothly
 B: riverside
 C: departing
 D: watery

1. **Abandon**
 A: to finish
 B: move past
 C: give up completely
 D: go wearily on

8. **Predicament**
 A: forecast
 B: preparedness
 C: unpleasant or dangerous situation
 D: kind of drug
9. **Reconcile**
 A: to renew
 B: make friendly again
 C: unify
 D: smooth out
10. **Lure**
 A: to attract, tempt or entice
 B: purify
 C: make certain
 D: lower

Test 5

6. **Previous**
 A: expensive
 B: ancient
 C: occurring before in time or order
 D: god-fearing and timid
7. **Incompatible**
 A: overcrowded
 B: not suitable for being used together
 C: mischievous
 D: belonging to different nations
8. **Obvious**
 A: bound together
 B: moving in an irregular fashion
 C: passionate
 D: that can be easily seen
9. **Convince**
 A: to collect
 B: display
 C: persuade by argument
 D: protrude
10. **Abstain**
 A: to keep away from doing
 B: lag behind
 C: hide from view
 D: blot

Test 6

2. **Fidget**
 A: to speed by
 B: grow very small
 C: be restless
 D: whimper

- 3. **Fumble**
A: to walk awkwardly
B: grumble
C: be fuming with rage
D: attempt to find something by feeling about (in the dark)
- 4. **Brood**
A: to cover up
B: to think deeply about
C: groan
D: inflict a serious wound
- 5. **Hike**
A: to ride a bicycle
B: utter a shrill cry
C: the waves (of a boat)
D: tramp or take a long walk
- 6. **Dainty**
A: well-stocked
B: high-brow
C: delicately pretty
D: very heavy

- 7. **Brutal**
A: brotherly
B: extremely cruel
C: zoological
D: very heavy
- 8. **Fiend**
A: a frivolous person
B: dragon
C: Spanish dance
D: an inhumanly wicked person
- 9. **Apprentice**
A: servant
B: a learner of a trade
C: landlord
D: printer
- 10. **Nuisance**
A: article of clothing
B: much in vogue
C: something causing annoyance
D: nakedness

Test 7

- 1. **Weed**
A: uncultivated troublesome plant
B: small and insignificant object
C: necessity
D: seed
- 2. **Controversy**
A: epic poem
B: intrigue
C: murderous attack
D: debate, argument
- 3. **Dimension**
A: mansion grounds
B: slums
C: university campus
D: size
- 4. **Prompt**
A: tempting
B: done at once
C: industrial enterprise
D: supermarket
- 5. **Sheer**
A: high-flown
B: absolute, pure
C: said in a low voice
D: make fun of

- 6. **Pompous**
A: pretentious and self-important
B: very fat
C: possessing a booming voice
D: rosy-cheeked
- 7. **Tolerant**
A: taxable
B: travelling from one place to another
C: inclined to bear or accept others' beliefs
D: ringing mournfully (of a bell)
- 8. **Involve**
A: to wind up, as of a clock
B: include or entangle
C: flock together, as of birds
D: send greetings
- 9. **Tow**
A: to pull as by a rope
B: steer ships into, or out of, a harbour
C: step heavily
D: give as a blessing
- 10. **Daunt**
A: to annoy (a person) by constant visiting
B: forbid
C: give out a deafening noise
D: dishearten or frighten

- 1. **Acquire**
A: to water
B: add
C: get
D: sing in chorus
- 2. **Terminate**
A: to name
B: come or bring to an end
C: think over
D: arrive (at a railway station)
- 3. **Attain**
A: to refer to
B: accumulate
C: splash with mud
D: to give (what is requested)
- 4. **Grant**
A: to become great
B: accumulate
C: splash with mud
D: achieve
- 5. **Abate**
A: to repent
B: become less
C: speak under one's breath
D: discuss

- 6. **Gale**
A: liquid measure
B: kind of gas
C: strong wind
D: circle of light seen round the sun or the moon
- 7. **Dignity**
A: mining
B: nobility of manner
C: biting satire
D: wisdom
- 8. **Wrath**
A: monstrous lie
B: rude manner
C: rage
D: material value, wealth
- 9. **Resigned**
A: yielding and uncomplaining
B: prolonged
C: weakened
D: repaired
- 10. **Uncouth**
A: clumsy or crude
B: impotent
C: toothless
D: dirty or soiled

Test 9

- 1. **Skirmish**
A: an oriental dish
B: brief fight
C: a cut
D: mixture
- 2. **Zest**
A: the numeral 0
B: Greek god
C: a zig-zag
D: keen enjoyment
- 3. **Apparition**
A: appearance
B: parting
C: equality
D: ghost
- 4. **Felicity**
A: flexibility
B: cunning
C: happiness
D: chemical property

- 5. **Precise**
A: exact
B: prepared
C: well out
D: finely shaped
- 6. **Superlative**
A: too late
B: of the highest degree
C: a late meal
D: appeal to a higher court
- 7. **Miserly**
A: cold and shivering
B: loving
C: unwilling to spend or give away money
D: very poor
- 8. **Haunt**
A: to climb (a mountain)
B: go out hunting
C: neigh
D: visit (a place) frequently

9. **Persist**
 A: to contain
 B: continue obstinately
 C: stop
 D: make a list

10. **Clemency**
 A: necessity
 B: good health
 C: sternness
 D: mercy

1. **Temperance**
 A: high speed
 B: moderation
 C: good mood
 D: the process of hardening steel

2. **Obsession**
 A: plenary meeting
 B: fixed idea
 C: a ceasing, stop or pause
 D: the quality of being obscure

3. **Scrape**
 A: a violent action
 B: a scream
 C: disagreeable situation
 D: kind of fruit

4. **Posterity**
 A: a death notice
 B: middle age
 C: future generation
 D: afterthought

5. **Drastic**
 A: tearing along at breakneck speed
 B: tragic
 C: dynamic
 D: severe

6. **Liab**
 A: that can be applied
 B: that can be hurt by criticism or attack
 C: likely to have or suffer from
 D: slandered

7. **Pecuniary**
 A: specific
 B: cattle-breeding
 C: strange
 D: of or involving money

8. **Nudge**
 A: to walk wearily or laboriously
 B: do hard or unpleasant work
 C: clean out a river channel
 D: push gently

9. **Revel**
 A: to come back
 B: be noisily festive
 C: stagger along
 D: disclose

10. **Resort**
 A: to relax
 B: go in for sport
 C: interchange
 D: turn for use or help

Test 10

Test 11

Temp- is the Latin root meaning 'time'. On the left are five words that deal with time. Match them with the definitions on the right:

- | | |
|-------------------|---|
| 1. Contemporary | a. for the time being |
| 2. Temporize | b. relative rate |
| 3. Tempo | c. to set to gain time |
| 4. Extemporaneous | d. said or composed on the spur of the moment |
| 5. Temporary | e. of the same (historical) period |

Test 12

Match the Greek and Latin words on the left with the meanings in the right-hand column:

- | | |
|-----------|------------------------|
| 1. Acumen | a. early printed books |
| 2. Acme | b. highest point |

- | | |
|---------------|------------------------|
| 3. Factotum | c. without preparation |
| 4. Impromptu | d. mark of disgrace |
| 5. Incunabula | e. mental keenness |
| 6. Stigma | f. man of all work |

Test 13

In the left-hand column are ten French loan-words frequently used in English. Match these naturalized words with their definitions in the right-hand column:

- | | |
|----------------|---------------------|
| 1. Argot | a. file |
| 2. Dossier | b. environment |
| 3. Milieu | c. slang |
| 4. Connoisseur | d. competent judge |
| 5. Amateur | e. nursery |
| 6. Crèche | f. evening party |
| 7. Soirée | g. non-professional |

Test 14

In this type you are asked to complete a sentence by choosing one of four words necessary to make the statement true or to complete it most satisfactorily.

