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English for Senior Students

Part III (b)

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Unit Five

KENNETH GRAHAME (1859–1932)

The Wind in the Willows

Kenneth Grahame was an essayist and a writer of children's literature. He was born in Edinburgh. After the death of his mother he went to live with his grandmother in Berkshire. He attended school in Oxford. He was forced to join the Bank of England instead of going to university as he wished.

His books of essays "The Golden Age" (1895) and its sequel "Dream Days" (1898) paint an unsentimental picture of childhood, with the adults in these sketches totally out of touch with the real concerns of the young people around them. After marriage in 1899 Grahame took to telling stories to his young son Alastair, continued in a series of letters. These formed the basis for "The Wind in the Willows" (1908). It received scant critical acclaim, but its fame quickly grew. Grahame produced no further written work of substance, becoming something of a recluse after the suicide of his son at the age of 19.

The barge-horse was not capable of any very sustained effort, and its gallop soon subsided into a trot, and its trot into an easy walk; but Toad was quite contented with this, knowing that he, at any rate, was moving, and the barge was not. He had quite recovered his temper, now that he had done something he thought really clever; and he was satisfied to jog along quietly in the sun, steering his horse along by-ways and bridle paths, and trying to forget how very long it was since he had had a square meal, till the canal had been left very far behind him.

He had travelled some miles, his horse and he, and he was feeling drowsy in the hot sunshine, when the horse stopped, lowered his head, and began to nibble the grass; and Toad, waking up, just saved himself from falling off by an effort. He looked about him and found he was on a wide common, dotted with patches of gorse and bramble as far as he could see. Near him stood a dingy Gipsy caravan, and beside it a man was sitting on a bucket turned upside down, very busy smoking and staring into the wide world. A fire of sticks was burning near by, and over the fire hung an iron pot, and out of that pot came forth bubblings and gurglings, and a vague suggestive steaminess. Also smells – warm, rich, and varied smells – that twined and twisted and wreathed themselves at last into one complete, voluptuous, perfect smell that seemed like the very soul of Nature taking form and appearing to her children, a true Goddess, a mother of solace and comfort. Toad now knew well that he had not been really hungry before. What he

had felt earlier in the day had been a mere trifling qualm. This was the real thing at last, and no mistake; and it would have to be dealt with speedily, too, or there would be trouble for somebody or something. He looked the Gipsy over carefully, wondering vaguely whether it would be easier to fight him or cajole him. So there he sat, and sniffed and sniffed, and looked at the Gipsy; and the Gipsy sat and smoked, and looked at him.

Presently the Gipsy took his pipe out of his mouth and remarked in a careless way, "Want to sell that there horse of yours?"

Toad was completely taken aback. He did not know that Gipsies were very fond of horse-dealing, and never missed an opportunity, and he had not reflected that caravans were always on the move and took a deal of drawing. It had not occurred to him to turn the horse into cash, but the Gipsy's suggestion seemed to smooth the way towards the two things he wanted so badly – ready money, and a solid breakfast.

"What?" he said, "me sell this beautiful young horse of mine? O, no; it's out of the question. Who's going to take the washing home to my customers every week? Besides, I'm too fond of him, and he simply dotes on me."

"Try and love a donkey," suggested the Gipsy. "Some people do."

"You don't seem to see," continued Toad, "that this fine horse of mine is a cut above you altogether. He's a blood horse, he is, partly; not the part you see, of course – another part. And he's been a Prize Hackney, too, in his time – that was the time before you knew him, but you can still tell it on him at a glance, if you understand anything about horses. No, it's not to be thought of for a moment. All the same, how much might you be disposed to offer me for this beautiful young horse of mine?"

The Gipsy looked the horse over, and then he looked Toad over with equal care, and looked at the horse again. "Shillin' a leg," he said briefly, and turned away, continuing to smoke and try to stare the wide world out of countenance.

"A shilling a leg?" cried Toad. "If you please, I must take a little time to work that out, and see just what it comes to."

He climbed down off his horse, and left it to graze, and sat down by the Gipsy, and did sums on his fingers, and at last he said, "A shilling a leg? Why, that comes to exactly four shillings, and no more. O, no; I could not think of accepting four shillings for this beautiful young horse of mine."

"Well," said the Gipsy. "I'll tell you what I will do. I'll make it five shillings, and that's three-and-sixpence more than the animal's worth. And that's my last word."

Then Toad sat and pondered long and deeply. For he was hungry and quite penniless, and still some way – he knew not how far – from home, and

enemies might still be looking for him. To one in such a situation, five shillings may very well appear a large sum of money. On the other hand, it did not seem very much to get for a horse. But then, again, the horse hadn't cost him anything; so whatever he got was all clear profit! At last he said firmly, "Look here, Gipsy! I tell you what we will do; and this is my last word. You shall hand me over six shillings and sixpence, cash down; and further, in addition thereto, you shall give me as much breakfast as I can possibly eat, at one sitting of course, out of that iron pot of yours that keeps sending forth such delicious and exciting smells. In return, I will make over to you my spirited young horse, with all the beautiful harness and trappings that are on him, freely thrown in. If that's not good enough for you, say so, and I'll be getting on. I know a man near here who's wanted this horse of mine for years."

The Gipsy grumbled frightfully, and declared if he did a few more deals of that sort he'd be ruined. But in the end he lugged a dirty canvas bag out of the depths of his trouser pocket, and counted out six shillings and sixpence into Toad's paw. Then he disappeared into the caravan for an instant, and returned with a large iron plate and a knife, fork, and spoon. He tilted up the pot, and a glorious stream of hot rich stew gurgled into the plate. It was, indeed, the most beautiful stew in the world, being made of partridges, and pheasants, and chickens, and hares, and rabbits, and peahens, and guinea-fowls, and one or two other things. Toad took the plate on his lap, almost crying, and stuffed, and stuffed, and stuffed, and kept asking for more, and the Gipsy never grudged it him. He thought that he had never eaten so good a breakfast in all his life.

When Toad had taken as much stew on board as he thought he could possibly hold, he got up and said good-bye to the Gipsy, and took an affectionate farewell of the horse; and the Gipsy, who knew the riverside well, gave him directions which way to go, and he set forth on his travels again in the best possible spirits. He was, indeed, a very different Toad from the animal of an hour ago. The sun was shining brightly, his wet clothes were quite dry again, he had money in his pocket once more, he was nearing home and friends and safety, and, most and best of all, he had had a substantial meal, hot and nourishing, and felt big, and strong, and careless, and self-confident.

As he tramped along gaily, he thought of his adventures and escapes, and how when things seemed at their worst he had always managed to find a way out; and his pride and conceit began to swell within him, "Ho, ho!" he said to himself as he marched along with his chin in the air, "what a clever Toad I am! There is surely no animal equal to me for cleverness in the whole world!"

Phrases

1. to recover one's temper
2. to have a square meal
3. to feel drowsy
4. to nibble the grass
5. to be dealt with speedily
6. to miss an opportunity
7. to be on the move
8. to smooth the way towards sth.
9. to dote on sb.
10. to do sums on one's fingers
11. that's my last word
12. to be all clear profit
13. to give sb. directions which way to go
14. to be at one's worst
15. to be equal to sb. for cleverness

Vocabulary Items

1. **rate** v – 1. to set a value on, to appraise. The dealer rated the diamond at \$ 8,000.
2. to think of or be thought of as in a certain class or rank. Sid is rated among the best students.
rate n – 1. the amount or degree of anything in relation to some thing else. It is an aircraft with a good rate of climb.
2. a price or charge. What is the letter postage rate to foreign countries?
3. class or rank: first rate – excellent, second rate – fairly good, third rate – rather poor.
Phrases: *birth / marriage / death rate* – the number of births, etc. in relation to a period of time and a number of people. They have a death-rate of 2 – 3 per 1000 (per year).
rate of exchange – the relationship between two currencies. What is the rate of exchange between US dollars and F francs?
at any rate – in any case; whatever happens. At any rate, we'll try to find it.
2. **cut** v – 1. to make an opening in with a knife or other sharp tool, to pierce. He cut his chin while shaving.

2. to divide into parts with such a tool. Will you cut the cake?
 3. to make shorter by trimming. She cut her hair.
 4. to reduce. Prices were cut.
 5. to go through or across to make a shorter way. The path cuts across the meadow.
 6. to be cut. This wood cuts easily.
- cut down* – 1. to fell (trees, timber). He cut down the tree with an axe.
2. to deprive of life (by disease, death). He was cut down in full strength by paralysis.
 3. to reduce in size or amount (supply of anything). It was decided that I cut down my lunch to a diet of nuts and raisins.
- cut in* – to interrupt (a remark, reply, etc.). Julia cut in with her reply.
- cut off* – 1. to remove sth. (anything that can be cut). The gardener cut off the broken flower heads.
2. to stop or interrupt a connection suddenly. He was talking on the telephone, when the operator cut him off.
 3. to stop, to discontinue (any supplies: gas, electricity, water, money, food, etc.). As I didn't pay the bill, the gas was cut off.
 4. to put to an untimely death (by accident, sudden illness). The war cut off many youths in their prime.
- cut out* – 1. to omit, to eliminate (details, threats, smoking, etc.). The doctor said I must cut out tobacco right now.
2. to shape by cutting. The boy cut out a boat from a piece of matchwood.
 3. to defeat a rival. He's trying to cut me out with my girl.
 4. to be fitted or suitable. I'm not cut out for teaching – too impatient.
- cut up* – 1. to divide into pieces (bread, cake, meat, etc.). The wife cut up a small piece of meat.
2. to destroy (of army, also crops, roads). Crops were cut up by the hail.
 3. to criticize severely. In his speech he cut up all his opponent had said.
 4. to be distressed. The quarrel between him and his father cut him up a great deal.
- cut** n – 1. the act of cutting, a stroke and its result. He gave the horse a cut across the flanks.
2. reduction in size, amount, length. There will be a cut in prices.
 3. style in which clothes, etc. are made by cutting. I don't like the cut of his jacket.

3. **understand** v – 1. to get the meaning of. Do you understand my question?
2. to get an idea or notion from what is heard, known. I understand that you like to fish.
3. to interpret. He understood my silence to be a refusal.
4. to take for granted. It is understood that no one is to leave.
5. to have knowledge. Do you understand French?

Synonyms: *to comprehend, to appreciate*

Understand and *comprehend* are used interchangeably to imply clear perception of the meaning of something. *Understand* stresses the full awareness or knowledge arrived at. I understand what has happened.

Comprehend implies the mental process of arriving at the result. A foreigner may comprehend the words in an American idiom without understanding at all what is meant.

Appreciate implies sensitive, discriminating perception of the exact worth or value of some thing. They appreciated the difficulties of the situation.

understanding n – 1. the fact of knowing what is meant. I wonder if they have a full understanding of the subject.

2. a meaning or explanation. What is your understanding of this poem?
3. an agreement, especially one that settles a dispute. The feuding families have reached an understanding.

4. **way** n – 1. a road or path. There is still an old Roman way.
2. room to pass. Make way for the king.
3. movement forward. You lead the way.
4. direction. Go that way.
5. distance. Come part of the way with me.
6. a method of doing something. It is not the right way to translate it.
7. manner, style. She smiled in a friendly way.
8. a condition (coll.). He's in a bad way.

Phrases: *to block the way* – to make movement difficult or impossible. Will you step aside, you're blocking the way.

to clear the way for sb. or sth. – to allow freedom to pass. Clear the way for the car.

to feel (grope) one's way – to feel about with the hands. We groped our way through the dark.

to give way – to break, to surrender oneself to. The branch gave way

and I fell into the stream. Don't give way to despair.

to go out of one's way to do sth. – to make a special effort to do sth. Please don't go out of your way on my account.

to know (see, find out) which way the wind blows – to know what the state of affairs is. He always seems to know which way the wind is blowing.

to make (elbow, fight, force, pick, push, plough, shoot, etc.) one's way – to make progress. He pushed (elbowed, forced) his way through the crowd.

all (quite, just) the other way about (Am. around) – quite the opposite. No, it's quite the other way about.

by way of – through or as a way. He said something by way of apology.

in a way – to some extent. In a way, it's true.

one way or another (other, the other) – somehow or other. You'll have to do it one way or another.

under way – going on. The campaign is under way.

5. **fall** v – 1. to drop to a lower place. Rain is falling.
2. to come down suddenly from an upright position. The runner stumbled and fell.
3. to become lower. Prices are falling.
4. to be wounded or killed. Thousands fell at Gettysburg.
5. to lose power. The government fell.
6. to pass into a certain position. She fell into a rage.
7. to come at a certain place. The accent falls on the first syllable.
fall away – 1. to desert (friends, supporters, followers, etc.). His supporters began to fall away.
2. to grow thin, to lose flesh, strength. She is falling away to a shadow.
fall back on (upon) – to have recourse to. If you lose your job on the radio, you can always fall back on teaching.
fall behind – to be unable to keep up with. I have fallen behind with my rent.
fall in – 1. to form ranks. Fall in directly in columns of four.
2. to comply with, to yield (proposal, request, plan, opinion, idea, views, etc.). I'm quite willing to fall in with your wishes.
fall off – 1. to become fewer or smaller (attendance, work, sales, profits, speed, popularity, etc.). All her friends had one by one fallen off.
2. to become less pretty or less attractive. Two years ago he was one of

the best tennis players we had, but he has fallen off terribly lately.

fall out – 1. to leave position in the ranks. The sergeant gave the order to fall in, and then almost at once shouted “Fall out”.

2. to quarrel. Mary has fallen out with James.

3. to happen by chance. It fell out better than Andrew had expected.

fall through – to fail (of hopes, scheme, project, plans, etc.). But her hopes fell through.

fall to – to begin eagerly and hastily. He fell to work.

fall n – 1. a dropping or coming down. There was a steady fall of rain.

2. something that has fallen. Yesterday there was a six-inch fall of snow.

3. autumn (Am.). In America the word “fall” is used of the British “autumn”.

4. decrease. There was a considerable fall in the temperature.

6. **glory** n – 1. great praise or fame for doing something. Edison’s inventions brought him glory.

2. worship or praise. Glory be to God.

3. great beauty, power, splendour. The glory that was Ancient Greece.

Synonym: *fame*

Glory means honorable fame won through great services and achievements. The gallant troops reaped glory on the field of battle.

Fame is the condition of being well-known and much talked about. *Fame* is generally to the credit of the person. He is an author of world-wide fame.

glorious adj – 1. giving, having, or deserving glory. Undoubtedly, it was a glorious act of bravery.

2. beautiful in a rich and splendid way. He composed a glorious symphony.

glorify v – to give praise. We sometimes glorify the past.

7. **save** v – 1. to rescue or keep from harm or danger. He was saved from drowning.

2. to keep or store for future use. She saved her money for a vacation.

3. to keep from being lost. Travelling by plane saved many hours.

4. to keep from being worn out, damaged. Save your dress by wearing this apron.

5. to avoid expense, loss, waste. She saves on meat by buying cheaper cuts.

saving adj – something that saves, rescues, stores up: a time-saving device.

saving n – a thing, sum of money saved. These are my life's savings.

8. find v – 1. to come upon by chance. I sometimes find violets in the woods.

2. to get back something that has been lost. Have you found the missing book yet?

3. to learn about. I found that I was wrong.

4. to decide. The jury found him guilty.

find in – to find out at home or work. You're lucky to find him in, he's often out of town.

find out – 1. to discover, to learn as a result of conscious effort. The desire to find out the truth was irresistible.

find n – something found, especially something of value. I made a great find in a second-hand bookshop yesterday.

9. declare v – 1. to make known, to announce openly. Let us declare a war on disease.

2. to tell what taxable goods one is bringing into a country. At the customs office, we declared the camera we bought in Canada.

Synonyms: *to announce, to proclaim*

Declare implies a making known openly by an explicit or clear statement, often one expressed formally. He declared his intention to run for office.

Announce is to make something of interest known publicly or officially, especially something of the nature of news. A sale was announced.

Proclaim implies official, formal announcement, made with the greatest possible publicity, of some thing of great moment or significance. Peace was proclaimed through all the country.

declaration n – 1. a declaring or being declared. The declaration of a holiday is always good news.

2. a public statement. The Declaration of Independence was made public in 1776.

10. care v – 1. to feel an interest, worry, regret, etc. I don't care if I did lose.

2. to wish or desire. Do you care to come along?

3. to watch over. Will you care for my canary while I am gone?
 4. to love or like. She doesn't care for dancing.
 5. to wish for, to want. Do you care for any gravy?
- care** n – 1. the condition of being troubled by fear or worry. His mind was filled with care for his son's safety.
2. serious attention or interest. He does his homework with care.
 3. something or somebody to worry about. A sick pet is such a care.
 4. tending. Mother's care helped me to get well.

Phrase: *to have a care, take care* – 1. to watch over, to protect. Take care of my little girl.

2. to look after. I took care of that matter quickly.

careful adj – taking care. Be careful not to break the eggs.

careless adj – not taking care. A careless driver is a danger to the public.

- 11. clever** adj – 1. quick in thinking or learning. He is a clever boy.
2. skillful. Watchmakers are clever with their hands.

Synonyms: *smart, shrewd*

Clever means having ability for study or learning. It means also evincing ability or intelligence. He made a clever speech.

Smart means mentally quick, acute, sharp-witted, ready of speech, but superficial. Every smart man is expected to be able to do anything he turns his hands to.

Shrewd suggests cleverness accompanied by practicality. He is a shrewd politician.

cleverness n – the state of being clever. His cleverness is obvious to everybody.

- 12. spirit** n – 1. the soul. He was vexed in spirit.
2. a disembodied soul. They believe in spirits.
 3. a person. He is a noble spirit.
 4. pl. mood. He is in good spirits.
 5. vigour, courage. He answered with spirit.
 6. the true meaning. He follows the spirit if not the letter of the law.
 7. pl. strong alcoholic liquor. Spirits are on sale in special shops.

Phrases: *out of spirits* – sad, unhappy. Today she is out of spirits.

to be in good (low) spirits – to be cheerful (depressed). I don't know why I am in low spirits today.

I VOCABULARY EXERCISES

1. Consult a dictionary and practise the pronunciation of the following words.

gallop, drowsy, Gipsy, caravan, gurgling, wreath, voluptuous, solace, qualm, cajole, donkey, thereto, partridge, pheasant, guinea-fowls.

2. Explain the polysemy of the words and phrases in italics and then translate the sentences.

1. I *rate* her highly as a poet. 2. It is a house *rated* at 500 pounds. 3. The coach travelled *at the rate of* 100 km an hour. 4. The *birth rate* is the number of births compared to the number of the people. 5. He was driving at a steady *rate*. 6. They're demanding higher *rates* of pay. 7. She is a *first-rate* performer. 8. *At this rate* we won't be able to afford a holiday. 9. *At any rate*, we can meet again. 10. He *cut* his finger on the broken glass. 11. His knife won't *cut*. Perhaps it needs sharpening. 12. The boys *cut* the cake in two and ate half each. 13. A freshly baked cake doesn't *cut* easily. 14. They *cut* their way through the forest with their axes. 15. Some violent scenes were *cut* from the film. 16. Our baby's *cutting* her first teeth so she needs something to bite on. 17. The path *cuts* the field in two places. 18. How did you get that *cut* on your hand? 19. It is accounted for by *cuts* in government spending. 20. I can't *understand* modern art. 21. I *understand* how you feel. 22. I *understand* you're coming to work for us. 23. We *understood* them to mean that they would wait for us. 24. The main thing is to *make oneself understood*. 25. According to my *understanding* of the letter, he owes you money. 26. There is deep *understanding* between them. 27. We have come to an *understanding*. 28. Please show me the *way* to the shops. 29. Move *out of my way* so I can pass. 30. I met him *on the way* home. 31. Which *way* is the house from here? 32. Come this *way*. 33. We're *a long way* from home. 34. What is the best *way* to do it? 35. The car broke down and I had to *make my way* on foot. 36. The party got *under way* at nine o'clock. 37. *In a way* I can see what you mean, though I disagree with you. 38. *By way of* introducing himself he showed me his card. 39. We refused to *give way* to their demands. 40. I couldn't get through the gate because your car was *in the way*. 41. You can't have it *both ways*. 42. He *fell* off the ladder. 43. The temperature *fell* to 4°C. 44. Her hair *falls* over her shoulders. 45. Her face *fell* when I told her the bad news. 46. This is a monument to soldiers who had *fallen* in the war. 47. Night *fell* quickly. 48. He *fell in love* with her. 49. This old coat of mine is *falling to pieces*. 50. He had a bad *fall* and broke his wrist. 51. A *fall* of rocks blocked the road. 52. There was a sudden *fall* in temperature. 53. *Fall* has set in. 54. The minister was bathed in *glory* when

she arranged a peaceful settlement. 55. The bright moonlight showed the Taj Mahal *in all its glory*. 56. It was a *glorious* victory. 57. Look at these *glorious* colours. 58. They are *glorifying* this event. 59. Help! *Save* me! 60. Children should learn to *save*. 61. She *saved* her strength for the last minutes of the race. 62. Will you go to the shop for me? It'll *save* me going into town. 63. If we all go in one car, we'll *save* on petrol. 64. The film's *saving grace* is the beautiful photography. 65. Let's go to the *savings bank*. 66. I can't *find* my boots. 67. I *find* I have plenty of time now. 68. The bullet *found* its mark. 69. How ever do you *find* the time to make cakes? 70. "How do you *find* the prisoner?" "We *find* him not guilty." 71. This little restaurant is quite a *find*. 72. Jones was *declared* the winner. 73. She *declared* she knew nothing about the robbery. 74. Have you anything *to declare*? 75. A *declaration* of war is expected soon. 76. Please make a written *declaration* of all the goods you bought abroad. 77. When his dog died, Alan didn't seem to *care* at all. 78. Would you *care* to visit us this weekend? 79. He's very good at *caring* for sick animals. 80. I don't really *care* for tea; I like coffee better. 81. Now we are free from *care*. 82. We left the baby *in the care* of our neighbour. 83. You must do your work with more *care*. 84. *Take care* of the baby while I'm out. 85. You must be very *careful* here. 86. She is a very *clever* student. 87. I don't think it is a *clever* idea. 88. His *spirit* was troubled. 89. I can't come to your wedding, but I'll be there *in spirit*. 90. They always lose because they have no *team spirit*. 91. The film is full of evil *spirits*. 92. I prefer *spirits* to beer. 93. *Being out of spirits* will make it even more difficult.

3. Paraphrase the sentences using the vocabulary units under study.

1. She is highly valued as one of the best modern novelists. 2. The house is valued at 5000 lats. 3. The inflation indices are lower this year. 4. The big banks have put up payment for borrowers to 15%. 5. If it continues in the same way, we'll never complete our work. 6. I slightly injured my face when I was shaving. 7. I removed the picture out of the newspaper. 8. They divided the pie in three parts with a knife. 9. A freshly baked loaf of bread is difficult to divide. 10. Your fingernails are too long. Make them shorter. 11. The company has reduced the work force by half. 12. Our baby's first teeth are growing, so she cries a lot. 13. His joke hurt my feelings deeply. 14. How did you get that wound on your forehead? 15. Congress is strongly opposed to reductions in military spending. 16. The style of the suit was quite fashionable. 17. In your opinion, what is the meaning of this notice? 18. I found I could make my meaning clear by using sign language. 19. If he really loves her, he'll have some sympathy towards her. 20. You don't need

to know how computers work in order to use them. 21. I've been informed that he was married but apparently he isn't. 22. He told me that he wouldn't be returning. 23. According to my judgement of the situation our real problem is lack of time, not lack of money. 24. It was beyond a child's intelligence. 25. We have come to an agreement. 26. It is hoped that these talks will improve international relations. 27. How can I get to the library? 28. It's getting late, we must leave. 29. The new hospital is almost finished. 30. Christmas is still very far. 31. I agree with and support you completely. 32. They are trying to find a method of settling the dispute. 33. He has a pleasant manner of speaking. 34. In some points it's quite a good idea. 35. By no means the result should be seen as a defeat for the government. 36. He's very charming and always manages to do what exactly he wants. 37. We went through London. 38. My new evidence forced him to admit defeat in the argument. 39. Although he was busy, he made a special effort to help me. 40. He went towards the harbour. 41. Get out of there, I need to get through! 42. Don't walk along the top of the wall, you might go down. 43. She came down flat on her face. 44. Interest rates dropped sharply last week. 45. A prayer was said in memory of those who were killed in the war. 46. He became ill. 47. The government will probably lose power at the next election. 48. The city was seized by the enemy. 49. It snowed heavily. 50. We have not sold our goods because the demand has decreased. 51. The Marcos regime was defeated in 1986. 52. I'll meet again in autumn. 53. Those who died bravely in battle earned everlasting honour. 54. After years of decay, this fine old theatre has now been restored to its former splendour. 55. When that bush comes into flower it is the most beautiful thing in the whole garden. 56. It was a splendid day. 57. We had an enjoyable time at the seaside. 58. Her brave deeds were praised in song and story. 59. Don't worry! I'll rescue him. 60. We are collecting money for a new car. 61. You won't waste so much fuel if you drive at a regular speed. 62. A brush with a long handle will make it unnecessary for you to bend down to clean the floor. 63. He has some money kept in a bank. 64. Oil has been discovered in the North Sea. 65. When we arrived, he was in bed. 66. The water will soon reach its own level. 67. He's going to Mexico and I'm going too if I can get the money. 68. This type of snake only lives in South America. 69. The jury decided that the prisoner was not guilty. 70. This book is really valuable. 71. Britain let Germany know that it was at war with it in 1914. 72. He stated his total opposition to the plan. 73. The customs officer asked me if I had any things for which tax might be owed to the government. 74. The event led to the official beginning of the war. 75. The only thing he is concerned about is money. 76. Would you like to wait here, sir, until the manager can see you? 77. I don't think it's important what people think. 78. I don't like red

wine. 79. Who will look after you when you are old? 80. She nursed her father in his dying years. 81. Do you want to have a drink? 82. These disabled children need special looking after. 83. Don't worry about your flight reservation – it's all been dealt with. 84. She has no worries at all. 85. Try to do your work with a bit more attention. 86. You shouldn't waste your money. 87. This work is done without care. 88. He is the most intelligent man in this party. 89. What an effective little device. 90. He was tortured by the secret police but they could not break his courage. 91. You should try to obey the law's real intention. 92. I hope you will take my remarks in the meaning in which they were intended, and not be offended. 93. She played the sonata in a very lively way. 94. Whisky is a strong alcoholic drink, and so is brandy.

