

DAUGAVPILS PEDAGOĢISKĀ UNIVERSITĀTE
ANĢĻU VALODAS KATEDRA

ENGLISH FOR JUNIOR STUDENTS

Part (b)

Compiled by
BRONISLAVA KALNIŅA



2000

Apstiprināts
Angļu valodas katedras sēdē
1998. gada 8. decembrī, protokols Nr. 2.

Recenzenti: Dr. paed. **Larisa Sardiko**,
Dr. philol. **Harijs Maršavs**

Grāmata "English for Junior Students" domāta universitātes jaunāko kursu studentiem jauna vārdu krājuma apgūšanai, komunikatīvo iemaņu izkopšanai un tālākveidošanai, kā arī teksta analīzes un interpretācijas prasmju attīstīšanai.

Redaktors: **Harijs Maršavs**
Teksta salicēja
un maketētāja: **Marina Stočka**

ISBN – 9984–14–101–2

© DPU izdevniecība "Saule", 1999

CONTENTS

Unit 6. W.S. Maugham	201
Vocabulary Items	207
Vocabulary Exercises	215
Text Exercises	225
Discussion Exercises	226
Just for Fun	234
Unit 7. W.S. Maugham	236
Vocabulary Items	241
Vocabulary Exercises	245
Text Exercises	253
Discussion Exercises	254
Just for Fun	263
Unit 8. Arthur Hailey	265
Vocabulary Items	270
Vocabulary Exercises	275
Text Exercises	284
Discussion Exercises	286
Unit 9. Joseph Lincoln Steffens	292
Vocabulary Items	297
Vocabulary Exercises	303
Text Exercises	315
Discussion Exercises	317
Just for Fun	322
Unit 10. George Bernard Shaw	323
Vocabulary Items	329
Vocabulary Exercises	337
Text Exercises	349
Discussion Exercises	350
Bibliography	358

UNIT 6

W.S. MAUGHAM (1874–1965)

W.S. Maugham was born in Paris and lived there until he was ten. His father was a solicitor for the British Embassy. His mother died when he was eight. Two years later the father followed, and the orphan child was sent to his uncle, a clergyman in Whitetable, Kent. What he experienced in that place he has told in "Of Human Bondage", which except for its ending is almost entirely autobiographical. He was educated at King's School, Canterbury and was supposed to proceed to Oxford and prepare to enter the church.

But he had always wanted to write and finally got his uncle's permission to go to the Heidelberg University, Germany, from which he returned in 1892. As his parents had destined him for the medical profession, he became a medical student at St. Tomas's Hospital in London with the idea of practising medicine. In 1898 he attained his medical degree and became a fully qualified doctor. However, he never started practising.

His experience in treating the sick while in the Lambeth slums as a internist gave Maugham material for his first work "Liza of Lambeth" (1897). The book was quite a success, and S. Maugham decided to devote his life to literature.

In his book "The Summing Up" (1938) Maugham writes: "I did not want to be a doctor, I did not want to be anything but a writer ... When I began to write I did so as though it were the most natural thing in the world. I took it as a duck takes water."

Maugham's success in literature made him famous and prosperous and enabled to travel and gain experience for his works. Several times he went on round the world trips, and spent long periods in the USA, the South Seas, China, Africa, Russia and other countries.

During World War I he enlisted with a Red Cross Ambulance Unit. Later, however, he was transferred to the Intelligence Service. Early in the 1930's Maugham settled down near Paris. At the

outbreak of World War II he was assigned to special work at the British Ministry of Information in Paris. The Nazi advance overtook him there; he managed, however, to reach England, leaving behind him all his belongings and many of his unfinished manuscripts.

Although Maugham started his literary career as a novelist, his first real success came in the theatre, beginning with "Lady Frederick" in 1907. It was followed by a series of successes just before and after World War I, and his career in the theatre did not end until 1933 with "Sheppey". At one point only Bernard Shaw had more plays running at the same time in London.

However, W.S. Maugham is primarily a short-story writer and a novelist. His novel "Of Human Bondage" (1915) is considered to be his masterpiece. His next major novel is "The Moon and Sixpence" (1919), a book inspired by the life of Paul Gauguin which tells the story of a man who sacrificed everything – family, home, reputation, health, life itself – to painting. Maugham's favourite among his novels is "Cakes and Ale" (1930) which represents the backstage life of the literary profession. His other most popular novels are: "The Painted Veil" (1925), "The Narrow Corner" (1932), "Theatre" (1937) and "The Razor's Edge" (1944).

Maugham's fame as a short-story writer began with "The Trembling of a Leaf" in 1921, since when he published more than ten collections.

W.S. Maugham possessed a keen and observant eye and in his best works he ridiculed philistinism, narrowmindedness, hypocrisy, snobbery, moneyworship, pretence, self-interest etc.

His acid irony and brilliant style helped him win a huge audience of readers.

Answer the following questions:

1. What can you tell about W.S. Maugham's childhood?
2. Where was he educated?
3. Did he work in his profession?
4. When was his first book published?
5. What did he say about his literary career?
6. What did he gain from his trips?
7. What can you tell about his activities during WWI and WWII?
8. Was his career in the theatre a success?
9. What are his major novels?
10. When did his fame as a short story writer begin?
11. Which W.S. Maugham's works have you read? Did you enjoy them? Why?

THEATRE

(an extract)

Four hours later it was all over. The play went well from the beginning; the audience, notwithstanding the season, a fashionable one, were pleased after the holidays to find themselves once more in a playhouse, and were ready to be amused. It was an auspicious beginning for the theatrical season. There had been great applause after each act and at the end a dozen curtain calls; Julia took two by herself, and even she was startled by the warmth of her reception. She had made the little halting speech, prepared beforehand, which the occasion demanded. There had been a final call of the entire company and then the orchestra had struck up the National Anthem. Julia, pleased, excited and happy, went to her dressing-room. She had never felt more sure of herself. She had never acted with greater brilliance, variety and resource. The play ended with a long tirade in which Julia, as the retired harlot, castigated the flippancy, the uselessness, the immorality of the idle set into which her marriage had brought her. It was two pages long, and there was not another actress in England who could have held the attention of the audience while she delivered it. With her exquisite timing, with the modulation of her beautiful voice, with her command of the gamut of emotions, she had succeeded by a miracle of technique in making it a thrilling, almost spectacular climax to the play. A violent action could not have been more exciting nor an unexpected dénouement more surprising. The whole cast had been excellent with the exception of Avice Crichton. Julia hummed in an undertone as she went into her dressing-room.

Michael followed her in almost at once.

"It looks like a winner all right." He threw his arms round her and kissed her. "By God, what a performance you gave."

"You weren't so bad yourself, dear."

"That's the sort of part I can play on my head," he answered carelessly, modest as usual about his own acting. "Did you hear them during your long speech? That ought to knock the critics."

"Oh, you know what they are. They'll give all their attention to the blasted play and then three lines at the end to me."

“You’re the greatest actress in the world, darling, but by God, you’re a bitch.”

Julia opened her eyes very wide in an expression of the most naive surprise.

“Michael, what do you mean?”

“Don’t look so innocent. You know perfectly well. Do you think you can cod an old trooper like me?”

He was looking at her with twinkling eyes, and it was very difficult for her not to burst out laughing.

“I am as innocent as a babe unborn.”

“Come off it. If anyone ever deliberately killed a performance you killed Avice’s. I couldn’t be angry with you, it was so beautifully done.

Now Julia simply could not conceal the little smile that curled her lips. Praise is always grateful to the artist. Avice’s one big scene was in the second act. It was with Julia, and Michael had rehearsed it so as to give it all to the girl. This was indeed what the play demanded and Julia, as always, had in rehearsals accepted his direction. To bring out the colour of her blue eyes and to emphasize her fair hair they had dressed Avice in pale blue. To contrast with this Julia had chosen a dress of an agreeable yellow. This she had worn at the dress rehearsal. But she had ordered another dress at the same time, of sparkling silver, and to the surprise of Michael and the consternation of Avice it was in this that she made her entrance in the second act. Its brilliance, the way it took the light, attracted the attention of the audience. Avice’s blue looked drab by comparison. When they reached the important scene they were to have together Julia produced, as a conjurer produces a rabbit from his hat, a large handkerchief of scarlet chiffon and with this she played. She waved it, she spread it out as though to look at it, she screwed it up, she wiped her brow with it, she delicately blew her nose. The audience fascinated could not take their eyes away from the red rag. And she moved up stage so that Avice to speak to her had to turn her back on the audience, and when they were sitting on a sofa together she took her hand, in an impulsive way that seemed to the public exquisitely natural, and sitting well back herself forced Avice to turn her profile to the house. Julia had noticed early in rehearsals that in profile Avice had a sheep-like

look. The author had given Avice lines to say that had so much amused the cast at the first rehearsal that they had all burst out laughing. Before the audience had quite realized how funny they were Julia had cut in with her reply, and the audience anxious to hear it suppressed their laughter. The scene which was devised to be extremely amusing took on a sardonic colour, and the character Avice played acquired a certain odiousness. Avice in her inexperience, not getting the laughs she had expected, was rattled; her voice grew hard and her gestures awkward. Julia took the scene away from her and played it with miraculous virtuosity. But her final stroke was accidental. Avice had a long speech to deliver, and Julia nervously screwed her red handkerchief into a ball; the action almost automatically suggested an expression; she looked at Avice with troubled eyes and two heavy tears rolled down her cheeks. You felt the shame with which the girl's flippancy affected her, and you saw her pain because her poor little ideals of uprightness, her hankering for goodness, were so brutally mocked. The episode lasted no more than a minute, but in that minute, by those tears and by the anguish of her look, Julia laid bare the sordid misery of the woman's life. That was the end of Avice.

"And I was such a damned fool, I thought of giving her a contract," said Michael.

"Why don't you?"

"When you've got your knife into her? Not on your life. You're a naughty little thing to be so jealous. You don't really think she means anything to me, do you? You ought to know by now that you're the only woman in the world for me."

Michael thought that Julia had played this trick on account of the rather violent flirtation he had been having with Avice, and though, of course, it was hard luck on Avice he could not help being a trifle flattered.

"You old donkey," smiled Julia, knowing exactly what he was thinking and tickled to death at his mistake. "After all, you are the handsomest man in London."

"All that's as it may be. But I don't know what the author'll say. He's a conceited little ape and it's not a bit the scene he wrote."

"Oh, leave him to me. I'll fix him."

There was a knock at the door and it was the author himself who came in. With a cry of delight, Julia went up to him, threw her arms round his neck and kissed him on both cheeks.

“Are you pleased?”

“It looks like a success,” he answered, but a trifle coldly.

“My dear, it’ll run for a year.” She placed her hands on his shoulders and looked him full in the face. “But you’re a wicked, wicked man.”

“I?”

“You almost ruined my performance. When I came to that bit in the second act and suddenly saw what it meant I nearly broke down. You knew what was in that scene, you’re the author; why did you let us rehearse it all the time as if there was no more in it than appeared on the surface? We’re only actors, how can you expect us to – to fathom your subtlety? It’s the best scene in your play and I almost bungled it. No one in the world could have written it but you. Your play’s brilliant, but in that scene there’s more than brilliance, there’s genius.”

The author flushed. Julia looked at him with veneration. He felt shy and happy and proud.

(“In twenty-four hours the mug’ll think he really meant the scene to go like that.”)

Michael beamed.

“Come along to my dressing-room and have a whisky and soda. I’m sure you need a drink after all that emotion.”

PHRASES

1. to take curtain calls
2. to prepare beforehand
3. to strike up the National Anthem
4. to feel sure of oneself
5. to hold the attention of the audience
6. to succeed in doing sth.
7. to throw one’s arms round sb.
8. to look innocent
9. to be as innocent as a babe unborn
10. to come off sth.

11. to bring out the colour
12. to contrast with sth.
13. to attract the attention of sb.
14. to produce as a conjurer produces a rabbit from his hat
15. to wipe one's brow with sth.
16. to burst out laughing
17. to lay sth. bare
18. on account of sth.
19. to be tickled to death
20. a cry of delight

VOCABULARY ITEMS

1. **receive** v – 1. accept, take, get. When did you receive the letter / news / telegram, etc.? He received a good education.
2. allow to enter; (formally) see, welcome or entertain. The hotel is now open to receive guests. He was received into the Church.

Synonyms: *to get, to obtain, to receive.*

To get is the most general term of this group. It may suggest acquisition through effort or without any effort.

E.g. He always gets good marks at school.

To obtain implies a certain amount of activity, hope, intent or desire. It is also more formal or politer than *get*.

E.g. If you wish to obtain a licence, apply to the ministry.

Collocations: to obtain a post / licence / information / a copy of a book (with difficulty).

To receive implies passiveness; to get something without intentional effort, to be given something by somebody else.

E.g. Will you sign this form to show that you have received the parcel.

Collocations: to receive a letter / a message / an invitation.

received adj – widely accepted as correct: the received version / text / view / opinion / pronunciation.

receiver n – 1. person who receives.

2. part of an apparatus for receiving sth., e.g. that part of a telephone that is held to the ear.

reception n – 1. receiving or being received: prepare rooms for the reception of guests

reception-desk – (in a hotel) counter where guests are received, where they ask for rooms, etc.

reception clerk – (US) person at a reception-desk.

2. formal party or welcome. Mrs X holds a reception every Monday. There was a reception after the wedding ceremony.

3. welcome or greeting of a specified kind. The new book had a favourable reception.

4. receiving of radio, etc. signals. Is radio reception good in your district?

receptionist n – person employed to receive clients.

receptive adj – quick or ready to receive suggestions, new ideas, etc.: a receptive mind; receptive to new ideas.

2. care n – 1. serious attention or thought; watchfulness; pains.

You should take more care over your work. This is made of glass, so take care not to break it. Do your work with more care.

2. protection; charge; responsibility. The child was left in its sister's care. The library is under the care of Mr Grey.

care of – (often written *c/o*) used in addresses before the name of the person(s) to whose house, office, etc. a letter is sent.

take care of – (colloq.) deal with, be responsible for.

3. worry; anxiety: free from care. Care had made him look ten years older.

4. cause of sorrow and anxiety. He was rich and free from cares of every kind. He was poor and troubled by the cares of a large family.

carefree adj – showing no worry; cheerful.

care v – 1. *care (about)* – feel interest, anxiety or sorrow. He failed in the examination but I don't think he cares very much.

2. *care for* – like (to have). Would you care for a drink? I shouldn't care for that man to be my doctor.

3. *care for* – have a taste for; like. Do you care for modern music?

4. *care for* – look after; provide food, money, shelter etc. Who will care for the children if their mother dies? The State must care for the families of soldiers killed in the war.

careful adj – 1. *be careful (about / of)* – (of a person) taking care; cautious; thinking of, paying attention to, what one does, says, etc. Be careful not to break the eggs. Be careful (about / of) what you do / what you say / where you go / how you carry it etc. Be more careful with your work. Be careful of your health.
2. done with, showing, care: a careful guide; a careful piece of work; a careful examination of the facts.

carefully adv

carefulness n

careless adj – 1. (of a person) not taking care; thoughtless. He is careless about leaving the door unlocked when he goes to bed. A careless driver is a danger to the public.
2. done or made without care: a careless mistake.

carelessly adv

carelessness n: a piece of carelessness, a careless act.