Example: If you want to look up the meaning of a word you consult (A) an encyclopaedia (B) a concordance (C) a dictionary (D) a manuscript. The correct answer is (C).

- The junction of the Missouri and the Mississippi can be called a (A) crisis (B) confluence (C) conference (D) joint.
- Because the orator's speech was high-flown and pretentious, the reporters termed it (A) bombastic (B) authoritative (C) untruthful (D) flowery.
- When the courtier had advanced to the highest position attainable he was said to have reached the (A) vigil (B) precipice (C) threshold (D) pinnacle.
- Nations that do not trust each other look upon each other (A) calmly (B) hopefully (C) askance (D) retrospectively.
- A person who constantly thinks he is sick is a (A) malefactor (B) misogynist (C) misanthrope (D) hypochondriac.

Test 15

Each question in this two-word completion test consists of a sentence from which two words have been omitted. Below each incomplete sentence are five pairs of words. You must choose one of these groups to complete the sentence and make it a true statement. Try each pair and choose the one that makes the most sense.

Example: A ... response is one that is made with ...

(A) stupid, fear (B) speedy, alacrity (C) sure, slowness (D) harmful, grimaces (E) pleasant, fun. The correct answer is (B).

1. A large ... center is an ...

(A) district, affection (B) transport, automobile (C) civic, auditorium
(D) shopping, emporium (E) educational, academy.

2. A ... is a ...

(A) standard, norm, (B) criterion, mistake (C) disciple, school (D)
doctrine, follower (E) thesis, superstition

3. A ... shade of distinction is a ...

(A) fine, point (B) rough, profanity (C) subtle, nuance (D) thorough,
prejudice (E) complete, paradox

4. A ... of small stones is called a ...

(A) collection, numismatist (B) collar, tiara (C) seller, connoisseur
(D) mound, lithograph (E) pattern, mosaic.

5. ... language may also be termed ...

(A) eloquent, explicit (B) frenzied, calm (C) abusive, insulting (D)
humiliating, flattering (E) high-flown, descriptive.

Appendix I. Use of Verbs with *to*-Infinitives (or Infinitival Constructions), Gerunds (or Gerundial Constructions and *That*-Clauses)

Followed by	Gerund	Gerundial construction	Infinitive	Construction of Noun + Infinitive of 'to be' or to have	Construction of Noun + Infinitive of other verbs	that-clause, verb combining with a notional subject	that-clause, verb combining only with the subject 'it'	Obligatory addressee + that-clause	Optional addressee + that-clause	
Verbs	1	2	3	4	5	6	7	8	9	10
abandon	+									
accustom (transitive)					+					
acknowledge	+	+		+		+				
admit	+	+		+		+				
advise	+				+	+				
advocate	+	+				+				
afford			+							
agree			+			+				
aid					+					
aim			+							
allow (= permit)	+				+					
allow (= admit)				+		+				
anticipate	+	+				+				
appear			+				+			
appoint					+					
appreciate	+	+				+				

1	2	3	4	5	6	7	8	9	10
arrange			+			+			
ask			+		+	+			
assist					+				
assume				+		+			
attempt	+		+						
authorize	+	+			+				
avoid	+	+							
beg			+		+	+			
begin	+		+						
begrudge	+	+							
believe				+		+			
beseech					+				
bother			+						
calculate				+		+			
can't bear	+	+	+	+	+	+			
care			+						
cause					+				
cease	+		+						
celebrate	+	+							
challenge					+				
chance			+				+		
choose			+		+				
claim			+			+			
command					+	+			
commission					+				
compel					+				
comprehend	+	+							
condescend			+						
confess				+		+			
confirm				+		+			
consent			+						
consider (= be of the opinion)				+		+			

1	2	3	4	5	6	7	8	9	10
consider (= think about)	+	+							
contemplate	+	+							
continue	+		+						
convince								+	
counsel					+				
dare			+		+				
decide			+			+			
declare				+		+			
decline	+		+						
deduce					+	+			
defer	+	+							
defy					+				
deign			+						
delay	+								
demand			+			+			
demonstrate				+		+			
deny	+	+				+			
deserve	+		+						
desire			+		+	+			
determine			+			+			
detest	+	+							
direct					+	+			
disclose				+		+			
disdain	+		+						
dislike	+	+							
dispute	+								
doubt	+	+				+			
dread	+	+	+			+			
drive					+				
elect					+				
empower					+				
enable					+				
encourage					+				

1	2	3	4	5	6	7	8	9	10
endanger	+								
endeavour			+						
enjoy	+	+							
entail	+	+							
entice					+				
entitle					+				
entreat			+		+	+			
envisage	+	+							
escape	+								
estimate				+		+			
evade	+								
excuse	+	+							
exhort					+				
expect			+	+	+	+			
fail			+						
fancy	+	+		+		+			
favour	+								
fear	+	+	+			+			
feel (= think)				+		+			
find				+		+			
finish	+								
forbear	+		+						
forbid	+	+			+	+			
force					+				
forget	+		+			+			
forgive	+	+							
foresee	+	+							
gather					+	+			
get (= reach the stage of)			+						
get (= cause)					+				
go on	+		+						
grudge	+								
guarantee			+			+			

1	2	3	4	5	6	7	8	9	10
guess				+		+			
happen			+				+		
hasten			+						
hate	+	+	+		+	+			
have (= be obliged)			+						
hear (= be informed)				+		+			
help			+		+				
hesitate			+						
hold (= be of the opinion)				+		+			
hope			+			+			
hurry			+						
imagine	+	+		+		+			
impel					+				
implore					+	+			
incite						+			
include	+	+							
indicate				+		+			
induce					+	+			
inspire					+				
instruct					+				+
intend	+		+		+	+			
invite					+				
involve	+	+							
judge				+					
justify	+	+							
keep	+								
know				+	+	+			
lead					+				
learn (how to)			+						
learn (= be informed)				+		+			
leave (= put responsibility on)					+				
like	+	+	+	+	+				