4. Choose the word that best completes each sentence.

1. He was a man whom all his friends ... as kind and hospitable. 2. My property was ... at 100 pounds per annum. 3. The train was running at a fearful ... 4. The train travelled at a ... of 50 miles an hour. 5. The death ... has increased in Latvia. 6. They put up at a first ... hotel. 7. Be careful! Don't ... yourself! 8. He ... the cord in pieces. 9. Has the wheat been ...? 10. Don't ... your hair too short. 11. It ... him to the heart. 12. The icy wind ... me to the bone. 13. Bus fares ought to have been ... 14. One line ... another at right angles. 15. He ... in the street. 16. The knife doesn't ... well. 17. The butter was frozen and did not ... easily. 18. That left a deep ... in the leg. 19. They warned of a new ... in salaries. 20. Where can I make a ... in this long article? 21. I don't like the ... of his trousers. 22. I don't ... this problem. 23. You don't ... what a difficult position I'm in. 24. It is easy to ... his anger. 25. Can he make himself ... in Russian? 26. Am I to ... that you refuse? 27. I hope that in the long run we'll come to an ... 28. There is no ... through. 29. We'd better stop and ask someone the ... 30. He pushed his ... out. 31. He went out of his ... to be rude to me. 32. One has to make one's ... in life. 33. He came by ... of Dover. 34. He has done nothing out of the ... yet. 35. He's on the ... to success. 36. Do it your own ... if you don't like my ... 37. Where there's a will there's a ... 38. Tell the boy not to get in the ... 39. All traffic has to make ... for a fire engine. 40. He's a clever man in some ... 41. They live in a small ... 42. He made inquiries by ... of learning the facts of the case. 43. The leaves ... in autumn. 44. My horse ... going downhill. 45. His beard ... to his chest. 46. The shaded light ... pleasantly on their bare necks and arms. 47. The woman tempted him and he ... 48. The city ... to the enemy. 49. The Government has ... again. 50. Here is the place where Nelson ... 51. He ... silent. 52. Evening is ... fast. 53. The wind has ... during the night. 54. Most of the fighting ... on the second regiment. 55. The temperature ... rapidly. 56. Her face ... at the news. 57. Not a word ... from

his lips. 58. He read about the ... of the Roman Empire. 59. The ... of the river here is six feet. 60. We all know the ... of Ancient Rome. 61. It happened during the ... reign of Queen Elizabeth. 62. People ... God. 63. The boys ... their friend from drowning. 64. I ... part of my salary each month. 65. That will ... us a lot of trouble. 66. Do you use modern labour – ... devices in your home? 67. Christ came into the world to ... sinners. 68. He keeps his ... in the bank. 69. Please help Mary to ... her hat. 70. They dug five metres and then ... water. 71. I can ... nothing new to say on this subject. 72. She always ... fault with her children. 73. He was ... dying injured at the foot of a cliff. 74. They ... him the right man for the job. 75. I was disappointed to ... her out. 76. Really that was a great ... for me. 77. I ... the meeting closed. 78. The accused man ... himself innocent. 79. Every person needs a ... of income. 80. I'll ... for his education. 81. Nobody ... whether I am alive or dead. 82. I don't ... for him at all. 83. I wonder whether she would ... to come with us. 84. He was poor and troubled by the ... of a large family. 85. Do you work with more ... 86. Your child will have the best of ... in this hospital. 87. I will leave this in your ... 88. I addressed him ... of general delivery. 89. He is ... at arithmetic. 90. How ... of you to do that! 91. He was too ... for us. 92. I shall be with you in ... 93. The ... is willing but the flesh is weak. 94. She believes in ... 95. What a noble ... she is! 96. Put a little more ... in your work. 97. Have you followed out the ... of his instructions? 98. Have a glass of brandy to keep up your ...s! 99. The wind of change is blowing through East Asia and we cannot resist the ... of the times.

5. Explain the nuances between the synonyms in the given sentences and then translate them.

A. *to understand, to comprehend, to appreciate*

1. Understand once and for all that I am not interested in economy. 2. I spent a morning and afternoon walking round laboratories, listening to explanations I only one-tenth comprehended. 3. I appreciate that this is not an easy decision for you to make.

B. *glory, fame*

1. Men of England, heirs to glory, heroes of unwritten story (Shelley). 2. He owed his literary fame only to himself.

C. *to declare, to announce, to proclaim*

1. The law declares such an act null and void. 2. The arrival of the distinguished man was announced in the papers. 3. Latvia's independence was proclaimed in 1918.

D. *clever, smart, shrewd*

1. She was cleverer, far cleverer than he. 2. She has a reputation for giving smart accounts of things. 4. He is a shrewd judge of other people's ability.

6. Fill in the appropriate synonyms.

A. *to understand, to comprehend, to appreciate*

1. I don't ... why he came. 2. But I ... one thing clearly. There were two main lines at Barford. 3. You can't ... English poetry unless you ... its rhythm. 4. I do not ... what the fuss is about.

B. *glory, fame*

1. The Roman Empire, once a realm of ... and splendour, went into decline. 2. When at Yale, Gordon Sterrett enjoyed ... as the best dressed man of the university, and now he was upset to see that his suit, of former ..., was shabby and worn out.

C. *to declare, to announce, to proclaim*

1. William suddenly broke the chain by which she held him, and ... his independence and superiority. 2. I stationed myself at the chamber to ... and introduce the person who arrived. 3. They loudly and universally ... Cicero the first Consul. 4. In the latter part of November he ... to the literary committee that he was going for a fortnight's holiday to the seaside.

D. *clever, smart, shrewd*

1. The doctor is a very ..., well qualified man. 2. The middle classes air their moral prejudices in order to try and pretend that they are in ... society. 3. You can't get round this ... businessman. 4. This is a ... move.

7. Translate the following sentences paying attention to the phrasal verbs to cut, to fall, to find + a particle.

A. 1. They have cut down the old palm tree. 2. You must cut down your expenses. 3. Cholera cut down many in this village last year. 4. Don't cut in so rudely while she is telling you what happened. 5. He cut off a yard of cloth from the roll. 6. He was cut off in the prime of life. 7. When we were away on our holidays, the men came and cut off the water and the gas. 8. The telephone operator cut us off before we had finished our conversation. 9. I cut it out of the newspaper. 10. Let's cut out unimportant details. 11. The doctor said he must cut out sugar. 12. You are cut out for literature. 13. This cloth will be cut up into several suits. 14. His latest novel was cut up by the reviewers. 15. The news of his father's death has cut him up greatly. 16. The army was badly cut up in the fight.

B. 1. Student numbers have been falling away recently. 2. The patient cannot live long. He's falling away slowly. 3. It's always useful to have something to fall back on. 4. I have fallen behind with my correspondence. 5. The captain ordered his men to fall in at once. 6. He fell in with my views at once. 7. The attendance at the meeting has fallen off considerably. 8. The apples are falling off the tree. 9. But academically your work has been falling off. 10. Fall out, men! 11. It fell out that I couldn't get there in time. 12. I knew they would soon fall out. 13. The scheme fell through. 14. I fell to wondering where to go for my holidays.

C. 1. I went to see her, but didn't find her in. 2. You seem to have a knack of finding out things. 3. Her deception had found her out.

8. Fill in the particles completing the verbs to cut, to fall, to find.

A. 1. Half the forest was cut ... to make room for the new road. 2. Your article will have to be cut ... to fit into the book. 3. He was cut ... in the prime of manhood. 4. I wish you would not keep cutting ... with your remarks. 5. Cut the chicken's head ... 6. Our telephone conversation was cut ... 7. The electricity supply will be cut ... if we don't pay our bill. 8. The soldier was cut ... in his youth. 9. The tailor has cut ... my coat very well. 10. I think you'd better cut ... that last sentence. 11. The doctor told my husband to cut ... meat from his food. 12. The big new store is going to cut all the small shops ... 13. I don't think you're cut ... to be a nurse, you haven't the necessary patience. 14. The cook cut ... the meat for the pie. 15. The town was badly cut ... in last night's bombing. 16. Her performance was badly cut ... in the next day's newspaper. 17. Don't be so cut ... about it.

B. 1. Interest in the game has fallen ... almost to nothing. 2. He's falling ... How thin he has become. 3. Doctors sometimes fall ... on old cures when modern medicine does not work. 4. Don't fall ... with your rent, or you'll be evicted. 5. The officer fell the men ... 6. Once the chairman has stated his decision, the rest of the committee fell ... 7. The subscribers to this newspaper have fallen ... 8. The quality of performance has fallen ... since last year. 9. The officer will fall the soldiers ... when he has finished speaking to them. 10. It fell ... that I too had to go to Manchester on the very day that John went. 11. He has fallen ... with the girl he was going to marry. 12. As neither of us would give in, the bargain fell ... 13. They fell ... with good appetite.

C. 1. Never in all the fifteen years since he had first found ... that life was no simple business had he found it so singularly complicated. 2. Criminals take great care not to get found ... 3. Naturally, you can go there, but I doubt if you find them ...

9. Paraphrase the sentences using the phrasal verbs to cut, to fall, to find + a particle.

A. 1. When I returned to my childhood home I was distressed to find that all the apple trees had been felled. 2. Over the mantelpiece there was a portrait of their eldest son, killed in the Second World War in the full vigour of his manhood. 3. We must reduce our expenses somehow. 4. "The facts, Robert, the facts!" Ned interrupted him. 5. The workman lost his finger when it got caught in the machine. 6. Just when she had reached the most interesting part of the story, our telephone conversation was interrupted. 7. The oil-producing countries threatened to make all supplies of petrol to Europe unavailable unless the terms were met. 8. Their son was killed in the war. 9. I think you'd better remove the last paragraph. 10. Sam was getting on very well until his best friend arrived with his new sports car and defeated him. 11. I'm afraid the time has come when I shall have to stop playing my weekly game of squash – I'm not so young as I was! 12. Peter and Susan are well matched. 13. The vegetables should be chopped into small pieces and dropped into the boiling water. 14. Eve was very upset when she heard that her friend had been sacked. 15. The enemy are being destroyed in the battle.

B. 1. The number of cinema-goers has considerably decreased. 2. The standard of your work has become worse recently. 3. If the men didn't respond to a reasoned approach, there were other methods we could use. 4. He'd stopped deliveries, because I failed to pay the bill. 5. The company formed into ranks. 6. He believed he had been looking forward to show support for Alec's request. 7. Attendances at our matinees have become smaller this season. 8. The cooking worsened remarkably. 9. I was pleased with the way things had happened. 10. At the end of the drill parade, the battalion was dismissed. 11. How did it happen that the two men arrived to address the same meeting at the same time? 12. He has a knack of getting on bad terms with everyone. 13. We're not going to Spain after all – the whole thing's failed. 14. I began to brood.

C. 1. I know nothing about this job, but learning something about it will be enjoyable. 2. One day someone will start asking questions and discover precisely why we've been losing so much money. 3. She went to her place, but she was not in.

10. Respond to the following using the phrasal verbs to cut, to fall, to find + a particle.

A. 1. When does a teacher ask a student to cut down his essay? 2. Why do some young people get cut down in full strength? 3. Why is it impolite to

cut in when two other persons are talking? 4. Has your telephone conversation been ever cut off? What did you feel then? 5. What do you do in your flower garden in autumn? 6. If you don't pay your gas or electricity bills, what may the final result be? 7. When does a doctor advise somebody to cut out sugar or fat meat? 8. What do children like to cut out? 9. Are you cut out for teaching? What is your opinion? 10. What should be done before eating bread? 11. Have you ever cut up your opponent in your speech? Why did you do it? 12. What news can cut you up? 13. What can destroy crops?

B. 1. When do a politician's supporters begin to fall away? 2. What disease causes people to fall away to a shadow? 3. What could you fall back upon if you failed in teaching? 4. What should students do to avoid falling behind with their studies? 5. What are soldiers ordered to do by their officers? 6. When are you willing to fall in with other people's wishes? 7. Why do cinema attendances fall off in summer? 8. When do friends fall out? 9. Has it ever fallen out that things were better than you expected them to be? 10. Why do hopes sometimes fall through? 11. When do children fall to eating?

C. 1. What do you feel if you go to see your friend but you don't find him (her) in? 2. What urges you on to find out the truth?

11. Learn the phrases listed right after the text and interpret their meaning in the sentences from the same text.

1. He had quite recovered his temper, now that he had done something he thought really clever; and he was satisfied to jog along quietly in the sun steering his horse along by-ways and bridle-paths, and trying to forget how very long it was since he had had a square meal ... 2. He had travelled some miles, his horse and he, and he was feeling drowsy in the hot sunshine, when the horse stopped, lowered his head, and began to nibble the grass ... 3. This was the real thing at last, and no mistake; and it would have to be dealt with speedily ... 4. He did not know that Gipsies were very fond of horse-dealing, and never missed an opportunity, and he had not reflected that caravans were always on the move ... 5. ... But the Gipsy's suggestion seemed to smooth the way towards the two things he wanted so badly-ready money and a solid breakfast. 6. Besides, I'm too fond of him, and he simply dotes on me. 7. He climbed down off his horse, and left it to graze, and sat down by the Gipsy, and did sums on his fingers ... 8. And that's my last word. 9. ... So whatever he got was all clear profit. 10. ... The Gipsy, who knew the riverside well, gave him directions which way to go ... 11. As he tramped along gaily, he thought of his adventures and escapes, and how when things seemed at their worst he had always managed to find a way out ... 12. There is surely no animal equal to me for cleverness in the whole world!

12. Make up sentences on each phrase.

13. Make up and act out situations in which these phrases would be appropriate.

14. Give the English equivalents for:

vērtēt, uzskatīt; likme, tarifs, valūtas kurss, procentu likme; algu likme, dzimstība, mirstība, ātrums, ar 50 jūdžu ātrumu stundā, pirmšķirīgs sniegums, bez pūlēm, katrā ziņā, tādā gadījumā, dzīvot ar plašu vērienu;

griezt, pāršķelt, šis nazis ir neass, pārgriezt uz pusēm, sagriezt gabalos, satriekt pišļos, cirpt, pļaut, cirst, kalt (akmeni), slīpēt (stiklu), samazināt, krustoties (par līnijām), krustoties taisnā leņķī, aizskart vārīgā vietā, vārdu sakot, saīsināt (grāmatu u.tml.), kādu pilnīgi ignorēt, kavēt skolu; grieziens, ievainojums, gaļas šķēle, vilnas cirpums, apgērba piegriezums, matu griezumums, ražošanas sašaurinājums, raksta saīsinājums, filmas izgriezums, isākais ceļš, nikns strīds;

saprast, viegli saprotams, skaidri izteikt savas domas; pieņemu, ka tas nozīmē; likt noprast; saprašana, bērnam nesaprotami, saprāts, saprātīgs cilvēks, savstarpēja saprašanās; ar nosacījumu, ka ...; panākt vienošanos;

ceļš, izeja, pa ceļam, stāvēt ceļā, padoties; sagrūt, ļauties izmisumam, nobruģēt ceļu; zināt, kā rīkoties; lēnāk brauksi, tālāk tiks; otrādi, tālu, palielināt ātrumu, līdzekļi, dzīvot izšķērdīgi, grūtniecības stāvoklī, starp citu, zināmā mērā, nekādā ziņā, nomaļus, ceļā, panākt savu, mainīt savu izturēšanos;

krist, kristies (par cenām), krist kaujā, sabrukt, iestājās klusums, ietecēt (par upi), iegadīties (par dienu); krišana, kritiens, lietus gāze, ūdenskritums, temperatūras pazemināšanās, morāls pagrimums, grēkā krišana, Romas impērijas sabrukums, rudens (amer.);

slava, būt slavas augstumos, kļūt slavenam, krāšņums, svētlaipe; slavens, lielisks, krāšņas krāsas, lieliski pavadīt laiku; cildināt, apjūsmot;

glābt, izglābt kādam dzīvību, glābt situāciju, taupīt spēkus, iekrāt naudu, atlikt naudu nebaltām dienām, aiztaupīt pūles, aiztaupīt kādam pūles; izlikties, ka nekas nav noticis; glābt stāvokli, tikt cauri ar veselu ādu, velti nedzisināt muti, glābt savu labo slavu, būt taupīgam; glābšana, krāšana, ar peļņu, krājkase;

atrast, atrast līdzekļus, sastapt kādu mājās, gūt apmierinājumu savā darbā, lode trāpīja mērķi, uzskatīt par nepieciešamu, nokļūt, iemācīties staigāt, atrast ceļu, pelt, iegūt labvēlību; atradums, vērtīgs atradums;

paziņot, paziņot rezultātus, paziņot sanākumi par atklātu (slēgtu), pieteikt karu, atklāt mīlestību, viņu atzina par invalīdu, man nav nekā mūtojama; paziņojums, kara pieteikums, vēlēšanu rezultātu paziņošana;

rūpēties, man vienalga!, kas man par daļu?, vai jūs gribētu pastaigāties?, interesēties, vai jūs interesējaties par dziedāšanu?, vai jūs vēlaties tasi kafijas?, rūpes, rūpēties, būt kāda pārziņā, veselības aprūpe, uzmanieties!, uzmanīgi, stikls!, bezrūpīgs; rūpīgs, gādīgs, neuzmanīgs, bezrūpīgs, pavirša kļūda;

gudrs, veikls, pārspēt veiklībā kādu, pārgudrs;

gars, domās būšu ar jums, spoks, nepareizi kaut ko iztulkot, drosmīgs cilvēks, viens no lielākajiem laikmeta gariem, enerģisks cilvēks, jūsmīgi runāt, būt labā (sliktā) garastāvoklī, uzmundrināt sevi, sabiedriskā doma, biedriskums, laika gars, alkohols, pareizi!, tā arī vajag!

15. Speak on the following topics employing the acquired vocabulary items:

1. setting a value on sth.;
2. thinking of sth. as in a certain class or rank;
3. the birth (mortality) rate in Latvia;
4. having one's hair cut;
5. making a shorter way;
6. interpreting sb's words (silence, absence, etc.);
7. leading the way;
8. the right way to do sth.;
9. clearing the way for sb. or sth.;
10. giving way to despair;
11. going out of one's way to do sth.;
12. elbowing (pushing, forcing) one's way;
13. to be under way;
14. falling into a rage;
15. a steady fall of rain;
16. bringing sb. glory;
17. a glorious act of bravery;
18. saving sb's life;
19. saving up money;
20. finding a missing thing;
21. declaring war on / against;
22. declaring the results of an election;
23. taking care of sth.;
24. doing sth. with care;
25. being clever at sth.;
26. being vexed in spirit;
27. believing in spirits;
28. being in high (low) spirits;

29. following the spirit of the law;
30. being with sb. in (the) spirit.

16. Translate into English.

1. Šo dimantu novērtēja par 10000 dolāriem. 2. Kāds šodien ir valūtas kurss? 3. Dzimstība Latvijā vēl aizvien ir ļoti zema. 4. Mašīna traucās ar 100 km ātrumu stundā, kaut gan ceļš bija diezgan slidens. 5. Tas ir pirmšķirīgs sniegums, par to nav ne mazāko šaubu. 6. Šis nazis ir neass. Vai tu man nevarētu iedot kādu citu? 7. Torti sagrieza gabalos, un tad bērni naski ķērās pie tās nobaudišanas. 8. Vārdu sakot, tikai tad sākās visi galvenie notikumi. 9. Ko tu teiktu, ja tevi tā pilnīgi ignorētu? 10. Uz pieres viņam bija neliels ievainojums. 11. Vai tev šī mēteļa piegriezums nešķiet mazliet neparasts? 12. Runājot svešvalodā, jācenšas skaidri izteikt savas domas. 13. Drīz pēc tam viņi panāca savstarpēju saprašanos. 14. To var panākt, bet ar nosacījumu, ka vienošanās tiks strikti ievērota. 15. Tu man stāvi ceļā, paej nedaudz nost. 16. Tilts neizturēja mašīnu svaru un sagruva. 17. Kāpēc tu atkal ļaujies izmisumam? 18. Atceries: lēnāk brauksi, tālāk tiksī. 19. Nevis "zināmā mērā", bet "nekādā ziņā". 20. Ja viņš nemainīs savu izturēšanos, tad nekas labs nav sagaidāms. 21. Daudzi kareivji krita kaujā, tomēr ienaidnieka uzbrukums bija apturēts. 22. Šis pasākums iegadījās piektdien. 23. Rīt ir sagaidāma temperatūras pazemināšanās. 24. Šī filma ir par cilvēka grēkā krišanu. 25. Patlaban šis komponists ir slavas augstumos. 26. Mēs lieliski pavadījām laiku Alpos. 27. Varbūt vienīgi viņš glābs situāciju. 28. Nav slikta doma atlikt naudu nebaltām dienām. 29. Šī metodiskā izstrādne tev aiztaupīs pūles. 30. Viņa izlikās, ka nekas nav noticis un nedarīja nekā, lai glābtu stāvokli. 31. Esi pateicīgs visiem labajiem gariem, ka tiki cauri ar veselu ādu. 32. Velti nedzisini muti, labāk paklusē. 33. Es neticu, ka viņam izdosies glābt savu labo slavu. 34. Lode trāpīja mērķī, un alnis nokrita. 35. Mēs uzskatām par nepieciešamu izstrādāt vēl vienu likumprojektu. 36. Var jau visus pelt, bet tomēr jāatzīst, ka izdarīts ir daudz. 37. Rīt paziņos vēlēšanu rezultātus. 38. 1914. gadā Krievija pieteica karu Vācijai. 39. Vai jums ir kas mītojams? 40. Kas man par daļu! Lai viņš pats tiek galā. 41. Kā pārziņā ir šie bērni? 42. Vai tev nešķiet, ka patlaban viņš ir pārgudrs? 43. Es gan nevarēšu atbraukt, taču domās būšu ar jums. 44. Man ir aizdomas, ka viņi nepareizi iztulko šo likumu. 45. Lai nu kā, viņš tomēr ir viens no lielākajiem šī laikmeta gariem. 46. Viņš runāja jūsmīgi un tāpēc pārliecināja daudzus cilvēkus. 47. Nenokar degunu, viss vēl var labi beigties. 48. Pareizi! Tieši tā arī jādara.

II TEXT EXERCISES

1. Answer the questions.

1. What was Toad contented with? 2. What and whom did Toad see when he woke up? 3. What came out of the iron pot? 4. What was to be dealt speedily with? 5. What did the Gipsy say to Toad? 6. What was Toad's response? 7. What did Gipsy offer Toad to pay? 8. What was the final settlement? 9. What was Toad treated to? 10. Why was Toad a different animal when he set forth on his travels again? 11. What did he say to himself?

2. Enlarge upon the following.

1. The barge-horse was not capable of any very sustained effort. 2. Toad was quite contented. 3. He tried to forget how very long it was since he had had a square meal. 4. Toad woke up and looked about him. 5. Near him stood a dingy Gipsy caravan. 6. Over the fire hung an iron pot. 7. Toad knew well that he had not been really hungry before. 8. It was the real thing to be dealt with speedily. 9. The Gipsy said, "Want to sell that there horse of yours?" 10. Toad was completely taken aback. 11. Toad answered, "O, no; it's out of the question." 12. "Shillin' a leg," the Gipsy said briefly. 13. The Toad did sums on his fingers. 14. Then Toad sat and pondered long and deeply. 15. Look here, Gipsy! You shall hand me over six shillings and six pence and further you shall give me as much breakfast as I can possibly eat." 16. The Gipsy grumbled and in the end lugged a dirty bag out of his trouser pocket. 17. Toad took the plate on his lap and stuffed, and stuffed, and stuffed. 18. The Gipsy gave him directions which way to go. 19. He was a very different Toad from the animal of an hour ago. 20. His pride and conceit began to swell within him.

3. Retell the text and then give its summary.

4. Make up and act out dialogues between:

1. Toad and another animal about his going to the wide common.
2. Toad and another animal about what he saw when he woke up.
3. Toad and another animal about the iron pot over the fire.
4. Toad and the Gipsy about the horse.
5. Toad and the Gipsy about selling and buying the horse.
6. Toad and the Gipsy about as much breakfast as Toad could eat.
7. Toad and another animal about the things he had eaten.
8. The Gipsy and his wife about Toad's stupidity and greed.
9. Toad and another animal about his cleverness.
10. Two Gipsies about Toad and his horse.