3. light adj (opposite of *dark*) – 1. well provided with light: a light room. It's beginning to get light.

2. pale-coloured: light hair; a light complexion; light blue / green / brown.

light adj (opposite of *heavy*) – 1. not heavy: as light as air / as a feather; a pair of light shoes.

2. gentle; delicate: give sb. a light touch on the shoulder; walk with light footsteps / movements.

light-handed adj – having a light hand.

3. not serious or important: a light attack of illness.

light-minded adj – frivolous.

4. cheerful; free from sorrow: a light heart.

light-hearted adj

5. dizzy, delirious.

light-headed adj

Antonyms: *dark, heavy.*

light n (opposite of *dark* or *darkness*) – 1. that which makes things visible: the light of the sun / a lamp / the fire; a bright / dim light.

Phrases:

in a good / bad light: The picture has been hung in a bad light.
Press reports always make him appear in a bad light.

- be / stand in sb's light* – a) obscure what he is looking at.
 b) (fig.) hamper, hinder.
2. source of light; sth. that gives light, e.g. a candle or lamp: traffic lights. Lights were burning in every room. Turn / switch the lights on / off.
 3. flame; spark. Can you give me a light, please?
 4. expression of brightness or liveliness in a person's face. The light died out of her eyes.
 5. knowledge or information that helps understanding.
- come / bring sth. to light* – become / cause sth. to be visible or known. Much new evidence has come to light / has been brought to light in recent years.
- shed / throw light / (a) new light on sth.* – make sth. clearer, provide new information. These facts shed (a) new light on the matter.
- lighthouse** n – tower or other tall structure containing beacon lights for warning or guiding ships at sea.
- light** v – 1. cause to begin burning or to give out light: light a lamp / candle / cigarette.
 2. provide lights to or for. Is your flat lighted / lit by gas or by electricity? Our streets are lighted / lit by electricity.
 3. *light sth. up* – cause to become bright. The shops were brilliantly lit up.
 4. *light up* – a) switch on (electric) lights. It's getting dark – time to light up.
 b) (colloq.) begin to smoke a pipe or cigarette. He struck a match and lit up.
 5. *light up (with)* – (of person's face or expression) (cause to) become bright. Her face lit up with pleasure.
 6. *light on / upon* – come upon a find by chance: light upon a rare book in a secondhand bookshop.
- lighten** v – 1. make or become less heavy; reduce the weight of: lighten a ship's cargo; lighten taxes. Her heart lightened when she heard the news.
 2. make light or bright. A solitary candle lightened the darkness of the cellar.
 3. become light or bright. The eastern sky lightened.
 4. send out lightning. It's thundering and lightening.

lighter n – device for lighting cigarettes or cigars.

lightning n – flash of bright light produced by natural electricity between clouds in the sky or clouds and the ground, with thunder: struck / killed by lightning.

like lightning; with lightning speed – very fast.

lightning-rod / -conductor nn – metal rod fixed on the top of a high building, to prevent damage by lightning.

4. **compare** v – 1. *compare (with)* – examine, judge to what extent persons or things are similar or not similar: compare two translations; compare your translation with the model translation on the blackboard.

2. *compare to* – point out the likeness or relation between. Poets have compared sleep to death.

3. *compare with* – be compared with; bear comparison with. He cannot compare with Shakespeare as a writer of tragedies.

comparison n – 1. *by / in comparison (with)* – when compared (with). This one costs more but is cheaper by / in comparison. The tallest buildings in London are small in comparison with those of New York.

2. *(make) a comparison between X and Y / of X to Y* – (perform) an act of comparing; an instance of this. It is often useful to make a comparison between two things. The comparison of the heart to a pump / between the heart and a pump has often been made. There's no comparison between them.

3. *bear / stand comparison with* – be able, to be compared favourably with. That's a good dictionary, but it won't / can't stand comparison with this.

4. *degree of comparison* – (gram.) positive, comparative and superlative (of adjectives and adverbs), e.g. good, better, best.

comparable adj – *comparable (to / with)* – that can be compared. The sets of figures are not comparable. His achievements are comparable with the best.

comparative adj – 1. having to do with comparison or comparing: the comparative method of studying; comparative religion; comparative linguistics.

2. measured or judged by comparing: living in comparative comfort.

3. (gram.) form of adjectives and adverbs expressing “more”, as in worse, harder, more difficult, more prettily.

5. blow v – 1. (with *air*, *wind*, or *it* as the subject) move along, flow as a current of air. It was blowing hard. The wind was blowing round the street-corners.

2. (of the wind) cause to move. The wind blew my hat off. I was almost blown over by the wind. The ship was blown out of its course / on to the rocks. The wind blew the papers out of my hand.

It's an ill wind that blows nobody any good.

3. (of objects, etc.) be moved or carried by the wind or other air current. My hat blew off. The door blew open. The dust has blown into the house.

4. send or force a strong current of air upon, into or through: blow (on) one's food (to cool it); blow the dust off a book.

blow one's nose – in order to clear it.

5. produce sound. The referee blew his whistle. The huntsman blew his horn.

blow off – be removed by explosion or force of wind

blow off steam – release tension by arguing, being noisy, etc.
Parents must let children blow off steam sometimes.

blow out; blow sth. out – (be) put out by blowing. The candle was blown out by the wind. The flame blew out.

blow itself out – exhaust itself. The gale had blown itself out.

blow up – a) explode. The barrel of gunpowder blew up.

b) arise. A storm is blowing up.

c) lose one's temper; work up to a crisis. I'm sorry I blew up at you.

blow sth. up – inflate with air or gas: blow up a tyre.

blow n – 1. blowing. Give your nose a good blow.

have / go for a blow – go outdoors for fresh air.

2. hard stroke. He struck his enemy a heavy blow on the head.

at one blow; at a (single) blow: I killed six flies at a blow.

come to blows; exchange blows – fight.

without striking a blow – without having to fight.

3. shock; disaster. His wife's death was a great blow to him. It was a blow to our hopes.

- 6. cut** v – 1. make an opening, incision: to cut one's nails; to cut an inscription / one's initials. He cut his face / himself while shaving. Don't pluck the flowers; it's better to cut them. Please cut a slice of cake for me. Two scenes / episodes were cut by the censor. Was your salary cut?
2. a) (of a sharp tool, instrument, etc.) be suitable to use. This knife does not cut well. b) (of a material) be capable of being cut: Sandstone cuts easily. This cloth is too narrow to cut well.
3. stay away from, be absent from: to cut a class / a lecture.
4. (of lines) cross. Let the point where AB cuts CD be called E.
- cut one's coat according to one's cloth* – suit one's expenditure to one's income; not be too ambitious in one's plans.
- cut (off) a corner* – go across, not round it.
- cut corners* – (fig.) take a short-cut.
- cut one's losses* – abandon a scheme that has caused financial losses before one loses too much.
- cut a tooth* – have a new tooth just begin to show itself above the gum.
- cut sth. short* – make shorter: to cut a long story short; to cut short a person's remarks; a career cut short by illness.
- cutting part** adj – a) sharp; piercing: a cutting wind.
b) sarcastic; wounding: cutting remarks.
- cut sth. away* – remove by cutting. We cut away all the dead wood from the tree. The yacht was in danger of sinking until they cut away the broken mast and rigging.
- cut sth. / sb. down* – a) cause to fall by cutting: to cut down a tree.
b) deprive of life or health (by disease, etc.). He was cut down in the prime of manhood.
c) reduce in quantity, amount: cut down expenses.
d) reduce the length of: cut down a pair of trousers, e.g. for sb. who is shorter; cut down an article to make it fit the space available.
- cut down on* – reduce one's consumption of. He's trying to cut down on cigarettes and beer.
- cut in (on) / into* – interrupt (a conversation, etc.). Don't cut into the story / in on the conversation / in so rudely – let her finish.
- cut in half / two / three, etc.; cut into halves / quarters / thirds, etc.*
– divide. Cut the cable in two. Cut the apples into halves.

cut sb. / sth. off (from) – a) remove (esp. sth. at an extremity) by cutting. Don't cut your fingers off!

b) stop; interrupt; isolate: be cut off while talking by telephone; cut off the gas / electricity supply.

cut out – stop functioning. One of the aircraft's engines cut out.

cut sth. out – a) remove by cutting. That's an interesting article – I'll cut it out.

b) make by cutting: cut out a path through the jungle.

c) shape (a garment) by cutting: cut out a dress.

d) (colloq.) leave out; omit. Let's cut out unimportant details.

cut sb. to the heart / quick – cause him pain of suffering. His ingratitude cut her to the heart.

cut sth. / sb. up – a) cut into pieces: cut up one's meat.

b) destroy: cut up the enemy's forces.

c) (colloq., usu. passive) cause mental suffering to. He was badly cut up by the news of his son's death.

cut n – 1. act of cutting; stroke with a sword, whip; opening made by a knife or other sharp-edged tool, etc.: give a horse a cut across the flanks; a deep cut in the leg; cuts on the face.
2. reduction in size, amount, length, etc.: a cut in prices / salaries.

3. style in which clothes, etc. are made by cutting. I don't like the cut of his trousers.

7. accident n – 1. sth. that happens without a cause that can be seen at once, usu. sth. unfortunate and undesirable. There have been many railway accidents this year. He was killed in a road / motoring accident. There has been an accident to ...

meet with / have an accident – experience one. I had a slight accident on the way to work this morning.

2. chance; fortune: by accident of birth.

by accident – by chance. You might cut yourself by accident.

without accident – safely.

accident insurance – against injury, damage or death which is the result of an accident.

accidental adj – happening unexpectedly and by chance: an accidental meeting with a friend.

accidentally adv

Synonyms: *accident, happening, event, occurrence, incident, episode.*

Happening, occurrence are the ordinary working words rather neutral in meaning.

Event is frequently applied to happenings of greater importance both in history and in personal life.

E.g. The events of 1990.

Incident is an unimportant event, especially when of subordinate importance in relation to something much larger, an episode in a book or in life. An incident may be amusing, curious, exciting etc. It is also often applied to a happening that provokes a break in diplomatic relations between countries, e.g. border incidents.

E.g. That was a very funny incident and he laughed greatly.

Episode often refers to a single and isolated event in a given series of events.

Accident generally denotes some unfortunate or unpleasant happening. It also means "that which happens unexpectedly", "a chance".

E.g. Twenty people were killed in the railway accident.

VOCABULARY EXERCISES

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

audience; notwithstanding; applause; halting; brilliance; variety; harlot; to castigate; flippancy; exquisite; gamut; spectacular; climax; bitch; naive; babe; consternation; conjurer; chiffon; exquisitely; sardonic; odiousness; gestures; miraculous; virtuosity; hankering; anguish, sordid; flirtation; ape; fathom; subtlety; to bungle; genius; veneration.

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

A. 1. Heyerdahl had an enthusiastic *reception* at Bridgetown after crossing the Atlantic in his papyrus boat. 2. A host of guests were

present at the wedding *reception*. 3. They often *receive* guests. 4. He *received* a good education. 5. His speech at the meeting was *received* coldly. 6. This book has not *received* the attention it deserves. 7. The people *received* the statement of the government with great enthusiasm. 8. The returning soldiers were *received* with honour. 9. He *received* a wound in the battle. 10. The information has not been yet *received*. 11. On graduating from school each student *received* a nice book as a present.

B. 1. *Care* had aged him. 2. He was poor and troubled by the *cares* of a large family. 3. You should give more *care* to your work. 4. Your child will have the best of *care* in this hospital. 5. The children were left in the *care* of their grandfather. 6. The library is under the *care* of Mr. Gray. 7. Mr. John Smith *c/o* Mr. T. Jones. 8. That shall be my *care*. 9. I'll *care* for his education. 10. Who is to *care* for me when I'm old. 11. I don't *care* if it rains. 12. Nobody *cares* whether I am alive or dead. 13. He may be a very nice man, but I don't *care* for him. 14. I don't much *care* for mustard with mutton. 15. He *cares* for you, Mary. 16. Although he says so little, he really *cares* very deeply. 17. I don't *care* to do it today. 18. Would you *care* to go for a walk? 19. I don't *care* to be seen in his company. 20. He failed in the examination but I don't think he *cares* very much.

C. 1. The service will be *light* and easy. 2. I took one of the suitcases from Bob to *lighten* his load. 3. I was marking papers and I *lightened* the work by turning in to some music. 4. It was getting *light*. 5. The sun gives *light* to earth. 6. I got up before *light*. 7. The *light* began to fail. 8. *Lights* were burning in every room. 9. We saw the *lights* of the city. 10. Look at the matter in the right *light*. 11. Please *light* the stove. 12. The streets were brightly *lit* up. 13. The room was *lighted* by six windows. 14. The burning building *lit* up the whole district. 15. The rising sun *lit* up the mountain tops. 16. The picture was hung in a good *light*. 17. This casts a new *light* on the situation. 18. You mustn't cross against the *lights*. 19. His punishment was *light*. 20. Heights make him feel *light*.

D. 1. The two pictures can't be *compared*. 2. The family lived in *comparative* comfort. 3. He began *comparing* himself with other students. 4. This car *compares* very favourably with the other.

5. The students were asked to *compare* the results of the test. 6. It's interesting to *compare* the styles of the two poets. 7. She was getting increasingly fed up with the way he kept *comparing* her with his ex-wife. 8. The article is a *comparison* of school systems in different countries. 9. You can do an interesting *comparison* between what this city is like now and how it was ten years ago. 10. In this country several species of birds had become a *comparative* rarity. 11. Our family was absolutely broke several years ago. Now we are *comparatively* well off.

E. 1. His mother's death was a great *blow* to him. 2. We stop work when the whistle *blows*. 3. There was a cold wind *blowing* in our faces. 4. The strong wind *blew* me off my feet. 5. He struck him a heavy *blow* on the head. 6. The wind *blew* the sand in all directions. 7. The violent wind *was blowing* fallen leaves about in the city streets. 8. The tea is too hot to drink, first *blow* on it to cool it down. 9. His *blow* proved fatal. 10. They suffered a tremendous *blow* when they lost the game. 11. Catch my hat before it *blows* away. 12. The storm *blew* several roofs. 13. He tried to *blow* the dust off the book cover. 14. Jane *blew* the candle out.

F. 1. He *cut* his face while shaving. 2. Be careful! Don't *cut* yourself! 3. He *cut* the cord in pieces. 4. Don't pluck the flowers, it's better to *cut* them. 5. *Cut* the apple into halves. 6. He stood at the window listening to the drone of a tractor still *cutting* corn. 7. Don't *cut* your hair too short. 8. The boy tried to *cut* his initials on the tree. 9. Their ingratitude *cut* me to the quick. 10. The icy wind *cut* me to the bone. 11. Was your salary *cut*? 12. Bus fares ought to have been *cut*. 13. One line *cuts* another at right angles. 14. He *cut* me in the street. 15. Why do you *cut* your French classes? 16. A sharp knife *cuts* better than a blunt one. 17. The butter was frozen and did not *cut* easily. 18. She ran to him with a *cut* in her finger, demanding that he bind it. 19. I bought a nice *cut* of meat yesterday. 20. The year's *cut* of wool is 10% larger than last year's *cut*. 21. There was a deep *cut* through a hillside. 22. The *cut* of my new overcoat does not suit me: it is much too short and the sleeves are too long. – But this *cut* is all the go now, long overcoats are now quite out of fashion. 23. Where can we make a *cut* in this long article? 24. I shall be pleased to see a *cut* in prices.