1	2	3	4	5	6	7	8	9	10
loathe	+	+	+		+				
long			+						
love	+	+	+		+				
maintain				+		+			
manage			+						
mean (= entail)	+	+					+		
mean (= intend)			+		+	+			
mention	+	+				+			
mind	+	+							
miss	+	+							
necessitate	+	+							
need	+		+		+				
neglect	+		+						
oblige					+				
offer			+						
omit	+		+						
order					+	+			
overlook	+	+							
pardon	+	+							
permit	+				+				
persuade					+			+	
plan	+		+			+			
postpone	+								
practise	+								
prefer	+		+	+	+	+			
prepare			+						
press					+				
presume (= take the liberty)			+						
presume (= assume)				+		+			
pretend			+			+			
prevent	+	+							
proceed			+						
profess			+			+			
prohibit	+	+							
promise			+			+			
prompt					+				

1	2	3	4	5	6	7	8	9	10
propose (= intend)			+						
propose (= suggest)	+	+				+			
prove (= turn out)			+						
prove (= show conclusively)				+		+			
provoke					+				
realize				+		+			
recall	+	+				+			
reckon				+		+			
recognize				+		+			
recollect	+	+				+			
recommend	+				+	+			
refuse			+						
regret	+	+	+			+			
relish	+								
remember	+	+	+	+		+			
remind					+			+	
renounce	+								
repent	+								
report	+	+		+		+			
request			+		+	+			
require	+				+	+			
resent	+	+							
resist	+	+							
revolve			+			+			
resume	+								
reveal				+		+			
risk	+	+							
scorn			+						
see (= realize)				+		+			
seek			+						
seem			+				+		
sense (= be aware of)				+		+			
sentence					+				
show				+		+			
start	+		+						
state				+		+			

1	2	3	4	5	6	7	8	9	10
stimulate					+				
stop	+	+							
strive			+						
suffer	+	+			+				
suggest	+	+				+			
summon					+				
suppose				+		+			
suspect				+		+			
swear			+			+			
take (= think)				+					
teach (how to)					+				+
tell					+				
tempt					+				
tend			+						
thank					+				
think				+		+			
threaten			+			+			
tolerate	+	+							
trouble			+						
trust				+	+	+			
try	+		+						
understand	+	+		+		+			
undertake			+						
urge	+				+	+			
venture	+		+						
volunteer			+						
vow			+			+			
want			+	+	+				
warn					+				+
will					+				
wish			+	+	+	+			
yearn			+						

Appendix II. Use of Prepositions

1. AFTER VERBS

abstain from
 account for
 accuse someone of
 acquiesce in
 acquit someone of
 adapt oneself to
 admire someone for
 adjust oneself to
 (not) agree with
 allude to
 amount to
 answer for
 apologize for
 apply oneself to
 arrest someone for
 atone for
 attend to
 attribute something to
 ban someone from
 beguile someone into
 believe in
 blackmail someone into
 blame someone for
 boast of
 bother about (except in
 the imperative where
 the infinitive is used)
 browbeat someone into
 benefit from
 bully someone into
 cajole someone into
 calculate on
 certify to
 chafe at
 coerce someone into
 commend someone for
 compensate for
 complain of/about
 compliment someone on
 concentrate on
 condemn someone for
 condole with someone on

confess to
 confine oneself to
 congratulate someone on
 consist of
 content oneself with
 contribute to
 cooperate in
 count on
 credit someone with
 criticize someone for
 dedicate oneself to
 deduce something from
 delay in
 delight in
 depend on
 deprive someone of
 descend to
 despair of
 despise someone for
 deter someone from
 disapprove of
 discourage someone from
 dissuade someone from
 draw back from
 dream of
 embark on
 exempt someone from
 expose oneself to
 expiate for
 fall to (= to begin)
 feel up to
 flinch from
 force someone into (if the
 meaning is that such
 forcing is dishonest;
 otherwise use the infi-
 nitive)
 frown at
 gamble on
 guard against
 harp on

hinder someone from
 (not) hold with
 infer something from
 insist on
 interfere with
 inveigle someone into
 join in
 justify oneself for
 laugh at (if it is in retro-
 spect *about* replaces *at*)
 limit oneself to
 look forward to
 lower oneself to
 lure someone into
 make up for
 mislead someone into
 object to
 own up to
 pardon someone for
 participate in
 pay for
 persist in
 persuade someone into
 (if the meaning is di-
 shonest; otherwise use
 the infinitive)
 praise someone for
 preserve in
 prevent someone from
 pride oneself on
 prohibit someone from
 prosecute someone for
 protect someone from
 punish someone for
 put up with
 react to/against
 rebel against
 rebuke someone for
 reckon on
 reconcile oneself to
 refer to
 refrain from

rejoice at
 rely on
 repent of
 reprimand someone for
 reproach someone for/
 with
 rescue someone from
 resign oneself to
 resort to
 restrain someone from
 restrict oneself to
 revel in
 reward someone for
 save someone from
 scold someone for
 scowl at
 see to
 set about
 shame someone into

shrink from
 speak about/of
 specialize in
 stand for
 stoop to
 stop someone from
 submit to
 succeed in
 sue someone for
 suffer for
 suspect someone of
 swear to (only if it refers
 to the past)
 take to (meaning: begin
 something that beco-
 mes a habit in a general
 sense)
 talk about/of
 talk someone into/out of

taunt someone with
 tempt someone into (used
 also with the infinitive)
 terrify someone into
 testify to
 thank someone for
 theorize on
 think about/of
 threaten someone with
 trick someone into
 turn to (meaning: begin
 something that beco-
 mes a habit, especially
 an artistic habit)
 warn someone against
 wheedle someone into
 work at
 worry, be worried about

modest about
 near to
 nimble in
 nonplussed at
 notorious for
 obstinate in
 offended at (*with* before
 a noun)
 opposed to
 optimistic in/about
 pessimistic in/about
 pleased at (*with* before a
 noun)
 preoccupied with

prompt in
 put out at/about
 puzzled at/about
 quick in
 renowned for
 responsible for
 right in (meaning: correct
 in thinking)
 satisfied with
 serious about/in
 sorry for/about (referring
 to the past; to refer to
 the present or future
 use the infinitive)

skillful at
 smart at
 steadfast in
 stubborn in
 stupid at
 taken aback at
 tantamount to
 thrilled at/about
 thwarted in
 upset about/at
 used to
 useful in
 vexed at/about

2. AFTER ADJECTIVES (and Adjectivized Participles)

absorbed in
 accustomed to
 active in
 addicted to
 adverse to
 amazed at
 angry at/about (*with* be-
 fore a noun)
 annoyed at/about (*with*
 before a noun)
 anxious about
 astonished at
 astounded at
 attached to (meaning: to
 like something very
 much)
 bent on
 betrayed into
 blasé about
 bored with
 celebrated for
 charged with
 clever at
 close to

committed to
 conducive to
 conscientious in/about
 correct in
 cross at/about (*with* be-
 fore a noun)
 dense at
 diligent in/about
 dismayed at
 (in) efficient in/at
 engaged in
 engrossed in
 enthusiastic about
 entrusted with
 excited about/over
 (in) experienced in
 expert at
 explicit about (or *how*
 and infinitive)
 famous for
 far from
 flabbergasted at
 frightened at/of
 frustrated in

furious at/about (*with*
 before a noun)
 given to (meaning: in-
 clined to)
 good at
 grieved about/at
 (un)happy about/at
 impervious to
 implicated in
 impressed at (*by* or *with*
 before a noun)
 indefatigable in
 instrumental in
 intent on
 interested in
 involved in
 justified in
 keen on
 (well) known for
 lazy about/in
 long in
 mean about
 miserable at/about
 mistaken in