5. **Pick out lexical items bearing on travelling, food, eating and bargaining. Make up your own stories using these lexical items.**
6. **Speak on the plot, setting, composition and theme of the story.**
7. **Speak on the method of character drawing employed in the text.**
8. **Analyse the general peculiarities of the text (description, narration, humour, personification, the choice of words, etc.).**
9. **Pick out lexical and syntactical stylistic devices and reveal their function in the text.**
10. **Say what impression the text has produced on you. Try to motivate your answer.**

III DISCUSSION EXERCISES

1. Answer the following questions.

1. People are characterized by certain national features. What do you account them for? 2. What are the national characteristics of Gipsies? 3. And what are the characteristics of Englishmen, Americans, Germans, Russians, Spaniards, Italians, Latvians, etc.? 4. Is the national character reflected in the corresponding language? If it is, put forward your arguments. 5. What nations are known as good farmers, or merchants, or soldiers, etc.? 6. How does the climate affect the national character? 7. Do hard social conditions have an impact on the national character? 8. Why do national conflicts arise? 9. What could be done to eliminate them? 10. Why do peoples (even small peoples) want to set up their own national states? 11. How do you understand patriotism? 12. What do you feel while listening to patriotic songs?

2. Comment on the following sayings.

1. England is a paradise for women and hell for horses; Italy is a paradise for horses, hell for women, as the proverb (proverb) goes. (R. Burton) 2. It (Russia) is a riddle wrapped in mystery inside an enigma. (W. Churchill) 3. How can you be expected to govern a country that has two hundred and forty-six kinds of cheese? (Ch. de Gaulle) 4. Our fatal troika (modern Russia) dashes on in her headlong flight, perhaps to destruction. (F. Dostoevsky) 5. They (the Greeks) were the first Westerners; the spirit of the West; the modern spirit is a Greek discovery. (E. Hamilton) 6. The Irish are a fair people; – they never speak well of one another. (S. Johnson) 7. A man who has not been in Italy is always conscious of an inferiority. (S. Johnson) 8. Greece is the home of the gods. (H. Miller) 9. There is always something new out of

Africa. (Pliny the Elder) 10. While we spend energy and imagination on new ways of cleaning the floors of our houses, the Japanese solve the problem by not dirtying them in the first place. (B. Rudofsky) 11. The Japanese have perfected good manners and made them indistinguishable from rudeness. (P. Theroux) 12. We (Greeks) are lovers of the beautiful, yet simple in our tastes, and we cultivate the mind without loss of manliness. (Thucydides) 13. I fear Greeks even when they bring gifts. (Virgil) 14. In Italy for thirty years under the Borgias, they had warfare, terror, murder, bloodshed. They produced Michelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland they had brotherly love, five hundred years of democracy and peace, and what did they produce? The cuckoo clock. (O. Welles)

3. Read the following texts and discuss some of the national features of the English and Americans. Compare them with the features of your own nation.

A. A Foreigner Observes the English

In England I should like to be a cow or a baby; but being a grown-up man I viewed the people of this country. Well, it is not true that the English wear loud check suits, with pipe and whiskers ... Every Englishman wears a mackintosh, and has a cap on his head and a newspaper in his hand. As for the Englishwoman, she carries a mackintosh or a tennis racquet.

* * *

Nature here has a propensity for unusual shagginess, excrescence, wooliness, spikiness, and all kinds of hair. English horses, for example, have regular tufts and tassels of hair on their legs, and English dogs are nothing more than absurd bundles of forelocks. Only the English lawn and the English gentleman are shaved every day.

What an English gentleman is cannot be stated concisely; you would have to be acquainted, firstly, with an English club-waiter, or with a booking-clerk at a railway station, or, above all, with a policeman. A gentleman, that is a measured combination of silence, courtesy, dignity, sport, newspapers and honesty.

The man sitting opposite you in train will anger you for two hours by not regarding you as worthy of a glance; suddenly he gets up and hands you your bag which you are unable to reach. Here the people always manage to help each other, but they never have anything to say to each other, except about the weather.

That is possibly why Englishmen have invented all games, and why they do not speak during their games. Their taciturnity is such that they do not

even publicly abuse the Government, the trains, or the taxes; on the whole, a joyless and reticent people.

But if you get to know them closer, they are very kind and gentle, they never speak much because they never speak about themselves. They enjoy themselves like children, but with the most solemn leathery expression; they have lots of ingrained etiquette, but at the same time they are as free-and-easy as young whelps.

They are as hard as flint, incapable of adapting themselves, conservative, loyal, rather shallow, and always uncommunicative; they cannot get out of their skin, but it is a solid and, in every respect, excellent skin.

You cannot speak to them without being invited to lunch or dinner, they are as hospitable as St. Julian, but they never overstep the distance between man and man.

Sometimes you have a sense of uneasiness at feeling so solitary in the midst of these kind and courteous people, but if you were a little boy, you would know that you can trust them more than yourself, and you would be free and respected here more than anywhere else in the world; the policeman would puff out his cheeks to make you laugh, and old gentleman would play at ball with you, and a white-haired lady would lay aside her four-hundred-page novel to gaze at you winsomely with her grey and still youthful eyes.

(Karel Čapek: "Letters from England")

B. Advice to a Young Man Going to England

You are going to live in a far country, far not in distance, but in customs and ideas. You are going to live in a difficult and mysterious country. For the first few days you will think: "This venture is hopeless; I shall never get to know them; the gulf is too wide." Be reassured. The gulf can be crossed.

Do not talk much until you have found your depth. No one there will blame you for silence. When you have not opened your mouth for three years, they will think: "This is a nice quiet fellow." Be modest. An Englishman will say, "I have a little house in the country"; when he invites you to stay with him you will discover that the little house is a place with three hundred bedrooms.

If you are a world tennis-champion, say, "Yes, I don't play too badly." If you have crossed the Atlantic alone in a small boat, say, "I do a little sailing." If you have written books, say nothing at all. They will find out for themselves, in time, this regrettable but inoffensive weakness; they will laugh and say: "Now I know all about you", and they will be pleased with you.

Golden rule: Never ask questions. For six months during the War I lived in the same tent and shared a bath-tub with an Englishman: he never asked me if I was married, what I did in peacetime, or what were the books I was reading under his nose.

If you insist on making confidences, they will be listened to with polite indifference. Avoid making confidences about other people. Gossips exist here as elsewhere, but they are at the same time less common and more serious. There is no middle course between silence and scandal. **Choose silence.**

(A. Maurois: "Three Letters on the English")

C. Americans Seen through the Eyes of Foreigners

In the happier days of not-long-ago the world got along nicely in its thinking about America with a few clichés: "Americans are rich" or "Americans are always in a hurry". The world now feels the need to know who and what Americans really are. Every American in a foreign land has become a sample of a whole nation of many million people.

More than almost any other traveller the American who is away from home seems to retain his identity, his way of thinking and as far as possible even his way of living.

An American sent abroad on an official mission seems to arrive usually with the spirit of evangelism. "Americans come to international congresses with sheaves of paper and drawings," an Italian economist observes, "and are always teaching something to Europeans with an air of missionaries imparting the gospel of civilization".

An American trait is the tendency to prescribe easy solutions for complex problems. An Italian journalist says, "They are full of optimism and simplifications. At least 50 times some American has said to me, "There are no Italian problems that a little hard common sense couldn't solve."

If he is part of the U.S. military forces or part of a big diplomatic mission in a country where housing is scarce, he probably lives in a U.S.-built housing project. Here in these "Little Americas" or "Golden Ghettos", in addition to his mechanized American-style apartment, he has the celebrated Post Exchange.

On the other hand, the American has the quality that may surprise a good many European people. Most American men are thought to be extremely courteous to women: their gallantry far exceeds that of the European men. One German woman comments: "They are always opening doors, helping into cars, and especially standing up when a lady comes to the table. Ordinarily, if a German man rises in such situation, it means he is about to leave."

If the American is immature, with the headlessness and rough manners of the adolescent, he also has the adolescent's optimism, simplicity, desire to please.

Of all the impressions Americans leave of themselves among the various national populations, none is so generally agreed on as this. "Regarded as men, they are just big-hearted boys." An Irish lawyer: "There is a freshness and enthusiasm about them bordering on naiveté". An English librarian, "They have that zest for life and love of fun and just ache to be told how wonderful they are(!)."

D. American Families

Our picture of life in America, based mainly on some Hollywood movies and various magazines, is not always correct and is often exaggerated. This is particularly true of the life and work of an average American family. A foreigner, on his very arrival in America and after meeting the people there, finds to his great surprise that many things which he has heard about this country in Europe are not true.

During a short stay in American houses, and living with American families, one can easily come to the following conclusions:

- Americans are very hospitable, informal and cheerful people. Their everyday life differs very much from that shown in the movies.
- It is true that they smile and enjoy themselves but they also work, and that is the truth which should be remembered when speaking about life in America. The family life is deeply respected in that country.
- In most of the cases father is the head of the family and when there is something important concerning all members of the family his opinion is always a decisive one.
- A guest in an American house is received in a very hospitable way, without any particular attention which might embarrass him. But at the same time he is treated as a good friend and with due respect. One of the differences of the family life in America and in Poland is that Americans do not show their feelings so openly as we often do. They certainly feel more than they express in so many words, even if it concerns their closest friends or relatives. That is why one cannot notice so much kissing during the family reunions as it is possible to see in our country.

H. S.

4. Read the poems and discuss the ideas expressed in them. Some of them are very popular songs. Learn to sing them.

A. R. Burns

My Heart's in the Highlands

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands, a-chasing the deer;
Chasing the wild deer, and following the roe –
My heart's in the Highlands wherever I go.

All hail to the Highlands, all hail to the North!
The birth-place of valour, the country of worth;
Wherever I wander, wherever I rove,
The hills of the Highlands forever I love.

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands, a-chasing the deer;
Chasing the wild deer, and following the roe –
My heart's in the Highlands wherever I go.

Farewell to the mountains high covered with snow!
Farewell to the straths and green valleys below!
Farewell to the forests and wild-hanging woods!
Farewell to the torrents and loud-pouring floods!

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands, a-chasing the deer;
Chasing the wild deer, and following the roe –
My heart's in the Highlands wherever I go.

B. T. Davis

This Native Land

She is a rich and rare land;
O! she's a fresh and fair land;
She is a dear and rare land –
 This native land of mine.

No men than hers are braver,
Her women's hearts ne'er waver;
I'd freely die to save her
 And think my lot divine.

C. L. Binyon

This is England

And this is England! June's undarkened green
Gleams on far woods; and in the vales between
Gray hamlets, older than the trees that shade
Their ripening meadows, are in quiet laid,
Themselves a part of the warm, fruitful ground.
The little hills of England rise around;
The little streams that wander from them shine
And with their names remembered names entwine
Of old renown and honour, fields of blood
High causes fought on, stubborn hardihood
For freedom spent, and songs, our noblest pride
That in the heart of England never died,
And burning still make splendour of our tongue.

D. E.V. Lucas

O England, Country of my Heart's Desire

O England, country of my heart's desire,
Land of the hedgerow and the village spire,
Land of thatched cottages and murmuring bees,
And wayside inns where one may take one's ease.
Of village green where cricket may be played
And fat old spaniels sleeping in the shade –
O homeland, far away across the main,
How would I love to see your face again! –
Your daisied meadows and your grassy hills,
Your primrose banks, your parks, your tinkling rills,
Your copses where the purple bluebells grow
Your quiet lanes where lovers loiter so,
Your cottage-gardens with their wallflowers' scent,
Your swallows 'neath the eaves, your sweet content!
And 'mid the fleecy clouds that o'er you spread.
Listen, the skylark singing overhead –
That's the old country, that's the old home!
You never forget it wherever you roam.

E. Woody Guthrie

This Land is Your Land

As I was walking that ribbon of highway
I saw above me the endless skyway,
I saw below me that golden valley,
This land was made for you and me.

Chorus:

This land is your land, this land is my land,
From California to the New York island,
From the red-wood forest to the Gulf Stream waters,
This land was made for you and me.

I've roamed and rambled and followed my footsteps
To the sparkling sands of her diamond deserts,
And all around me a voice was sounding,
This land was made for you and me.

Chorus:

When the sun was shining, and I was strolling,
And the wheat fields waving, and the dust clouds rolling,
As the fog was lifting, a voice was chanting,
This land was made for you and me.

Chorus:

F. K. L. Bates

America the Beautiful

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!

America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!

America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!

America! America!
May God thy gold refine
Till all success be nobleness,
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!

America! America!
God shed his light on thee
And crown thy good with brotherhood
From sea to shining sea!

5. Interpret the English sayings and find their equivalents in Latvian.

1. Every country has its customs.
2. Many men, many minds.
3. My house is my castle. An Englishman's home is his castle.
4. One man's meat is another man's poison.
5. Rome was not built in a day.
6. Tastes differ.
7. The Dutch have taken Holland!
8. So many countries, so many customs.
9. To talk to somebody like a Dutch uncle.
10. Something is rotten in the state of Denmark.
11. To fiddle while Rome is burning.
12. Castles in Spain.
13. Dutch bargain, Dutch comfort, Dutch concert, Dutch courage, Dutch defence, Dutch feast, I am a Dutchman.
14. The flesh pots of Egypt.
15. From China to Peru.

16. The land of Nod.
17. The Pillars of Hercules.
18. To pass the Rubicon.
19. Good Samaritan.
20. The Trojan Horse.
21. Between Scylla and Charybdis.
22. To send somebody to Coventry.
23. The lungs of London.
24. John Bull.
25. Uncle Sam.
26. Wall Street.

- 6. Make up and act out situations using these sayings.**
- 7. Give your own examples illustrating situations in which these sayings would be appropriate. You may use your own experience or situations from books and films.**

Unit Six

RAY DOUGLAS BRADBURY (1920)

Fahrenheit 451

R. D. Bradbury is an American novelist and a short-story writer. He was born in Illinois. He became a full-time writer in 1943 because he contributed numerous short stories to periodicals. His first collection "Dark Carnival" was published in 1947. His reputation as a leading writer of science fiction was established with "The Martian Chronicles" (1950) which describes the first attempts of Earth people to conquer and colonize Mars.

Among his other works are the novels "Dandelion Wine" (1957), "Something Wicked This Way Comes" (1962) and numerous collections of short stories: "The Illustrated Man" (1951), "The Golden Apples of the Sun" (1953), "The October Sky" (1955), "The Machinery of Joy" (1964), "The Lost Circus and the Electrocutation" (1980), "A Memory of Murder" (1984).

The novel "Fahrenheit 451" (1953) is set in a future when the written word is forbidden. Guy Montag is a fireman whose job, now that all houses are fireproof, is to burn books (the novel's title is taken from the degrees of heat needed to burn paper). Initially he enjoys his work, but he is intuitively aware that his life lacks meaning. He plots a literacy campaign. However, his plans are thwarted. Some time later he makes contact with the literary underground, where former academics preserve literature by memorizing books. His enemies find it out and try to capture him. The chase fails and soon after that the ever-lurking threat of war is realized and the city is destroyed in a nuclear strike. However, the novel ends on an optimistic note because the afterblast purifies all and makes real Montag's dim sense of his humanity and his capacity for intelligent thought. He rises from the ground and sets off to found a new society.

And the war began and ended in that instant.

Later, the men around Montag could not say if they had really seen anything. Perhaps the merest flourish of light and motion in the sky. Perhaps the bombs were there, and the jets, ten miles, five miles, one mile up, for the merest instant, like grain thrown over the heavens by a great sowing hand, and the bombs drifting with dreadful swiftness, yet sudden slowness, down upon the morning city they had left behind. The bombardment was to all intents and purposes finished, once the jets had sighted their target, alerted their bombardiers at five thousand miles an hour; as quick as the whisper of a scythe the war was finished. [...]

This was not to be believed. It was merely a gesture. Montag saw the flirt of a great metal fist over the far city and he knew the scream of the jets that would follow, would say, after the deed, *disintegrate, leave no stone on another, perish. Die.*

Montag held the bombs in the sky for a single moment, with his mind and his hands reaching helplessly up at them. "Run!" he cried to Faber. To Clarisse, "Run!" To Mildred, "Get out, get out of there!" But Clarisse, he remembered, was dead. And Faber *was* out; there in the deep valleys of the country somewhere the five a.m. bus was on its way from one desolation to another. Though the desolation had not yet arrived, was still in the air, it was certain as man could make it. Before the bus had run another fifty yards on the highway, its destination would be meaningless, and its point of departure changed from metropolis to junkyard.

And Mildred . . .

Get out, run!

He saw her in her hotel room somewhere now in the half-second remaining with the bombs a yard, a foot, an inch from her building. He saw her leaning toward the great shimmering walls of colour and motion where the family talked and talked and talked to her, where the family prattled and chatted and said her name and smiled at her and said nothing of the bomb that was an inch, now a half-inch, now a quarter-inch from the top of the hotel. Leaning into the wall as if all of the hunger of looking would find the secret of her sleepless unease there. Mildred, leaning anxiously, nervously, as if to plunge, drop, fall into that swarming immensity of colour to drown in its bright happiness.

The first bomb struck.

"Mildred!"

Perhaps, who would ever know? Perhaps the great broadcasting stations with their beams of colour and light and talk and chatter went first into oblivion.

Montag, falling flat, going down, saw or felt, or imagined he saw or felt the walls go dark in Millie's face, heard her screaming, because in the millionth part of time left, she saw her own face reflected there, in a mirror instead of a crystal ball, and it was such a wildly empty face, all by itself in the room, touching nothing, starved and eating of itself, that at last she recognized it as her own and looked quickly up at the ceiling as it and the entire structure of the hotel blasted down upon her, carrying her with a million pounds of brick, metal, plaster, and wood, to meet other people in the hives below, all on their quick way down to the cellar where the explosion rid itself of them in its own unreasonable way.

I remember. Montag clung to the earth. I remember. Chicago. Chicago, a long time ago. Millie and I. *That's* where we met! I remember now. Chicago. A long time ago.

The concussion knocked the air across and down the river, turned the men over like dominoes in a line, blew the water in lifting sprays, and blew the dust and made the trees above them mourn with a great wind passing away south. Montag crushed himself down, squeezing himself small, eyes tight. He blinked once. And in that instant saw the city, instead of the bombs, in the air. They had displaced each other. For another of those impossible instants the city stood, rebuilt and unrecognizable, taller than it had ever hoped or strived to be, taller than man had built it, erected at last in gouts of shattered concrete and sparkles of torn metal into a mural hung like a reserved avalanche, a million colours, a million oddities, a door where a window should be, a top for a bottom, a side for a back, and then the city rolled over and fell down dead.

The sound of its death came after.

Montag, lying there, eyes gritted shut with dust, a fine wet cement of dust in his now shut mouth, gasping and crying. [..]

"There," said a voice.

The men lay gasping like fish laid out on the grass. They held to the earth as children hold to familiar things, no matter how cold or dead, no matter what has happened or will happen, their fingers were clawed into the dirt, and they were all shouting to keep their eardrums from bursting, to keep their sanity from bursting, mouths open, Montag shouting with them, a protest against the wind that ripped their faces and tore at their lips, making their noses bleed.

Montag watched the great dust settle and the great silence move down upon their world. And lying there it seemed that he saw every single grain of dust and every blade of grass and that he heard every cry and shout and whisper going up in the world now. Silence fell down in the sifting dust, and all the leisure they might need to look around, to gather the reality of this day into their senses.

Montag looked at the river. We'll go on the river. He looked at the old railroad tracks. Or we'll go that way. Or we'll walk on the highways now, and we'll have time to put things into ourselves. And some day, after it sets in us a long time, it'll come out of our hands and our mouths. And a lot of it will be wrong, but just enough of it will be right. We'll just start walking today and see the world and the way the world walks around and talks, the way it really looks. I want to see everything now. And while none of it will be me when it goes in, after a while it'll all gather together inside and it'll be me.

Look at the world out there, my God, my God, look at it out there, outside me, out there beyond my face and the only way to really touch it is to put it where it's finally me, where it's in the blood, where it pumps around a thousand times ten thousand a day. I get hold of it so it'll never run off. I'll hold on to the world tight some day. I've got one finger on it now; that's a beginning.

The wind died.

The other men lay a while, on the dawn edge of sleep, not yet ready to rise up and begin the day's obligations, its fires and foods, its thousand details of putting foot after foot and hand after hand. They lay blinking their dusty eyelids. You could hear them breathing fast, then slower, then slow ...

Montag sat up.

He did not move any further, however. The other men did likewise. The sun was touching the black horizon with a faint red tip. The air was cold and smelled of a coming rain.

Silently, Granger arose, felt his arms, and legs, swearing, swearing incessantly under his breath, tears dripping from his face. He shuffled down to the river to look upstream.

"It's flat," he said, a long time later. "City looks like a heap of baking-powder. It's gone." And a long time after that. "I wonder how many knew it was coming? I wonder how many were surprised?"

And across the world, thought Montag, how many other cities dead? And here in our country, how many? A hundred, a thousand?

Someone struck a match and touched it to a piece of dry paper taken from their pocket, and shoved this under a bit of grass and leaves, and after a while added tiny twigs which were wet and sputtered but finally caught, and the fire grew larger in the early morning as the sun came up and the men slowly turned from looking up river and were drawn to the fire, awkwardly, with nothing to say, and the sun coloured the backs of their necks as they bent down.

Granger unfolded an oilskin with some bacon in it. "We'll have a bite. Then we'll turn around and walk upstream. They'll be needing us up that way."

Someone produced a small frying-pan and the bacon went into it and the frying-pan was set on the fire. After a moment the bacon began to flutter and dance in the pan and the sputter of it filled the morning air with its aroma. The men watched this ritual silently.

Granger looked into the fire. "Phoenix."

"What?"

“There was a silly damn bird called a Phoenix back before Christ: every few hundred years he built a pyre and burned himself up. He must have been first cousin to Man. But every time he burnt himself up he sprang out of the ashes, he got himself born all over again. And it looks like we’re doing the same thing, over and over, but we’ve got one damn thing the Phoenix never had. We know the damn silly thing we just did. We know all the damn silly things we’ve done for a thousand years, and as long as we know that and always have it around where we can see it, some day we’ll stop making the goddam funeral pyres and jumping into the middle of them. We pick up a few more people that remember, every generation.”

Phrases

1. to all intents and purposes
2. to sight one’s target
3. to leave no stone on another
4. to go into oblivion
5. to lie gasping like fish laid out on the grass
6. to make one’s nose bleed
7. to get hold of sth.
8. to begin the day’s obligations
9. to swear under one’s breath
10. to strike a match
11. to unfold an oilskin
12. to build a pyre
13. to get oneself born all over again
14. to spring out of the ashes
15. to do the same thing, over and over

Vocabulary Items

1. **perish** v – to be destroyed, to die. Many animals perished in the forest fire.
perishable adj – that is likely to perish, or spoil, as some foods. Perishable food quickly and easily goes bad.
2. **burn** v – 1. to be on fire. The candle burnt for a long time.
2. to set on fire in order to give heat or light. They burn coal in their furnace.
3. to destroy or be destroyed by fire. We burn our rubbish at the dump.

4. to injure or be injured by fire or heat. The coffee is very hot, don't burn your mouth.

5. to make by fire. He burnt a hole in his coat.

6. to feel hot. My head is burning with fever.

burn away – to become or make less by burning. Half the candle has burnt away.

burn down – to reduce to ashes, to destroy by fire. The factory burnt down.

burn out – 1. to burn to nothing. The fire burnt out for lack of fuel.

2. to stop being active. The poet's ability burnt itself out before he was thirty.

burn up – 1. to burst into flames. The fire burnt up readily and in an instant the wood was crackling cheerfully.

2. to burn completely. We gathered up all the old newspapers and burnt them up.

burn n – injury, mark made by fire. He died of the burns he received in the fire.

3. **scream** v – 1. to give a loud, shrill cry, as if in fright or pain. She screamed when she saw the mouse.

2. to make a noise like this. The sirens screamed.

scream n – 1. a loud, shrill cry. They heard a scream in the street.

2. (coll.) a very funny person or thing. It was a perfect scream.

Synonyms: *shriek, screech*

Scream is the general word for a loud, high, piercing cry. Screams of laughter were heard in the yard.

Shriek suggests a sharper, more sudden cry than *scream* and connotes either terror or pain or loud high-pitched, unrestrained laughter. She cried out with a shriek.

Screech suggests an unpleasantly shrill or harsh cry painful to the hearer. A man was peering in at her. She gave a screech of fright and drew the curtains.

4. **squeeze** v – 1. to press hard or force together. Squeeze the sponge to get rid of the water.

2. to get by pressing or force. We could squeeze juice from oranges.

3. to force by pressing. He squeezed his hand into the jar.

4. to force one's way by pushing or pressing. Can you squeeze in?

5. to yield to pressure. Sponges squeeze easily.

squeeze n – the act of squeezing. She gave him a hug and a squeeze.

Phrase: *a close/narrow/tight squeeze* – a narrow escape. That really was a narrow squeeze.

5. **tear** v – 1. to pull apart by force. Paper tears easily.

2. to make by tearing. The nail tore a hole in her dress.