G. 1. He was crippled by an *accident*. 2. There was a serious railway *accident* near London yesterday. 3. He had an *accident* at work. A crate fell on him and injured his shoulder (*industrial accident*). 4. John's left the door unlocked. – I'm sure it was an *accident*. 5. I'm afraid I've broken a glass. – Oh, don't worry. *Accidents* will happen. 6. Our luggage was sent on to Rome *by accident*. 7. I *met with an accident* when I was travelling in the mountains last year. 8. The *accident* did not do much damage to either of the motor cars.

III. Give your own sentences or situations with the following word combinations and translate the combinations into Latvian. Is it always possible to give a word for word translation?

1. a railway / road accident; to meet / have an accident; without accident; an accidental meeting; to come across sb. by accident.

2. to take care over one's work; to take care not to ...; to leave a child in sb's care; to leave sth. under the care of sb.; to take care of; to be free from cares; to care for a drink; to care for television; to care for children; to care to go for a walk; to be careful about what you do; to be careful of one's health; a careless driver; a careless mistake; to be careless of one's reputation.

3. to compare two translations; to compare notes; to compare with sb.; to compare thoroughly; to compare a translation with the original; to compare children to birds; to compare life to a voyage; as compared with sth.; comparative linguistics; comparative method; to live in a comparative comfort; comparable figures.

4. to cut across the field; to cut the grass; to cut the hay; to cut one's finger badly; to cut dry branches; to cut a story; to cut one's expenses; to cut a dress; to cut into small bits; to cut a hole through a wall; to cut a road through a hill; to cut a statue in marble; to cut sb's remarks short; to have one's hair cut; to cut oneself loose from one's family; to cut like a knife; to cut a long story short; a deep cut in a leg; a cut in salaries; the cut of the coat.

5. to deliver a blow; to exchange blows; a mortal blow; a powerful blow; a light blow; to strike a blow against poverty; a blow on the head; a blow to one's hopes; to blow hard; to blow on the soup; to blow from the sea; to blow at a candle; to blow the fire; to blow a ship ashore; to blow a flute; to blow a fuse; to blow off one's feet.

6. light enough for drawing; colour too light for one's complexion; light in the hair; the path light with moonshine; the sky light with stars; too light to wear to the theatre; light in spirit; fingers light with practice; a head light with wine; a bag light enough to carry; with a light heart; as light as a feather; to have a light hand at sth.; to get up at first light; to stand in sb's light; to read by the candle light; northern lights; to cast a new light on the situation; to bring to light; to prefer working with an overhead light; to give sth. the green light; to light a cigarette; to be lit by electricity; his eyes lit up with joy.

7. to receive sb's offer; to receive an invitation; to receive guests warmly; to receive an insult; to receive compassion; to receive a good welcome from sb.; to receive news with horror; to receive an injury in the fight; to hold a reception; to meet with a favourable reception; a receiver of stolen goods.

IV. Paraphrase the italicized words and phrases by using suitable active vocabulary.

1. accident

1. We met with *misadventure* on the way. 2. His life is full of *misadventures*. 3. It was all to be attributed to an unfortunate *mischance* that broke up the mission work in that city. 4. Pardon me for stepping on your shoe, it was quite *by chance*. 5. You ought to lock your door. Then no one could intrude even *by chance*. 6. Our luggage was sent to Rome *by chance*. 7. It was really an *unexpected* encounter.

2. care

1. Please give me some tea or coffee, I don't care which, but I don't *like* wine. 2. Please *look after* my child. 3. We see to it that every man and woman, every boy and girl who *is interested* to go in for sports has the necessary facilities, equipment and coaching. 4. It doesn't *matter* to me what happens. 5. Does she *love* her husband? 6. I don't *like* movies. 7. Would you *like* to read the newspaper? 8. I am *unwilling* to do this. 9. Please *take charge of* my suitcase and bag. 10. *It's all the same to me* if he comes or not. 11. The old man has a great many *troubles*. 12. After a *thorough* examination of the manuscript the expert decided that it belonged to the 14th century writings. 13. I was *cautious* enough not to offend him. 14. I've lost my keys. – That was very *thoughtless* of you!

3. cut

1. Be careful! Don't *wound* your finger! 2. Has the wheat been *harvested*? 3. You will shave me, but leave the moustache, only *shorten* it a little. 4. The pages of some books need to be *separated*. 5. Before taking the floor he decided *to shorten* his speech a bit. 6. Could you *divide* the apple into two halves? 7. Before ascending they *made* steps in the rock. 8. The two lines *cross* each other. 9. Suddenly he felt a sharp pain and saw that his finger was bleeding because there was a deep *wound* on it. 10. There will be a power *reduction* tomorrow. 11. The editor made one or two *shortenings* in the article. 12. I like the *style* of your coat.

4. blow

1. The wind *moved* the ship off course. 2. He *breathed* out smoke rings across the table. 3. The *knock* with the axe proved fatal. 4. It must have been an awful *shock* when you learnt about your illness. 5. Don't make such a fuss. It'll only deal a serious *harm* to your career. 6. When did the old tree *fall* down? 7. If you *breathe* on a piece of paper, it moves. 8. The flame *stopped* burning.

5. light

1. The room was *not dark* and it was good for our experiments. 2. His punishment was a year in prison, which we considered *not severe* for such a crime. 3. Is this suitcase *easy to carry*? 4. He was more *graceful* in movements than his brother. 5. He woke *more cheerful* in spirit. 6. His wound was *not very severe* and they risked moving him. 7. Heat rises because hot air is *less heavy* than cold air. 8. He *doesn't eat much*. 9. The city streets *are illuminated* by electricity. 10. At seeing the children her face *brightened*. 11. I *came upon* this book by chance in my father's library. 12. She likes to travel *without much luggage*. 13. Mother didn't like her son-in-law, he was too *frivolous* in her opinion. 14. At the conference the speaker touched *slightly* on the problem of generation gap. 15. It was time for them to leave and he touched the girl's shoulder *gently* so that she should realize it.

6. receive

1. They *were at home to visitors* twice a week. 2. He *got* a good education at Oxford. 3. Did you *get* his message? 4. She studied

well and on graduating from the university she *got* a bachelor's degree. 5. The guests are always *welcomed* most cordially at their parties. 6. She *has suffered* a leg injury and can't play in the tennis tournament. 7. This book *hasn't met with* the attention it deserves. 8. The audience *met* the speaker with respectful silence.

V. Insert the appropriate particle.

1. care

1. The patient was ... constant care of a doctor. 2. The children were left ... the care of their grandmother. 3. Who is to care ... me when I'm old? 4. I don't care ... the book.

2. cut

1. Cut the apples ... halves. 2. Don't cut this picture ... pieces. 3. We cut ...all the dead wood from the tree. 4. The doctor said I must cut tobacco right ... 5. He is not cut ... for that sort of work. 6. It's impossible to cut ... when somebody is speaking. 7. His ingratitude cut her ... the core. 8. He wants to cut ... line. 9. The soldiers had to cut ... the enemy's retreat. 10. That cuts ... all my hopes. 11. Please cut ... this wood. 12. He has cut ... the old palm tree. 13. He cut ... a piece of bread. 14. These trees must be cut ... 15. The child cut ... all the paper into bits. 16. His son's death cut ... him badly.

3. blow

1. The bomb blew the soldier's hands ... 2. When the water boiled, the lid of the pan blew ... 3. Don't blow the dust ... the table, use a cloth. 4. Blow ... the soup, it's hot! 5. The wind blew the seeds ... of the plant. 6. As I was cleaning the cupboard, a lot of feathers blew ... 7. She felt blown ... after that heavy meal. 8. The thunderstorm blew ... after two hours. 9. The explosion blew the windows of many houses ... 10. The enemy blew ... the bridge. 11. Could you help me to blow ... these tyres?

VI. Which of the two words "accident" or "incident" would you apply to the following situations?

1. Your mother burns herself with an electric iron. 2. You leave the key in the lock of your front door. 3. There is some confrontation between some strikers and the police / some workmen on a building

site. 4. During a performance of "Hamlet" a cat walks onto the stage. 5. A bomb explodes in a street in central Riga. 6. A friend of yours drops coffee on a book you have lent him. 7. A car crashes into a tree. 8. A forest fire is started by a cigarette end thrown down by some careless hiker. 9. A man is drowned while swimming. 10. Your friend slips on the ice, falls and breaks her leg.

VII. Fill in the appropriate synonyms:

a) accident or incident

1. After that ... he promised to follow my signals. 2. I had a bad car ... but luckily I wasn't hurt. 3. Let's forget about unpleasant ... 4. The press daily reports railway and road ... 5. Do you remember the funny ... that happened to Mr. Pickwick when he got into the wrong room in the hotel? 6. If both drivers and pedestrians were more careful on the roads most ... could be prevented. 7. In order to make the story more interesting the author describes many ... that are true to life. 8. In his short stories O'Henry describes many amusing and sometimes tragic ... of everyday life. 9. She won't go by plane for fear of an ... 10. If you drive carefully you will not meet with any ...

b) accident or event

1. I'm afraid there's been some sort of ... outside. 2. Her voice was low, as it might be after an ..., when people are waiting for the doctor. 3. This is the most remarkable ... in our national history. 4. I remember this pleasant ... in your life.

c) to get, to obtain, to receive

1. When did you ... payment for your work? 2. Where did you ... that hat? 3. I ... a terrible shock when I saw her. 4. I could not ... the information I required. 5. Where can I ... a dress suit? 6. I ... your letter today. 7. I ... my degree at Oxford. 8. I have ... hundreds of phone calls this week. 9. You'll ... a good hiding if you're not careful. 10. I've been trying very hard to ... a copy of this book.

VIII. Translate into English.

1. Lidmašīna cieta avāriju. 2. Atgadījums uz robežas notika vēlu naktī. 3. Epizodi, kurā krustmāte Pollija soda Tomu, nevar lasīt bez smaida. 4. Avārijā bija stipri bojāta lokomotīve. 5. Viņš zaudēja ro-

ku nelaiemes gadījumā. 6. Lai izvairītos no nelaiemes gadījumiem, nav ieteicams peldēt tālu no krasta. 7. Vakar ar mani notika interesants atgadījums, un es to jums tūdaļ pastāstīšu. 8. Epizode, par kuru jūs stāstāt, nav nekas īpašs – tas ir parasts gadījums. 9. Robežincidents starp šīm valstīm tika sīki aprakstīts laikrakstos. 10. Ceļotāji mums stāstīja par daudziem interesantiem atgadījumiem. 11. Cilvēka iziešana kosmosā ir liels notikums. 12. 20. gs. ir lielu notikumu gadsimts. 13. Sacīkšu dalībnieku noskaņojumu izbojāja nelaiemes gadījums motosacīkšu laikā. 14. Kādreizējie kolēģi nejauši satikās konferencē. 15. Zvejnieki pastāstīja par briesmīgo atgadījumu uz ezera.

IX. Answer the questions.

1. What would you do if you are a witness to a road accident?
2. Do you care much for your relatives?
3. If you failed in the exam would you care much?
4. Do you devote much care to your work?
5. Do you agree that rich people are free from care?
6. Why must we be careful of our health?
7. What can you tell about Riga and Daugavpils if you compare these two cities?
8. When does a teacher ask a student to cut down his essay?
9. Do you think it proper to cut in with remarks?
10. Have you ever found yourself cut off by a heavy snowfall? In what conditions do you think it may happen?
11. Do you think a story will suffer if pieces of it are cut out?
12. Do children enjoy cutting out pictures? Do parents encourage the hobby?
13. Is it clever to bring up a child to think he (she) is cut out for great things? What may happen?
14. What may happen to your hat if a strong wind starts blowing?
15. How is a sound produced from a trumpet?
16. Is it proper to blow up at somebody?
17. Are you a light sleeper?
18. Why do we wear light clothing in summer?
19. Why should pictures in galleries be hung in a good light?
20. When are the lights switched on?
21. Are the streets of our city well lighted?
22. Do you think you receive a good education in this university?
23. Do you like to receive letters from your friends? Why?
24. What pronunciation do we call the Received Pronunciation in English?
25. Is radio reception good in our city?

X. In what circumstances would you say:

1. Be careful about what you do! You may cut yourself by accident. 2. Would you care for a drink? 3. There is no comparison between these two books! 4. She feels quite cut off from people there. 5. In fact, I've cut it out myself. 6. "Your plan has come off all right," she cut in. 7. It is blowing hard! 8. Blow off steam! 9. I'm sorry I blew up at you. 10. I've never looked upon the matter in that light. 11. The news will lighten your heart. 12. The boy has an extremely receptive mind.

XI. Translate into English.

1. Ģimene nebija apmaksājusi rēķinu par diviem mēnešiem, un uzņēmums atslēdza elektrību un gāzi. 2. Raksts bija par garu, un redaktors izsvītroja vairākas atkāpes. 3. Izbeidz iestarpināt savas piezīmes! Ļauj man pabeigt visu stāstījumu. 4. Lektors nolēma saīsināt lekciju, jo studentiem vēl vajadzēja noskatīties dokumentālu filmu. 5. Lūdzu, parūpējies par manām mantām. 6. Kas tad man! 7. Mani tas pilnīgi neinteresē. 8. Vai varu piedāvāt vēl vienu tasi tējas? 9. Man ne īpaši garšo saldumi. 10. Viņš atrodas ārstu uzraudzībā. 11. Šis darbs prasa īpašu rūpību. 12. Ne jau no darba noveco, no rūpēm. 13. Uzmanies, nesusit traukus! 14. Man negribas rakstīt vēstules. 15. Viņš cieta nelaimes gadījumā, kāpjot kalnos. 16. Lūdzu piedodiet, es to izdarīju nejauši. 17. Viņi dzīvo samērā pārtikuši. 18. Viņš nav līdzvērtīgs šai meitenei. 19. Mātes nāve bija smags sitiens jaunajai meitenei. 20. Es nosūtīju viņam gaisa skūpstu. 21. Vējš atrāva durvis vaļā. 22. Ja tiesnesis nosvilps, visiem jāapstājas. 23. Pēc tam, kad vecā dāma bija uzkāpusi ceturtajā stāvā, viņa, pūzdama un elsdama, apstājās pie dzīvokļa durvīm. 24. Lai mazliet sasildītu sastingušos pirkstus, zēns uz tiem pūta elpu. 25. Viņš ļāva vaļu dusmām, kad to uzzināja. 26. Drīz vētra norima. 27. Sīko atgadījumu starp diviem aktieriem prese uzpūta par lielu skandālu. 28. Šai istabai nepieciešams lielāks apgaismojums. 29. Pēdējais laiks celt šīs nekārtības gaismā. 30. Paej nost, tu stāvi man gaismā. 31. Kad viņa negodīgā rīcība nāca gaismā, viņš bija spiests aizbraukt no pilsētas. 32. Vai tu vari man izskaidrot šos notikumus? 33. Nešķērso ielu pie sarkanās gaismas. 34. Šim projektam tika dota zaļā gaisma. 35. Mazo istabiņu

apgaismoja trīs sveces. 36. Paņem sērkociņu un iekurini plīti. 37. Putns nolaidās uz zara. 38. Viņa ļoti maz ēd. 39. Šo jaunā autora grāmatu uzņēma ļoti labi. 40. Es nesaņēmu nekādu līdzjūtību no viņa puses. 41. Iemitinoties viesnīcā, vispirms jāgriežas reģistratūrā.