3. AFTER NOUNS

act of
 advantage of
 allusion to
 answer to
 anxiety of
 chance of
 choice of
 danger of
 difficulty of
 disadvantage of
 drawback of
 dread of
 excuse for
 expert at
 feeling at
 fun of

hope of
 idea of
 impression of
 insinuation of
 job of
 likelihood of
 opportunity of
 object of
 notion of
 pain of
 pleasure of
 point of
 possibility of (Caution:
 do not use *possibility*
 after *to have* or *get*, use
chance instead)

probability of
 problem of
 prospect of
 (one) reason for
 reference to
 responsibility of
 risk of
 sense of
 shock of
 system of
 talent for
 task of
 thought of
 temptation of
 weakness for
 worry of

4. IN PHRASES

to attach importance to
 to be in the mood for
 to be on the way to
 to be plunged into des-
 pair at
 to bear witness to
 to become acclimatized to
 to bring someone round to

to claim damages for
 to come a long way in/
 towards
 to come close to
 to come near to
 to come round to
 to draw an inference from
 to draw the line at

to fight shy of
 to find an excuse for
 to find a means/method/
 way of
 to focus attention on
 to get benefit from
 to get down to (only in a
 moral sense)

to get one's own back on someone for
 to get one's revenge on someone for
 to get pleasure from
 to get round to (meaning: find an opportunity to)
 to give a little thought to
 to give one's attention to
 to give one's life to/for
 to give one's mind to
 to give someone advice about
 to give someone credit for
 to give someone instructions about
 to have a dread of
 to have a go at
 to have a sense of
 to have a shot at
 to have an obsession with
 to have (no) difficulty in (*with* before a noun)
 to have (no) trouble in (*with* before a noun)
 to have no hesitation in
 to have no intention of
 to have no scruples about
 to have enough of
 to have (many) some opportunities for

to have much opportunity for
 to have one's attention taken up with
 to have someone up for
 to lay oneself open to
 to let oneself in for
 to lose no time in
 to make allowances for
 to make a fuss about
 to make a habit of
 to make a pretence of
 to make a scene about
 to make a show of
 to make a start on
 to make a success of
 to make no bones about
 to make no mention of
 to make no secret of
 to make headway in
 to make progress in
 to make reparation for
 to plead guilty to
 to put someone up to
 to reach an agreement about
 to see some point/object/purpose in
 to see one's way to
 to set one's face against
 to set one's heart on
 to settle down to

to show no sign of
 to sink capital in
 to spend money on
 to sympathize with someone on
 to take exception to
 to take part in
 to take pleasure in
 to take revenge on someone for
 to take someone to task for
 to take the initiative in
 to take the liberty of
 to tell someone off for
 to try one's hand at
 in the event of
 it is a case of
 it is a matter/question of
 I will not hear of
 that is no obstacle to
 there is more to
 there is no harm in
 there is no / some merit in
 there is some/a certain satisfaction in
 what do you say to
 what is the good/use of
 when it comes to
 with a view to

Appendix III. Adjectives Not Used as Attributes in Preposition

conducive
 conscious (especially when meaning 'aware', as in *a man conscious of his duties*)
 content
 devoid
 due (except when meaning 'suitable' as in *due time* or *due respect*)
 glad (meaning 'pleased', only the inverted order of antecedent + postpositive attribute would be correct, as in *the parents, glad to hear the news*)
 ill (except when meaning 'bad', as in *an ill omen*)
 liable
 loath
 present (when meaning 'being in a certain place', as in *everybody present*)
 worth

Remember also that words of the category of state or statives, as B. A. Ilyish calls them, such as *alive, aware*, etc., are never used as prepositive attributes either. The same concerns participles II of intransitive verbs, such as *gone, arrived*, etc., except, of course *faded* as in *faded leaves*.

Note: The adjective *respective* is, on the contrary, used only as a prepositive attribute.

Appendix IV. Punctuation

The importance of punctuation marks is indisputable. Not only are they necessary for the correct understanding of written matter but they also serve to express the subtlest shades of meaning, mood, character.

The use of punctuation marks in English is often a puzzle for Russian students, particularly when different punctuation marks are used in English and Russian to set off similar syntactic units. It is mainly with these cases that the chapter on punctuation is concerned.

Special attention should be drawn to the fact that many of the punctuation rules listed here as optional are more strictly observed in formal English (documents, official letters, etc.).

§ 1. THE FULL STOP

1. Most of the common abbreviations require a full stop, e. g.:
Dr. (= Doctor), *Mr.* (= Mister), etc. (= etcetera), *ltd.* (= limited), *p.* (= page), *N. Y.* (= New York).

The modern tendency, however, is towards omitting the full stop, e. g.: *Dr, Mr, UNO* (= United Nations Organization), *UNESCO* (= United Nations Educational, Scientific, and Cultural Organization), *USSR* (= Union of Soviet Socialist Republics).

Note that the letters are written without any space between them.

2. A full stop (not a comma, as in Russian) is used in decimals, e. g.: 1.5 (pronounced "one point five"); 36.68 (pronounced "thirty-six point six eight"). Compare with whole numbers, where a comma is used, e. g.: 25,750 — twenty-five thousand seven hundred and fifty.

3. A full stop is put at the end of interrogative sentences expressing a polite request, e. g.: *Will you kindly fill out and return this questionnaire.*

§ 2. THE SEMICOLON

1. A semicolon (or occasionally a colon) separates asyndetic coordinate clauses in compound-complex sentences, particularly if there are commas in them, e. g.: *But one day when I was sitting in our London office on Bankside, I dropped a blot on an envelope; and having nothing to do just then I pushed it about with my pen to try and make it look more like a face.* (Joyce Cary)

2. A semicolon (or occasionally a colon) separates extended homogeneous subordinate clauses and extended homogeneous parts of the sentence, particularly if there are other punctuation marks within them, e. g.: 1) *Twice I tried to put some sense into the court, and make it understand that a picture wasn't a bag of flour that goes up and down in the market; that it was a highly complicated question which had to be handled by experts and, not too many of them all at once.* (Joyce Cary) 2) *As if I had been a happy worm, creeping all soft and oily through the grass, imagining the blades to be great forest trees, and every little pebble a mountain overcome; and taking the glow of self-satisfaction from his own tail...* (Joyce Cary) 3. See § 3.2.