3. to divide by struggle, fighting. The country was torn by civil war.

4. to make suffer very much. They were torn by grief.

tear down – to destroy. Across the river were the broken walls of old houses that were being torn down.

tear off – to tear (sth. made of paper or fabric: a slip, sheet of paper, part of a ticket). He went to the calendar and tore off the slip violently.

tear up – to tear into bits (paper, letter, note, etc.). I used to feel it was like killing someone to tear up a photograph.

tear n – a torn place. Where did you get this tear in your coat?

6. **shatter** v – 1. to break into many pieces. The ball shattered the window.

2. to ruin, to destroy. The storm shattered our plans.

Synonyms: *to break, to smash, to crash, to crush*

Break is the most general term. It expresses the basic idea of separating into pieces. The ice broke under my feet.

Smash and *crash* add connotations of suddenness, violence and noise. The dishes smashed as the tray upset. The plain crashed.

Shatter is to break into pieces, to fly into pieces, especially applied to the breaking of brittle objects. The rock was shattered by dynamite.

Crush suggests a crumpling or pulverizing pressure. Wine is made by crushing grapes.

7. **fold** v – 1. to bend something over upon itself so that one part is on top of another. You fold a letter before putting it in an envelope.

2. to bring together and twist around one another. He folded his arms.

3. to clasp or embrace. He folded the child in his arms.

4. to wrap up. Fold your lunch in this newspaper.

fold n – part that is folded. She bought a dress hanging in loose folds.

folder n – a folded piece of heavy paper or cardboard for holding papers. He keeps his documents in this folder.

fold – a suffix meaning a certain number of times as twofold, threefold, etc. He pushed with tenfold force.

folding adj – to be able to be folded: a folding screen (bed, chair, boat).

unfold v – 1. to open. My uncle unfolded the newspaper.

2. to reveal, to disclose. He didn't want to unfold his intentions.

8. **burst** v – 1. to break open suddenly with force, especially because of pressure from the inside. A balloon will burst if you blow too much air into it.

2. to go, come, start, or appear suddenly and with force. He burst into the room.

3. to be as full or crowded as possible. The room was bursting with people.

burst into – 1. to begin suddenly to laugh, cry, sing, etc. When her father told her she could not go, Helen burst into tears.

2. to begin suddenly to burn, blossom. When a spark flew into the gasoline, the whole tank burst into flames.

burst out – 1. to exclaim, to begin to speak suddenly. No longer able to restrain his irritation he burst out.

2. to start doing something suddenly. A blackbird suddenly burst out.

burst n – 1. a sudden outbreak, explosion. He was greeted with a burst of cheers.

2. a sudden, forceful effort or action. Then followed a burst of energy on her part.

9. **destroy** v – to put an end to by breaking up, tearing down, ruining, or spoiling. The flood destroyed 300 homes.

Synonyms: *to abolish, to eliminate, to ruin, to wipe out, to demolish*

Destroy is an immediate act mostly of violence. It means putting an end to, reducing to nothing that which one wishes to preserve. A hurricane destroyed the crops.

Abolish also means putting an end to something, but it is used of institutions, customs, conditions, especially those widespread or long existing. President Lincoln abolished slavery in the United States.

Eliminate implies getting rid of something or somebody by killing or destroying; it may also imply removing something. They tried to eliminate their opponents.

Ruin suggests damaging or destroying something so that it cannot be repaired. The car was ruined in a smash-up.

Demolish implies complete wreckage in respect of buildings or other structures of wood, stone, etc. The car was demolished in a collision with the train.

Wipe out implies the idea of complete destruction, of making an end to something. The entire battery was wiped out by shell fire.

destruction n – a destroying or being destroyed. The forest fire caused much destruction.

destructive adj – destroying or likely to destroy. This country is pursuing a destructive policy.

- 10. air** n – 1. the mixture of gases that is all around the earth. Air cannot be seen.
2. space above the earth, sky. The lark flew into the air.
3. the general feeling one gets from someone or something. An air of luxury fills the room.
4. a melody or tune. That was an old air.

Phrases: *in the air* – uncertain. My plans are still quite in the air.

on the air – broadcasting. The Prime Minister will be on the air.

to give oneself/put on airs – to behave in an unnatural way in the hope of impressing people. Don't you see that she is putting on airs.

up in the air – not settled. That is still up in the air.

to walk on air – to feel very happy. After the examinations the students were walking on air.

air v – 1. to let air into in order to dry, cool, or freshen. We must air the rooms before we move in.

2. to make widely known. I wish Jane wouldn't air her troubles.

- 11. bear** v – 1. to take from one place to another, to carry. The guests arrived bearing gifts.
2. to have or show. She bears a resemblance to you.
3. to hold up. Will the wall bear the weight of the room?
4. to give birth to. She has borne three children.
5. to behave oneself in a certain way. He bears himself with pride.
6. to endure, to put up with. I can't bear this heat.
7. to pay for. We bore all expenses.
8. to carry or move along. The current bore the boat toward the falls.

bear away – to win, to succeed. Tom bore away several prizes at the competition.

bear down – to overthrow, to crush by force (opposition, resistance). He has been able to bear down all opposition.

bear down upon – to move quickly towards. They saw me bearing down on them.

bear out – to confirm (statement, evidence, conclusion, argument, etc.). Subsequent investigations bore out his conclusions.

bear up – to be brave, to show courage in a grief. They bore up well against their trouble.

bearing n – 1. the way one stands or walks. He was a man of soldierly bearing.

2. the way one behaves. We can't forget his kindly bearing.

3. the fact of having something to do with. The price of feed has a direct bearing on the cost of beef.

4. (plur) direction or position in relation to something else. The ship lost her bearings in the fog.

12. awkward adj – 1. not having grace or skill, clumsy. He was an awkward dancer.

2. not convenient. The long handle makes this an awkward tool.

3. uncomfortable. He was sitting in an awkward position.

4. embarrassing. His awkward remark was followed by an even more awkward pause.

Synonyms: *clumsy, inept*

Awkward implies unfitness for smooth, easy functioning and has a very broad application (implement, step, position, remark, etc.). He is still an awkward skater.

Clumsy suggests a lack of flexibility or dexterity. He is a very clumsy worker.

Inept stresses inappropriateness of a particular act or remark. Will she be as inept in this situation as she has been before?

I VOCABULARY EXERCISES

1. Consult a dictionary and practise the pronunciation of the following words:

flourish, bombardier, scythe, desolation, junkyard, oblivion, concussion, mural, avalanche, leisure, horizon, shove, Phoenix, funeral pyre.

2. Explain the polysemy of the words and phrases in italics and then translate the sentences.

1. Almost a hundred people *perished* in the hotel fire last night. 2. The oil has *perished* the car tyres. 3. Where do you keep *perishable* foods? 4. The whole city's *burning*. 5. He's *burning* with desire. 6. I've *burnt* my hand. 7. Are there still any *coal-burning* ships? 8. A light was *burning* in the window. 9. My ears were *burning* after being out in the cold wind. 10. She's *burning* to tell you the good news. 11. You see the *burns* on her hands. 12. The man was *screaming* with pain. 13. He *screamed out* a warning to us. 14. The *scream* of the electric saw was deafening everybody. 15. Her hat is a perfect *scream*. 16. *Squeeze* out this wet cloth! 17. The car was full but I *squeezed* in anyway. 18. First *squeeze* the toothpaste out of the tube. 19. Please *squeeze* this orange dry. 20. She gave his hand a gentle *squeeze*. 21. There's room for one more but it'll be a *squeeze*. 22. Why did you *tear* the cloth instead of cutting it with scissors? 23. The material *tears* easily. 24. The children *tore* noisily down the street. 25. These shoes I bought last week are already showing signs of *wear and tear*. 26. The *tear* must be mended now. 27. The glass *shattered*. 28. Hopes of reaching an agreement were *shattered* today. 29. I feel completely *shattered* after the run up the hill. 30. She *folded* the letter in half. 31. Does this letter *fold*? 32. He *folded* the seeds in a piece of paper. 33. The curtain hung in heavy *folds*. 34. Take this *folder*. 35. You must complete it with *twofold* energy. 36. The tyre *burst*. 37. The storm *burst* and we all got wet. 38. That bag is *bursting* with potatoes. 39. My heart was *bursting* with joy. 40. The police *burst* open the door. 41. A *burst* of laughter followed. 42. A fire *destroyed* most of the building. 43. All hopes of a peaceful settlement were *destroyed* by his speech. 44. The enemy bombs caused death and *destruction*. 45. *Destructive* storms are not rare in this part of the world. 46. What can be better than breathing in the fresh morning *air*. 47. He jumped into *the air*. 48. It's quicker *by air* than by sea. 49. There was *an air* of excitement at the meeting. 50. The problem is still *up in the air*. 51. It's too early *to walk on air*. 52. If the sheets are not *aired* properly they won't be dry. 53. We *aired* the room by opening the windows. 54. He's always *airing* his knowledge. 55. He didn't do the job very well, but you must *bear in mind* that he was ill at the time. 56. Will the ice on the lake *bear* your weight? 57. All the costs of the repairs will be *borne* by our company. 58. The letter *bears* her signature. 59. What he says *bears no relation* to the truth. 60. She *bore* the pain with great courage. 61. I can't *bear* the smell of tobacco smoke. 62. She *bore* six children. 63. The tree is *bearing a lot of apples this year*. 64. His proud *bearing* attracted everybody's attention. 65. What you have said has no *bearing* on the subject. 66. In all this mass of details I'm afraid I've rather *lost my bearings*.

67. The child is *awkward* with a knife and fork. 68. No, not this one. It is an *awkward* tool to use. 69. Our visitor came at an *awkward* time. 70. There was a long *awkward* silence after their quarrel.

3. Paraphrase the sentences using the vocabulary items under study.

1. Hundreds of people died in the earthquake. 2. Some foods go bad very quickly. 3. Most large steamships now use oil instead of coal. 4. Be careful not to spoil the meat by fire. 5. Stone won't catch fire. 6. They heated clay to make bricks. 7. He made a hole in the carpet by dropping a cigarette. 8. Her skin is quickly hurt by the sun. 9. He was very angry. 10. The injuries made by fire do not heal easily. 11. The baby has been crying for half an hour. 12. She cried in a loud shrill voice that there was a burglar in the room. 13. The wind made a loud, shrill noise through the trees. 14. How can you bear the piercing cries of your peacock? 15. Your skirt is very funny. 16. He pressed my hand heartily. 17. Your socks are quite wet. Press the water out of them! 18. We forced our way through a gap in the hedge. 19. They know how to extort money out of the public. 20. Sponges yield easily to pressure. 21. The hall was overcrowded. 22. It was a narrow escape, yet luck had been with him. 23. She destroyed all her letters. 24. She hastily took the portrait down from the wall. 25. The country was divided into two hostile forces. 26. Excuse me there is a rent in your coat. 27. The explosion broke every window in the building. 28. Our hopes collapsed. 29. He was sitting with his arms over the chest. 30. The young mother was holding her baby to the breast. 31. Wrap up these buns in a piece of paper. 32. You can use a piece of heavy paper for keeping your documents in. 33. His determination increased at least three times. 34. She revealed to him her plans for the future. 35. The engineer opened out the prospectus. 36. When the bomb exploded, the house was destroyed. 37. He was eager to tell us the news. 38. The banks of the river gave way under the pressure of water. 39. If you get much fatter, the seams of your clothes will tear open. 40. The storehouse was full of grain to overflowing. 41. The explosion of bombs was heard at night. 42. He works by fits and starts. 43. Don't break that box to pieces – it may be useful. 44. Gambling was his ruin. 45. Are all small children fond of breaking things? 46. There are rumours spreading about that they will meet again. 47. The president will speak on the radio tomorrow. 48. Why has that station stopped broadcasting? 49. Try not to behave in an unnatural way to impress them! 50. The mattress must be put into the open air to make it quite dry. 51. I hope she won't let everybody know her problems. 52. We'll have to carry a heavy load. 53. These men are provided with weapons. 54. This family is known by an ancient and honoured name.

55. He walks like a soldier. 56. He conducted himself with dignity in these difficult circumstances. 57. She feels malice towards him. 58. The ice is not thick enough to walk on. 59. I can't tolerate this old man. 60. He is a man of noble way of behaving. 61. We must consider the question in all its aspects. 62. She hasn't found her position as yet. 63. This staircase is not convenient. 64. The handle of this teapot is not well designed. 65. He is a person difficult or dangerous to deal with. 66. Some animals are clumsy on land, but able to move easily in the water.

4. Choose the word that best completes each sentence.

1. Hundreds ... in aircrash disasters. 2. Butter, milk, fruit, and fish are ... goods. 3. Is the fire still ...? 4. The house is ... – call the fire brigade! 5. Joan of Arc was ... at the stake. 6. The toast has ... 7. We saw a light ... in the window. 8. In some out-of-way villages they use lamps that ... oil. 9. The technician's overalls were ... by acid. 10. I'm afraid the ointment will ... a little. 11. He is ... with anger to retaliate. 12. She suffered from severe ... 13. She was ... hysterically. 14. We ... with laughter at her joke. 15. The wind ... down the chimney. 16. These injustices simply ... to be remedied. 17. Her loud ... could be heard all over the house. 18. The ... of the jets overhead drowned our conversation. 19. She thought it was an absolute ... when I fell off my chair. 20. She ... the tube hard and the last of the toothpaste came out. 21. She ... the water out of the sponge. 22. Is the car full or can I ... in? 23. He was so fat that he could only just ... through the door. 24. How can you ... so many things into a day? 25. "You promised," whispered Charly, giving him a slight ... on the elbow. 26. The lorry would have been better for the trip, as the load would have a tight ... in the small car. 27. I ... my sleeve on a thorn. 28. This material ... easily, so be careful when you wear it. 29. I'm ... between loyalty to my family and my love for Susan. 30. I was sitting in a traffic jam on the way to the airport, ... my hair out. 31. I dropped the mirror on the floor and it ... 32. We were ... to hear of her sudden death. 33. She ... the handkerchief and put it in her pocket. 34. These doors ... back against the wall. 35. The insect ... its wings. 36. Each ... in the skirt should be exactly the same width. 37. Here's a ... bed. You can take it. 38. She ... the map and spread it on the table. 39. The story ... as the film goes on. 40. After ten days of rain the river ... its banks and flooded the valley. 41. We drove over some glass and one of our tyres ... 42. I felt as if my heart would ... 43. He ... free from the chains. 44. The police came ... into the room. 45. The town is ... with tourists. 46. I've had so much to eat that I'm ... at the seams. 47. There was a ... in the water pipes. 48. The bombs ... the bridge. 49. It caused widespread ... 50. There was a smell of burning leaves in the ... 51. It will be a nice ... travel. 52. He explained the procedure with the

weary ... of a man who had explained it many times before. 53. We may be going skiing at Christmas, but it's still all up in the ... 54. We shall be on the ... in five minutes. 55. Leave the clothes out on the washing-line to ... 56. He had another opportunity to ... his grievances. 57. The sound of music was ... on the wind. 58. I doubt if that chair will ... your weight. 59. He was attacked by a shark years ago, and his leg still ... the scars. 60. His latest film ... witness to his versatility. 61. There's nothing we can do about it, so we'll just have to grin and ... it. 62. I couldn't ... to listen any longer, so I left the room. 63. ... me in mind if you are thinking of buying tickets for that play. 64. Few young people nowadays have an upright ... 65. All your arguments have no ... on the problem we are trying to settle. 66. He's rather ... with his hands. 67. I had to bang in the nail at a rather ... angle. 68. He made things very ... for me taking me into his confidence. 69. They've been asking some very ... questions.

5. Explain the nuances between the synonyms in the given sentences and then translate them.

A. *scream, shriek, screech*

1. Somewhere across the lake sounded the thin scream of a woman. 2. He gave a shriek of terror. 3. Suddenly they heard a screech of brakes.

B. *to break, to shatter, to smash, to crash, to crush*

1. Brittle things break easily. 2. Ships are shattered by storms. 3. Every thing was broken and smashed to pieces. 4. The car crashed into a tree and burst into flames. 5. Don't crush the box, there are eggs inside.

C. *to destroy, to abolish, to eliminate, to ruin, to wipe out, to demolish*

1. These people are out to destroy us and you calmly support their paper. 2. The law prohibits what may never have existed. It abolishes an existing evil. 3. It's most unlikely that war can be eliminated. 4. This decision ruined my prospects. 5. The band wiped out a settler's family. 6. Hitting the head such a bullet would not emerge but would demolish everything inside the cranium forcing the bone shell to fragment.

D. *awkward, clumsy, inept*

1. She is still in the awkward age. 2. A person who is clumsy in shape or build is of necessity awkward. 3. Evans proved to be clumsy at the table because of his bad arm. 4. He is inept in mechanical tasks.

6. Fill in the appropriate synonyms.

A. *scream, shriek, screech*

1. The sound of the ... was loud enough for him to hear. 2. The ... of the

railway engine was very shrill. 3. The ... of tyres made a harsh, piercing sound.

B. *to break, to shatter, to smash, to crash, to crush*

1. The vase fell and ... into pieces. 2. The earthquake ... the building. 3. It burst and ... all my windows and a lot of my apparatus. 4. The dishes ... to the floor. 5. Several were ... to death as they tried to escape from the burning theatre. 6. He that makes a thing too fine ... it.

C. *to destroy, to abolish, to eliminate, to ruin, to wipe out, to demolish*

1. Please let me ... this letter, Kate. 2. The first task now is to ... poverty. 3. Out of six attempts by our supporters to ... him three were exposed in the early planning stages. 4. He thought, "Perhaps this will ... my life." 5. This terrible disease almost ... the population of the island. 6. The bombs ... the factories. 7. He's bankrupt and ...

D. *awkward, clumsy, inept*

1. He is ... in speech. 2. And again, am I honest or am I simply ...? ... and stupid, stupid and ...? 3. Only an ... person could have made such an ... remark. 4. Not an ... reference in the whole of it! 5. She almost smiled at his ... attempts to reconcile her to his good humour.

7. Translate the following sentences paying attention to the phrasal verbs to burn, to tear, to burst, to bear + a particle.

A. 1. And now she'd go to bed early leaving the light on to burn my good money away. 2. The cigar burned down. 3. We need some electric bulbs. These two are burned out. 4. You'll burn yourself out if you work too hard. 5. Put some more wood on the fire to make it burn up. 6. All the wood had been burned up.

B. 1. The old theatre is to be torn down and replaced by offices. 2. He took his spare shirt and tore off several strips. 3. Tearing up the letter, she went to the fire-place and put the pieces in the fire.

C. 1. The bird burst into song. 2. The weather turned warm unexpectedly, making the trees burst into leaf. 3. "How can I be angry?" he burst out with fury. 4. Everyone suddenly burst out in laughter (laughing).

D. 1. Tim bore away most of the prizes at the races. 2. I see him standing before me, talking and bearing me down with his fixity of purpose. 3. With the wind blowing strongly behind, the little boat bore down on the harbour. 4. Are you in a position to bear out the statement? 5. Bear up, Aunty, it's a hard blow.

8. Fill in the particles completing the verbs to burn, to tear, to burst, to bear.

A. 1. The skin on his foot was burnt ... 2. The old house was burnt ... and only ashes were left. 3. The engine has burned ... 4. If you don't give up this evening work, you'll burn yourself ... 5. Throw the papers into the fire and burn them ... 6. Pour on some petrol on the wet sticks to make them burn ...

B. 1. Next year these old and shabby houses will be torn ... 2. The child tore the wrapping ... in his eagerness to find his birthday present. 3. That dog has torn ... my newspaper again, it's not fit to read.

C. 1. Mary burst ... tears. 2. The paper burst ... flames. 3. "Don't hit me!" she burst ... 4. She suddenly burst ... crying.

D. 1. The young man bore ... the palm. 2. His determined efforts at last bore ... all opposition. 3. The car moved quickly bearing ... on them. 4. The prisoner's story was borne ... by his wife. 5. Alice bore ... well under the news of her husband's death.

9. Paraphrase the sentences using the phrasal verbs to burn, to tear, to burst, to bear + a particle.

A. 1. When the pilot reached hospital, it was found that tissue had been destroyed on his face and hands. 2. The wood-shed was destroyed by fire. 3. As the first rocket uses up its fuel, the second – stage motor ignites. 4. The last time I saw him, he looked completely tired and exhausted. 5. He threw a log on the fire, and it flared up with a crackle. 6. Throw the scraps in the incinerator and get rid of them.

B. 1. Streets of terrace houses have been pulled down to make way for blocks of council flats. 2. The policeman removed his jacket and plunged into the river. 3. I'm afraid I've destroyed the letter.

C. 1. As the comic got into his stride, the audience began laughing. 2. The orchards seem to have begun to flower overnight. 3. He angrily exclaimed "Why don't you stop pretending you know all the answers!" 4. She was about to start crying.

D. 1. Are you sure he will win all the prizes? 2. Eventually after much dogged fighting, our troops overcame all resistance. 3. The bird moved swiftly and threateningly towards us. 4. Indeed, the facts confirm the hypothesis. 5. How do they cope with distress and shock?

10. Respond to the following using the phrasal verbs to burn, to tear, to burst, to bear + a particle.

A. 1. What do you do if a candle burns away? 2. When do houses burn down? 3. When do people's abilities burn themselves out? 4. What do you have to do if your fire wouldn't burn? 5. What is your way of getting rid of old newspapers and letters?

B. 1. What houses are usually torn down? 2. What can you tear off every day? 3. And what can you tear up?

C. 1. When do birds usually burst into singing? 2. When do trees burst into leaf? 3. What could you do if you couldn't restrain your indignation? 4. What do you say if you start doing something suddenly?

D. 1. Have you ever managed to bear away a prize or two at the competitions? 2. Why is it difficult to bear down somebody's opposition? 3. What would you do if a big animal bore down on you? 4. What is necessary to do to bear out your conclusions? 5. Would you be able to bear up well against stress or shock?

11. Learn the phrases listed right after the text and interpret their meaning in the sentences from the same text.

1. The bombardment was to all intents and purposes finished once the jets had sighted their target ... 2. ... He knew the scream of the jets that would follow, would say, after the deed, *disintegrate, leave no stone on another, perish*. 3. Perhaps the great broadcasting stations with their beams of colour and light and talk and chatter went first into oblivion. 4. The men lay gasping like fish laid out on the grass. 5. ... Montag shouting with them a protest against the wind that ripped their faces and tore at their lips, making their noses bleed. 6. I get hold of it so it'll never run off. 7. The other men lay a while, on the dawn edge of sleep, not yet ready to rise up and begin the day's obligations ... 8. Silently, Grange arose, felt his arms, and legs, swearing, swearing incessantly under his breath. 9. Somebody struck a match ... 10. Granger unfolded an oilskin with some bacon in it. 11. ... Every few hundred years he built a pyre and burned himself up. 12. But every time he burnt himself up he sprang out of the ashes, he got himself born all over again. 13. And it looks like we're doing the same thing over and over, but we've got one damn thing the Phoenix never had.

12. Make up sentences on each phrase.

13. Make up and act out situations in which these phrases would be appropriate.

14. Give the English equivalents for:

iet bojā, pasarg Dievs!; ātrbojīgs, ātrbojīgas preces; degt, apdegt, dedzināt, piedegt (par ēdienu), kvēlot sajūsmā, degt kā uguni, nauda viņam ilgi neturas, viņai ir naudas atliku likām, nojaukt aiz sevis visus tiltus, dzīvot uz nebēdu; apdegums, ķieģeļu apdedzināšana;

spalgi kliegt, spalgi smieties; gaudot, kaukt (par vēju); spalgs klieziens, spalgi smieklī, jocīgs cilvēks;

spiest, paspiest kādam roku, izspiest citronu, izspiest kādam naudu, iespiest drēbes somā, iespraukties istabā, izspraukties cauri pūlim; spiešana, paspiest kādam roku, drūzmēšanās, izspiešana, izvairīties par mata tiesu;

plēst, pārplēst kleitu uz naglas, pārplēst uz pusēm, atplēst vaļā, izplēst dažas lappuses no grāmatas, saplēst gabalos, šis audums viegli plīst, izlauzt eju sienā, pilsoņkara sašķelta valsts, šaubu plosīts, svārstīties neziņā, plosīt kāda sirdi, plēst matus; plīsums, caurums, nodilums, nolietojums, dzīves likstas, laika zobs;

sasist druskās, sagraut cerības (veselību), saplist druskās; lauska;

salocīt, sakrustot rokas, ietīt, piekļaut kādu pie krūtīm, salocīt lietussargu, salikt rokas bezdarbībā; ieloce, kroka, aktu vāki, salokāms, salokāma gulta, bīdamās durvis, aizslietnis, nolaižams sēdekļis;

atvērt, atvērties, atklāt nodomu, plānu;

sprāgt, sirds vai pušu plīst, pumpuri plaukst, sagrūt (par dambi), upe ir pārplūdusi, saraut važas, es degu aiz nepacietības tev pastāstīt, vai plīst no smieklīem; sprādziens, aplausu vētra, smieklu šalts, riepas plīsums, enerģijas uzplūdi, strādāt nevienmērīgi, plītēt;

iznīcināt, sagraut; izpostīšana, dzeršana viņu pazudināja; postošs, kaitīgs;

gaiss, gaisa karaspēki, gaisa pasts, brīvā dabā, raidīt, izbeigt radio pārraides, iet pastaigāties, pieņemt svarīgu izskatu, klīriība, izturēties augstprātīgi, ārija, melodija, celt gaisa pilis, smelt ūdeni ar sietu, būt septītajās debesīs; vēdināt, izklāstīt savus uzskatus;

nest, vēstulei ir viņa paraksts; līdzināties, ledus neizturēs šo svaru, kas segs izdevumus?, paciest, viegli panest sāpes, dzemdēt, izturēties, apliecināt, turēt ļaunu prātu uz kādu, atcerēties; radišana, dzemdēšana; stāja, izturēšanās, neattiekties uz jautājumu, tas ir neizturami, apmaldīties, celtspēja;

neveikls, lempīgs, neērts, kutelīgs jautājums, pārejas vecums, bīstams tips.