TEXT EXERCISES

I. Answer the questions.

1. How was the play accepted by the audience? 2. How did Julia feel herself after the performance? 3. How had she acted in the play? 4. What did Michael think of the performance Julia had given? 5. Why do you think he said "... by God, you're a bitch." 6. How had Michael rehearsed Avice's scene with Julia in the second act? 7. Why did Julia order two dresses for this scene? 8. What effect did she produce by using a scarlet handkerchief? 9. What did she do to make Avice turn her profile to the house? Why? 10. Why did the scene which was devised to be amusing take on a sardonic colour? 11. What was Avice's reaction? 12. Why did Michael feel flattered after the performance? 13. Did Julia know that he was mistaken? 14. How did Julia meet the author of the play? Why? 15. In what way did she make him believe that he was genius? 16. Was Michael satisfied? Why?

II. Pick out from the text words and phrases bearing on:

- 1) the audience;
- 2) the theatre performance;
- 3) the acting.

Use them in your own situations and descriptions.

III. Pick out the words and phrases you find unusual or problematic, and see if you can guess their meaning.

IV. Find Latvian for:

an auspicious beginning; curtain calls; a little halting speech; a final call; dressing-room; a long tirade; the retired harlot; to castigate the flippancy; an exquisite timing; command of the gamut of emotions; a miracle of technique; thrilling, spectacular climax; to

hum in an undertone; a babe unborn; a dress rehearsal; a conjurer; to wipe one's brow; a sheep-like look; to burst out laughing; a certain odiousness; to be rattled; the girl's flippancy; ideals of uprightness; the anguish of her look; to lay bare the sordid misery of the woman's life; a rather violent flirtation; to be tickled to death; a conceited little ape; to fathom sb's subtlety; to look at sb. with veneration.

V. Retell the story and then give its summary.

VI. Make up and then act out the dialogues between:

- 1) Julia and Michael after the performance;
- 2) Julia and the author after the performance;
- 3) Julia and Avice after the performance.

VI. Speak on the plot of the text. Was it interesting to read? Why?

VII. Speak on Julia and Michael. How do you characterize them?

VIII. Do you approve or disapprove of what Julia did to Avice during the performance? Substantiate it.

DISCUSSION EXERCISES

I. Read texts A, B, C, D.

A. SHAKESPEARE AS ACTOR AND PLAYWRIGHT

No evidence has been found as yet to show what were Shakespeare's movements and activities during the years immediately following his departure from Stratford. It has been suggested that he may possibly have taught as a schoolmaster in the country or served for a time in a nobleman's household but the general opinion is that he went to London in 1587 to seek his fortune in a company of players.

Shakespeare can be traced in London from 1592 onwards, first as an actor and then as a reviser and writer of plays. There is evidence to show that as early as this date, when he was still only twenty-eight, his contemporaries were impressed and some of

them indignant, about the quality and popularity of the work of this 'upstart crow' (as Robert Greene described him). Shakespeare's first narrative poem "Venus and Adonis", dedicated to his patron Henry Wriothesley, Earl of Southampton, was published in 1593 and met with a warm reception. By this time he had already written the three parts of "Henry VI" and from then onwards, the performances of his plays can be traced and dated. Writing in 1598 Francis Meres praised the work of 'mellifluous and honey-tongued' Shakespeare.

Research has established Shakespeare's associations with companies of players and his partnership in various theatrical ventures.

From 1594 he himself was one of the Chamberlain's Men (called the King's Men from James I's accession), whose duties included the provision of entertainment at the Court, and it was for this company that many of his plays were written. In 1599 Shakespeare was a sharer in the Blackfriars Theatre and subsequently one of the proprietors of the Globe Theatre which was built on Bankside in 1599.

The poet's business ability clearly contributed to the success of his artistic achievements.

L.F., from "The Shakespeare Anniversary Book", Great Britain 1964.

B. THE MOVIES TILL NOW

If we date the Art of the motion picture from 1907, the date of David Wark Griffith's entry into the then infant industry, then we are this year celebrating the 60th anniversary of that art. As a mechanical gadget and as a visual chronicler of the passing scene, the movies are a decade older. But those first ten years – despite some often stunningly good camera work and quite sophisticated ideas for the simple little plots that ranged from a minute to ten minutes – were basically years of novelty and movement alone. The movies were made without punctuation, without grammar, without in fact the most essential craft of all – that of direction.

Griffith was the first to take stock of all of the movies' already existing devices – the close-up, the use of the moving camera –

and to create new ones. In the years from 1908 to 1913, he literally and single-handedly formed the language of cinema. He influenced and taught film-makers all over the world, and the filmic grammar he created is present, in some form or another, in every film you see to-day. In 1915 and 1916, with the movies still in their infancy, he created the screen's first two masterpieces – *The Birth of a Nation* and *Intolerance* – and turned a novelty and a minor business into an international art and a major industry. A little more than half a century has gone by since then, and that art / industry has made fantastic strides.

These first sixty years of the movies have been so rich in artistry, beauty, dramatic expression, experiment and – above all – in solid entertainment that one wonders how on earth movies a hundred years hence can retain their magic, or still find something fresh to say.

Those six decades of the movies have had their ups and downs to be sure. There have been times when the cinema seems to have had nothing to say.

But there have been periods of beauty and poetry too, and most of the film-making nations of the world have had their own particular Golden Ages. For example, for Scandinavia it was the late teens and early 20's; the German cinema was at its peak in the mid and late 20's; the French cinema in the early 30's; the British film probably saw its finest hour during and right after World War II.

Film Review 1966 – 7–8 London, Abridged

C. THE ACTOR AND THE PIG

The inhabitants of an Italian city often got together to see shows in the city square.

One day, their favourite buffoon wanted to show the public something new. He appeared alone upon the stage, covered his head with his cloak, and grunted like a pig. The public decided that he held a pig under his cloak and ordered him to remove it. When they saw that he was not hiding any animal they applauded as loud as they could.

A peasant who stood among the public was amazed at their expressions of admiration, and cried: "Gentlemen, this buffoon is not such a great or wonderful actor. I can play the pig better than he. Come here tomorrow at this hour and choose between us."

The people were sure that their favourite actor was more talented. Very many of them came on the next day because they wanted to hiss the peasant and to applaud their beloved buffoon.

When the two rivals appeared on the stage, the buffoon again grunted like a pig and the public applauded more than ever.

Then the peasant hid his head in his cloak and tickled the ear of a real pig which was under his arm and the animal grunted loudly.

The public, however, hissed the peasant. He then held up the pig and cried, "Gentlemen, it is not I you hiss, but this poor pig! Excellent judges you are, truly!"

D. LAUGHTER IS A SERIOUS MATTER

A new comedy film was having a preview in the woods. The first to start laughing was Mole. He was hissed at: "Are you blind, can't you see that Lion is not laughing!"

The next one to start laughing was Adder. He too was hissed at: "Are you deaf, can't you hear that Lion is not laughing!"

At last, Lion himself started laughing. At that Fox, too, started laughing his head off.

"You laugh well," said Lion. "You have a sense of humour."

The moral: he laughs best who laughs last.

M. Azov, V. Tikhvinsky

II. Make up questions on the texts and ask your fellow students to answer them.

III. Make up dialogues on texts C, D, E and act them out.

IV. Read the jokes about famous writers, dramatists and musicians.

- 1. G.B. Shaw, 1856–1950, famous dramatist and critic of Irish origin, who lived and worked in England almost all his life**
George Bernard Shaw once said that the best caricature of

himself he had ever seen was one evening at a dinner party. His hostess was just greeting him when he saw behind her a picture of himself which he liked much better than all the others he had seen until then. It was a cruel caricature, but the best portrait of himself he had ever looked at. He went towards it, and the nearer he got the better it became, until he realized that he was looking in a mirror.

- 2.** When George Bernard Shaw's "St. Joan" was first played in London, it received a great ovation from the audience. The author was called before the curtain again and again while the audience clapped and cheered. However a single man in the gallery did not clap or cheer but booed loudly instead. At his tenth curtain call Shaw looked to him, "My dear sir, I agree with you. You are perfectly right. But what can we two do against the whole audience?" After that there was no more booing.
- 3.** One day a young playwright came to G.B. Shaw and asked the great playwright to read a play he had just written. Shaw read the play, thought it was rather poor, and told the author so. "If your play is performed, the audience will boo on the first night." A month later the new play was performed and the next day the young playwright came to see G.B. Shaw once more. "Well, sir," he said, "you were wrong. Yesterday my play was performed for the first time and nobody booed." "Nobody booed, you say," Shaw replied, "then they were probably yawning all the time."
- 4.** Once G.B. Shaw was invited to a party where a violinist was playing. The violinist was not talented and his playing was rather poor. The hostess came up to Shaw and asked, "What do you think of him?" "He reminds me of Paderewski." "Of Paderewski? But why? Paderewski wasn't a violinist!" "Exactly," Shaw said.

5. David Garrick, 1717–1779, famous English actor

Once Garrick was told by a Member of Parliament that as he was so popular he could easily become an M.P., too.

“No, thank you,” the actor replied. “I prefer to play the part of a great man on the stage than the part of a fool in Parliament.”

6. Ignacy Paderewski, 1860–1941, famous Polish pianist, composer and statesman

The famous pianist, Ignacy Paderewski, firmly believed that no one could become a genius without very hard work, and he often said so.

Once when he played before Queen Victoria, the queen said with enthusiasm,

“Mr. Paderewski, you are a genius!”

“Ah, your Majesty,” the pianist replied, “perhaps, but before I became a genius, I was a drudge.”

Queen Victoria, 1819–1901, was Queen of Great Britain for 64 years

7. At one time J.M. Barrie attended a rehearsal accompanied by a friend, at which a lively discussion arose between two of the actresses as to the possession of the center of the stage during a certain scene. While the manager poured oil upon the troubled waters, Barrie sat carelessly swinging his feet from the rail of an adjoining box. Finally the friend, who was an exceedingly temperamental fellow, could stand it no longer. “Good Lord, Barrie!” he exclaimed earnestly, “this will ruin your play! Why don’t you settle matters yourself? You could if you only would.”

Barrie shook his head gravely, but with a merry twinkle in his eye. “No,” he replied, “the Lord made only one man who could ever manage the sun and the moon, and you remember even he let the stars alone.”

V. What can you tell about G.B. Shaw and Mark Twain? Have you read any works written by them? Share your knowledge with your fellow students.

VI. Read the anecdotes and then tell them to your fellow students.

1. Paris theatre has found a means of making ladies remove their hats. Before the performance a strip appears on the screen curtain. "The management wishes to spare elderly ladies inconvenience. They are permitted to retain their hats." There follows a general stampede to remove hats.
2. Once a Hollywood producer needed some Indians to take part in his film. He was told that the price was 11 dollars and 25 cents a head. "Too much," said the producer, "send me some half-breeds."
3. A certain dramatic translator, introducing a well-known comedian to Madame Vestris, said:
"Madame, this is Mr. B. who is not such a fool as he looks."
"True, madame," said the comedian, "and that is the greatest difference between me and my friend."
4. Son: "Daddy dear, what is an actor?"
Daddy: "An actor? My son, an actor is a man who can walk to the side of a stage, peer into the wings filled with theatrical props, dirt and dust, other actors, stage-hands, and say: "What a lovely view there is from this window"."

VII. Read and discuss the following puns:

1. Sheridan was one day much annoyed by a fellow-member of the House of Commons, who kept crying out every few minutes, "Hear! hear!" During the debate he took occasion to describe a political contemporary that wished to play rogue, but had only sense enough to act fool. "Where," exclaimed he, with great emphasis – "Where shall we find a more foolish knave or a more knavish fool than he?"
"Hear! hear!" was shouted by the troublesome member.
Sheridan turned round, and, thanking him for the prompt information, sat down amid a general roar of laughter.
"Hear! hear!" – klausieties!
Here – šeit, te.

2. Two friends met for the first time in several years. "Well, old man," one said, "I hear you finally got married. Congratulations, for I also hear you have an excellent and a most accomplished wife." "Yes, indeed," was the reply. "My wife is accomplished. She is perfectly at home in literature, at home in art, at home in music, at home in science, in short – at home everywhere, except —" "Except what?" "Except at home."
to be at home – 1. pārvaldīt, labi zināt; 2. būt mājās
3. The movie manager was furious. "What's the matter?" asked his assistant. "Is anything wrong?" "Anything wrong!" he snored. "Why, you've advertised for next week: 'Smiling Eyes – with a strong cast!'"
cast – 1. tēlotāju sastāvs (teātrī), lomu sadale; 2. šķielēšana (šeit)
4. Why are architects like famous movie stars?
 Both draw good houses.
to draw – 1. zīmēt, projektēt; 2. piesaistīt, pievilkt
house – 1. māja; 2. auditorija, publika, skatītāju zāle
5. Singer: "Don't you think the audience shows feeling when I sing?"
 Critic: "You bet. They're feeling for their hats and coats."
feeling – jūtas, aizkustinājums
to feel for – meklēt
6. "What did you hear at the Opera yesterday?"
 "All sorts of things – Smith is going bankrupt, Mrs. Brown has dyed hair, the Whites are having a divorce."
to hear – klausīties, dzirdēt
7. One of the Kembles made his first appearance on the stage as an opera singer. His voice was, however, so bad, that at a rehearsal the conductor of the orchestra called out, "Mr. Kemble! Mr. Kemble! You are murdering the music!"
 "My dear sir," was the quiet rejoinder, "it is far better to murder it outright, than to keep on beating it as you do."

to murder – 1. slepkavot; 2. pazudināt, slikti izpildot
to beat – sist

8. Fred: "There seems to be a lot more fuss made over Miss A.'s singing than over Miss B.'s and I'm sure that Miss B. has the richer voice."
Tom: "Ah, but Miss A. has the richer father."
rich – bagāts
rich voice – laba, spēcīga balss
9. "What do you think of these new French shorts, they're showing?"
"O.K. I guess, but I still like the news – reels better."
shorts – 1. īsās bikses, šorti; 2. īsfilmas

JUST FOR FUN

I. Read and then act out the dialogues paying attention to the use of new vocabulary items.

1. Peggy: I want to help you, dad, I shall get the dressmaker to teach me to cut out.
Dad: I don't want you to go that far, Peg, but you might cut out cigarettes and taxi bills.
2. The telephone was cut off before the lady of the house got to it.
Mistress: Why didn't you answer the call?
New Maid: I was afraid, Ma'am.
Mistress: Then why didn't you call me, simpleton?
New Maid: I wouldn't dare to call you anything like that, Ma'am.
3. A party was visiting a museum when the guide pointed to a skull, saying that it was the skull of Oliver Cromwell.
"You see from the lines of the forehead that the man was cut out for great things," he went on. "It's a very small skull for Cromwell's," one of the visitors cut in. "Yes, yes," replied the guide, "I just cut down the explanations not to be boring, but it's Cromwell's all right. It was his skull when he was a small boy."

4. How to Reduce
 - What's the best exercise for reducing?
 - Just cut out bread and sweets and move the head slowly from right to left when asked to have a second helping.