§ 3. THE COMMA

1. A comma separates homogeneous parts of the sentence in a series that has at least three members. The last member may be introduced by the conjunctions *and* or *or*, before which a comma is optional, e. g.: *I had a bowler, a home, a nice little wife, a nice little baby, and a bank account.* (Joyce Cary)

Note the absence of a comma before adjectives denoting size (the example above) and age, e. g.: *He was a lazy, dull old fellow.*

2. A comma separates detached parts of the sentence, e. g.: 1) *There was a star-like quality about Judice, radiant and unreachable.* (Sandborn) 2) *Inequality, by arousing jealousy and envy, provokes discontent.* 3) *Henry, Bodrugan's son, was pointing out something to his cousin William ...* (D. du Maurier)

A detached adverbial modifier expressed by a Nominative Absolute construction (with or without a participle) is always set off by a comma or sometimes by a semicolon, e. g.: 1) *The train coming in a minute later, the two brothers parted and entered their respective compartments.* (Galsworthy) 2) *Custom figures reflected these influences; both imports and exports, as might be expected, showing heavy declines.* (Skelton)

Some detached appositives are traditionally used without commas, e. g.: *William the Conqueror, Jack the Ripper, Jack the Giant-killer, etc.*

Detached appositives can be introduced by such words as *that is, namely, for example, for instance*, and the like, which are usually preceded and followed by commas (*such as* is not followed by a comma), e. g.: *All 'strangers', that is, the public and the reporters, were ordered to leave the galleries.* (The Children's Newspaper)

3. Words used in direct address are set off by commas, e. g.: *"Wake up, old bones," Coker said ... "All right, Cokey," and I got up.* (Joyce Cary)

4. Other independent elements of sentence — interjections and parentheses — are also set off by commas (occasionally omitted after interjections), e. g.: 1) *Oh, it must be more than that. Why, you must feel a whole difference.* (D. H. Lawrence) 2) *Sarah, my dear, comparatively speaking, you are safe.* (Dickens)

Interjections may be followed by an exclamation mark, and parentheses are very often set off by dashes, e. g.: 3) *Oh, my! I'd no idea if was so late.* (R. Aldington) 4) *She was laughing and flirting with a middle-aged American — possibly an art patron — and didn't look as if she mourned much for George.* (R. Aldington)

5. A comma is used to separate words and phrases that might be incorrectly joined in reading, for instance, when a noun's syntactic function might be misunderstood (a subject might be mistaken for an object, an adverbial modifier, etc.), or a conjunction might be mistaken for a preposition, e. g.: 1) *After washing, the men filed into the dining tent.* 2) *Above, the sun burned a dull red; below, the sand radiated heat like a furnace.* 3) *They all waited in anxious silence, for the messengers seemed to be in a desperate hurry.*

6. A comma is generally used to separate coordinate clauses joined by *and, but, or, nor*, etc., except when the clauses are short and closely related in meaning, e. g.: *Not only did he speak more correctly, but he spoke more easily, and there were many new words in his vocabulary.* (Jack London)

In spite of the increasing tendency to discard the comma between coordinate clauses, it is still desirable before *but* and obligatory before *for, while, whereas*, e. g.: 1) *There was something amiss with Mr Lightwood, for he was strangely grave and looked ill.* (Dickens) 2) *Nessie ate the simple food heartily, Mary absent-mindedly, while Mrs Brodie trifled with the burnt bread upon her plate.* (A. J. Cronin)

7. A comma is used in the complex sentence to set off:

a) relative non-restrictive attributive clauses (continuative clauses included); e. g.: 1) *Tom Buchanan, who had been hovering restlessly about*

the room, stopped and rested his hand on my shoulder. (F. Scott Fitzgerald)
2) *The soft lamp fell on his clean, bald, Michelangelo head, across which a few pure hairs glittered.* (D. H. Lawrence) 3) *Mr Mansion was not indoors, which was a relief to her.* (Hardy)

b) parenthetical clauses; these can also be set off by dashes or brackets; e. g.: 1) *You are, I am afraid, far more urgently in need of medical advice than your daughter.* (Wilkie Collins) 2) *They talked and argued and laughed and made plans and reformed the world and felt important (God knows why!) and held hands and kissed when they thought no one was looking.* (R. Aldington)

c) homogeneous clauses; e. g.: *Who he was, or why he came, or what he intends to do, will be found in time.* (Nesfield)

d) asyndetic predicative clauses; e. g.: *The fact was, the day had begun ill with Maggie.* (George Eliot)

e) inverted concessive clauses; e. g.: *It was a relief that he began talking about her acting, but what he was saying was so ridiculous that, angry as she was, she had to laugh.* (W. Somerset Maugham)

f) subordinate clauses whose semantic ties with the principal clause and the other subordinate clauses are loose and which contain some additional information expressed as a kind of afterthought; e. g.: *But I've got some respect for human life, if you haven't.* (A. J. Cronin)

§ 4. THE COLON

1. A colon is put before an enumeration (often after the words *as follows, viz., namely, etc.*), e. g.: *His arguments are as follows: for one thing, it's up to the author to make his choice of form; besides, a perceptive reader won't fail to see his point.* (J. Moffett)

2. A colon (or sometimes a dash) is used between clauses when the second of the two offers an explanation or an extension of what is stated in the first clause, e. g.: *He has the malaise of many wealthy but ordinary young men: he does not know exactly what to do with himself.* (Philip Roth)

3. A colon (or occasionally a comma) separates hours and minutes, e. g.: *Judge Wood took his place at the bench at 7:54 o'clock...* (Boyer)

§ 5. PUNCTUATION MARKS WITH DIRECT SPEECH

These require special consideration, since they differ greatly from what is used in Russian.

1. Direct speech is always marked by inverted commas placed at the top of the line, e. g.: *"Look," said Mrs Herz. "I'm all right if he's all right."* (Philip Roth)

2. The words introducing direct speech are followed by a comma (or occasionally by a colon, particularly when the direct speech starts a new paragraph), e. g.: 1. *He said, "I'd better not stay too long, Doris."* (Philip

Roth) 2. *Elizabeth went on: "I saw Fanny last week. She looked more charming and delicate than ever — and such a marvellous hat!"* (R. Aldington)

3. When the words of the author interrupt direct speech in the middle of a clause they are set off by commas and the first word of the second half of the clause is spelt with a small letter, e. g.: *"Let us drink," said George, "to this happy occasion..."* (R. Aldington)

4. When the words of the author are inserted between two independent clauses these words are preceded by a comma or whatever punctuation mark is required after the first clause. The words of the author are followed by a full stop, e. g.: 1) *"I'll go immediately," said Stroeve. "Is there anything you fancy?"* (W. Somerset Maugham) 2) *"How can I go back to the studio?" he said wearily. "They're there. I've left it to them."* (W. Somerset Maugham)

5. If the first and the second parts of the direct speech are coordinate clauses the words of the author are followed by a semicolon, e. g.: *"I don't know," she said looking up bewildered from the paper; "I can't understand this curious language."* (R. Aldington)

Keys to Exercises

Первые 14 уроков учебника (I курс) касаются в основном частных вопросов английской орфографии. Упражнения к этим урокам представляют собой в огромном большинстве случаев диктанты, формообразование, группировку слов по принципу звуковых и буквенных соответствий. Такого типа упражнения ключа не требуют. Есть, однако, один тип упражнений, где требуется заполнить пропуски в предложении словами на определенное орфографическое правило. Для этих упражнений наличие ключа имеет смысл, поскольку логическая связь между предложением и искомым словом не всегда однозначна.