15. Speak on the following topics employing the acquired vocabulary items:

1. animals perishing in the forest fire;
2. setting sth. on fire;
3. being injured by fire;
4. burning a hole in one's coat;
5. screaming in fright;
6. squeezing juice from lemons or oranges;
7. squeezing sb's hand;
8. squeezing one's way through the crowd;
9. giving sb. a squeeze;
10. a country torn by civil war;
11. being torn by grief;
12. a tear in one's clothes;
13. folding a newspaper;
14. folding a child in one's arms;
15. a dress hanging in loose folds;
16. a folding bed (chair, boat);
17. unfolding one's intentions;
18. bursting into the room;
19. a room bursting with people;
20. destroying towns in the war;
21. causing much destruction;
22. an old air (tune);
23. being on the air;
24. being up in the air;
25. giving oneself airs;
26. walking on air;
27. bearing gifts;
28. bearing a resemblance to sb.;
29. bearing oneself with pride;
30. bearing all expenses;
31. a man of soldierly bearing;
32. having no direct bearing on sth.;
33. to get (find) one's bearings;
34. an awkward tool;
35. an awkward remark followed by an even more awkward pause.

16. Translate into English.

1. Kur tu glabā ātrbojīgus produktus? 2. Skaties, ka tikai putra nepiedeg. 3. Viņš dega kā ugunī. Laikam viņam bija augsta temperatūra. 4. Nauda viņam

ilgi neturās. Drīz vien viņš atkal nāks pie mums to aizlienēt. 5. Es nezinu, vai viņam tas izdosies, jo viņš taču ir nojaucis aiz sevis visus tiltus. 6. Skatoties lugu, bērni skaļi smējās. 7. Bija rudens. Skurstenī gaudoja vējš. 8. Tev nu gan ir jocīga cepure! 9. Viņš ir meistars, kā no lētticīgiem cilvēkiem izspiest naudu. 10. Mēģini vēl iespiest šīs bikses somā. Tās tev būs vajadzīgas. 11. Viņa mēģināja izspraukties cauri pūlim, bet tas prasīja daudz laika. 12. Gaitenī patlaban ir liela drūzma, jo ir sācies pusdienlaiks. 13. Par mata tiesu viņa izvairījās no lielām nepatikšanām. Cik tur vajadzēja, un viss būtu pagriezies uz ļauno pusi. 14. “Kur tu pārplēsi kleitu?” “Atkal uz tās pašas naglas.” 15. Pārplēsīsim šo papīra lapu uz pusēm, un abiem būs papīrs, uz kā rakstīt. 16. Bieži vien no grāmatām ir izplēstas lappuses. 17. Labāk nopērc to, jo šis audums viegli plīst. 18. Ja šo lielo telpu mēs sadalīsim divās daļās, tad sienā vajadzēs izlauzt eju. 19. Viņi svārstījās neziņā, ko turpmāk darīt. 20. Kāda ir nodiluma pakāpe? 21. Dzīves likstas un laika zobs nevienu nesaudzē. 22. Viņš pakampa šķīvi un dūsmās sasīta to druskās. 23. Šis smagais darbs sagraus viņas veselību. Vai patiešām nav citas izejas? 24. Nevar salikt rokas bezdarbībā un cerēt, ka gan jau kaut kā viss laimīgi beigsies. 25. Salocīsim lietussargus un iesim vien iekšā. 26. Pagaidām es nedomāju atklāt savus plānus. 27. Man sirds vai pušu plīst, iedomājoties tās visas šausmas, par kurām tu man pastāstīji. 28. Upe ir pārplūdusi, zemniekiem šogad būs lieli zaudējumi. 29. Divdesmitajā gadsimtā daudzas tautas ir sarāvušas pakļautības važas un ieguvušas neatkarību. 30. Es degu aiz nepacietības tev pastāstīt, ko es redzēju ceļojuma laikā. 31. Ja strādā nevienmērīgi, tad uz labiem rezultātiem ir grūti cerēt. 32. Dzeršana viņu ir pazudinājusi. Viņam tā arī nepietiek apņēmības kaut ko mainīt savā dzīvē. 33. Šī radio stacija ir izbeigusi savas pārraides. 34. Jā, pēc ievēlēšanas parlamentā šis cilvēks ir sācis izturēties augstprātīgi. 35. Necelsim gaisa pilis, labāk novērtēsim reālo situāciju. 36. Viņš bija vai septītajās debesīs, kad uzzināja konkursa rezultātus. 37. Būtu labi, ja tu izklāstītu savus uzskatus. 38. Viņa līdzinās savai vecmātei. 39. Kas segs izdevumus? Šī summa nemaz tik maza nav. 40. Sāpes nebija viegli panest, taču viņa turējās gods godam. 41. Es uz viņu neturu ļaunu prātu, lai gan viņš pret mani izturējās diezgan nekrietni. 42. Tas neattiecas uz jautājuma būtību. 43. Ko tur var darīt, tas taču ir pārejas vecums. 44. Būtu laiks apspriest arī šo kutelīgo jautājumu.

II TEXT EXERCISES

1. Answer the questions.

1. How did the war begin and end? 2. What did Montag hold in the sky for a single moment in his mind? 3. What did he think of Mildred? 4. What was his vision of Millie's death? 5. What happened when the concussion knocked the air? 6. What did he see in that instant with his mind? 7. How did men lie?

8. What did Montag watch? 9. What did he think about walking and seeing the world? 10. What did other men do? 11. What did Granger say? 12. Why did they make a fire? 13. Why was Phoenix alluded to?

2. Enlarge upon the following.

1. Later, the men around Montag could not say if they had really seen anything. 2. It was merely a gesture. 3. Montag held the bombs in the sky for a single moment. 4. He saw her (Mildred) in her hotel room somewhere now in the half-second remaining with the bombs a yard, a foot, an inch from her building. 5. The first bomb struck. 6. The concussion knocked the air across and down the river. 7. The men lay gasping like fish laid out on the grass. 8. Montag watched the great dust settle and the great silence move down upon their world. 9. We'll start walking today and see the world. 10. The other men lay a while. 11. Silently, Granger arose, felt his arms, and legs. 12. Someone struck a match and touched it to a piece of dry paper. 13. Granger unfolded an oilskin with some bacon in it. 14. There was a silly damn bird called a Phoenix back before Christ. 15. We know all the damn silly things we've done for a thousand years.

3. Retell the text and then give its summary.

4. Make up and act out dialogues between:

1. Two men about the war just before the first bombs struck.
2. Montag and another man about their families in the city.
3. Mildred and another woman about the impending war (in her hotel room).
4. Faber and another person travelling by bus and speaking about the world around.
5. Mildred and another woman right before their death about the bombing.
6. The men lying on the grass and exchanging their impression on the bomb blast.
7. Montag and Granger about the city looking like a heap of baking powder.
8. Two other men about their opinion of the city after the blast.
9. Two men about making a fire and eating something.
10. Granger and Montag about Phoenix.
11. Granger and Montag about their future.

5. Pick out lexical items describing war, destruction and human suffering. Make up your own stories using these lexical items.

6. Speak on the plot, setting, composition and theme of the text.

7. **Speak on the method of character drawing employed in the text.**
8. **Analyse the general peculiarities of the text (description, narration, vision and interior monologue, rich synonymy, gradation, allusion, etc.).**
9. **Pick out lexical and syntactical stylistic devices and reveal their function in the text.**
10. **Say what impression the text has produced on you. Try to motivate your answer.**

III DISCUSSION EXERCISES

1. Answer the following questions.

1. When do wars begin? 2. Who or what is usually responsible for unleashing them? 3. How are they usually justified by aggressors? 4. What kinds of war do you know? 5. What do you think of revolutionary and civil wars? 6. Why have wars become extremely dangerous in our days? 7. What sophisticated weapons do you know? 8. Can space be used for military purposes? 9. Who usually suffers the greatest losses in military actions? 10. People know that wars are bad, yet in the course of history they have not succeeded in eliminating them. Why? 11. Can wars be eliminated at least theoretically? Or waging war is inherent in human nature? 12. Why are many generals acknowledged as national heroes? 13. Why do people like reading books about war? 14. What are your forecasts for the 21st century in respect of global conflicts?

2. Comment on the following.

1. To win a war quickly takes long preparation. (Latin proverb) 2. The price of pride is high, and paid by the young. (Anonymous) 3. It takes twenty years or more of peace to make a man; it takes only twenty seconds of war to destroy him. (King Boudouin I) 4. It is not merely cruelty that leads men to love war, it is excitement. (H. W. Beecher) 5. War is like love, it always finds a way. (B. Brecht) 6. In war, whichever side may call itself the victor, there are no winners but all are losers. (N. Chamberlain) 7. Laws are silent in time of war. (Cicero) 8. All great civilizations, in their early stages, are based on success of war. (K. Clark) 9. War is nothing more than the continuation of politics by other means. (K. von Clausewitz) 10. There is nothing that war has ever achieved that we could not better achieve without it. (H. Ellei) 11. War educates the senses, calls into action the will, perfects the physical constitution, brings men into such swift and close collision in critical mo-

ments that man measures man. (R. W. Emerson) 12. Men love war because it allows them to look serious. Because, it is the one thing that stops women laughing at them. (J. Fowles) 13. There never was a good war or a bad peace. (B. Franklin) 14. Guns will make us powerful; butter will only make us fat. (H. Goering) 15. Older men declare war. But it is the youth that must fight and die. (H. Hoover) 16. War is just when it is necessary; arms are permissible when there is no hope except in arms. (Machiavelli) 17. An empire founded by war has to maintain itself by war. (Montesquieu) 18. War is not an adventure. It's a disease. (A. de Saint-Exupery) 19. War is cruelty, and you cannot refine it. (W. T. Sherman)

3. Read the following texts and discuss violence and aggression instincts people are born with, atom (hydrogen) bomb tests and atomic weapons in action.

A. War

Club: Discussions about war inevitably lead to discussions about violence. There have been a lot of violent films in the cinema recently – *Clockwork Orange*; *Straw Dogs*; *The Devils*. Do you think violent films encourage violence in the people who see them?

Simon: I don't think *Clockwork Orange* would make people violent, but it gives them a lot of ideas if they are already violent by nature.

Gaby: No single film can have such a great effect on people.

Paul: I think the media – television, magazines – have encouraged this controversy to publicize the film. I think *Clockwork Orange* is a very good film. Artistically, it's constructed well, and it has a strong social and political message. It's made people get out of their arm chairs in front of the fire and argue about something which they don't normally talk about – violence, crime, punishment. The film shows that an individual can remain an individual whatever happens to him.

Club: Are violence and aggression instincts which we are born with, or are they something which we acquire during our lives?

Paul: I feel that we don't experience enough violence. People need to see more blood, more aggression, before they can come to terms with it. We don't see blood on our way home from school or from the office, do we?

Louise: I think that people channel their violent emotions into other things – sport or the space race, for example. Some people become very violent when they get into a car. They don't realize that they are in control of a very dangerous weapon. Did you know that more people have been killed on the roads in the world in the last forty years than they were killed during the two world wars!

Simon: I think it was very interesting to hear what Louise had to say about sport. All this nonsense about sport creating goodwill between nations is ridiculous. Just look at the politics and anger involved in the Olympic Games. Sport is, in fact, an imitation of war between nations. People in Britain who don't know the first thing about cricket got very upset when they learnt that Britain had lost a cricket match against the West Indies. It's a question of prestige. Sport separates one group of people from another. Look at football violence, for example. Young people who are bored go to football matches deliberately looking for trouble and a chance to do some damage.

Club: When people act very violently towards each other in wars, it is because their government has ordered them to do it. Is this morally different from committing a murder?

Paul: I understand people fighting when their own country or territory is threatened, but I couldn't sympathize with a war such as the Vietnam war. Morally, it's up to the individual to decide for himself, but the real criminals are the politicians who make people fight in battles to advance their own political careers.

Simon: It's very difficult for anyone of my generation to say if he would fight in war or not. For example, in a situation of self-defence, I don't know how I'd react. I've never been in the situation before. I just don't know if I could kill another man or not. It's impossible to say ...

Club: Paul said he would fight if his territory was threatened. What are the main causes of war?

Louise: Threats to territory; to the identity of a group; to food; to religion ...

Simon: No, I think religion is only used as an excuse. It's like that in Northern Ireland.

Louise: Not at all! The worst wars in history were religious wars in the sixteenth century. All different kinds of Christians killed each other – all with God on their side! It was only later in the eighteenth century that war became more organized with trained armies and professional soldiers.

Gaby: It's amazing that in the First World War only 5% of the people who died were civilians. In the Second World War, 48% were civilians but in a Third World War ...

Paul: Don't tell me, 90% – 95%!

Gaby: Yes, that sort of war would just be an attempt to kill a whole population.

Simon: My father is always talking about what a great time he had in the war – how people were so much more friendly and co-operative; how they

made their own entertainments and existed with the essentials of life. I think he was quite sad when it stopped!

Paul: Yes, the suicide rate in Belfast has gone right down since the fighting started. In war, everyone's attention is forced away from themselves. You see, by forming a group, you automatically ostracize another group, or individuals.

Louise: Not only that; two of the greatest fighters for peace – Martin Luther King and Gandhi – both died violently. They were both assassinated.

(Adapted from "Club")

B. The 1954 Hydrogen Bomb Tests

The third thermonuclear explosion set off by the United States took place on March 1, 1954. In a laconic statement it was announced that "an atomic device" had been detonated at the AEC's Pacific proving ground. The statement did not even specify whether an A-bomb or an H-bomb was meant. Apparently, it was planned to draw a "radioactive curtain" tightly around the event and extraordinary precautions had been taken to prevent the cascade of "leaks" that resulted in the widespread stories and rumours after the Nov. 1, 1952 hydrogen explosion. The statement only disclosed that the March 1 detonation was the start of a new series of tests at Eniwetok and Bikini.

However, a rift quickly appeared in the curtain when reports reaching Washington became the subject of Congressional concern and gossip. According to these reports a hydrogen bomb of unprecedented violence had been detonated. A sudden shift in wind at the time of the explosion had carried radioactive dust from it in unexpected directions, endangering both American personnel and natives who were subjected to a "fall-out" of radioactive ash. On March 11, the Atomic Energy Commission revealed that 28 Americans and 236 natives had been unexpectedly subjected to "some radiation".

The curtain was torn wide open on March 17 when the Japanese government announced that 23 fishermen had been burned by a "fall-out" of radioactive coral ash on a Japanese vessel (sampan), and that the cargo of fish which the vessel brought to shore had proved to be highly radioactive. The log of the sampan indicated that it had been 80 miles from Bikini when the shower of radioactive cinders and dust fell on it.

The story was told by one of the crew, when the vessel reached its home port. He and others were pulling in the nets when the sky lit up with flashes of fire as bright as the sun itself. For several minutes the whole sky glowed with fiery reds and yellows. Some five minutes later there was a tremendous roar of thunderous sound. The sailors saw a great pyramid-shaped cloud rise

on the horizon and the sky began to fill with mist. Two hours later a fine ash began to fall on the ship and this continued for several hours. The sailors found it difficult to wash off this ash and soon after they were suffering from the first symptoms of radiation sickness.

Japanese medical authorities did not discover the situation until the vessel's 16,000-pound catch of tunny and shark had been sold to markets all over Japan. News of the radioactive fish caused a panic among Japanese housewives and a refusal to buy fish at the markets. The sampan, in a highly radioactive state, was quarantined and its crew hospitalized. The Japanese government took steps to trace the radioactive fish and instituted a check of other fishing vessels coming to port.

C. A-Bomb in Action

The destruction caused by the A-bomb is largely due to its shock wave, just as with ordinary bombs; and the same is true of the H-Bomb. Of the total loss of life in Hiroshima, about twenty to thirty per cent are estimated to have been due to skin burns from the intense flash of heat radiation. The majority of fatal injuries were caused by flying debris and by collapsing or burning buildings, as in an ordinary bombing raid. Those who died from gamma-rays and neutrons were only a small fraction of the total. Much publicity was given to the possibility of hereditary changes caused by gamma-rays and neutrons, but no conclusive evidence for that has so far come from observation on Hiroshima survivors and their children born since.

The bombs both at Hiroshima and Nagasaki were exploded in mid-air because for the greatest amount of destruction the bomb has to be exploded at a height of about 2,000 feet. In consequence, practically all the radioactive material resulting from the explosion was carried up into the high atmosphere by the rising mass of hot gases. Very few of the people who entered the devastated area after the explosion suffered any damage from radiation. Thus, it is probably true to say that material damage and loss of life were largely caused by the blast wave, as with ordinary explosives; the difference lies chiefly in the much greater violence and range of the blast.

Of course, it is possible to explode a bomb on or near the ground, in order to contaminate an area with radioactive material and render it uninhabitable for some time. This is, however, not always the most efficient way to use an atom bomb. The area devastated by shock would certainly be much smaller than if the same bomb were exploded at two thousand feet. Most of the radioactivity would be short-lived and decay within minutes or hours. It would be safe to drive across the area a comparatively short time after the explosion.

There is also the possibility of taking radioactive material from a pile and scattering it over an enemy territory in order to contaminate it. It would undoubtedly cause a number of casualties and a great deal of disruption and inconvenience.

Against a coastal town, an A-bomb exploded under water might be quite effective. In a test of that kind, carried out in the lagoon at Bikini in 1946, about a million tons of water were thrown to a height of about a mile. Harbour installations would be flooded and severely damaged by the impact of all that water, and enough radioactivity would be deposited to hamper the repair work.

The energy liberated by the fusion bomb or hydrogen bomb is more than some thousand times of that from an average A-bomb. According to the accepted rule, the destructive range is proportional to the cube root of the explosive power. The radius for severe damage (most buildings damaged beyond repair) for an A-bomb is about a mile; for an H-bomb it would, therefore, be about ten miles. So the devastated area would be only a hundred times larger although the explosive power is a thousand times larger. Hence, the same amount of destruction can be achieved more economically by several smaller bombs; indeed it has been questioned whether the hydrogen bomb has any real advantage in practical warfare. It probably depends on the method of delivery. If delivery is made by aeroplane, the H-bomb has the advantage that only one has to get through to devastate a city. When guided missiles are sufficiently perfected, that point may no longer be so important, and the smaller bulk of the A-bomb may be decisive.

4. Read the poems and discuss the ideas expressed in them.

A. A Child's Wish

I want to live
And not to die!
I want to laugh
And not to cry.
I want to feel
 The summer sun.
I want to sing
 When life is fun.
I want to fly
 Into the blue.
I want to swim
 As fishes do.

I want to stretch out
 Friendly hands
To all the young
 Of other lands.
I want to laugh
And not to cry!
I want to live
And not to die!

B. The Children of Far Lands

Words by an unknown author

The children of far countries, lands
With our song we greet:
Hold out to us your friendly hands
Our circle to complete.
Around the world so very wide
Our circle it shall be;
Good will and friendship need no tide
Or ship to cross the sea.
Then, boys and girls as in our play
Around the world we go,
With happy hearts we'll try today
Each other's land to know.
And when our time for playing flies,
And when our childhood ends,
May we, then grown so old and wise,
Be good and loyal friends.

C. J. Wallace

Kingdom Come

This is the choice for every one
There is no other. None, none, none.
There is no place to hide or run.
Bury the bomb or bury your home.
Bury the bomb or bury your home.
Speak right up and don't die dumb
One for all and all for one
Make the world a kingdom come
All the world a kingdom come.

D. *Unknown*

We shall Overcome

We shall overcome,
We shall overcome,
We shall overcome some day!

Refrain:

Oh, deep in my heart
I do believe,
We shall overcome some day!

We shall all be free,
We shall all be free,
We shall all be free some day!

Refrain:

Oh, deep in my heart
I do believe,
We shall overcome some day!

We are not afraid,
We are not afraid,
We are not afraid today!

Refrain:

Oh, deep in my heart
I do believe,
We shall overcome some day!

'Will be peace on earth,
'Will be peace on earth,
'Will be peace on earth some day!

Refrain:

Oh, deep in my heart
I do believe,
We shall overcome some day!

E. R. Burns

Then let us pray that come it may
(As come it will for a' that)
That Sense and Worth o'er a' the earth
Shall bear the gree an' a' that!

For a' that, an' a' that,
It's comin yet for a' that,
That man to man the world o'er
Shall brithers be for a' that.

5. Interpret the English proverbs and find their equivalents in Latvian.

1. Divide and rule.
2. Might goes before right.
3. The end justifies the means.
4. False friends are worse than open enemies.
5. Gifts from enemies are dangerous.
6. Give him an inch and he'll take an ell.
7. If you want peace, prepare for war.
8. He who hesitates is lost.
9. The first blow is half the battle.
10. When guns speak, it is too late to argue.
11. To go through fire and water.
12. Let sleeping dogs lie.
13. Open not the door when the devil knocks.
14. To add fuel (oil) to the fire (flames).
15. Ill-gotten gains never prosper.
16. Ill-gotten, ill-spent.
17. Better a lean peace than a fat victory.
18. An eye for an eye, a tooth for a tooth.
19. Measure for measure.
20. No man loves his fetters, be they made of gold.
21. Live and let live.

6. Make up and act out situations using these proverbs.

- 7. Give your own examples illustrating the sufferings of people in war. They may be based on the recollections of your grandparents, books or films.**

Unit Seven
JEROME DAVID SALINGER (1919)

The Catcher in the Rye

J. D. Salinger is an American novelist and short-story writer. He was born in New York and educated at Valley Forge Military Academy, and at New York and Columbia universities. He published short stories in magazines during the early 1940s. During World War II he served in the US infantry. His only novel has been the highly successful “The Catcher in the Rye” (1951), narrated by a teenage schoolboy in rebellion against the dubious values of the adult world. “Nine Stories” (1953) introduces the Glass family, who reappear in “Franny and Zooey” (1961), “Raise High the Roof Beam, Carpenters” (1963) and “Seymour: An Introduction” (1963). Further brief instalments in their history have appeared in magazines, but Salinger has since announced that he now writes only for personal diversion.

Then, just for the hell of it, I gave her a pinch on the behind. It was sticking way out in the breeze, the way she was lying on her side. She has hardly any behind. I didn't do it hard, but she tried to hit my hand anyway, but she missed.

Then all of a sudden, she said, “Oh, why did you *do* it?” She meant why did I get the ax again. It made me sort of sad, the way she said it.

“Oh, God, Phoebe, don't ask me. I'm sick of everybody asking me that,” I said. “A million reasons why. It was one of the worst schools I ever went to. It was full of phonies. And mean guys. You never saw so many mean guys in your life. For instance, if you were having a bull session in somebody's room, and somebody wanted to come in, nobody'd let them in if they were some dopey, pimply guy. Everybody was always *locking* their door when somebody wanted to come in. And they had this goddam secret fraternity that I was too yellow not to join. There was this one pimply, boring guy, Robert Ackley, that wanted to get in. He kept trying to join, and they wouldn't let him. Just because he was boring and pimply. I don't even feel like talking about it. It was a stinking school. Take my word.”

Old Phoebe didn't say anything, but she was listening. I could tell by the back of her neck that she was listening. She always listens when you tell her something. And the funny part is she knows, half the time, what the hell you're talking about. She really does.

I kept talking about old Pencey. I sort of felt like it.

“Even the couple of *nice* teachers on the faculty, they were phonies, too,” I said. “There was this one old guy, Mr. Spencer. His wife was always giving you hot chocolate and all that stuff, and they were really pretty nice. But you should’ve seen him when the headmaster, old Thurmer, came in the history class and sat down in the back of the room. He was always coming in and sitting down in the back of the room for about a half an hour. He was supposed to be incognito or something. After a while, he’d be sitting back there and then he’d start interrupting what old Spencer was saying to crack a lot of corny jokes. Old Spencer’d practically kill himself chuckling and smiling and all, like as if Thurmer was a goddam prince or something.”

“Don’t swear so much.”