II. Read the quotations and discuss the ideas expressed in them.

1. Fools admire, but men of sense approve. (Pope)
2. Admiration is the daughter of ignorance. (Franklin)
3. Admiration is a very shortlived passion, that immediately decays upon growing familiar with its object. (Addison)
4. No man is a hero to his valet. (Proverb)
5. Art has an enemy called ignorance. (Kennedy)
6. Art is collaboration between God and the artist, and the less the artist does the better. (Anonymous)
7. Men of few words are the best men. (Shakespeare)
8. Every man is a volume if you know how to read him.
9. Man is the only animal that blushes. Or needs to. (Shaw)
10. The cynic is a man who, when he smells flowers, looks around for a coffin. (Mencken)
11. The difference between men and boys is the price of their toys. (Frost)
12. Man is the only creature that refuses to be what he is. (Camus)

UNIT 7

W.S. MAUGHAM

THEATRE

(an extract)

That had been an accident too. She had been acting for a long time without a rest and she badly needed one. The play she was in was ceasing to attract and they were about to start rehearsing a new one when Michael got the chance of letting the theatre to a French company for six weeks. It seemed a good opportunity for Julia to get away. Dolly had rented a house at Cannes for the season and Julia could stay with her. It was just before Easter when she started off, and the trains south were so crowded that she had not been able to get a sleeper, but at a travel agency they had said that it would be quite all right and there would be one waiting for her at the station in Paris. To her consternation she found when they got to Paris that nothing seemed to be known about her, and the chef de train told her that every sleeper was engaged. The only chance was that someone should not turn up at the last moment. She did not like the idea of sitting up all night in the corner of a first-class carriage, and went into dinner with a perturbed mind. She was given a table for two, and soon a man came and sat down opposite her. She paid no attention to him. Presently the chef de train came along and told her that he was very sorry, but he could do nothing for her. She made a useless scene. When the official had gone, the man at her table addressed her. Though he spoke fluent, idiomatic French, she recognized by his accent that he was not a Frenchman. She told him in answer to his polite inquiry the whole story and gave him her opinion of the travel agency, the railway company, and the general inefficiency of the human race. He was very sympathetic. He told her that after dinner he would go along the train and see for himself if something could not be arranged. One never knew what one of the conductors could not manage for a tip.

"I'm simply tired out," she said. "I'd willingly give five hundred francs for a sleeper."

The conversation thus started, he told her that he was an attache at the Spanish Embassy in Paris and was going down to Cannes for Easter. Though she had been talking to him for a quarter of an hour she had not troubled to notice what he was like. She observed now that he had a beard, a black curly beard and a black curly moustache, but the beard grew rather oddly on his face; there were two bare patches under the corners of his mouth. It gave him a curious look. With his black hair, drooping eyelids and rather long nose, he reminded her of someone she had seen. Suddenly she remembered, and it was such a surprise that she blurted out:

"D'you know, I couldn't think who you reminded me of. You're strangely like Titian's portrait of Francis I in the Louvre."

"With his little pig's eyes?"

"No, not them, yours are large, I think it's the beard chiefly."

When they came to the coffee he asked her whether he might offer her a liqueur.

"That's very kind of you. Perhaps it'll make me sleep better."

"I think I should tell you," he said presently, "that I know who you are. And may I add that I have a great admiration for you?"

She gave him a lingering look of her splendid eyes.

"You've seen me act?"

"Yes, I was in London last month."

"An interesting little play, wasn't it?"

"Only because you made it so."

When the man came round to collect the money she had to insist on paying her own bill. The Spaniard accompanied her to the carriage and then said he would go along the train to see if he could find a sleeper for her. He came back in a quarter of an hour with a conductor and told her that he had got her a compartment and if she would give the conductor her things he would take her to it. She was delighted. He threw down his hat on the seat she vacated and she followed him along the corridor. When they reached the compartment he told the conductor to take the portmanteau and the dispatchcase that were in the rack to the carriage madame had just left.

"But it's not your own compartment you're giving up to me?" cried Julia.

"It's the only one on the train."

"Oh, but I won't hear of it."

"Allez," the Spaniard said to the conductor.

"No, no."

The conductor, on a nod from the stranger, took the luggage away.

"I don't matter. I can sleep anywhere, but I shouldn't sleep a wink if I thought that such a great artist was obliged to spend the night in a stuffy carriage with three other people."

Julia continued to protest, but not too much. It was terribly sweet of him. She didn't know how to thank him. He would not even let her pay for the sleeper. He begged her, almost with tears in his eyes, to let him have the great privilege of making her that trifling present. She had with her only a dressing-bag, in which were her face creams, her night-dress and her toilet things, and this he put on the table for her. All he asked was that he might be allowed to sit with her and smoke a cigarette or two till she wanted to go to bed. She could hardly refuse him that. The bed was already made up and they sat down on it. In a few minutes the conductor came back with a bottle of champagne and a couple of glasses. It was an odd little adventure and Julia was enjoying it. It was wonderfully polite of him, all that, ah, those foreigners, they knew how to treat a great actress.

They half finished the bottle of champagne and Julia realized that it was very late.

"I really think I ought to go to bed now."

"I'll leave you."

He got up and kissed her hand. When he was gone Julia bolted the door and undressed. Putting out all the lights except the one just behind her head she began to read. Presently there was a knock at the door.

"Yes?"

"I'm sorry to disturb you. I left my toothbrush in the lavabo. May I get it?"

"I'm in bed."

"I can't go to sleep unless I brush my teeth."

"Oh well, he's clean anyway."

With a little shrug of her shoulders Julia slipped her hand to the door and drew back the bolt. It would be stupid in the circumstances to be prudish. He came in, went into the lavatory and in a moment came out, brandishing a toothbrush. She had noticed it when she brushed her own teeth, but thought it belonged to the person who had the compartment next door. At that period adjoining compartments shared a lavatory. The Spaniard seemed to catch sight of the bottle.

"I'm so thirsty, do you mind if I have a glass of champagne?"

Julia was silent for a fraction of a second. It was his champagne and his compartment. Oh, well, in for a penny, in for a pound.

"Of course not."

He poured himself out a glass, lit a cigarette and sat down on the edge of her bed. She moved a little to give him more room. He accepted the situation as perfectly natural.

"You couldn't possibly have slept in that carriage," he said. "There's a man there who's a heavy breather. I'd almost rather he snored. If he snored one could wake him."

"I'm so sorry."

"Oh, it doesn't matter. If the worst comes to the worst I'll curl up in the corridor outside your door."

"He can hardly expect me to ask him to come and sleep in here," Julia said to herself. "I'm beginning to think this was all a put-up job. Nothing doing, my lad." And then aloud. "Romantic, of course, but uncomfortable."

"You're a terribly attractive woman."

She was just as glad that her nightdress was pretty and that she had put no cream on her face. She had in point of fact not troubled to take off her make-up. Her lips were brightly scarlet, and with the reading light behind her she well knew that she did not look her worst. But she answered ironically.

"If you think that because you've given up your compartment to me I'm going to let you sleep with me, you're mistaken."

"Just as you say, of course. But why not?"

"I'm not that sort of terribly attractive woman."

“What sort of woman are you then?”

“A faithful wife and a devoted mother.”

He gave a little sigh.

“Very well. Then I'll say good night to you.”

He crushed the stub of his cigarette on the ashtray and took her hand and kissed it. He slowly ran his lips up her arm. It gave Julia a funny little sensation. The beard slightly tickled her skin. Then he leant over and kissed her lips. His beard had a somewhat musty smell, which she found peculiar; she was not sure if it revolted or thrilled her. It was odd when she came to think of it, she had never been kissed by a man with a beard before. It seemed strangely indecent. He snapped out the light.

PHRASES

1. to turn up
2. a table for two
3. to make a scene
4. to give sb. one's opinion of
5. to be sympathetic
6. to go along the train
7. to be tired out
8. to trouble to do sth.
9. to give sb. a curious look
10. to blurt out
11. to have admiration for sb.
12. on a nod from sb.
13. not to sleep a wink
14. to put out the lights
15. to catch sight of sth.
16. in for a penny, in for a pound
17. to curl up
18. a put-up job
19. in point of fact
20. not to look one's worst
21. a fraction of a second

VOCABULARY ITEMS

- 1. attract** v – 1. pull towards. A magnet attracts steel.
2. get the attention of; arouse interest or pleasure in. Bright colours attract babies. Bright lights attract moths.
attraction n – 1. power of pulling towards. The attraction of the moon for the earth causes the tides. The cinema has little attraction for some people.
2. that which attracts: the attractions of a big city.
attractive adj – having the power to attract; pleasing: a most attractive girl; goods offered at attractive prices.
attractively adv
- 2. man** n – 1. adult male human being.
one's man of business – one's agent or solicitor.
a man of letters – a writer and scholar.
a man about town – one who spends much time in society, in clubs, at parties, theatres, etc.
a man of the world – one with wide experience of business and society.
2. human being; person. All men must die. Growing old is something a man has to accept.
be one's own man – be free to act or do as one pleases.
the man in the street – person looked upon as representing the interests and opinions of ordinary people.
to a man; to the last man – all without exception. They answered "Yes" to a man. They were killed to the last man.
3. (sing. only, no article) the human race; all mankind. Man is mortal.
4. husband (usu. in man and wife).
5. male person under the authority of another: masters and men; officers and men.
6. male person having the good qualities associated with men. Be a man! Play the man! Be brave! How can we make a man of him?
man-at-arms n – soldier
man-eater n – cannibal; man-eating tiger or shark.

Synonyms: *man, male, husband.*

Man: A grown-up male (as opposite to a grown-up female).

E.g. Men and women get the same pay for this job.

Collocations: a man of the world / of property / of standing / about the house / of his word; a one-man delegation; the man in the street.

Male: Much more formal term for a male person than man.

E.g. There are no males invited to the conference.

Collocations: fully grown / adult males.

Husband: Husband indicates the relationship of a married man to his wife.

E.g. Mrs. Smith's husband is a teacher.

3. admiration n – feeling of pleasure, satisfaction, respect, wonder. She speaks English so well that her friends are filled with admiration. Everyone cried out in admiration.

admire v – 1. look at with pleasure or satisfaction; have a high regard for. Visitors to Britain usually admire the royal guards.

2. express admiration of. Don't forget to admire the baby.

admirer n – person who admires; man who finds a woman attractive. Mary and her many admirers.

admiring adj – showing or feeling admiration: admiring glances; an admiring crowd.

admiringly adv

admirable adj – excellent; causing admiration.

admirably adv

4. accompaniment n – 1. sth. that naturally or often goes with another thing. Disease is often an accompaniment of famine.

2. (music) instrumental part to support a voice, choir or solo instrument: a song with a piano accompaniment.

accompanist n – person who plays a musical accompaniment.

accompany v – 1. go with. Warships will accompany the convoy across the Atlantic. He was accompanied by his secretary.

2. attend; characterize: lightning accompanied with thunder.

3. occur or do at the same time as: accompany one's words with blows.

4. (music) play an accompaniment to. The singer was accompanied at the piano by Gerald Moore.
5. **disturb** v – break the quiet, calm, peace or order of; upset. He put his oars in the water and disturbed the smooth surface of the lake. She opened the door quietly so as not to disturb the sleeping child. He was disturbed to hear of your illness.
disturbance n – disturbing or being disturbed; sth. that disturbs. Were there many political disturbances in the country last year?
6. **brush** n – 1. implement of bristles or other material, used for scrubbing, sweeping, cleaning (e.g. toothbrush, nailbrush), or tidying the hair (hairbrush); paint-brush.
 2. (act of) using a brush. He gave his clothes a good brush.
 3. rough low-growing bushes; undergrowth: a brush fire.
 4. short, sharp fight or encounter: a brush with the enemy.
brushwood n – brush.
brushwork n – artist's style or way of using a paint-brush.
brush v – 1. use a brush on; clean, polish, make tidy or smooth: brush your hat / clothes / shoes / hair / teeth; brush sth. clean.
brush sth. away / off – remove with a brush. He brushed away a fly from his nose. She brushed the crumbs off the tablecloth.
brush sth. aside / away – (fig.) pay no or little attention to (difficulties, objections, etc.).
brush sb. / sth. off – (colloq.) reject, jilt; dismiss curtly. He tries to get the girl to go out with him, but she always brushes him off.
brush-off n – rejection or dismissal. She gave him the brush-off.
brush sth. up – use a brush on: brush up the dust; (fig.) study or practise (sth.) in order to get back skill that has been lost. If you're going to France you'd better brush up your French.
brush-up n – Give your French a brush-up.
 2. touch when passing. He brushed past / by / (up) against me in a rude way.
 3. *brush off* – come off as the result of being brushed. The mud will brush off when it dries.

- 7. comfort** n – 1. state of being free from suffering, anxiety, pain, etc.; contentment; physical well-being: become fond of comfort as one grows old; living in great comfort.
2. help or kindness to sb. who is suffering: a few words of comfort; news that brought comfort to all of us.
3. person or thing that brings relief or help. Your letters have been a great comfort to me. It's a comfort to know that she is safe.

Synonym: *convenience* –

1. the quality of being convenient or suitable.
2. (pl.) device, arrangement etc. that is useful or convenient (e.g. central heating, hot water supply etc.).

Antonym: *discomfort*.

comfort v – give comfort to: comfort those who are in trouble.
The child ran to its mother to be comforted.

comfortless adj – without comfort: a comfortless room.

comfortable adj – 1. giving comfort to the body: a comfortable chair / bed.

2. having or providing comfort: a comfortable life / income.

3. at ease; free from pain, anxiety, etc.: to be / feel comfortable.

Make yourself comfortable!

Antonym: *uncomfortable*.

comfortably adv – in a comfortably manner: a car that holds six people comfortably.

be comfortably off – have enough money to live in comfort.

Synonym: *convenient*.

Antonym: *inconvenient*.

comforter n – person who comforts.

Synonymy:

Comfortable – sth. that gives comfort.

E.g. a comfortable chair, room, shoes, etc.

Convenient – suitable, handy, serving to avoid trouble or difficulty.

E.g. convenient time, method, tool, place, etc.

VOCABULARY EXERCISES

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

to rehearse, to cease, consternation, chef de train, idiomatic, fluent, inquiry, inefficiency, sympathetic, attache, embassy, beard, moustache, drooping, to blurt, Spaniard, to vacate, portmanteau, trifling, champagne, prudish, lavatory, fraction, breather, faithful, ashtray, to tickle, musty, indecent.

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

A. 1. A loud noise *attracted* my attention to the yard. 2. Football matches always *attract* crowds of fans. 3. What *attracted* her to this job was the possibility of foreign travels. 4. Environmental protection activities in the city *attracted* a lot of support. 5. She always seems to *attract* men's attention. 6. Suddenly he realized that his wife seemed *attractive* to this young man. 7. He made a very *attractive* offer, but I couldn't accept it. 8. He did not fall for the girl's *attractions*. 9. You seem to like the film. I don't share your *attraction*. 10. Buckingham Palace and Houses of Parliament in London are major tourist *attractions*. 11. I don't know why I was *attracted* to him then. 12. She was strongly *attracted* to this man. 13. His mother was still an *attractive* woman. 14. Furniture should be *attractive* and functional. 15. Nobody could deny that she was very *attractively* dressed.