P. 12, ex. 2

1. hearth; 2. fault; 3. haunted; 4. source; 5. course; 6. awkward; 7. draught; 8. haughty; 9. boarding; 10. burning, hearth; 11. cause; 12. law, lawyers; 13. haunted.

P. 14, ex. 3

1. fear; 2. fire; 3. desired; 4. tyres, spare; 5. admire; 6. sheer; 7. fear; 8. sincerely; 9. hire; 10. desired; 11. fire; 12. tear; 13. bear, severe; 14. pierced; 15. dairy; 16. despair; 17. spare; 18. dare; 19. beware; 20. daring; 21. diary; 22. despair; 23. spare; 24. sheer.

P. 17, ex. 6

1. redden; 2. worshipped; 3. differed; 4. appeared; 5. occurred; 6. travelled; 7. revealed; 8. expelled; 9. murmured; 10. stirring; 11. cancelled; 12. quarelled; 13. signalled; 14. preferred; 15. regretted; 16. wrapped.

P. 36, ex. 1

1. current; 2. bare; 3. coarse; 4. bare; 5. buried; 6. bear; 7. fare; 8. bough.

P. 39, ex. 2

1. design; 2. feign; 3. thumbs; 4. doubt; 5. debt; 6. doubt; 7. dumb; 8. crumbs; 9. gnawed; 10. gnat; 11. gnarled; 12. gnashed; 13. resign; 14. tomb; 15. gnomes.

P. 40, ex. 5

1. weighed; 2. height; 3. thorough; 4. weight; 5. neighbour; 6. high; 7. straight; 8. thorough; 9. weight.

P. 43, ex. 2

1. knit; 2. knelt; 3. knocked; 4. knealing; 5. knife; 6. kneading; 7. knitting; 8. knots.

P. 45, ex. 2

1. wretched; 2. wrongs; 3. wrap; 4. wretchedly; 5. wrinkled; 6. wrist; 7. wry; 8. wrath; 9. wrists; 10. wretched.

P. 53, ex. 2

1. tongue; 2. guard; 3. guard; 4. guide; 5. argument; 6. guess; 7. vague; 8. league; 9. intrigue; 10. guiltily.

P. 54, ex. 4

1. argued, guests; 2. rogue, distinguished, fatigue; 3. guardian; 4. vague; 5. guile.

P. 56, ex. 2

1. queer; 2. quarrelled; 3. request; 4. square; 5. quivered; 6. acquaintance; 7. inquiries; 8. consequence; 9. adequately; 10. conquered.

P. 56, ex. 4

1. quite; 2. quite; 3. frequently; 4. requires; 5. exquisite; 6. quarrelled; 7. quieten; 8. antiquity; 9. acquiring; 10. quit.

P. 60, ex. 2

1. aching; 2. Christmas; 3. archaeology; 4. echoed; 5. moustache; 6. psychologist; 7. champagne; 8. headache.

P. 60, ex. 4

1. scheme; 2. characteristic; 3. archaic; 4. chaotic; 5. echoed; 6. character; 7. melancholy-looking; 8. schemed; 9. schools; 10. technical.

P. 63, ex. 2

1. phrase; 2. triumphant; 3. pheasant; 4. photographs; 5. atmosphere; 6. catastrophe; 7. phonetics; 8. philosophy.

P. 63, ex. 4

1. phenomena; 2. emphasize; 3. emphasis; 4. triumph over; 5. phrases; 6. phrased; 7. sphere.

P. 67, ex. 2

A. 1. ceilings; 2. deceive; 3. perceived; 4. received; 5. seized; 6. conceit; 7. foreign.

B. 1. thief; 2. grief; 3. achieve; 4. chief; 5. relieve; 6. piece; 7. shield; 8. windshield; 9. grieveing; 10. yeild.

P. 67, ex. 4

1. conceive; 2. perceived; 3. deceived; 4. relieved; 5. belief, chief; 6. shrieks; 7. mischievous; 8. retrieve; 9. shielding.

P. 70, ex. 2

1. sharpened; 2. hardened; 3. quieten; 4. sickens; 5. deafening; 6. hastening; 7. lengthening; 8. tightened; 9. darkened; 10. heightened, sharpened; 11. deepen.

P. 73, ex. 3

1. adorable; 2. imaginable; 3. immeasurable; 4. suitable; 5. unmistakable; 6. reliable; 7. valuable; 8. indispensable; 9. inconceivable.

P. 74, ex. 5

1. liable; 2. sensible; 3. amiable; 4. habitable; 5. considerable; 6. incredible; 7. amicably; 8. disagreeable; 9. miserable.

P. 76, ex. 3

1. writers; 2. the driver; 3. waiter; 4. hitch-hikers; 5. anglers; 6. designer; 7. producer.

P. 78, ex. 3

1. editor; 2. benefactor; 3. predecessor; 4. accelerator.

P. 82, ex. 4

1. ...but Kate was reluctant to move. 2. One or two acquaintances greeted me, ... 3. ...the line of least resistance. 4. ...refused assistance to his only brother. 5. ...under the circumstances. 6. ...their disappearance the moment I left.

P. 86, ex. 3

1. contemptuous; 2. ingenuous; 3. ingenious; 4. luxurious; 5. courteous; 6. numerous; 7. monstrous; 8. marvellous; 9. conscientiousness; 10. famous.

P. 98, ex. 2

A. 1. getting down; 2. be depressed; 3. getting desperate; 4. in very low spirits; 5. in high spirits; 6. elated.

B. 1. became irritated; 2. fly into a rage; 3. (not) contain himself; 4. grew cross; and flustered; 5. it angered her.

C. 1. a thought struck; 2. thought flashed through ... mind; 3. it occurred to (so) that; 4. the idea crossed my mind.

P. 98, ex. 3

A. 1. screamed; 2. grumbling; 3. whining; 4. murmured; 5. muttered; 6. mumbled.

B. 1. shuffling; 2. wandered; 3. slipped; 4. crept; 5. dashed; 6. walk; 7. staggered; 8. strolled.

P. 99, ex. 6

1. thanks to (coll) — owing to; 2. for sure (coll) — was sure to be there/would certainly be; 3. batch — a number/series; cooked — developed; a lot — many/numerous; 4. great looks — beauty; 5. keep mum — keep silence; 6. discourse — speak.

P. 101, ex. 11

1. start; 2. cause to happen; 3. decrease; 4. escape without punishment; 5. betray; 6. investigate; 7. explode; 8. manage without; 9. deceive; 10. persuade/dissuade; 11. recover; 12. reject; 13. appear.

P. 101, ex. 12–13

See the key to ex. 11 (p. 101).