“It would’ve made you puke, I swear it would,” I said. “Then, on Veterans’ Day. They have this day, Veterans’ Day, that all the jerks that graduated from Pencey around 1776 come back and walk all over the place, with their wives and children and everybody. You should’ve seen this one old guy that was about fifty. What he did was, he came in our room and knocked on the door and asked us if we’d mind if he used the bathroom. The bathroom was at the end of the corridor – I don’t know why the hell he asked *us*. You know what he said? He said he wanted to see if his initials were still in one of the can doors. What he did, he carved his goddam stupid sad old initials in one of the can doors about ninety years ago, and he wanted to see if they were still here. So my room-mate and I walked him down to the bathroom and all, and we had to stand there while he looked for his initials in all the can doors. He kept talking to us the whole time, telling us how when he was at Pencey they were the happiest days of his life, and giving us a lot of advice for the future and all. Boy, did he depress me! I don’t mean he was a bad guy – he wasn’t. But you don’t have to be a bad guy to depress somebody – you can be a *good* guy and do it. All you have to do to depress somebody is give them a lot of phony advice while you’re looking for your initials in some can door – that’s all you have to do. I don’t know. Maybe it wouldn’t have been so bad if he hadn’t been all out of breath. He was all out of breath from just climbing up the stairs, and the whole time he was looking for his initials he kept breathing hard, with his nostrils all funny and sad, while he kept telling Stradlater and I to get all we could out of Pencey. God, Phoebe! I can’t explain. I just didn’t like anything that was *happening* at Pencey. I can’t explain.”

Old Phoebe said something then, but I couldn’t hear her. She had the side of her mouth right smack on the pillow, and I couldn’t hear her.

“Allie’s *dead* – You always say that! If somebody’s dead and everything, and in *Heaven*, then it isn’t really —“

“I know he’s dead! Don’t you think I know that? I can still like him, though, can’t I? Just because somebody’s dead, you don’t just stop liking them, for God’s sake – especially if they were about a thousand times nicer than the people you know that’re *alive* and all.”

Old Phoebe didn’t say anything. When she can’t think of anything to say, she doesn’t say a goddam word.

“Anyway, I like it now,” I said. “I mean right now. Sitting here with you and just chewing the fat and horsing —“

“That isn’t anything *really*!”

“It is so something *really*! Certainly it is! Why the hell isn’t it? People never think anything is anything *really*. I’m getting goddam sick of it.”

“Stop swearing. All right, name something else. Name something you’d like to *be*. Like a scientist. Or a *lawyer* or something.”

“I couldn’t be a scientist. I’m no good in science.”

“Well, a lawyer – like Daddy and all.”

“Lawyers are all right, I guess – but it doesn’t appeal to me,” I said. “I mean they’re all right if they go around saving innocent guys’ lives all the time, and like that, but you don’t *do* that kind of stuff if you’re a lawyer. All you do is make a lot of dough and play golf and play bridge and buy cars and drink Martinis and look like a hot-shot. And besides. Even if you *did* go around saving guys’ lives and all, how would you know if you did it because you really *wanted* to save guys’ lives, or because you did it because what you *really* wanted to do was to be a terrific lawyer, with everybody slapping you on the back and congratulating you in court when the goddam trial was over, the reporters and everybody, the way it is in the dirty movies? How would you know you weren’t being a phony? The trouble is, you *wouldn’t*.”

I’m not too sure old Phoebe knew what the hell I was talking about. I mean she’s only a little child and all. But she was listening, at least. If somebody at least listens, it’s not too bad.

“Daddy’s going to kill you. He’s going to *kill* you,” she said.

I wasn’t listening, though. I was thinking about something else – something crazy. “You know what I’d like to be?” I said. “You know what I’d like to be? I mean if I had my goddam choice?”

“What? Stop *swearing*.”

“You know that song ‘If a body catch a body comin’ through the rye’? I’d like —“

“It’s ‘If a body *meet* a body coming through the rye!’” old Phoebe said. “It’s a poem. By Robert *Burns*.”

“I *know* it’s a poem by Robert Burns.”

She was right, though. It *is* “If a body meet a body coming through the rye.” I didn’t know it then, though.

“I thought it was ‘If a body catch a body’,” I said. “Anyway, I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody’s around – nobody big, I mean – except me. And I’m standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff – I mean if they’re running and they don’t look where they’re going I have to come out from somewhere and *catch* them. That’s all I’d do all day. I’d just be the catcher in the rye and all. I know it’s crazy, but that’s the only thing I’d really like to be. I know it’s crazy.”

Old Phoebe didn’t say anything for a long time. Then, when she said something, all she said was, “Daddy’s going to kill you.”

“I don’t give a damn if he does,” I said. I got up from the bed then, because what I wanted to do, I wanted to phone up this guy that was my English teacher at Elkton Hills, Mr. Antolini. He lived in New York now. He quit Elkton Hills. He took this job teaching English at N.Y.U. “I have to make a phone call,” I told Phoebe. “I’ll be right back. Don’t go to sleep.” I didn’t want her to go to sleep while I was in the living room. I knew she wouldn’t, but I said it anyway, just to make sure.

While I was walking toward the door, old Phoebe said, “Holden!” and I turned around.

She was sitting way up in bed. She looked so pretty.

“What?” I said. “Take your mouth away. I can’t hear you with your mouth that way.”

“You don’t like *anything* that’s happening.”

It made me even more depressed when she said that.

“Yes I do. Yes I do. *Sure* I do. Don’t say that. Why the hell do you say that?”

“Because you don’t. You don’t like any schools. You don’t like a million things. You *don’t*.”

“I do! That’s where you’re wrong – that’s exactly where you’re wrong! Why the hell do you have to say that?” I said. Boy, was she depressing me.

Phrases

1. to give sb. a pinch on the behind
2. to get the ax(e) (colloq. – to be dismissed from one’s job)
3. to feel like talking about sth.
4. to crack a joke

5. to make sb. puke
6. to give sb. a lot of advice for sth.
7. to be all out of breath
8. to get all one can out of sth.
9. to chew the fat (to have a long conversation about many subjects)
10. to make a lot of dough (sl. – to make money)
11. to slap sb. on the back
12. to keep picturing sth.

Vocabulary Items

1. **appeal** v – 1. to ask earnestly for help. He appealed to me for a loan.
2. to be interesting or attractive. This is a book that appeals to both boys and girls.
3. to ask that a decision in a law case be reviewed by a higher court. They appealed to another court.

Synonyms: *to address, to apply, to turn, to consult*

Appeal implies an earnest, sometimes urgent request. She appealed to me to protect her.

Address means to speak to somebody, to make a speech. It is a formal word. It is to you, sir, I address myself.

Apply is even more formal. We say: to apply to an authority, to apply for work, information, permission, a certificate. Carrie decided to apply to the foreman of the shoe factory for work.

Turn is to go to someone for help (less formal and less emotional). The child turned to his mother for help.

Consult is to go for advice or information, as to consult a lawyer, a doctor, a map, a dictionary. Nobody ever thought of consulting him.

- appeal** n – 1. an earnest request for help, sympathy, etc. An appeal is being made for help for those who lost their homes in the earthquake.
2. a call to something or somebody to make a decision. So powerful seemed his appeal that the people were deeply moved.
3. a quality that makes someone or something interesting or attractive. Her great appeal lay in her kindness.

2. **depress** v – 1. to make sad or gloomy. The news depressed me.
2. to make less active. High tariffs have depressed world trade.
3. to press down. Depress the pedal slowly.

depression n – 1. sadness, gloominess. She suffers from a fit of depression.

2. a period during which there is less business and many people lose their jobs. Depressions cause unemployment.

3. a hollow or low place. Water collected in the depressions in the ground.

3. **hit** v – 1. to come against with force. The car hit the tree.

2. to strike. The boxer was hit on the jaw.

3. to strike by throwing or shooting something at. He hit the target with his next shot.

4. to make suffer. Sally was hard hit by the loss of her brother.

5. to find by chance or after searching. He hit upon the right answer.

hit off – to imitate very well. He imitates animals' calls and can hit off cows and sheep perfectly.

hit it off – to be friendly. Do you hit it off with your husband's mother?

hit on – to discover. I hope that after all these talks someone will hit on a way out of our difficulty.

hit out – to strike boldly or vigorously, to attack. He had never known him hit out.

hit n – 1. a blow or strike. There were three hits and five misses.

2. a song, play, etc. that is a great success. The new play is quite a hit.

4. **mean** adj – 1. poor in looks, quality. He stayed in a shack in a mean part of the town.

2. not noble or honourable. Revenge is a mean motive.

3. not generous. A miser is mean with his money.

4. dangerous or bad-tempered, hard to control. Take care! This is a mean dog.

Synonyms: *abject, base, vile*

Mean suggests a contemptible pettiness of character. Everybody despised his mean attempts to slander her.

Abject implies a contemptible lack of self-respect. You can't be an abject servant.

Base implies a putting of one's own interests ahead of one's obligations, as because of greed or cowardice. He was guided by base motives.

Vile suggests disgusting foulness or depravity. How could he use such vile epithets.

5. **climb** v – 1. to go up or sometimes down by using the feet and often the hands. The children climbed up and down the tree.
 2. to rise to a higher position. He climbed to power in ten years.
 3. to grow upwards on some support. The ivy climbed the wall.
climb n – the act of climbing, rise. That was a tiring climb.

6. **knock** v – 1. to hit, as with the fist. Who is knocking?
 2. to make by hitting. The stone knocked a hole in the wall.
 3. to make a pounding or tapping noise. An engine knocks when the combustion is faulty.
knock about – to wander, to travel in a careless way. He's knocked about a bit, been to India and China.
knock down – 1. to demolish. These old buildings will be knocked down.
 2. to lower (of prices). If I agreed to buy the car right away, they would knock down the price.
knock off – 1. to reduce. The doctor says I ought to knock off a kilogramme or two.
 2. to stop (work). I was told to knock off and have a rest.
knock out – 1. to overwhelm, to surprise. I was almost knocked out by the news.
 2. to exhaust. That sack of potatoes almost knocked me out.
knock up – 1. to waken or arouse somebody by knocking at the door. He asked to be knocked up at seven o'clock.
 2. to put together (shelter, hut, etc.). Then they knocked up a little place for him at the bottom of the garden.
 3. to make or be tired, often as to get knocked up, to be knocked up. The long climb knocked me up.
knock n – a hard, loud blow, a rap. We heard a loud knock at the door.

7. **kill** v – 1. to cause the death of. He was killed last night.
 2. to put an end to, to ruin. His defeat killed all our hopes.
 3. to defeat or veto. The proposal was killed in Parliament.
 4. to make time pass in doing unimportant things. We have an hour to kill before our train leaves.

Synonyms: *to slay, to murder, to massacre, to slaughter, to assassinate*
Kill is the general word meaning to cause the death of in any way and may be applied to persons, animals, or plants. The poet was killed in a duel.

Slay now largely a literary word, implies deliberate or violent killing. They were slain in battle.

Murder applies to an unlawful, malicious and premeditated killing. He was murdered for his money.

Massacre is a word meaning savageness or indiscriminate barbarity. It implies that there is no chance of successful resistance. All the captives were massacred.

Slaughter is to kill cattle, sheep, or pigs for food or market. When it is used with reference to human beings it is to kill like animals either as to the number or to the manner of killing them. The helpless prisoners were slaughtered.

Assassinate implies specifically the sudden killing of a politically important person by someone hired or delegated to do this. Marat was assassinated by Charlotte Corday.

8. **carve** v – 1. to make by cutting. The statue was carved in marble.
2. to cut into slices or pieces. Will you carve the turkey?
9. **drink** v – 1. to swallow a liquid. We all drink water.
2. to sock up or draw in. The dry soil quickly drank up the rain.
3. to drink alcoholic liquor. This man drinks too much.
drink down – to drink the whole at once. He was so thirsty that he drank down one glass of water after another.
drink in – 1. to absorb (moisture, heat). The earth drinks in the heat of the sun.
2. to absorb with eagerness or pleasure (impressions, sounds, beauty, emotions, wisdom, scenery, learning, etc.). The tourist stood there drinking in the magnificent mountain scenery.
drink off – to drink a large quantity of. He drank off his tea at a gulp.
drink up – to drink all of it. Don't drink it all up, leave some for me.
drink n – any liquid that one drinks. We should die without food or drink.
10. **jerk** v – to move or pull with a jerk or jerks. He jerked the book from my hand.

Synonym: *to twitch*

Jerk is to pull or move suddenly. The door jerked open.

Twitch is to move jerkily and usually uncontrollably, to pull at something with a sudden jerk. Jane's face twitched with terror at the sight of the crazy woman.

jerk n – 1. a sudden, sharp pull, lift, twist, or push. The train started with a jerk.

2. AmE – a stupid person. Stop dancing on my feet, you jerk!

11. sleep – 1. to be in a condition of sleep. She sleeps ten hours each night.

2. to be in a condition like sleep. Bears sleep through the winter.

sleep away – to spend in sleeping (one's life, time, hours, etc.). Are you going to sleep the whole morning away?

sleep off – to get rid of by sleeping (headache, pain, sickness, fatigue, effects of sth.). His head ached badly, but he slept the pain off in the night.

sleep on – to continue sleeping. Don't wake him up – let him sleep on for another hour.

sleep n – 1. a condition of rest for the body and mind. How many hours' sleep do you need?

2. any condition like this, as death, hibernation, etc. The forest looked beautiful in its winter sleep.

12. swear v – 1. to make a serious statement, supporting it with an appeal to God or to something held sacred. He swore on his honour that it was true.

2. to say or promise in a serious way or with great feeling. He swore that he would always love her.

3. to use bad or profane language, to curse. Please stop swearing!

4. to make take an oath, as when putting into office. The President was sworn in by the Chief Justice.

I VOCABULARY EXERCISES

1. Consult a dictionary and practise the pronunciation of the following words.

guy, dopey, phony, chocolate, incognito, initials, chew, lawyer, dough, rye.

2. Explain the polysemy of the words and phrases in italics and then translate the sentences.

1. The government is *appealing* to everyone to save water. 2. Does the idea of working abroad *appeal* to you? 3. By *appealing* to his better nature, we persuaded him to give some money to the school. 4. What an *appealing*

little baby! 5. *An appeal* is being made to build a new hall. 6. Films of that sort have lost their *appeal* for me. 7. You have the right *to appeal*. 8. Her departure *depressed* me. 9. The threat of war has *depressed* business activity. 10. *Depress* this button in case of fire. 11. What was his *depression* caused by? 12. The great *depression* of the 1930's was one of the greatest setbacks in economy. 13. There are *some depressions* on the ground. 14. The Prime Minister visited the *depressed* areas of the country. 15. He *bit* the ball with the bat. 16. She *bit* her head on the table. 17. Price increases *bit* everyone's pocket. 18. He aimed a wild *bit* at his attacker. 19. It scored a direct *bit* with my first shot. 20. The song was a *bit* at once. 21. You've *made a bit* with her – she likes you. 22. It is very *mean* of you not to let the children play in the snow. 23. Don't rely on him! He's very *mean* with his money. 24. That's a *mean* dog: be careful – it may bite you. 25. He is a man of *mean* birth. 26. He's no *mean* cook. 27. Do you think you can *climb* that ladder? 28. It became hotter as the sun *climbed* in the sky. 29. The road *climbed* steeply up the hill. 30. After a *climb* of two hours, they reached the top of the mountain. 31. The minister's *climb* to power has taken 20 years. 32. Please *knock* on the door before entering. 33. He *knocked* the fish on the head to kill it quickly. 34. Stop *knocking* him; he's a good singer really. 35. You'll hear a *knock* at the door. 36. He's had quite a few *knocks* recently. 37. There are so many insects this year. We'll have to *kill* them as much as possible. 38. My feet are *killing* me. 39. While waiting for the train he *killed* time by reading a book. 40. In that case you'll *kill two birds with one stone*. 41. The artist *carved* an interesting decoration out of this piece of wood. 42. He *carved* me a nice piece from the chicken. 43. *Drink* your tea before it gets cold. 44. He *drinks* like a fish. 45. What I need is a *drink* of water. 46. Their frequent quarelling drove him *to drink*. 47. She *jerked out* the knife that was stuck in the wood. 48. The bus *jerked* to a stop. 49. The knife was stuck but she pulled it out *with a jerk*. 50. He likes *to sleep* for an hour in the afternoon. 51. The back seat of the car folds down *to sleep* two. 52. I need a good night's *sleep*. 53. I couldn't get *to sleep* last night. 54. Stop *swearing* in front of the children. 55. He *swore* to obey the king. 56. Peter says he was there, but I *swear* I never saw him. 57. I've been *sworn* to secrecy.

3. Paraphrase the sentences using the vocabulary items under study.

1. The prisoner made an earnest request to the judge for mercy. 2. They took a question to a higher court for rehearing and a new decision. 3. Bright colours attract small children. 4. The committee issued an earnest call for help. 5. That music doesn't interest me any more. 6. She pushed the keys of the piano. 7. Wet weather always makes her sad. 8. When business is less

active, there is less money in circulation. 9. He committed suicide when he was in low spirits. 10. It rained heavily and every hollow in the bad road was soon filled with water. 11. There is a lowering of atmospheric pressure over Iceland. 12. He was struck by a falling stone. 13. He suffered from his financial losses. 14. She has fallen in love and suffers very much. 15. It was a clever stroke. 16. What are this year's most popular songs. 17. That was an unworthy trick. 18. It was not good of you to eat all the peaches. 19. What a discretitable revenge! 20. He is a good scholar. 21. They live in a shabby house. 22. The boys got over the wall. 23. Monkeys get up trees well. 24. There are spikes fastened to the boots to get up the telephone poles. 25. The blow caused me to lose consciousness. 26. What surprises me is his impatience. 27. The engine of this old car is making a tapping sound. 28. Why must you always criticize British products? 29. He got a nasty blow on the head when he fell. 30. The troops were shooting to put their enemies to death. 31. Are they likely to veto the Bill in Parliament? 32. He cuts statues out of wood. 33. The young man inscribed his initials with a knife on the bench. 34. Now let's cut up this leg of mutton. 35. He swallowed a pint of milk. He was so terribly thirsty. 36. He spends half his earnings on alcohol. 37. I raise my glass to your health. 38. We have a lot of beverages in our cellar. 39. He is too fond of alcoholic liquor. 40. He pulled the fish out of the water. 41. The train stopped with a sudden push. 42. She's rested badly. She looks as tired as when she went to bed. 43. I need only a rest of two hours. 44. This hotel provides beds for 300 guests. 45. I remained awake last night. 46. I could have said emphatically that there was somebody in the next room. 47. They are enemies who can never be reconciled. 48. They took an oath. 49. The captain cursed at his sailors. 50. Don't teach my parrot to use profane language.

4. Choose the word that best completes each sentence.

1. The police are ... to the public for any information about the murder victim. 2. Inexpensive jewellery ... to the 13 to 30 age group. 3. I intend to ... against this verdict. 4. By ... to his better nature we persuaded him to change his mind. 5. They ... to his feelings. 6. The thought of having to take the exam again ... me. 7. ... this button to rewind the tape. 8. He suffers from acute ... 9. A ... over the Atlantic usually brings bad weather to Britain. 10. He's been feeling ... for several weeks. 11. He ... in the stomach. 12. The bullet ... him in the chest. 13. We ... the main road two miles further on. 14. The company has been badly ... by the rise in interest rates. 15. It's a ... below the belt. 16. The CD was a big ... and sold a million copies. 17. That joke was a nasty ... at me. 18. Don't be so ... to your little brother. Don't tease him. 19. He's got a ... streak in him. 20. Running ten miles is no

... achievement. 21. The little train ... the mountain-side slowly. 22. The sun ... steadily in the sky. 23. The value of imports has ... sharply in the past year. 24. He ... to power slowly but surely. 25. The old lady ... up the stairs with difficulty. 26. I have several ... plants in the garden. 27. There was a steep ... on the road out of town. 28. A branch was ... against the window. 29. Don't ... glasses, they're fragile. 30. She ... some nails into the wall. 31. He ... their heads together to make them see sense. 32. If the engine starts ..., it could be ball-bearings. 33. He's taken a bad ... in his life. 34. Handle these toxic substances carefully; they can ... 35. The cold weather ... all the plants. 36. My feet are ... me! 37. That mistake has ... his chances. 38. He drinks to ... the pain. 39. He ... the wood into the shape of a bird. 40. Shall I ... you another slice of chicken? 41. He doesn't smoke or ... 42. You shouldn't ... and drive. 43. I only ... socially. 44. We ... a toast to the bride and groom. 45. He ... himself into unconsciousness. 46. Have you any soft ...? 47. There's no ... in the house. 48. He has a ... problem. 49. The bus started to run with a ... 50. He ... the string and the puppet jumped. 51. I usually ... late on Sundays. 52. As he'd missed the train, we invited him to ... the night with us. 53. He says there might be trouble, but I'm not going to lose any ... 54. He ... at the dog when he tripped over it. 55. The soldiers ... allegiance to the constitution of the United States. 56. Before giving evidence you have to ... on the Bible. 57. You're ... again. Please stop it!

5. Explain the nuances between the synonyms in the given sentences and then translate them.

A. *to appeal, to address, to apply, to turn, to consult*

1. The prisoner appealed to the judge for mercy. 2. That remark was addressed to his neighbour. 3. I'll apply for the job today. 4. I turned to my friend for help. 5. I must consult a doctor.

B. *mean, abject, base, vile*

1. It is mean to spread gossip about your friends. 2. A married man dependable on his or his wife's parents is an abject, helpless and contemptible figure. 3. It was nothing else but base conduct. 4. Would you be so vile as to steal a coat from a blind man?

C. *to kill, to slay, to murder, to massacre, to slaughter, to assassinate*

1. "They will kill him," he answered with satisfaction. 2. Slay not him who gave you life. 3. I am afraid that James has been murdered. 4. During the invasion the soldiers massacred the population of cities and villages. 5. He said he not only felt he wanted to kill the man who caused the board to be put up, but that he should like to slaughter the whole of his family and all his

friends and relatives and then burn down the house. 6. The president was assassinated by an unidentified gunman at the weekend.

D. *to jerk, to twitch*

1. She jerked the window open. 2. The wind twitched the paper out of her hand.

6. Fill in the appropriate synonyms.

A. *to appeal, to address, to apply, to turn, to consult*

1. He ... to her reason but in vain. She would not listen to him. 2. Next week he will have to ... a large meeting. 3. He ... to the Consul for a visa. 4. She has nobody to ... to. 5. I don't know. Let's better ... a map.

B. *mean, abject, base, vile*

1. I hope he won't take a ... advantage of the situation. 2. She sat down at the table, an ..., disillusioned figure. 3. This can be qualified only as ... ingratitude. 4. I don't want to talk to this ... coward. 5. You can't use such ... language.

C. *to kill, to slay, to murder, to massacre, to slaughter, to assassinate*

1. My uncle was ... in a plane crash. 2. She was sent to prison for ... her husband. 3. The army entered the city and ... all the women and children. 4. There was an attempt to ... the president. 5. Thousands of people are needlessly ... in road accidents. 6. There is no weapon that ... its victim so surely as praise. 7. Where do they ... cattle?

D. *to jerk, to twitch*

1. He ... the knife from my hand. 2. The dog's nose ... as it passed the butcher's shop. 3. A strong gust of wind ... the letter from the girl's hand.

7. Translate the following sentences paying attention to the phrasal verbs to hit, to knock, to drink, to sleep.

A. 1. The boy's performance of the teacher hit her off to perfection. 2. He had never hit it off with June. 3. How did you hit on the right answer so quickly? 4. A late speech gives a politician a good chance to hit out.

B. 1. And here have I been knocking about year after year from pillar to post. 2. The next moment, you could have knocked me down with a toothpick. 3. He wanted 50 dollars, but I managed to knock him down to 45. 4. These old houses are to be knocked down. 5. I'll knock two pounds off the price of the dress if you take both dresses. 6. Today's Friday. Let's knock off until Monday. 7. I read a lot of war books and all, but they don't knock me out too much. 8. Hours of gardening in the sun have quite knocked me out. 9. Except for the persons she had gone to knock up, everybody was present.

10. He knocked up a garage out of an old henhouse. 11. He knocked up after influenza.

C. 1. Drink it down. It'll do you good. 2. The hot dry earth drank up the rain. 3. He looked at her humbly, yet drinking in the fresh kiss of her young beauty. 4. She drank off a full glass of wine to their long life and happiness. 5. "Now," said Sam, "drink that up – every drop of it."

D. 1. She slept the whole afternoon away. 2. George had too many drinks last night and is now sleeping off the effects. 3. Everybody got up, but he continued to sleep on.

8. Fill in the particles completing the verbs to hit, to knock, to drink, to sleep.

A. 1. Good, you've exactly hit ... the writer's style! 2. How nice that the two girls hit it ... so well. 3. At last someone hit ... taking the other road through the mountains. 4. Surrounded by three men who were threatening him, Jim hit ... in all directions and soon had them all lying unconscious on the ground. 5. The labour unions have hit ... against wage controls.

B. 1. I've knocked ... in most parts of the world in my time. 2. It was a pity that the old theatre had to be knocked ... to make way for the widening of the road. 3. Perhaps he'll knock the price ... a little if the glass is broken. 4. Let's knock ... early and go to the football game. 5. I'll knock 50 p ... the price. 6. Don't knock yourself ... trying to get the job finished. 7. Her beauty knocked ... every man in the room. 8. A man used to go around the northern village in the early morning, knocking people ... by beating gently on the bedroom windows with a long pole. 9. I'm no woodworker, but I can knock ... a bookshelf when necessary. 10. Don't knock yourself ... lifting these heavy boxes.

C. 1. Drink your medicine ..., it's good for you. 2. The thirsty plants drank ... the welcome rain. 3. We stood on top of the hill drinking ... the beautiful view. 4. Peter drank ... a whole litre of beer all at once. 5. Drink ..., then I'll refill your glass.