B. 1. He worked very hard all his life and died a rich *man*. 2. There was a woman and two *men* in the kitchen. 3. There is *a man* in the corridor who has come to fix your vacuum-cleaner. 4. Be *man* enough and admit that you were wrong. 5. *Man* should protect nature. 6. He's his own *man*, and he'll do exactly what he wants. 7. Tom and Jane are not married but they live together as *man* and wife. 8. The interviewers wanted to find out what *the man in the street* is thinking. 9. He is not a drinking *man*. 10. Space ships are one of the greatest achievement of *man*. 11. They were talking to each other as *man to man*. 12. He is a London *man*.

C. 1. As he sat at tea with the family all his *admiration* for the charm and prettiness of the girl filled him afresh. 2. He had gone to Switzerland to *admire* the landscape. 3. The girl lived at his place in the country under the charge of her *admirable* governess. 4. I *admired* tremendously the way he defended us. 5. His self-control aroused everybody's *admiration*. 6. I think we've done it *admirably*. 7. They were lost in *admiration*. 8. One large star in particular excited our *admiration*. 9. Her eyes were shining between *admiration* and anxiety. 10. We all *admired* him for his courage. 11. The young girl *was admiring* herself in the mirror.

D. 1. The actress was *accompanied* by her bodyguard. 2. From the start he was always *accompanied* by one of his parents to school. 3. Would you be so kind as to *accompany* me to the library? 4. A detective *accompanied* her everywhere. 5. Each textbook has an *accompanying* exercise book for grammar practice. 6. The microwave stove has an *accompanying* booklet which contains instructions on operating it. 7. The man *accompanied* his angry speech with forceful movements of the hands. 8. He always *accompanied* his sister on the guitar.

E. 1. He *disturbed* my train of thought. 2. Does the TV *disturb* you? 3. I'm seriously *disturbed* by the news. 4. Don't *disturb* him, let him sleep. 5. There was "Don't *disturb*" sign on his door. 6. The manager is not to be *disturbed*, he is with Mr. Nash. 7. This thought *disturbed* me. 8. I find the children's practising a lot of a *disturbance* when I'm working. 9. There was some sort of *disturbance* in the next room. 10. I had a *disturbed* night.

F. 1. These shoes should be *brushed* regularly to keep them clean. 2. *Brush* your shirt, it is covered in cat hairs. 3. The maid gave his coat a good *brush*. 4. He felt something *brush* against his shoulders. 5. As she passed, her long shirt *brushed* against the grass. 6. Children *brushed* their teeth twice a day.

G. 1. He knew how to *comfort* his sister. 2. I dared not *comfort* him, not even speak softly to him. 3. Their son is a great *comfort* to them. 4. The news of their safe arrival was a real *comfort* to us. 5. We all like living in *comfort*. 6. The room was not large but *comfortable* and gay. 7. I want you to feel *comfortable* while you

are staying with us. 8. He is paid quite a *comfortable* salary there. 9. The bed was *comfortably* soft and warm. 10. Confidence in his rightness seemed to *comfort* him. 11. Peter was *comforted* but Jem and I weren't. 12. They felt guilty of having caused *discomfort* to their neighbours. 13. He put a *comforting* arm round Ann's shoulders.

III. Give your own sentences or situations with the following word combinations and translate the combinations into Latvian. Is it always possible to give a word for word translation?

1. to attract sb's attention; to attract lightning; to attract admirers; to attract insects; the attraction of a pretty girl; attractions of a big city; attractive prices; attractive music.

2. one's man of business; a man of letters; a man about town; a man of the world; to be one's own man; the man in the street; to a man; to the last man; man and wife; officers and men; clergyman; fisherman; man-at-arms; man-eater; man-handle; man-hour; man-hole; man-power; man-servant; man-slaughter; to man a ship.

3. to admire a picture / performance; to be filled with admiration; to be the admiration of all; to admire sb's presence of mind; an admirable opportunity; to win / arouse sb's admiration.

4. a piano accompaniment; to be an accompaniment of the flood; to play an accompaniment; to accompany a singer; to the accompaniment of.

5. to disturb sb. at his work; sorry to disturb you; to disturb sb's plans; cause of disturbance; to disturb the quiet; to disturb the peace of sb. / sth.

6. to brush shoes / clothes / hair / teeth; to have a brush with sb.; to brush aside complaints; to brush away a tear; to brush crumbs off the table; to brush up one's English; a toothbrush; a hairbrush.

7. to comfort sb.; comforting news; to bring / give comfort; to take / draw comfort from; to make oneself comfortable; comfortable living; a comfortable apartment; comfortable clothes; an uncomfortable night; to feel uncomfortable; uncomfortable-looking shoes; physical discomfort; comfortable journey; to travel comfortably; an uncomfortable carriage.

IV. Paraphrase the italicized words and phrases by using suitable active vocabulary.

1. attract

1. Her beauty *aroused interest* of all the audience. 2. We seemed *to draw* their curiosity. 3. I believe the perfect freedom of life in this country would *draw* me more than any scenery. 4. Colour, scent and honey are the three characteristics by which insects are *drawn* to flowers. 5. A new star *drew* the notice of the astronomer. 6. All the men were *drawn* by her.

2. admire

1. I *wonder* at your capacity for facing the facts. 2. She is a woman long accustomed to respect and *flattery*. 3. As soon as Fanny suggested this idea it seemed to all of us a *splendid* one. 4. I *wonder at* your ease in answering such a question. 5. "That's fine," he mumbled in *wonder*.

3. brush

1. He *polished* his shoes every day. 2. He *cleaned* his teeth after each meal.

V. Insert the appropriate particle.

1. He brushed ... all opposition and put the matter to vote. 2. You can't brush your difficulties ... in that easy manner. 3. Brushing all others ... she pushed her way to the front. 4. Don't worry about that mark, it will brush ... 5. The director brushed ... his inquiries with meaningless promises. 6. His girl friend has brushed him ... 7. The house needs to be brushed ... 8. His father invited me and asked to brush ... Arthur's mathematics. 9. He was confronted with the necessity of brushing ... his practical work, particularly histology. 10. She brushed ... her recollections of the map of England before going there.

VI. Fill in the appropriate synonyms *man, male or husband*:

1. The central character of the Forsyte Saga was described as a ... of property. 2. He's the perfect ..., kind and considerate at all times. 3. "Do you take this ... to be your lawful, wedded ...?" 4. You may be a ..., but it's your turn to do the washing-up. 5. I've known her for some time, but I've never met her ... 6. I'm surprised that a ... of the world, like you, should be so easily deceived. 7. I went as

a one-... delegation, to No 10 Downing Street. 8. My parents were delighted that their first child was a ... 9. She got on better with those colleagues who were ... 10. My sister's ... is my brother-in-law. 11. The ... in the street wants peace. 12. She's terribly domineering. I shouldn't like to be her ... 13. I can't tell if that nurse is a ... or a female. They wear the same uniform. 14. She's gone through three ... already, and now she's looking for a fourth. 15. Good heavens, ..., where did you get that black eye? 16. A nod's as good as a wink to a blind ... (Saying) 17. Queen Victoria's ..., Prince Albert, was known as the Prince Consort. 18. She didn't marry for love, but to have a ... about the house. 19. You can rely on him. He's a ... of his word. 20. It is said that tribes were originally formed to control the belligerence of the grown ... 21. My ex-... remarried soon after our divorce. 22. ... who stay late at the office come under wifely suspicion. 23. There are more ... born than female. But far more ... have been killed off by wars.

VII. Answer the following questions.

1. Where is it more convenient to keep books, on a bookshelf or in a bookcase? 2. Is it more convenient to travel by train or by plane? 3. Which radio-set is it more convenient to operate: one with knobs or with buttons? 4. Is it more convenient to eat soup with a table-spoon or a tea-spoon? 5. Why is it convenient to live near a bus stop? 6. Is it more comfortable to sleep on a large pillow or on a small one? 7. Why is it convenient to have a telephone in your flat? 8. Is it more convenient to write with an ordinary pen or a fountain pen? 9. Have you an apartment with all conveniences? 10. Do you think one is comfortable in high-heeled shoes? 11. What can you do for the comfort of a person who is ill in bed?

VIII. Agree or disagree with the following statements and give your reasons for doing so.

1. It's inconvenient to live near a bus stop. It's too noisy. 2. The tourist buses are very comfortable. 3. It's very convenient to have a telephone in your flat. 4. You feel comfortable in a warm room. 5. Evening is a convenient time for doing your hometasks. 6. It's very convenient to have a video recorder. You can enjoy watching films any time you like. 7. High-heeled shoes are quite comfortable.

IX. Make up questions as shown in the model and then ask your group-mates to answer them.

Model: Is it convenient to have an alarm-clock?

A

Is it comfortable
(uncomfortable) ...?
Is it convenient
(inconvenient) ...?

B

to go hatless in the hot sun
to live far from a railway
to walk on an icy road
to sit on a branch of a tree
to bathe in cold water
to walk in deep snow
to lie on wet grass
to work in a uniform
to sit in the first row in the cinema
to eat a big apple without a knife
to sit at a table with unequal legs

X. Complete the following sentences.

1. It is inconvenient to live far from ... 2. If it is convenient for you, please ... 3. The most convenient time to learn one's lessons is ... 4. The armchair is more comfortable than ... 5. It is more convenient to ... 6. If you feel uncomfortable in this chair, please ... 7. Their house is very conveniently situated because ... 8. If you want me to feel really comfortable, then please ... 9. These shoes are more comfortable because ...

XI. Insert "comfortable" or "convenient".

1. I like to sleep on a camp-bed. I find it very ... 2. I believe Friday the only ... day for our meeting, we have only four lectures on that day. 3. Though the flat was rather ..., warm, light and cosy, it was not ... for our work as it was rather small. 4. These shoes are very ... for wear in wet weather as they have rubber soles.

XII. Translate into English.

1. Nav ērti zvanīt viņam tik vēlā stundā. 2. Atzveltnes krēsli ir ērti. 3. Nav visai ērti lūgt viņam grāmatas uz tik ilgu laiku. 4. Šie svārki ļoti neērti, jo ir pārāk šauri. 5. Viņas dzīvoklī ir visas ērtības. 6. Jaunie vagoni ir ļoti ērti, jo ir plaši un gaiši. 7. Apsēdīsimies šeit, te ērti ap-

runāties. 8. Es visu laiku gaidu piemērotu brīdi, lai grieztos pie viņa ar šo lūgumu.

- Visērtāk ir ceļot ar vilcienu.
- Es tā nedomāju. Vasarā vagonos ir ļoti karsts.
- Nav tiesa. Modernie vagoni ir ļoti ērti, un gaiss tur vienmēr svaigs.

XIII. Answer the questions.

1. How should the goods be displayed in the shops to attract customers' attention? 2. Can you explain why bright light attracts insects at night? 3. What people are you usually attracted to? 4. What kind of music / painting attracts you? 5. Why does TV have little attraction for some people? 6. Are shops and shopping a great attraction for you? 7. Why do most people want to be attractive? Do you? 8. What personalities do you admire? 9. Which places in Latvia are worth admiring? 10. Can you tell why lightning is always accompanied with thunder? 11. What do you brush your hair / teeth / shoes with? 12. How often do the dentists recommend to brush the teeth? 13. Why should singers be accompanied at the piano? 14. Whom do we call "a man of letters"? 15. Is it easy to be one's own man? 16. What could be done to make a man of a boy? 17. Do you like to disturb other people? Why not? 18. What makes you disturbed? 19. Are our cinemas beautiful and comfortable? 20. Do you like to live in comfort?

XIV. In what circumstances would you say:

1. I admire your patience. 2. He is one of her admirers. 3. He is an admirable person. 4. Who is the accompanist tonight? 5. Tom, you should brush your teeth after every meal. 6. Give your clothes a good brush! 7. She often brushes him off! 8. Your English needs brushing up. 9. You'd better brush up your grammar before the test! 10. You must be here to a man. 11. Man is mortal. 12. You are disturbing me! 13. Make yourself comfortable! 14. They are comfortably off.

XV. Translate into English.

1. Viņas skaistā balss mani valdzina. 2. Magnēts pievelk dzelzs priekšmetus. 3. Šī mākslinieka gleznas allaž saista apmeklētāju uzmanību. 4. Viņu valdzināja šī cilvēka drosme. 5. Šim muzejam ir liela pievilcība apmeklētāju vidū. 6. Bērni labprāt apmeklēja šo atrakciju parku. 7. Tavs priekšlikums ir visai vilinošs. 8. Jauno cilvēku pavadīja ārkārtīgi pievilcīga meitene. 9. Viņa vienmēr bija jūsmojusi par šo izpildītāju grupu. 10. Studenti apbrīvoja lektora prasmi piesaistīt auditorijas uzmanību uz tik ilgu laiku. 11. Šī pilsēta patiešām ir apbrīnas vērtā. 12. Cilvēki zālē ar apbrīnu noskatījās jaunās aktrises priekšnesumu. 13. Jaunajam dziedonim ir daudz cienītāju. 14. Nevaru saprast, kāpēc viņa atraida visus savus pielūdžņus. 15. Viņš ir izcils vijolnieks. 16. Māsa nopirka brīnišķīgu māju ar lielu dārzu netālu no pilsētas, kur dzīvojam mēs. 17. Ministru pavadīja grupa viņa miesassargu. 18. Uz visiem pasākumiem viņu pavada sieva. 19. Solista dziedājumu pavadīja uz klavierēm. 20. Savus vārdus viņš vienmēr pavada ar žestikulēšanu. 21. Dziedātāja izpildījums bija ļoti labs, taču pavadījums brīžiem bojāja labo iespaidu. 22. Viņš sanāca matos ar savu labāko draugu naudas dēļ. 23. Gleznotājs gleznas radīšanas procesā izmantoja gan otas, gan paletes nazi. 24. Pirms ej uz viesistabu pie ciemiņiem, sasukā matus. 25. Šī glezna pieder Geinsboro otai. 26. Viņš piesēdās pie galda un norausa visus papīrus no tā. 27. Pirms brauc uz Spāniju, atsvaidzini savas spāņu valodas zināšanas ar kāda skolotāja palīdzību. 28. Viņa piecēlās, notrauca putekļus no drānām un gāja tālāk. 29. Lūdzu notrauc šo kukaini. 30. Komiteja no viņa vienmēr atvairās ar nenozīmīgiem solījumiem. 31. Notraukusi asaras, viņa apsolīja noteikti atgriezties. 32. Garāmejojot es viegli pieskāros sienai, un nenozūvušās krāsas traipi palika uz mana apģērba. 33. Neviens cilvēks to nevarēja izdarīt. 34. Uz sanāksmi bija ieradušies visi līdz pēdējam. 35. Šis pavecais kungs ir ļoti ievērojams cilvēks. 36. Vecāki bija izmisuši, jo meita vēlējās precēties ar īstu dīkdieni. 37. Domāju, ka jums būtu jāuzzina savā aptaujā, ko par šo lietu domā caurmēra cilvēks. 38. Esi vīrs! 39. Viņš ir kungs pats sev. 40. Esmu gatavs pakalpot. 41. Viņas brālis ir plaši pazīstams sabiedriskais darbinieks. 42. Kuģa kapteinim bija steidzami jānokomplektē komanda. 43. Netraucējiet tēvu, kad viņš strādā. 44. Viņš sagrāva mūsu uzticību, darot savu darbu tik pavirši. 45. Laikraksti katru dienu publicē

materiālus par nemieriem dažādās valstīs. 46. Bērni viņiem ir liels mierinājums. 47. Māja ir ļoti ērta. 48. Meitene centās mierināt savus vecākus viņu bēdās.