P. 102, ex. 14

1. flash-backs; 2. outcome; 3. breakthrough; 4. takeover; 5. setback; 6. drop-outs; 7. flare-ups.

P. 103, ex. 18

1. momentous; 2. malicious; 3. permissive; 4. fastidious; 5. irresponsible; 6. ingenuous; 7. incompatible; 8. negligible.

P. 103, ex. 19

1. fatally; 2. conscientiously; 3. briskly; 4. briefly; 5. outspokenly; 6. superficially.

P. 119, ex. 2A

1. to; 2. for, in, over, —; 3. at, in; 4. with; 5. to; 6. in; 7. with; 8. to; 9. about.

P. 124, ex. 2

1. the, the; 2. a, a, a, a, a; 3. the; 4. the, a; 5. a, the; 6. the; 7. the, the, the, the, a; 8. a; 9. the, the, the, a.

P. 125, ex. 3

1. glancing, saw, saw, saw, spied; 2. gazed, gazed, saw; 3. glanced; 4. staring, watching; 5. saw; 6. viewing; 7. watched; 8. gazing.

P. 125, ex. 4

1. by, with; 2. to; 3. at, in, through, onto, into, upon; 4. for, on, for; 5. to; 6. —; 7. in, on, by; 8. on.

P. 125, ex. 5

1. beech; 2. beach; 3. bough; 4. bow; 5. dyed; 6. died; 7. freeze; 8. frieze; 9. plumb; 10. plum.

P. 146, Summaries

- 1) H. Rider Haggard. *King Solomon's Mines*.
The story of the search by three men for King Solomon's legendary treasure hidden in Kukuanaaland.
- 2) Charles Dickens. *A Tale of Two Cities*.
A historical novel set in France during the French Revolution.
- 3) L. Carroll. *Alice's Adventures in Wonderland*.
Alice falls down a rabbit hole and meets the Mad Hatter, a Cheshire Cat, the Queen of Hearts and other curious characters.
- 4) D. Defoe. *Robinson Crusoe*.
After being shipwrecked on an island in the Pacific, Robinson Crusoe builds a house, feeds and clothes himself, and eventually finds a companion in Man Friday.
- 5) Charlotte Brontë. *Jane Eyre*.
The vicissitudes of a girl who left a charity school to be a governess and became deeply involved in the life of her employer and his strange secret.
- 6) T. K. Rowling. *Harry Potter and the Philosopher's Stone*. Harry Potter thinks he is an ordinary boy — until he is rescued by a beetle-eyed giant of a man, enrolls at Hogwarts School of Witchcraft and Wizardry, learns to play Quidditch and does battle in a deadly duel.

P. 165, ex. 1

using; leaving; to solve; decorating; to have; speaking; using; deciding; laughing; having gone; reading; to come; to arrive; going; to sing; listening; to join; going; going; to resign.

P. 165, ex. 2

1. Waiting for such a long time was... 2. Living alone is sometimes... 3. Selecting a college involves... 4. Disagreeing is... 5. Sending Christmas cards is...

P. 165, ex. 3

1. Talking aloud is forbidden. It is forbidden to talk... 2. Keeping him unaware would be unfair. It would be unfair to keep... 3. To know about it

and yet keep silent is very difficult. 4. Sleeping in the open air is very useful. It is very useful to sleep... 5. It is my dream to become an actress. 6. Walking is a great pleasure for me. 7. To go there on foot is to waste time. 8. It is a very good idea to go there this very day. 9. To follow his advice means to ruin it all. 10. Refusing to hear his reasons may be a mistake. 11. To pass over such an important fact in silence is a crime in itself. 12. If one is summoned as a witness, it is considered a crime to withhold facts connected with the case. Withholding facts... is considered... 13. It would be good to find out more about him. 14. Washing one's face, neck and ears and cleaning one's teeth must become a habit from one's earliest childhood.

P. 167, ex. 4

to come; causing; smoking; him (his) saying; to be; to take; you to see; you to consult; taking; watching; to learn; driving; putting.

P. 167, ex. 5

speaking; dislike; receiving; being; call; reading; wear.

P. 168, ex. 6

1. Johnny didn't know it — nor did anybody else in the class. 2. Neither my parents nor my friends approved of my plan. 3. He insisted that the thing was neither a print nor a drawing but a water-colour. 4. Jane appreciate the joke did not. 5. Neither we nor our friends went to the party. Instead, we spent the evening watching TV. 6. She knew neither the title of the song nor the name of the author. She did not know either the title or... .

P. 168, ex. 7

1. Nobody knew where the charming stranger had come from. 2. Neither of Cinderella's sisters could put the slipper on. 3. Not a leaf rustled, not a twig moved. 4. There was not a single sweet left in the box. 5. None of these figure skaters can complete with Peggy Flemming. 6. Neither side of the form may be left unfilled. 7. Nobody can explain the rule to me. There isn't anybody who can explain the rule to me. 8. Neither end of the magnet is marked, so nobody can tell which one of them is south and which north.

P. 169, ex. 8

1. I haven't any time to help you. 2. There isn't any more sugar. 3. I can't see my hat anywhere. 4. None. 5. Nothing. 6. They don't want anything to eat. 7. Nobody. 8. Neither. 9. ... I don't want either of them. 10. I didn't speak to anyone except you. 11. I won't speak to either himself or his wife. 12. My car doesn't need any new tyres. 13. Nothing. 14. I haven't been anywhere else. 15. Nowhere.

P. 169, ex. 9

1. some, any; 2. some, any; 3. somewhere, anywhere; 4. some; 5. any; 6. some; 7. some; 8. any; 9. some.

P. 170, ex. 10

1. can come next week; could come whenever... 2. can eat anything when the doctor...; could eat anything before he... 3. Mother says I can... tonight; Mother said I could... tonight. 4. She can write... if she practices...; could write when she had to. 5. My wife can leave hospital in a week's time; my wife was able to leave hospital only a few days ago. 6. I shall be able to help you with your work after tea; I could (was able to) help you... when you were... 7. We can (shall be able to) to weed... on Friday; we were able to weed... when... 8. We can (shall be able to) catch... train tomorrow afternoon; we were able to... in spite of the fog. 9. Simon will be able to shoot well in a few weeks; could (was able to) ... before his accident. 10. They will be able to put the fire out when another...; were able (managed) to... after two ours.

P. 170, ex. 11

1. She can be quite forgetful sometimes. 2. Holidays in the country can be quite cheap. 3. He could occasionally be quite cheerful. 4. September can be a wonderful month... 5. Students at university can be very critical of the way... 6. The English method of numbering houses can be very confusing for a stranger. 7. She can look quite pretty at times. 8. My sister's cooking can, in fact, be excellent.

P. 172, ex. 12

have left; love; have read; be/have been; be; know; have received; have had; have understood; have heard.

P. 172, ex. 13

must have left; must love; couldn't; must be/have been; must be; couldn't know; couldn't have received; must have had; couldn't have understood; must have heard.

P. 172, ex. 14

must; will have to; must; had to; must; must/should; can/could; shall be able to/must/shall have to; must/will have to; had to; must.