D. 1. When I last looked in the bedroom, he was still sleeping ... 2. She should be able to sleep ... the effects of the drug within a few hours. 3. Did he wake up? No, he slept ...

9. Paraphrase the sentences using the phrasal verbs to hit, to knock, to drink, to sleep + a particle.

A. 1. She imitates birds' songs very well. 2. How well does he get along with his boss? 3. The committee eventually discovered a formula that would be

acceptable to all. 4. Some people made a vigorous attack against hippie culture.

B. 1. When he was a child, he used to walk about the market, trying to find a little work to earn a few coppers. 2. When the slum property has been evacuated, it will be demolished and replaced by modern blocks of flats. 3. She is never happy unless she succeeds in reducing the bill by a few pence. 4. What time do you stop working? 5. The greengrocer always reduced the price a little for the old age pensioners. 6. Mary's new outfit astounded me. 7. After the long and difficult travel he felt exhausted. 8. Would you mind waking me up by a knock on the door? 9. My mother was a marvel at making a meal for an unexpected guest. 10. Tom was completely exhausted as a result of his prolonged effort to qualify for the Olympics team.

C. 1. I drank the stuff until nothing remained. 2. A quiet little man sat in a corner of the hall, listening with eager attention to everything that was said. 3. They sat outside the terrace absorbing the particular quality of the light at that time of day. 4. Drink your milk until nothing remains in the glass, or you won't go out and play!

D. 1. He spent the whole morning in sleeping. 2. I know he's in an evil mood, but let's give him a night to get rid of it.

10. Respond to the following using the phrasal verbs to hit, to knock, to drink, to sleep + a particle.

A. 1. What ability is needed to hit off birds' songs or animals' calls? 2. When can young wives hit it off with their husbands' mothers? 3. What is necessary to hit on a way acceptable for several persons in solving a problem? 4. Have you ever hit out?

B. 1. Would you like to knock about the world? 2. What buildings are usually knocked down? 3. What sentence can you hear on Fridays when you stop working? 4. What can be done to cause somebody to reduce a price? 5. What news can knock you out? 6. When do you feel knocked out? 7. When do you ask your mother to be knocked up? 8. When do men knock up garages, huts, etc.? 9. Why does a long climb knock up people?

C. 1. If you are very thirsty, would you drink down a litre of milk (beer)? 2. What does the earth drink in? 3. What do you do if you see a beautiful scenery? 4. What can you drink off at a gulp? 5. What did your mother tell you to do in your childhood if she gave you some milk to drink?

D. 1. Can you sleep away the whole morning? 2. What should you do if you have a bad headache? 3. What do you need to be able to sleep on if it is noisy in the room?

11. Learn the phrases listed right after the text and interpret their meaning in the sentences from the same text.

1. Then just for the hell of it, I gave her a pinch on the behind. 2. She meant why did I get the ax again. 3. I don't even feel like talking about it. 4. After a while he'd be sitting back there and then he'd start interrupt what old Spencer was saying to crack a lot of corky jokes. 5. It would've made you puke. 6. He kept talking to us the whole time telling us how when he was at Pencey they were the happiest days of his life, and giving us a lot of advice for the future and all. 7. Maybe it wouldn't have been so bad if he hadn't been all out of breath. 8. ... He kept telling Stradlater and I to get all we could out of Pencey. 9. Sitting here with you and just chewing the fat and horsing. 10. All you do is make a lot of dough and play golf and play bridge and buy cars and drink Martinis and look like a hot-shot. 11. ... You did it because what you really wanted to do was to be a terrific lawyer, with everybody slapping you on the back and congratulating you in court when the goddam trial was over ... 12. Anyhow, I keep picturing all these little kids playing some game in this big field of rye and all.

12. Make up sentences on each phrase.

13. Make up and act out situations in which these phrases would be appropriate.

14. Give the English equivalents for:

apelēt, aicināt, apelēt pie veselā saprāta, atlaist parlamentu un izsludināt jaunas vēlēšanas, ķerties pie ieročiem, lūgt, pievilkt, patikt, apsūdzēt spriedumu, lūgt atteikties no neapdomāta lēmuma; aicinājums, lūgums, uzsaukums, lūgums apžēlot, pievilcība, apelācija;

nospiest, nospiest klavieru taustiņus, vājināt, nomākt; depresija, nomākts garastāvoklis, ieplaka, atmosfēras spiediena pazemināšanās, nomākts, depresijas un bezdarba pārņemtie rajoni;

sist, trāpīt, viņu notrieca mašīna, kuģis uzskrēja uz sēkļa, uzbraukt uz autostrādes, nodoties dzeršanai, aizskart vārīgā vietā, sist guļošam, trāpīt naglai uz galvas, doties ceļā; sitiens, trāpīt tieši mērķī, gūt lielus panākumus, filmai bija milzu panākumi, tas ir vērst pret jums, grāvējs (hits), hitparāde;

zemisks, negodīgs, skops, sikumains, ļauns joks, slikts orators, nabadzīgs;

kāpt, rāpties, kārķi, censties iegūt stāvokli sabiedrībā, uzņemt augstumu (par lidmašīnu); uzkāpšana, tiekšanās pēc varas, straujš ceļa pacēlums;

sist, dauzīt, sasist drumslās, klauvēt; sitiens, belziens, klauvējiens, pieklauvēt, barga kritika, saņemt triecienu, izputēt;

nogalināt, krist kaujā, izgāzt likumprojektu, šiki ģērbties, iztukšot pudeli viskija, uzmākties ar laipnību; medijums, bagāts medijums;

griezt, kalt (akmenī), grebt (kokā, kaulā), iegriezt savus iniciāļus, sagriezt (cepeti, gaļu);

dzert, uzdzert uz kāda veselību; stipri dzert; dzēriens, bezalkoholisks dzēriens, alkoholisks dzēriens, dzērumā, kļūt par dzērāju, izmaksāt visiem, būt ieķērušam pāri par mēru;

paraut, pagrūst, vilciens pēkšņi apstājās, saraustīti runāt, atraut roku, vemt (dirāt āzi); rāviens, grūdiens, rāvieniem, ar vienu rāvienu, konvulsijas, vingrošana, stulbenis;

gulēt, gulēt kā nosistam, gulēt caurā miegā, pārgulēt, dot naktsmājas, viesnīca var izguldināt 300 cilvēku; miegs, pirmais miegs (līdz pusnaktij), caurs miegs, ciešs miegs, pagulēt, aizmigt, es nevarēju aizmigt pagājušo nakti, nolikt gulēt, aizmidzināt, ziemas guļa, nāve;

zvērēt, zvērēt uzticību, nozvērīnāt, apgalvot, lādēties; zvērēt pie visa, kas ir dārgs; lamuvārds.

15. Speak on the following topics employing the acquired vocabulary items:

1. asking earnestly for help;
2. sth. attractive;
3. appealing to another court;
4. making an appeal for help;
5. depressing news;
6. sadness, gloominess;
7. depression in business;
8. being hit on the jaw (face, cheek, etc.);
9. hitting the target;
10. being hit hard by some misfortune;
11. a popular song;
12. a mean part of town;
13. a mean motive;
14. a mean dog;
15. climbing up and down trees in one's childhood;
16. climbing to power;
17. knocking a hole in the wall (door, shutter, etc.);
18. killing a bill (proposal, sb's hopes, etc.);
19. killing one's time;
20. curving in wood, bone, marble;

21. carving meat;
22. drinking in rainwater;
23. jerking sth. from sb's hand;
24. starting with a jerk;
25. sleeping through the winter (about bears);
26. winter sleep;
27. swearing on one's honour;
28. using bad or profane language;
29. sworn enemies;
30. swearing at sb.

16. Translate into English.

1. Ja apelēsim pie veselā saprāta, tad varbūt viņi sapratis. 2. Šis gleznas man šķiet pievilcīgas. Es nemaz nezinu, kāpēc tā. 3. Rīt avīzēs tiks nodrukāts uzsaukums palīdzēt plūdos cietušajiem. 4. Es nezinu, kas viņu pēdējā laikā nomāc. Viņa gan nesūdzas, tomēr seja viņai ir vienmēr sadrūmusi. 5. Nav viegli cīnīties ar depresiju, bet jācinās vien ir, lai dzīve atkal ieietu parastās sliedēs. 6. Būs jāizstrādā īpaša programma depresijas un bezdarba pārņemtajiem rajoniem. 7. Skrienot pāri ielai, viņu notrieca mašīna. 8. Beidzot nu mēs esam uzbraukuši uz autostrādes. Es jau baidījos, ka esam apmaldījušies. 9. Tu viņu aizskāri vārīgā vietā. Viņš nemīl šo gadījumu atcerēties. 10. Mans princips nebūt nav sist guļošajam. Tas ir nekrietni. 11. Nu tu gan trāpīji naglai uz galvas. Labāk nemaz nevarēja pateikt. 12. Šī filma guva lielus panākumus. 13. Es nedomāju, ka tas ir vērst pret jums. 14. Šis cilvēks ir dzimis pilsētas nabadzīgā rajonā un arī tagad dzīvo vecā nabadzīgā mājā. 15. Tas ir ļauns joks. Kaut ko tādu no tevis es negaidīju. 16. Visi to zina, ka viņš cenšas iegūt stāvokli sabiedrībā. 17. Viņš ieguva varu desmit gadu laikā. Tas nemaz nav tik ilgi. 18. Viņa paķēra pudeli un sasita to drumslās. 19. Opozīcija cerēja izgāzt likumprojektu, taču viņai tas neizdevās. 20. Viņa ir traki šiki ģērbusies. 21. Viņš mīl uzmākties ar savu laipnību. 22. Šī statuja ir izgriezta kokā. Ļoti skaista, vai nē? 23. Lūdzu sagriez tītaru gabalos. Ciemiņi būs jau izsalkuši. 24. Daži cilvēki mēdz iegriezt savus iniciāļus uz klintīm un soliem. 25. Veikalā ir nopērkami alkoholiskie un bezalkoholiskie dzērieni. 26. Viņš ir sācis stipri dzert. Dzērumā viņš pastrādā visādus jokus. 27. Šovakar es izmaksāšu visiem. Man šodien ir jubileja. 28. Viņš nu gan šovakar ir ieķēris pāri par mēru. 29. Vilciens pēkšņi apstājās. No plauktiem nokrita dažas somas. 30. Skaties, šis dzērājs atkal dīrā āzi. Kad tas reiz beigsies? 31. No rīta es nodarbojos ar vingrošanu. 32. Paldies Dievam, es guļu kā nosists. Manai mātei gan ir caurs miegs. 33. Es nekādi nevarēju aizmigt. 34. Noliec bērņus gulēt. Pirmais miegs ir jau pats vērtīgākais. 35. Viņš zvērēja uzticību savai valstij.

II TEXT EXERCISES

1. Answer the questions.

1. What question did Phoebe ask Holden (I)? 2. What did Holden tell her about his former school and guys? 3. What did he think of Mr. Spencer? 4. Why didn't he like Veteran's Day and guests (jerks)? 5. Who was dead? 6. Why didn't he like lawyers? 7. What would he like to do? 8. When did he phone up? 9. Did he like anything? 10. Why was Phoebe depressing?

2. Enlarge upon the following.

1. I gave her a pinch on the behind. 2. I'm sick of everybody asking me that. A million reasons why. 3. There was this old guy, Mr. Spencer. 4. Then, on Veteran's Day. They have this day, Veteran's Day, that all the jerks that graduated from Pencey come back and walk all over the place. 5. Allie's dead. 6. Name something you'd like to be. 7. Lawyers are all right, I guess – but it doesn't appeal to me. 8. I keep picturing all these little kids playing some game in this big field of rye and all. 9. I wanted to phone up this guy that was my English teacher at Elkton Hills, Mr. Antolini. 10. You don't like anything that's happening.

3. Retell the story and then give its summary.

4. Make up and act out dialogues between:

1. Holden and Phoebe about Holden's getting the ax(e) again.
2. Two teachers at Pencey (school) about Holden.
3. Two boys about Holden.
4. Two boys about their secret fraternity.
5. Holden and Phoebe about Mr. Spencer.
6. Holden and Phoebe about veterans.
7. Two veterans about their former school.
8. A veteran and Holden about Pencey.
9. Holden and Phoebe about lawyers.
10. Holden and Phoebe about catching kids in the rye field.
11. Holden and Phoebe about liking and disliking things.

5. Pick out lexical items bearing on school life, lawyers, helping kids, liking or disliking. Make up your own stories using these lexical items.

6. Speak on the plot, setting, composition and theme of the story.

7. Speak on the method of character drawing employed in the text.

8. **Analyse the general peculiarities of the story (description, narration, direct speech, colloquialisms, sentence structure, sarcasm, allusion, etc.).**
9. **Pick out lexical and syntactical stylistic devices and reveal their function in the text.**
10. **Say what impression the text has produced on you. Try to motivate your answer.**

III DISCUSSION EXERCISES

1. Answer the following questions.

1. By definition virtue is goodness and excellence. How do you understand it as applied to human character? 2. What kinds of virtue do you know? Are friendship, kindness, assistance, etc. virtues? How are they balanced in individual characters? 3. Have you any definite aim in your life? What is it, say, in your profession? Is there any place for virtue in your plans? 4. How do you understand happiness? Have you any idea how to achieve it? 5. They say it is better to give than to take. Are you of the same opinion? 6. How can you help those who are in trouble or distress? 7. What is hope? How can you raise your own or somebody else's hope? 8. What could be done to help those children who live in poverty? 9. Can you think of any way to help old and lonely people? 10. Why do young people volunteer to assist other people in their struggle for freedom? 11. Would you sacrifice your life to save somebody else's life? 12. How can you make a virtue of necessity?

2. Comment on the following.

1. When I was one-and-twenty
I heard a wise man say,
Give crowns and pounds and guineas
But not your heart away. (A. E. Housman)
2. The human heart is like a ship on a stormy sea driven about by winds blowing from all four corners of heaven. (M. Luther)
3. My heart is a lonely hunter, that hunts on a lonely hill. (F. Macleod)
4. I follow my heart for I can trust it. (F. von Schiller)
5. A joy that's shared is a joy made double. (English Proverb)
6. It is more blessed to give than to receive. (Bible)
7. He gives twice who gives promptly. (P. Syrus)
8. How far that little candle throws his beams,
So shine a good deed in a naughty world. (W. Shakespeare)
9. My honour is my life. (W. Shakespeare)
10. He profits most who serves best. (A. F. Sheldon)
11. Nothing can harm a good man, either in life or after

death. (Socrates) 12. She would rather light candles than curse the darkness, and her glow has warmed the world. (A. Stevenson) 13. My strength is as strength of ten; because my heart is pure. (A. Tennyson) 14. Always do right. This will gratify some people and astonish the rest. (M. Twain) 15. Virtue, study, and gaiety are three sisters who should not be separated. (Voltaire)

16. That best portion of a good man's life,
His little, nameless, unremembered acts
of kindness and of love. (W. Wordsworth)

17. All is lost save honour. (Francis D) 18. The great good is wisdom. (St. Augustine) 19. Honesty is the best policy. (English Proverb)

3. Read the following texts and discuss the problems of giving and thanking, spending your time. Also exchange your opinion of how these things were accomplished by men of the highest virtue.

A. With Graceful Thanks

It is more blessed to give than to receive – and sometimes a good deal easier.

Giving is supposed to be a supreme act of human goodness, and so it is, but too often we forget that it takes two to make a gift – a giver and a receiver.

Once, a woman with whom I worked was abruptly sacked because of a complex office situation not of her making. She had private problems too – a sister who was very ill and a heavy debt – which I knew about only because I had overheard some phone calls.

After she'd been gone a few days, I blew what for me at that time was a large sum to send her some flowers. She telephoned me and said, "You'll never know what you've done. When I saw the deliveryman with that box, I burst into tears. It was the first ray of light in many long dark weeks. I've got a job interview lined up for tomorrow, and for the first time I really feel like going!"

Her ready acceptance of my gift without a word of embarrassed protest, without once saying I shouldn't have done it, gave me such delight that I learned an important lesson. Receiving – plain, uncomplicated acceptance – is the nicest thing you can do for a giver, whether his offering is a present or hospitality, instruction or a service or an honour. Take it graciously; it's the most effective way to say thank you.

It is far easier to give than to receive graciously. If you doubt that, consider how you receive a compliment.

I once attended a small party to meet the French fiancée of a friend. Although she spoke hardly any English, the girl was so obviously interested in all of us and so pretty that we stood there heaping compliments on her that might have turned her ears pink if she had understood. At last she touched her fiancé's arm and asked what we were saying. He grinned and told her. I don't know exactly what he said, but she looked at us, tipped her head in a small bow, and said in English, "Thank you."

(From "Reader's Digest", *Abridged*)

B. The Most Valuable Thing a Man Can Spend

"Time," said the Greek philosopher Theophrastus, "is the most valuable thing a man can spend."

"Time is money," that is Franklin's adage. But we need to remember also that time is a fixed income, and the real problem facing most of us is how to live successfully within our daily allotment.

There are four simple rules; the first one is: wherever you are going or whatever you are doing, *start in time*. The second one is: *Do it now*. Many a postponed job could be completed in those stretches of time which come to all of us every day – unused leisure time. Some of the world's great people have been those who used their waiting time well. Thomas Edison set up a laboratory in the baggage car, and between peddling sandwiches on the train conducted experiments. R. L. Stevenson seldom left home without two books in his pocket – one to read and one in which to jot down notes. The third rule is: *Learn when to say "No", and when to say "Yes"*.

Pollock once said, "I have got to decide whether I want to be a famous author or an infamous diner-outer. I cannot be both."

And Anne Campbell, in one of the loveliest bits of verse ever dedicated to a daughter, writes of the choice most parents must make.

You are the trips I did not take,
You are the pearls I cannot buy,
You are my blue Italian lake.
You are my piece of foreign sky.

"Time stays long enough for those who use it," Leonardo da Vinci once said, and certainly the last rule can help us "stay" time both wisely and well: *Take time out*.

C. Abe Lincoln Grows up

On the Knob Creek farm the child Abraham Lincoln learned to talk, to form words with the tongue and the roof of the mouth and the force of the breath from lungs and throat. "Pappy" and "Mammy", the words of the people meaning "father" and "mother", were among the first syllables. He learned what the word name meant; his name was Abraham, the same as Abraham in the Bible, the same as his grandfather Abraham. It was "Abe" for short; if his mother called in the dark, "Is that you, Abe?" he answered, "Yes, Mammy, it's me." The name of the family he belonged to was "Lincoln".

Seven-year-old Abe walked four miles a day going to the Knob Creek school to learn to read and write.

The schoolhouse was built of logs, with a dirt floor, no window, one door. The scholars learned their lessons by saying them to themselves out loud till it was time to recite; alphabets, multiplication tables, and the letters of spelled words were all in the air at once. It was a "blab school"; so they called it.

He learned to spell words he didn't know the meaning of, spelling the words before he used them in sentences. In a list of "words of eight syllables accented upon the sixth," was the word **incomprehensibility**. He learned that first, and then such sentences as "Is he to go in?" and "Ann can spin flax."

Some neighbours said, "It's a poor make-out of a school," and father complained it was a waste of time to send the children nine miles just to sit with a lot of other children and read out loud all day in a "blab" school. But mother, as she cleaned Abe's ears in corners where he forgot to clean them, and as she combed out the tangles in his coarse, sandy black hair, used to say, "Abe, you go to school now, and learn all you can." And he kissed her and said, "Yes, Mammy," and started with his sister on the nine-mile walk through timberland where bear, deer, coon, and wildcats ran wild.

He wanted to learn, to know, to live, to reach out; he wanted to satisfy hungers and thirsts he couldn't tell about, this big boy of the backwoods. And some of what he wanted so much, so deep down, seemed to be in the books. Maybe in books he would find the answers to dark questions pushing around in the pools of his thoughts and the drifts of his mind. He told his pals and other people, "The things I want to know are in books; my best friend is the man who'll get me a book I haven't read." And sometimes friends answered, "Well, books aren't as plenty as wildcats in these parts o'Indianny."

What Abe got in the schools didn't satisfy him. He went to three different schools in Indiana, besides two in Kentucky – altogether about four months of school. He learned his ABC; how to spell, read, write. And he had been with the other barefoot boys in butternut jeans learning "manners" under

the schoolteacher, Andrew Crawford, who had them open a door, walk in, and say, "How do you do?" Yet what he tasted of books in school was only a beginning, only made him hungry and thirsty, shook him with a wanting and a wanting of more and more of what was hidden between the covers of books.

Carl Sandburg

D.

At another time, Lincoln came upon a poor man who was chopping up an old hut into firewood. The day was cold and the man looked too weak for such hard work. He had no shoes and was so thinly dressed that he was shivering with cold.

"See here! how much do you get for this job?" asked Lincoln.

"A dollar," said the man, "I must have the dollar to buy shoes."

"You go home and warm yourself," said Lincoln, taking the axe from the woodchopper. Then he swung the axe as only Abraham Lincoln could, and in a short time the old hut was chopped into firewood. The poor woodchopper got his dollar and his shoes, and he never forgot the kindness of Abraham Lincoln.

(Adapted from Elson Readers)

E. The Man of Great Importance

Many years ago some soldiers were engaged in the repair of some fortifications. Directing the operations was a pompous little officer who gave his commands in a very loud voice.

The men were trying to get a beam of timber to the top of a mound, but they were not strong enough. One more pair of arms, and the work would have been easy.

Yet the officer did not offer to help in any way. He simply stood and shouted his commands, mixing these with abuse.

"Now, you fellows," he shouted, "put your back into it! Heave ho! Don't stand looking at it – move it!"

A gentleman dressed as a civilian, who happened to be walking by, stopped and watched the proceedings, and then asked the officer why he did not help.

"Are you aware who I am, sir?" – asked the officer, with indignation and astonishment. "I am a corporal."

"Oh!" said the other. "I am sure, I beg your pardon."

Then the newcomer threw off his coat, and going to the little group of perspiring men, lent a hand, so that the timber was soon in position. The officer did not even thank the gentleman for his help, but as the civilian put on his coat again he said quietly: "The next time you have a task of this kind in hand, sir, and have not enough men, just send to me, and I will come and help."

"May I ask who you are?" asked the corporal haughtily.

"Yes, sir," replied the gentleman. "My name is George Washington, and I am commander-in-chief of the army. Good day, sir."

The civilian walked away, and the pompous corporal stood still, too deeply chagrined for speech.

4. Read the poems and discuss the ideas expressed in them.

A. Do Your Best

Do your best, your very best;
And do it every day –
Little boys and little girls,
That is the wisest way.

No matter what you try to do,
At home or at your school,
Always do your very best –
There is no better rule.

So if you read your little book,
Or if you learn to spell,
Or if you play with hoop or ball,
Be sure to do it well.

B. P. Cary

Don't Give Up

If you've tried
and have not won,
Never stop for crying;
All that's great and good
is done
Just by patient trying.

If by easy work you beat,
Who the more will prize you?
Gaining victory from defeat,
That's the test that tries you.

C. B. T. King

The Pessimist

Nothing to do but work,
Nothing to eat but food,
Nothing to wear but clothes,
To keep one from going nude.
Nothing to breathe but air
Quick as a flash 'tis gone;
Nowhere to fall but off,
Nowhere to stand but on.
Nothing to comb but hair,
Nowhere to sleep but in bed,
Nothing to weep but tears,
Nothing to bury but dead.
Nothing to sing but songs,
Ah, well, alas! alack!
Nowhere to go but out,
Nowhere to come but back.
Nothing to see but sights,
Nothing to quench but thirst,
Nothing to have but what we've got.
Thus through life we are cursed.
Nothing to strike but a gait;
Everything moves that goes.
Nothing at all but common sense
Can ever withstand these woes.

D. Be True!

Listen, my boy, I've a word for you;
And this is the word: Be true! be true!
At work or at play, in darkness or light
Be true, be true and stand for the right.

And you, little girl, I've a word for you;
It's the very same: Be true! be true!
For truth is the sun, and falsehood the night.
Be true, little girl, and stand for the right.

E. What Shall I Be?

When I grow up, what shall I be?
A captain brave, probably.
Captains sail from sea to sea.
So, a captain brave I want to be.

Yes, to be a captain is good, but, however
To be a doctor is much better.
Doctors cure the ill and old.
Doctors cure from fever, aches and cold.

Yes, to be a doctor is good, but, however
To be a pilot is much better.
Pilots fly up very high,
Into the bright or cloudy sky.

Yes, to be a pilot is good, but, however
To be a spaceman is much better.
Rocket ships take spaceman high
To other planets in the sky.

Yes, to be a spaceman is good, but, however
To be a teacher is much better.
Teachers teach us to solve problems right,
How to count, to read and write.

Yes, to be a teacher is good, but, however
To be a builder is much better.
All the buildings that we see
Builders made for you and me.

Yes, to be a builder is good, but, however
To be a worker is much better.
Workers make cars, planes and machines,
Ships, trains and other things.

Yes, to be a worker is good, but, however
It's hard to say what is better.
To choose now, what I shall be
Is impossible, as you see.

But when I am a man, when I am a man,
I hope I'll do great things; and then,
Whatever I do, this thing I'll say:
I'll do my work in the very best way.

And you will see, if you know me then,
I shall be a good and useful man,
When I am a man.