TEXT EXERCISES

I. Answer the questions.

1. Why could Julia get away? 2. Whom did she intend to stay with in Cannes? 3. Why wasn't she able to get a sleeper? 4. What did the travel agency promise? 5. Did they keep their promise? 6. Why did she go into dinner? 7. What table was she given? 8. Who sat down opposite her? 9. Could the chef de train do anything to help her? 10. Who addressed her when the official had gone? 11. By what did she recognize that the man was not a Frenchman? 12. Did he offer her his help when he had heard her story? 13. What was the man? 14. What did he look like? 15. Did the man recognize Julia? 16. Did he get a compartment for her? 17. Whose compartment was it? 18. Did Julia accept it? 19. What did he ask her to be allowed to do? 20. Why couldn't she refuse him that? 21. What did the conductor bring to the compartment. 22. What did the man do when Julia told him she wanted to go to bed. 23. What did he come back for? 24. Why did he say he could sleep in the corridor outside her door? 25. What did Julia think to herself? 26. What did she look like? 27. How did he say good night to her?

II. Pick out from the text words and phrases bearing on:

- 1) travelling by train;
- 2) people's appearance;
- 3) small talk.

Use them in your own situations and descriptions.

III. Pick out the words and phrases you find unusual or problematic, and see if you can guess their meaning.

IV. Find Latvian for:

she badly needed a rest; chance of letting the theatre to a French company; to her consternation; the chef de train; a perturbed mind;

a first-class carriage; to speak fluent, idiomatic French; his polite inquiry; the general inefficiency of the human race; to be very sympathetic; for a tip; an attache at the Spanish Embassy; a black curly beard; drooping eyelids; a lingering look; to collect the money; the seat she vacated; the portmanteau; the dispatchcase; not to sleep a wink; a trifling present; to catch sight of the bottle; for a fraction of a second; in for a penny, in for a pound; to curl up in the corridor; a put-up job; in point of fact; to crush the stub of the cigarette on the ashtray; a somewhat musty smell; strangely indecent.

V. Retell the story and then give its summary.

VI. Make up and then act out dialogues between:

- 1) Julia and the clerk at the travel agency;
- 2) Julia and the Spaniard at the table;
- 3) Julia and the Spaniard in the compartment.

VII. Speak on the plot of the text. Did you enjoy reading it? Why?

VIII. Speak on Julia and the Spaniard. How do you characterize them?

IX. Do you approve or disapprove of Julia's behaviour? Could you justify it?

DISCUSSION EXERCISES

I. Read texts A, B, C, D.

A.

It was the rush hour and Bill was on his way home from London. When he reached Waterloo station the train was already standing at the platform. Nearly all the carriages were full, but Bill found a seat between two fat ladies in a non-smoking compartment.

The guard blew his whistle. Just then a man ran down the platform, opened the carriage door and jumped into the compartment. He was wearing a black hat and a black suit, and he was carrying a black bag, an umbrella and an evening

newspaper. He pushed past the ladies' legs, opened the door into the corridor and walked towards the front of the train.

"What a nasty man!" said one of the fat ladies. "He didn't even say 'Excuse me'."

The train did not stop until it reached the country. Then it stopped at every station. Nearly all the passengers got out – except the two ladies in Bill's compartment. They were talking all the time. They talked so loudly that at last Bill got up and went into the corridor. But he could hear them even there. So he began to walk down the train.

He had almost reached the front carriage when suddenly he saw the man in black again. He was standing at the open window of a first-class compartment. His right hand was holding the communication cord! He was quite alone in the compartment.

"Where's my notebook?" Bill thought. "There's a story here."

But before he could do anything, the man pulled the cord. The train stopped so quickly that Bill fell forward. When he got up the man had gone. He rushed to the window. The man in black was walking quickly towards a large house in the middle of a park. Bill was just going to jump down and run after him, when the guard arrived. The guard looked angrily at Bill.

"Who pulled the cord?" he asked.

Bill was very excited. He pointed.

"It was that man!" he cried. "The one who is walking towards that big house. I think he's a thief. I'll run to the house while you phone the police."

The guard looked out of the window.

"Thief, did you say?" he said. "That's Sir Bertram Montague. He sometimes doesn't get out at the station – he pulls the communication cord as the train passes his house. It costs him 25 pounds each time. But he's so rich that he can afford it."

B. "PUNCH, BROTHERS, PUNCH"

Will the reader please look at the following verses, and see if he can discover anything harmful in them?

"Conductor, when you receive a fare,
Punch in the presence of the passanjare!

A blue trip slip for an eight-cent fare,
A buff trip slip for a six-cent fare,
A pinktrip slip for a three-cent fare,
Punch in the presence of the passanjare!"

I came across these verses in a newspaper, not long ago, and read them a couple of times.

They took instant possession of me. All through breakfast they went waltzing through my brain; and when, at last, I finished my breakfast, I could not tell whether I had eaten anything or not. My head kept humming. "A blue trip slip for an eight-cent fare, a buff trip slip for a sixcent fare," and so on and so on.

The day's work was ruined. I tried to read, but there was nothing visible upon the page except: "Punch! Punch in the presence of the passanjare!"

Two days later I went to keep an appointment with a friend of mine. He stared at me, but asked no questions. We started for a walk.

My friend talked and talked. I said nothing; I heard nothing. At last he said: "Mark, are you sick? I never saw a man look so worn and absent-minded. Say something, do!"

I said without enthusiasm: "Punch, brothers, punch with care! Punch in the presence of the passanjare!"

My friend's face lighted with interest. He said: "Why, what a charming verse it is! It is almost music. I have nearly caught the rhymes myself. Say them over just once more, and then I'll have them, sure." I said them over. Then my friend said them. The next time and the next he got them right.

Now a great burden seemed to fall from my shoulders. That torturing verse departed out of my brain, and a sense of rest and peace descended upon me.

As I parted with my friend, I said: "Haven't we had a good time! But now I remember, you haven't said a word for two hours. Come, come, out with something!"

My friend looked at me sadly, drew a deep sigh, and said: "Punch, brothers, punch with care! Punch in the presence of the passanjare!" A pang shot through me as I said to myself: "Poor fellow, poor fellow! He has got it now."

I did not see my friend for two or three days after that. Then, on Tuesday evening, he came to see me. He was pale and worn. He lifted his eyes to my face and said: "Ah, Mark, those heartless rhymes have haunted me like a nightmare day and night, hour after hour, to this very moment."

My friend's hopeless eyes rested upon mine, and then he said impressively: "Mark, you do not say anything. You do not offer me any hope. Something tells me that my tongue is doomed to repeat for ever these heartless rhymes. There, there, it is coming on me again: "A blue trip slip for an eight-cent fare, a buff trip slip for a ..."

Thus murmuring fainter and fainter, my friend sank into a peaceful trance.

How did I finally save him from the asylum? I took him to a neighbouring university and made him discharge the burden of his persecuting rhymes into the eager ears of poor unthinking students.

How is it with them now? The result is too sad to tell.

By Mark Twain

C. A USEFUL LESSON

Several ladies and gentlemen were travelling together in a railway carriage. They were strangers to one another, but the conversation soon became general. One of the ladies had been to the opera the night before, and was loudly expressing her disapproval.

"Worse of all," she went on, "that Mrs. Harding is much too old for her part; her singing has become unbearable. Don't you think so, too?" she asked, turning to the gentleman next to her.

"Wouldn't you rather tell all this to Mrs. Harding herself? She is sitting opposite to you," he replied coldly.

After the general silence which followed this remark the critical lady turned to the singer with many confused apologies. "It is that awful critic, Thompson, who has influenced my judgement concerning your singing. I believe it is he who is always writing against you. He must be a most disagreeable and pedantic person."

“Had you not better tell all to Mr. Thompson himself?” calmly replied Mrs. Harding. “He is sitting next to you.”

D. TRIPS AROUND THE WORLD

In 1872, Jules Verne wrote a novel about a man whose name was Phineas Fogg. The remarkable Mr. Fogg made a trip around the world in order to win a bet. He travelled by boat; by horsedrawn coach, by elephant, and by any other means that he could find. He won the bet by making the trip in eighty days. All of that was just a story, but there are real facts about trips around the world which are equally interesting.

Magellan’s ships were the first to circle the globe. They started out in 1519 and returned in 1522. Magellan was a Portuguese navigator in the service of Spain.

One of the earliest trips by a woman was undertaken by a newspaper reporter who wrote under the name of Nellie Bly. The courageous Nellie Bly made her trip in 1889. It required seventy-two days and six hours.

In 1926, a record was set by two men who made the trip in a little less than twenty-nine days. They went by train, by motor car, by plane, and by steamship.

The German dirigible, Graf Zeppelin, went around the world in 1929. This trip required twenty days. The dirigible stopped three times for fuel. In 1938, Howard Hughes made the trip by plane in a little less than four days. His plane stopped several times in order to refuel.

Before 1949, all planes that made the trip had to stop in order to refuel. The first non-stop trip was made in 1949. This flight was accomplished by refuelling the plane in mid-air. Large flying tankers refueled the plane by connecting fuel lines to the flying plane.

The fastest trip by plane was made in 1957. Three U.S. Air Force jet planes flew around the world in forty-five hours, by refueling while they were in flight.

On April 12, 1961, Yuri Gagarin made a complete orbit of the earth by spacecraft. The complete flight lasted 108 minutes. It took eighty-nine minutes to make one orbit.

II. Make up questions on the texts and ask your fellow-students to answer them.

III. Make up dialogues on texts A, B, C and act them out.

IV. Read the dialogue and try to reproduce it.

- A. Do you like plane trips?
B. Yes, I like to travel by plane because they're so fast, and then I save money.
A. How come?
B. There's no tipping on the plane, and meals are included in the fare.
A. Oh, I see. And I prefer to travel by train though in addition to the regular tipping of the waiter in the dining and club cars, I always tip my porter at the end of the trip for his special services.
B. But why don't you travel by plane?
A. You see, I'm a little nervous in the plane and besides I like to travel in a corner seat in a smoker, facing the engine, I enjoy a good talk with a fellow passenger in the dining car too.
B. Do you always make reservations in advance?
A. Well, when all the tickets are sold out and there's no earthly chance of getting a ticket for a certain day, I have to do it.
B. And I usually go and get my ticket for the same day, if the plane is not delayed, as it sometimes happens because of weather condition.

V. Finish the story.

To open an atlas is to plunge straightway into a world of romance. Nowhere between the pages of a book are there such destinations towards which the imaginative travellers can journey hopefully.

To many people an atlas has two quite different charms – that of the very familiar, and that of the very remote. They like to be able to find places that they know well, to remember when they last visited them. If they have pleasant memories of a picnic by a river, it is fascinating to discover as far as possible the exact spot in the atlas, to trace the river upstream and imagine what they would have found on that past occasion if they had done this in actual

fact; to follow it downstream, and see what towns it passes, and where it eventually reaches the sea. Perhaps they catch sight of the name of a town where they have stayed, and they realize with the help of their atlas, how near they were to many other places they have often longed to see. One day, when I opened my atlas ...

VI. a) Comment on the following proverbs and sayings.

b) Make up short stories illustrating their meaning.

1. So many countries, so many customs.
2. A man knows his companion in a long journey and a little inn.
3. For a morning rain leave not your journey.
4. East or West, home is best.

VII. Read and comment on the two situations Mark Twain was in. Do you see any difference between them?

1. Mark Twain was a humorist not only in his books but also in everyday life.

One day, when he was in England, he went to watch the horse races not far from London. When the races were over and he was walking to the station to take a train back to London, he met an English friend of his. The friend, who had lost all his money at the races, asked Twain to buy him a railway ticket back to London.

"Sorry old boy," replied the author, "I haven't got enough money for two railway tickets. But never mind, I'll tell you what we'll do. Wait for me here. I'll buy a ticket for myself and then you can hide under my seat, and I'll hide you with my legs when the inspector comes."

When Mark Twain came back from the ticket-office, they found an empty compartment in the train, so his friend was able to hide under the seat. Soon after, the train started, and it was not long before the inspector came into the compartment. Twain, who was always ready to play jokes on his friends, had got two railway tickets at the ticket-office, and now he handed them to the inspector. The inspector looked round the empty compartment and asked whose the other ticket was.

"Oh, it's my friend's," replied the author, "he's hiding under this seat. You see, he's not quite right in the head, and he likes to travel that way."

2. Once Mark Twain was travelling in France by train. He was going to a small town near Paris. It was very late at night, he was tired and wanted to sleep. He asked the conductor to wake him up when they got to that town and went to sleep. It was early morning when he woke up, the train was already in Paris.

Mark Twain was very angry. He ran up to the conductor and cried:

"I asked you to wake me up. Why didn't you do it? I am very angry with you."

The conductor looked at him for a moment and said:

"You may be very angry, but not so angry as the American whom I put off the train instead of you."

VIII. Read the anecdotes and then tell them to your group-mates.

1. One day a group of tourists from all over Britain and the continent of Europe stopped in front of the 'Rocket', the first steam engine built by Stephenson in 1815.

The guide of the Science Museum was telling the fascinating story of how George Stephenson had worked his way to fame, how poor he had been in his childhood, and how he had built the first engine and persuaded industrialists to use it. Everybody stood silent, filled with admiration for the inventive genius of the man, when the guide said:

"Any questions, ladies and gentlemen?"

"I have a question to ask," said a woman speaking with a provincial accent. "I noticed how beautifully shiny the door-knobs are here! I wonder if you could tell us what you polish them with!"

2. A lady with her son and daughter came to the railway booking-office. She asked for two and a half tickets.

"For whom is the half ticket?" asked the clerk.

"For my son, of course," answered the lady.

"But he can't travel with a half ticket because he is wearing long trousers," the clerk said.

"Oh, is that how you judge?" the lady asked quietly.

"Yes, it is," the clerk answered.

The lady decided to teach him a lesson and said:

"Then I shall tell you, young man, that I can use the half ticket, and my daughter can travel free."

After this the clerk gave out the tickets.

- 3.** A Scotchman was once travelling in a railway compartment, whose only other occupant was an Englishman. He lit a cigarette, leaned back in his seat and was thinking. Suddenly the other began to fumble in his pockets as if in search of something. Not finding what he wanted, he said, "Would you oblige me with a match, sir?"

The Scot took one match out of his box and laid it on the seat besides the Englishman. Still continuing to fumble, the latter said, "Well, that is annoying. I've left my cigarettes at home."

"If that is so," said the Scot, stretching out his hand, "you won't need the match." And he put it back into his pocket.
- 4.** "Waiter!" a voice was heard in a sleeper at night, "May I have another cup of tea?"

"What?!" answered a surprised voice, "it's the seventeenth cup of tea I have served you, Sir, within the last 10 minutes! How can you drink so much?"

"It isn't for drinking!" answered the irritated voice.

"Not for drinking, Sir? Then what on earth is it for?"