P. 172, ex. 15

must; would have to; had to; had had to; must/had to; must/should; would have to; would have to/must go to bed...; had had to; must.

P. 173, ex. 16

The pipeline which carries... has to be severed. 2. There is still a great deal of work which (that) has to be done... 3. ... to the visit of

S. R., whose virtuosity... 4. ... understood the lecture whose subject... 5. The gales that swept... caused... 6. ... are planning a new magazine, whose readers...

P. 173, ex. 17

1. that; 2. which; 3. that/—; 4. that/—; 5. which/that/—; 6. who; 7. that; 8. that/—; 9. who; 10. whom (who).

P. 174, ex. 18

1. a teacher who/that... 2. students who/that... 3. —/that/which; 4. aunts and uncles who/that... 5. women who/that... 6. men who/that... 7. the excuse which/that... 8. that/which; 9. that/which; 10. who; 11. ... is a man that... 12. people who/that... 13. ... is a country that...

P. 174, ex. 19

1. This is all that is known about the missing expedition. 2. What book do you want? The one that has just been returned to you. 3. I, too, am rather fond of the clothes that are in fashion at the moment, but not of those which make one conspicuous. 4. The man he was talking to has just left. 5. Here is a book that will be of great help for you. 6. He lives in the house that towers above all others in our street. 7. Here is the music of the song whose words you liked so much. 8. The first song that we heard in today's concert is the one I liked best. 9. His brother, who, I think, is one of the most interesting people to talk to, will also be there.

P. 174, ex. 20

There can be no single key to this kind of exercise.

Pp. 195–202, Vocabulary Tests: Solutions

Test 1: 1C, 2D, 3B, 4A, 5D, 6A, 7C, 8D, 9B, 10D.
Test 2: 1D, 2C, 3C, 4A, 5C, 6C, 7D, 8D, 9B, 10D.
Test 3: 1C, 2D, 3B, 4D, 5A, 6D, 7C, 8D, 9A, 10B.
Test 4: 1D, 2B, 3A, 4A, 5D, 6B, 7D, 8C, 9B, 10A.
Test 5: 1C, 2A, 3D, 4C, 5A, 6C, 7B, 8D, 9C, 10A.
Test 6: 1C, 2C, 3D, 4B, 5D, 6C, 7B, 8D, 9B, 10C.
Test 7: 1A, 2D, 3D, 4B, 5B, 6A, 7C, 8B, 9A, 10D.
Test 8: 1C, 2B, 3D, 4D, 5B, 6C, 7B, 8C, 9A, 10A.
Test 9: 1B, 2D, 3D, 4C, 5A, 6B, 7C, 8D, 9B, 10D.
Test 10: 1B, 2B, 3C, 5D, 6C, 7D, 8D, 9B, 10D.
Test 11: 1e, 2c, 3b, 4d, 5a.
Test 12: 1e, 2b, 3f, 4c, 5a, 6d.
Test 13: 1c, 2a, 3b, 4d, 5g, 6e, 7f.
Test 14: 1B, 2A, 3D, 4C, 5D.
Test 15: 1D, 2A, 3C, 4E, 5C.

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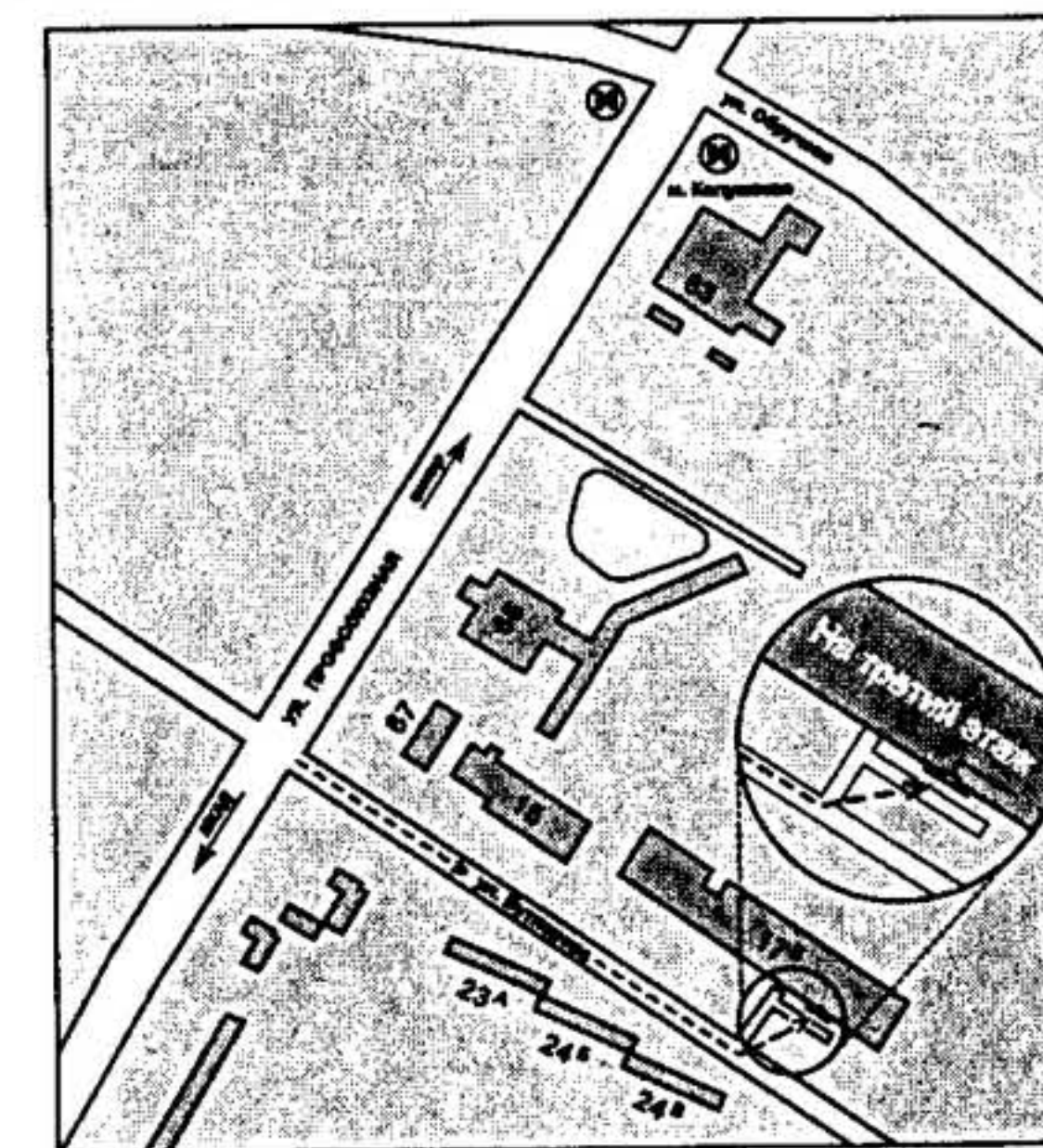
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