F. W. Shakespeare

Ingratitude

Blow, blow, thou winter wind;
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh ho! sing, heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh ho! heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho, the holly!
This life is most jolly.

G. W. Shakespeare
(From "Othello")

Good name in man and woman, dear my lord,
Is the immediate jewel of their soul;
Who steals my purse steals trash, 'tis something, nothing.
'Tis mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed.

5. Interpret the English proverbs and find their equivalents in Latvian.

1. Virtue is its own reward.
2. A clean hand wants no washing.
3. A clean conscience laughs at false accusations.
4. A good deed is never lost.
5. A good face is a letter of recommendation.
6. A good name is better than riches.
7. A good name is sooner lost than won.
8. A good name keeps its lustre in the dark.
9. A quiet conscience sleeps in thunder.
10. Handsome is that handsome does.
11. The face is the index of the mind.
12. It is better to give than to take.
13. A cracked bell can never sound well.
14. A fair face may hide a foul heart.
15. A friend to all is a friend to none.
16. A guilty conscience needs no accuser.
17. A liar is not believed when he speaks the truth.
18. A man of words and not of deeds is like a garden full of weeds.
19. All that glitters is not gold.
20. An ill wound is cured, not an ill name.
21. Do as you would be done by.
22. A sound mind in a sound body.

6. Make up and act out situations using these proverbs.

- 7. Give your own examples illustrating virtuous acts or behaviour. Your stories can be based on your own experience or books and films.**

APPENDICES

GUIDE TO LITERARY ANALYSIS

A story is a short narrative in prose. It usually contains one event focusing on a single aspect of life. Though the number of personages is limited, and the characters are revealed rather than developed, it has depth and social or psychological significance.

A story or a novel may belong to one of the following types (genres): social which studies the effect of social conditions at a given time and place upon human life and conduct; psychological which is concerned mainly with the mental and emotional lives of the characters; historical in which the events and characters are drawn from the past; detective in which a specific problem (usually murder) is solved; science fiction which deals with advances in science and technology and their influence on human beings. Sometimes the background of the narrative is quite fantastic and has no connection with reality. A documentary story reproduces real events as close as possible. Its main task is to involve the reader in some vital issue of the moment.

The interrelation between different components of a literary work is called **composition**. Any work of fiction consists of relatively independent elements – narration, description, dialogue, interior monologue, digression, etc.

Narration is dynamic, it gives a continuous account of events while **description** is static, it is a verbal portraiture of an object, person or scene. It may be detailed and direct or impressionistic, giving few but striking details.

Through **the dialogue** the characters are better portrayed. It also brings the action nearer to the reader, makes it seem more swift and more intense. **Interior monologue** renders the thoughts and feelings of a character. The most recent development in interior monologue is the so-called stream of consciousness which gives the reader an impression of the unending and uneven flow of ideas, feelings and memories in a person's mind. **Digression** consists of an insertion of material that has no immediate relation to the theme or action. A digression may be critical, philosophical, lyrical, etc.

A story seldom begins at a point which leads quickly and logically to the crucial moment, **the climax**. This is the decisive point on which the fate of the characters and the final action depend. It is the point at which the forces in the conflict reach the highest intensity. Some explanation of background is necessary, the characters must be introduced. The introductory part of a story is called **exposition**.

The description of the physical background – the place and time of the story, the significant items surrounding the action and the characters constitute **the setting**.

The subject of a literary work is the basic problem or conflict, which the writer intends to present in his work. It is the general topic, of which the particular story is an illustration. The feeling aroused by the theme, the setting, the treatment of characters, the general effect of the total work make up the atmosphere of a piece of fiction.

The plot of a literary work is its plan and the structure of the action comprising a series of incidents or system of events. **Episode** is a separate incident helping to unfold the action in a large piece of fiction.

The final resolution of the plot is called **denouement**. This is a French word that means “unknotting”. This part in a work of fiction comes after and sometimes coincides with the climax. It is an event or episode that brings the story to its end. The manner of bringing a piece of fiction to a close is called **ending**. An unexpected turn of the plot not made clear until the end of the story is called **surprise ending**.

When the development of the plot deliberately produces a state of uncertainty, doubt and anxiety in the reader, we speak of **suspense**.

The author’s attitude to what he is presenting is called **tone**. An author may treat his material objectively which implies a refusal to comment and interpret what he presents. A subjective treatment is one which is coloured by the author’s own feelings.

The focus of narration has to do with who tells the story. A character may tell his own story in the first person (**first person**). A character may tell, in the first person, a story in an objective way, without going into the minds of the characters and without giving his own comments (**author observer**).

The author may tell what happens with complete liberty to go into the minds of the characters and to give his own comments (**omniscient author**). There are, of course, various combinations of the main types of narration.

There are no hard and fast rules about making a critical review of a story but one is usually expected to dwell on the genre and composition of the story, the ideas expressed, the author’s attitude towards the characters and the way in which the artistic effect is achieved.

1. Composition and plot

What are the bare facts of the story? To what type (genre) does it belong? Does the author speak in his own voice or does he present the events from

the point of view of one of the characters? In what vein does the author present the story? Is he emotional or dry and factual? How does the story begin? Is the action fast/slow moving? Is the plot of minor or major importance? On what note does the story end? Is the end clear-cut and conclusive or does it leave room for suggestion?

2. Character drawing

Does the author give a psychological insight into the character(s)? With what main problem is the main character faced? Is it a conflict with another individual? With an idea? With society? Within himself? Or what? In the course of the story do the characters change as a result of their experience or because of the influence of other characters? Does the author sympathize with the character(s)? Remains aloof and detached?

3. The artistic effect

What is the general effect achieved? What does the atmosphere depend on? How does the word choice/the syntax contribute to the atmosphere? Does the author imply interior monologue to render the thoughts and feelings of characters? Does the story abound in tropes or does the author use them sparingly? What images (cluster of images) lend the story a lyrical/melancholy/humorous/sardonic tone? Are they genuine, poetic, fresh, trite, hackneyed, stale, dead?

Synopsis is the summary of a book usually standing at the beginning of a book (or to be found on the back cover) to tell the reader what it is about.

(From "Practical Course of English", pt. IV, Moscow, 1991)

NOTES ON STYLE

The imaginative writer has at his disposal a wealth of linguistic means to appeal to the reader, to express and convey his thoughts. Here are some general principles to be considered in the analysis of a piece of writing.

1. The choice of the point of view and the form of speech. The story may be told from the point of view of a) the author; b) the chief character of the story; c) an onlooker who may be some minor participant in the action or some person outside the group of characters.

A story may be told *a) in direct speech*, the characters speaking for themselves; *b) in indirect speech* the author describing the thoughts and feelings of his characters; *c) in non-personal direct speech* (half-reported speech).

2. Characterization or character-drawing. One of the writer's most important problems is to present his characters to the reader as individual human beings. There are various means of characterization or character-drawing in stories: *a) direct characterization* – the author or another person defines the character for the reader by describing or explaining it, thus offering his own interpretation of each person in the story; *b) indirect characterization* through the action and conversation. The author leaves it to the reader to judge the characters by what they do and say.

3. The climax. The moment of the highest interest is called *the climax* of the story.

4. Functional styles of speech. Depending on the contents and the aim of the utterance we usually distinguish several functional styles of speech: *a) the style of fiction; b) the style of scientific prose; c) official style and d) publicistic style* which includes *oratorical style*.

The choice of vocabulary and sentence patterns is to a great extent determined by their being used in spoken or written speech, each possessing distinctive characteristics of its own.

Oratorical style is especially noted for abundant use of stylistic expressive means because it is often the effective use of language that plays a major part in winning the listeners over to the speaker's side.

5. Stylistic expressive means. The purpose of a writer of fiction is to reproduce in the reader his own thoughts and feelings, to make the reader visualize and feel. The choice and arrangement of appropriate words and sentence patterns, the use of various stylistic expressive means to a great extent determine the effect the literary production will have on the reader.

Among the stylistic devices used by a writer we distinguish syntactical and lexical expressive means.

Syntactical Expressive Means

a) In stylistic analysis of a piece of writing the *general character of sentences* is to be taken into consideration. Sentences may be long or short, simple or complex, each of them having their uses depending on the object of the writer.

b) A *repetition* or *reiteration* of the same word or phrase in a sentence usually lends a peculiar emotional force or emphasis to what is being said. It may also make the utterance more rhythmical.

Repetition is often used in oratorical style to make the speaker's meaning clear, to lay greater emphasis on his statements so that the listener could grasp the full significance of what he says.

The repetition of the same syntactical pattern is called *syntactical parallelism* or a *parallel structure* e.g. "... some people are smarter than others, some people have more opportunity..., some men make more money than others, some ladies make better cakes than others – ..." A word or phrase may be repeated *at the beginning* of successive clauses or sentence (*anaphora*), e. g. "... *she persisted* in breaking it. *She persisted* and..."; *at the end* of successive clauses (*epiphora*), e.g. '... he swore out a warrant, no doubt signing it *with his left hand*, and Tom Robinson now sits before you, having taken his oath with the only good hand he possesses – *his right hand*'; the last word of a clause may be repeated *at the beginning of the next clause* (*anadiplosis*), e.g. "... she has merely broken a rigid and time-honoured *code* of our society, *a code*, so severe that..."

Sometimes the repeated word may not be the word itself but its derivative, e. g. "... in the cynical *confidence* that their testimony would not be doubted, *confident* that you..." Note that syntactical parallelism and a repetition of the same word often go together.

c) Parallel patterns are often used for the purpose of contrasting two opposed ideas or features thus heightening the effect of the utterance. This stylistic expressive means is known as *antithesis* or *contrast* and may be used in one sentence, e.g. "Youth is hot and bold, age is weak and cold" or in a number of sentences or paragraphs, e.g. "... on the assumption that all Negroes lie, that all Negroes are basically immoral, that... Which gentlemen, we know is in itself a lie..., a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some..." The parallel constructions combined with the repetition of the same words emphasize the contrast expressed by the words "all" – "some" and the antonyms "lie" – "truth".

d) To make his point plain or to show how vital it is a writer sometimes arranges his ideas according to the degree of their importance or emphasis, the most important, from his point of view, coming last. This stylistic device is known as *gradation* or *climax*, e.g. "This case is not a difficult one, it requires no minute sifting of complicated facts... To begin with, this case should never have come to trial. This case is as simple as black and white." The speaker expounds his point by repeating the same idea in a different way.

e) There are various ways in which the writer or the speaker can draw the attention of the reader or listener to what he finds important and wants to bring to his notice. We have already mentioned some of them – syntactical parallelism and lexical reiteration, antithesis and gradation as well as special uses of conjunctions. Emphasis is also attained by:

the use of the verb “to do”, e.g. “... it (the case) does require you to be sure... as to the guilt of the defendant”;

the use of interrogative sentences (e.g. “What was the evidence of her offence?” and others);

the structure with the emphatic “it” (e.g. it was... that);

emphatic word order (e.g. “All around us and in the balcony on the opposite wall the Negroes were getting to their feet”);

the use of the negative pronoun “no” instead of the negative particle “not” (compare the sentences “... she was no child hiding stolen contraband” – she was not a child; “I am no idealist” – I am not an idealist).

Lexical Expressive Means

Among lexical stylistic means we find the following figures of speech used in the text: *an epithet, a metaphor, a simile and irony*.

a) an epithet is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. An epithet always expresses the author’s individual attitude towards what he describes, his personal appraisal of it, and is a powerful means in his hands of conveying his emotions to the reader and in this way securing the desired effect. E. g. “a *rigid* and *time-honoured* code, a code, so *severe*...”, “the *cynical* confidence”, “the *evil* assumption”, “Atticus’s *lonely* walk”, “Judge Taylor’s voice... was *tiny*”.

b) A *simile* is an expressed imaginative comparison based on the likeness of two objects or ideas belonging to different classes (in contrast to a comparison which compares things belonging to the same class and is not a figure of speech). The comparison is formally expressed by the words “as”, “like”, “as if”, “such as”, “seem”, e.g. “This case is as simple as black and white”, “I saw the jury return, moving like underwater swimmers”; “... and it was like watching Atticus walk into the street, raise a rifle to his shoulder and pull the trigger...”

c) A *metaphor* is an implied imaginative comparison expressed in one word or in a number of words or sentences (the so-called *prolonged* or *sustained metaphor*). A metaphor expresses our perception of the likeness between two objects or ideas, e.g. “... Atticus wasn’t a *thunderer*” (to thunder is to make a loud noise, therefore a thunderer is one who thunders or utters something in a loud voice resembling the sounds made by thunder); “... it requires no *sifting* of complicated facts”; “... whoever breaks it is *bounded* from our society...”; “No code mattered to her before she broke it, but it *came crashing* down on her afterwards...”; “... a phrase that the Yankees... are fond of *hurling* at us”; “... and it was like watching Atticus walk into the

street, *raise a rifle to his shoulder and pull the trigger ...*" (we find here a simile, as has been mentioned above, which extends into a prolonged metaphor).

From these examples you can see that a metaphor can be expressed by different parts of speech. Note that practically every simile can be compressed into a metaphor and every metaphor can be extended into a simile.

d) *Irony* is a figure of speech by means of which a word or words (it may be a situation) express the direct opposite of what their meanings denote, thus we often say "how clever!" when a person says or does something foolish. Irony shows the attitude of the author towards certain facts or events. There is only one example of irony in the text: "And so a quiet, respectable, humble Negro who had the *unmitigated temerity* to feel sorry for a white woman..."

(From "Practical Course of English, pt. IV; Moscow, 1975)

STYLISTIC GLOSSARY

- 1. Allegory** (L. and Gr. allegoria "speaking otherwise")
Description of a subject under the guise of some other subject of aptly suggestive resemblance.
e.g. The fable "The Ant and the Grasshopper".
- 2. alliteration** (L. ad "to" li(t)era "letter")
The commencement of two or more words in close connection with the same letter or sound.
e.g. From outside came a terrible rumble and roaring. (R. Aldington)
- 3. allusion** (L. alludere "to allude")
A symbolic reference.
e.g. Who would have supposed that the gentle-eyed Constance, pattern of daughters, was risking the eternal welfare by smiling at the tailed one, who concealing his tail, had assumed the image of Mr. Povey? (A. Bennet)
- 4. anaphora** (L. – Gr. anaphora "repetition")
The repetition of the same word or phrase in several successive clauses.
e.g. Their ages were sixteen or fifteen; it is an epoch when, if one is frank, one must admit that one has nothing to learn: one has learnt simply everything in the previous six months. (A. Bennet).
- 5. antithesis** (L. – Gr. antithesio "contrasting")
An opposition or contrast of ideas, expressed by using in contiguous sentences or clauses words which are strongly contrasted with each other.

- e.g. It was the best of time, it was the worst of times. (Ch. Dickens)
6. **aposiopesis** (L. – Gr. aposiopan “to be quite silent”)

A figure in which the speaker suddenly halts, as if unable or unwilling to proceed.

e.g. Do you suggest that I would do such a – !
 7. **assonance** (L. assonare “answer to”)

The correspondence or rhyming of one word with another in the accented vowel and those which follow, but not in the consonants.

e.g. So all day long the noise of battle rolled among the mountains by the winter sea.
 8. **asyndeton** (Gr. a “not” – syndetos “bound together”). The deliberate avoidance of conjunctions.

e.g. He seized his helmet, dashed past the other runners, who were starting up and exclaiming, rushed through the gas-curtain. (R. Aldington)
 9. **bathos** (Gr. bathos “depth”)

Ludicrous descent from the elevated to the commonplace; anti-climax.

e.g. ... and meanwhile the inspired prophet who had discharged it... stood there glowing.... (M. Twain)
 10. **chiasmus** (Gr. chiasmus “diagonal arrangement”)

A figure by which the order of words in one clause is inverted in a second clause.

e.g. I know the world and the world knows me. (Ch. Dickens)
 11. **climax** (Gr. klimax “ladder”)

A figure in which a number of propositions or ideas are set forth in a series in which each rises above the preceding in force; gradation.

e.g. Already in this first half-hour of bombardment hundreds upon hundreds of men would have been violently slain, smashed, torn, gouged, crushed, mutilated. (R. Aldington)
 12. **detachment** (Fr. detacher “to separate”) – The action of separation.

e.g. And Fleur – charming in her jade-green wrapper – tucked a corner of her lip behind a tooth, and went back to her room to finish dressing. (J. Galsworthy)
 13. **enumeration** (L. enumerare “to count”)

The action of ascertaining a number of something.

e.g. ... there was a gulf between the panes and the back of the counter, into which important articles such as scissors, pencils, chalk, and artificial flowers were continually disappearing; another proof of the architect's incompetence. (A. Bennett)

- 14. epithet** (L. epithelon, Gr. epithelon “attributed”)
 An adjective expressing some quality or attribute regarded as characteristic of a person or thing.
 e.g. They were both of them rather like racehorses, quivering with delicate, sensitive and luxuriant life; innocent, artful, roguish, prim, ignorant, gushing and miraculously wise. (A. Bennet)
- 15. euphemism** (Gr. euphemeo “speak fair”)
 A figure by which a less distasteful word or expression is substituted for one more exactly descriptive of what is intended.
 e.g. It was undeniable, for instance, that she was allowed to fall in love exactly as she chose, provided she did not “carry on” in the kitchen of the yard.
- 16. exclamation** (L. exclamatio from exclamare “to cry out”)
 The action of exclaiming; emphatic or vehement outcry.
 e.g. “Look, my dear! he protested; nonsense!” (A. Coppard)
- 17. hyperbole** (Gr. hyperbole exaggeration”)
 A figure of speech consisting in exaggerated statement, used to express strong feelings or produce a strong impression, and not intended to be taken literally.
 e.g. A team of horses couldn’t draw her back now; the bolts and bars of the old Bastille couldn’t keep her. (Ch. Dickens)
- 18. Inversion** (L. inversio “rearrangement”)
 Unusual order of words or clauses.
 e.g. Up the square, from the corner of King Street, passed a woman in a new bonnet with pink strings... (A. Bennet)
- 19. irony** (L. ironia, Gr. eironela “dissimulation”)
 A figure of speech in which the intended meaning is the opposite of that expressed by the words used; usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt.
 e.g. Stoney smiled the sweet smile of an alligator. (J. Steinbeck)
- 20. litotes** (L. – Gr. litotus “plain, simple”)
 A figure in which an affirmative is expressed by the negative of the contrary.
 e.g. A. Forsythe is not an uncommon animal. (J. Galsworthy)
- 21. metaphor** (L. metaphora, Gr. metaphora “transference”)
 A figure of speech in which a name or descriptive term is transferred to some object to which it is not properly applicable.

- e.g. The Christminster “sentiment”, as it had been called, ate further and further into him. (Th. Hardy)
- 22. metonymy** (L. metonymia, Gr. metonymia “change of name”)
A figure in which the name of an attribute or adjunct is substituted for that of the thing meant.
e.g. Through the silent sunlit solitude of the square this bonnet and this dress floated northwards in search of romance. (A. Bennett)
- 23. onomatopoeia** (L. – Gr. onomatopoiia “making of words”)
The use of words formed by an imitation of the sound associated with the thing or action designated.
e.g. I had only this one year of working without shhh! (D. Cussack)
- 24. oxymoron** (Gr. oxymoros “sharp, foolish”)
A rhetoric figure by which contradictory terms are conjoined so as to give point to the statement or expression.
e.g. No one could conceive... why, having caught a man in her sweet toils, she could ever be imbecile enough to set him free. (A. Bennett)
- 25. parable** (Gr. parabola “comparison, analogy, proverb”)
Fictitious narrative by which moral or spiritual relations are set forth.
e.g. He that is down needs fear no fall. (J. Bunyon “Pilgrim’s Progress”)
- 26. parallelism** (Gr. paralelos “going beside”)
Correspondence in sense or construction of successive clauses or passages.
e.g. ... they all stood, high and dry, safe and sound, hale and healthy, upon the steps of the Blue Lion (Ch. Dickens)
- 27. periphrasis** (L. periphrasis, Gr. peri “about” + a phrazein “declare”)
A figure of speech which consists in expressing the meaning of a word or phrase, etc. by many or several words instead of by few or one; a wordy or roundabout way of speaking.
e.g. The Eternal City (Rome).
- 28. personification** (L. persona “person”)
A rhetorical figure representing a thing or abstraction as a person.
e.g. Mother Nature always blushes before disrobing. (Y. Esar)
- 29. polysyndeton** (Gr. poly “many” + a syndetos “bound together”)
A figure consisting in the use of several conjunctions close together; usually the repetition of the same conjunction (and, or, nor).
e.g. Advancing and prancing and glancing and dancing, etc. (R. Southey)

- 30. pun** (It. puntiglio “fire point”)
 The use of a word in such a way as to suggest two or more meanings, or the use of two or more words of the same sound with different meanings so as to produce a humorous effect; a play on words.
 e.g. She always glances up, and glances down, and doesn't know where to look, but looks all the prettier. (Ch. Dickens)
- 31. repetition** (L. repetitio)
 The use of repeated words or phrases.
 e.g. ... she was a beautiful creature, beautiful and handsome at the same time. (A. Bennett)
- 32. rhetorical question** (Gr. rhitor “orator”)
 A statement in the form of a question.
 e.g. What cause withholds you then to mourn for him? (W. Shakespeare)
- 33. sarcasm** (Gr. sarkazein “speak bitterly”)
 A sharp, bitter or cutting expression or remark.
 e.g. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it colonization. (B. Shaw)
- 34. simile** (L. similis “like”)
 A comparison of one thing with another.
 e.g. They were both of them rather like race-horses. (A. Bennet)
- 35. synecdoche** (L. synecdoche, Gr. syneckdoche “changing of name”)
 A figure by which a more comprehensive term is used for a less comprehensive or vice versa; as the whole for a part or a part for the whole.
 e.g. She was a sunny, happy sort of creature. Too fond of the bottle. (A. Christie)
- 36. tautology** (L. tautologia, Gr. tauto “the same” + logos “word” – repeating what has been said)
 The repetition (esp. in the immediate context) of the same word or phrase or the same idea or statement in other words.
 e.g. Audible to the ear.
- 37. zeugma** (L. zeugma, Gr. zeugma “yoking”)
 A figure of speech by which a single word is made to refer to two or more words in the sentence, esp. when applying in sense to only one of them, or applying to them in different senses.
 e.g. And the boys took their places and their books. (Ch. Dickens)

(From “Analytical Reading”, Minsk, 1977)

**WORDS AND PHRASES
FOR THE ANALYSIS OF TEXTS**

I Rendering the contents

- 1. In the story (novel, extract, etc.) the author:**

describes (a scene)	explains
depicts (sb's role)	introduces
pictures (the audience)	characterizes
dwells on	portrays
touches upon	comments on
In the beginning (middle, etc.) he points out	accuses
criticizes	gives a review of
makes critical remarks upon	reveals
makes an excursus into	exposes
makes a wide use of	

- 2. The author begins with**

The story opens with	the description of
	the analysis of
	the comment on
	a review of
	an account of
	some critical remarks (of, about)

- 3. Then the author**

After that	passes on to
Further on	goes on from... to
Next	goes on to say that...
	gives a detailed
	analysis (portrayal, etc.)

- 4. On the whole the author manages to describe (portray, etc.)**

brings home to the reader	
brings to light the idea of	

- 5. The device used by the author focuses (our attention)**

	creates (an atmosphere)
	displays
This feature is stressed in (many different ways)	
	enforced by
	strengthened by
	emphasized by

II Analysing the text:

The beginning of the analysis:

1. as the title indicates
2. as is known
3. it is common knowledge that
4. it is widely known that
5. with regard to
6. as to the first part
7. in the first place
8. before giving an appraisal of
9. to begin with
10. first of all I'd like to remark

The continuation of the analysis:

11. There's something else that should be mentioned
12. some more should be said on the point
13. moreover
14. as has been mentioned above
15. what concerns
16. as far as something is concerned
17. besides
18. furthermore
19. it must be added
20. on the one hand...on the other hand
21. nevertheless

The end of the whole analysis:

22. on the whole
23. to sum it all up
24. all things considered
25. in short
26. to cut a long story short
27. generally speaking
28. finally
29. thus
30. to put the matter in a nutshell
31. that's about all there is to it
32. taking all this into account

III Common words and phrases for the discussing of the theme and the idea of the text:

1. I'm sure that
2. I can't deny
3. It seems to me that
4. I entirely agree
5. I must admit that
6. I'm going to say that
7. As I see it, the facts are...
8. personally
9. I mean to say that
10. The alternatives are...
11. It's like this, you see
12. What I'm driving at is this...
13. to my mind
14. to my knowledge
15. I'm quite convinced that
16. Excuse me if I interrupt

Bringing the discussion back to the subject:

1. We're getting a bit off the subject
2. This isn't terribly relevant
3. We're sidetracking a bit here
4. That's not the point
5. The whole point is that...
6. Look, the crux of the matter is
7. You've missed the point
8. Please, come to the point.

Attacking remarks, expressing one's disagreement:

1. I don't really understand what you mean.
2. I'm sorry to be so dense but I can't follow you.
3. Can you substantiate that?
4. What's that got to do with this?
5. No, I'm afraid you are wrong here.
5. Are you really trying to say that...?
7. I disagree with you.
8. I differ from you.
9. However, I don't think that...

(from Analytical Reading, Minsk, 1977)

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