"My blanket is on fire," replied the man.
- 5.** A country lad was going by train for the first time in his life. The train was approaching a tunnel. One of his fellow-passengers wanted to frighten the lad and said, "Now we are going to hell."

"Never mind," answered the lad calmly, "I've got a return ticket."
- 6.** Young Lady (buying a ticket at a booking-office): "Third, return, please."

Clerk: "Where to?"

Young Lady: "Return to here, of course."
- 7.** A very talkative passenger was boring another with questions, and asking how he was. At last the impertinent one asked again, "How are you now, Sir?"

The other, to get rid of his inquiries replied, "Very well; and I intend to be so all the rest of the journey."

8. In a London train compartment, a gentleman removes a cigar from his pocket. "Excuse me, madam," he says, addressing himself to a little old lady. "May I smoke a cigar?"
"Do exactly," says the lady, "as you would at home."
"All right," sighs the gentleman, and sadly puts the cigar back into his breast pocket.
9. Two gentlemen were talking to each other in a railway carriage. They had never met before, but each thought the other a pleasant man, and they became friendly. At last one of them started an argument. The other listened attentively, but did not quite seem to understand it.
"Why, sir," cried the first, "it's as plain as ABC."
"Ah, very likely," was the answer, "but then you see, I am DEF."

JUST FOR FUN

I. Read poems and tell what they are about.

THE UNWINGED ONES

From Verses from 1929 On
By Ogden Nash

I don't travel on planes.
I travel on trains.
Once in a while, on trains,
I see people who travel on planes.
Every once in a while I'm surrounded
By people whose planes have been grounded.
I'm enthralled by their air-minded snobbery,
Their exclusive hobnobbery.
They feel that they have to explain
How they happen to be on a train,
For even in Drawing Room A
They seem to feel declassé.
So they sit with portentous faces

Clutching their attache cases.
They grumble and fume about how
They'd have been in Miami by now.
By the time that they're passing through Rahway
They should be in Havana or Norway,
And they strongly imply that perhaps,
Since they're late, the world will collapse.
Sometimes on the train I'm surrounded
By people whose planes have been grounded.
That's the only trouble with trains;
When it fogs, when it smogs, when it rains,
You get people from planes.

RIDING ON A RAILROAD TRAIN

Some people like to hitch and hike;
They are fond of highway travel;
Their nostrils toil through gas and oil,
They choke on dust and gravel.
Unless they stop for the traffic cop
Their road is a fine-or-jail road,
But wise old I go rocketing by;
I'm riding on the railroad.

"Papa, what kind of a robber is a page?"

"A what?"

"It says here that two pages held up the bride's train."

II. Discuss advantages and disadvantages of travelling by train.

UNIT 8

ARTHUR HAILEY (1920)

Arthur Hailey was born in Luton, Bedfordshire, England, 5 April 1920. He served as a pilot in the Royal Air Force in 1939–1947. A. Hailey began his writing career while an RAF pilot during the Second World War. In 1947 he emigrated to Canada becoming a Canadian citizen as well as British. He also lived briefly in the United States. For the past 26 years Arthur Hailey and his wife Sheila have made their home in the Bahamas.

Hailey's novels have been published in 39 languages; an estimated 100 million copies are in print world wide. Most of his books have been made into films or TV series.

His books include: *The Evening News*, *Strong Medicine*, *Overload*, *The Moneychangers*, *Wheels*, *Airport*, *Hotel*, *In High Places*, *The Final Diagnosis*, *Flight into Danger* (with John Castle) and *Detective*.

Answer the questions:

1. Where was A. Hailey born? 2. When did he begin his writing career? 3. What country did he emigrate to? 4. Are his books popular? 5. Which of his books have you read?

AIRPORT (an extract)

Less than 5 years ago, the airport was considered among the world's finest and most modern.

Travellers and visitors at Lincoln International saw principally the main passenger terminal – a brightly lighted, air-conditioned Taj Mahal.

Judged by its terminal alone, the airport was still spectacular. Where its deficiencies lay were in operating areas, notably runways and taxiways.

Few of the eighty thousand passengers who flew in and out each day were aware of how inadequate – and therefore hazardous – the runway system had become. Even a year ago, runways and taxiways were barely sufficient; now, they were dangerously overtaxed. In normally busy periods, on two main runways, a takeoff or landing occurred every thirty seconds. The Meadowood situation, and the consideration the airport showed to community residents, made it necessary, at peak periods, to use an alternative runway which bisected one of the other two. As a result, aircraft took off and landed on converging courses, and there were moments when air traffic controllers held their breath and prayed. Only last week Keith Bakersfeld, Mel's brother, had predicted grimly, "Okay, so we stay on our toes in the tower, and we cope with the hairy ones, and we haven't brought two airplanes together at that intersection yet. But someday there'll be a second's inattention or misjudgement, and one of us will. I hope to God it isn't me because when it happens it'll be the Grand Canyon all over again."

Mel had pointed out the hazard frequently to the Board of Airport Commissioners and to members of City Council, who controlled airport financing. As well as immediate construction of more runways and taxiways, Mel had urged purchase of additional land around the airport for long term development. There had been plenty of discussion, and sometimes angry argument, as a result. A few Board and Council members saw things the way Mel did, but others took a strongly counter view. It was hard to convince people that a modern jetport, built in the late 1950s, could so quickly have become inadequate to the point of danger. It made no difference that the same was true of other centers – New York, San Francisco, Chicago, and elsewhere; there were certain things which politicians simply did not want to see.

Mel thought: maybe Keith was right. Perhaps it would take another big disaster to draw public attention, just as the 1956 Grand Canyon disaster had urged President Eisenhower and the Eighty-fourth Congress to revamp the airways. Yet, ironically, there was seldom any difficulty in getting money for non-operational improvements. A proposal to triple-deck all parking lots had won city approval without dissent. But that was something which the

public – including those who had votes – could see and touch. Runways and taxiways were different. A single new runway cost several million dollars and took two years to build, yet few people other than pilots, air traffic controllers, and airport management, ever knew how good or bad a runway system was.

But at Lincoln International a showdown was coming soon. It had to. In recent weeks, Mel had sensed the signs, and when it happened the choice would be clear – between advancement on the ground, matching new achievements in the air, or drifting backward. In aviation, there was never a status quo.

There was another factor.

As well as the airport's future, Mel's personal future was at stake.

Only a short time ago, Mel Bakersfeld had been a national spokesman for ground logistics of aviation, had been thought as the rising young genius in aviation management. Then, abruptly, a single event had brought a change. Now, four years later, the future was no longer clear, and there were doubts and questioning about Mel Bakersfeld, in others' minds as well as in his own.

The event which caused the change was the John F. Kennedy assassination.

It had been four years ago.

He thought, startled, was it really that long ago? – four years since the gray November afternoon when, he had pulled the p.a. microphone across his desk toward him – the microphone, rarely used, which overrode all others in the terminal – and cutting in on a flight arrival bulletin, had announced to concourses which swiftly hushed the shattering news which seconds earlier had flashed from Dallas.

His eyes, as he spoke then, had been on the photograph on the facing wall across his office, the photograph whose inscription read: *To my friend Mel Bakersfeld, concerned, as I am, with attenuating the surly bonds of earth – John F. Kennedy.*

The photograph still remained, as did many memories.

The memories began, for Mel, with a speech he had made in Washington, D.C.

At the time, as well as airport general manager, he had been president of the Airport Operators Council – the youngest leader,

ever, of that small but influential body linking major airports of the world. AOC headquarters was in Washington, and Mel flew there frequently.

His speech was to a national planning congress.

Aviation, Mel Bakersfeld had pointed out, was the only truly successful international undertaking. It transcended ideological boundaries as well as geographic.

Even more significant was aerial commerce. Movement of freight by air was destined to be greater still. The new, giant jet airplanes, to be in service by the early 1970s, would be the fastest and cheapest cargo carriers in human history; within a decade, oceangoing ships might be dry-dock museum pieces.

Yet he had continued, while airplane designers wove the stuff of dreams into fabrics of reality, facilities on the ground remained for the most part, products of shortsightedness or haste. Airports, runway systems, terminals, were geared to yesterday with very little provision for tomorrow; what was lost sight of, or ignored, was the speed of aviation's progress. Airports were set up piecemeal, as individually as city halls, and often with as small imagination. Usually, too much was spent on showplace terminals, too little on operating areas. Coordinated, high-level planning, either national or international, was non-existent.

"We have broken the sound barrier," Mel declared, "but not the ground barrier."

He listed specific areas for study and urged international planning for aviation on the ground.

The speech was accorded a standing ovation and was widely reported.

The day after the speech, Mel was invited to the White House.

The meeting with the President had gone well. It had been a relaxed, good-humored session in the private study on the White House second floor. J.F.K., Mel found, shared many of his own ideas.

Later, there were other sessions, some of them "brain trust" affairs involving Kennedy aides, usually when the Administration was considering aviation matters. After several such occasions Mel was at home in the White House. As time went on, he drifted

into one of those easygoing relationships which J.F.K. encouraged among those with expertise to offer him.

It was a year or so after their first meeting that the President asked Mel about heading the Federal Aviation Agency.

Six months later, John F. Kennedy made his fateful Texas journey.

Like others, Mel was first stunned, then later wept. Only later still, did it dawn on him that the assassin's bullets had recocheted onto the lives of others, his own among them. He discovered he was no longer "in" in Washington.

By then, power had shifted, influences waned. Mel's name, he later learned, was not even on President Johnson's list for the FAA appointment. Mel's trips to Washington stopped. His public appearances became limited to local ones, and, in a way, he found the change to be a relief. His own responsibilities at Lincoln International had already increased as air traffic proliferated beyond most expectations. He became intensely occupied with planning, coupled with efforts to persuade the Board of Airport Commissioners to his own viewpoints. There was plenty to think about, including troubles at home. His days and weeks and months were full.

And yet, there was a sense that time and opportunity had passed him by. Others were aware of it. Unless something dramatic occurred Mel thought his career might continue, and eventually end, just where he was.

"Tower to mobile one – what is your position?" The radio broke through Mel's thoughts, returning him abruptly to the present.

He turned up the radio volume and reported. By now, he was nearing the main passenger terminal, its lights becoming clearer, despite the still heavily falling snow. The aircraft parking areas, he observed, were as fully occupied as when he left, and there was still a line of arriving aircraft waiting for gate positions to be free.

A few minutes later, Mel took his car into the terminal basement parking area.

Near his parking stall was a locked box with an airport telephone. He used one of his passkeys to open the box, and dialed the Snow Desk. Danny Farrow answered. Was there any fresh news, Mel inquired, about the mired Aereo-Mexican yet?

“Negative,” Danny said. “And the tower chief said to tell you that not being able to use runway three zero is still slowing traffic fifty percent. Also, he’s getting more phone complaints from Meadowood every time there’s a takeoff over there.”

Mel said grimly, “Meadowood will have to suffer.” Community meeting or not, there was nothing he could do to eliminate overhead noise for the time being. The most important thing at the moment was to reduce the lag in operation.

PHRASES

1. to hold one’s breath
2. to cope with sth. / sb.
3. long term development
4. to win sb’s approval
5. to take a counter view
6. to bring a change
7. to be destined to
8. to lose sight of
9. to break the sound barrier
10. to weave the stuff of dreams into the fabrics of reality
11. to dawn on / upon sb.
12. beyond expectations

VOCABULARY ITEMS

1. **alter** v – make or become different; change in character, appearance. The ship altered course. That alters matters / the case. These clothes are too large; they must be altered.
alterable adj – that alters or that can be altered.
alteration n – altering; making a change; act of changing. There isn’t much alteration in the village; it’s almost the same as it was twenty years ago. For making alterations to a suit of clothes, £ 1.20.
2. **control** n – 1. power or authority to direct; order, or restrain: children who lack parental control.

Phrases:

be in control (of)

be / come / bring / get under control: get flood waters under control.

be / get out of control: The children are / have got out of control.

have / get / keep control (over / of): a teacher who has no control over his class; get control over a horse.

lose control (of): lose control of one's temper.

take control (of): We must find someone to take overall control of this project.

2. management; guidance: control of traffic / traffic control; control of foreign exchange.

birth-control n

3. means of regulating, keeping in order. Government controls on trade and industry. The chairman's power to veto a proposal is a control over what the committee may do.

4. standard of comparison for results of an experiment. We must make more control experiments.

5. (usu. pl) means by which a machine, etc. is operated or regulated: the controls of an aircraft, a car with dual controls / a dual-control car; the controls of a transistor radio; the control tower of an airport.

control v – 1. have control, authority, power over: to control one's temper / expenditure / a horse / oneself.

controlling interest n

2. regulate (prices, etc.).

3. check; verify: to control the accounts.

controllable adj – that can be controlled.

Antonym: *uncontrollable*.

controller n – person who controls expenditure and accounts.

3. achieve v – 1. complete; accomplish; get sth. done. He will never achieve anything.

2. gain or reach by effort: to achieve one's purpose; to achieve success.

achievable adj – that can be achieved.

achievement n – 1. achieving: the achievement of one's aims.

2. sth. achieved; sth. done successfully with effort and skill.

The inventor was rewarded by the Government for his scientific achievements.

4. **single** adj – 1. one only; one and no more: a single cherry hanging from the tree.

in single file – one behind the other in a line.

single-breasted adj – (of a coat) having only one row of buttons down the front.

single combat – fight with weapons one man against another man.

single-handed adj, adv – done by one person without help from others.

single-minded adj – having, intent on, only one purpose.

single ticket n – ticket for a journey to a place, not there and back.

single track n – (on a railway) one line only, with traffic in one direction only at one time.

2. not married: single men and women; remain single; the single state / life.

3. for the use of, used for, done by, one person: a single bed; reserve two single rooms and one double room.

Synonyms: *alone, lonely, single.*

Alone adj means “by oneself”, “without company”, or “without help”, “apart or away from others”.

E.g. Tom’s father and mother went out and left him in the house alone. His house stands alone on the hillside.

Lonely means “feeling unhappy because one has no companions”.

E.g. It’s possible to be alone without feeling lonely.

Sometimes *lonely* means nearly the same as *alone*: a lonely traveller – without companions, quite by himself; a lonely house in a mountain village – not often visited.

Alone can be used only predicatively; *lonely* is used both predicatively and attributively.

Combinations: let (leave) a thing / person alone – not touch or move; let alone – not thinking or speaking of.

E.g. Leave the dog *alone*; he’ll bite you if you pull his tail. I’ve

no time for a journey to Italy, let alone the money that would be needed.

Single means 1) "only one", "one and no more".

E.g. There was a single way out for me – to go and tell him everything.

2) "not married".

E.g. Is she married or single?

3) "for the use of one person only".

E.g. A single bedroom.

single n – 1. (tennis and golf) game with one person on each side: play a single; the men's / women's singles at Wimbledon.

2. (short for a) single ticket: two second-class singles to Leeds.

single v – *single sb. / sth. out* – select from others. Why have you singled out this incident for criticism?

singly adv – one by one; by oneself.

singleness n – quality of being single.

singleness of purpose – complete devotion to one purpose only.

5. event n – 1. happening, usu. sth. important: the chief event of 1789.

in the natural / normal / usual course of events – in the order in which things naturally happen.

2. fact of a thing happening: in the event of his death.

3. outcome, result.

Phrases:

at all events – whatever is so.

in any event – whatever is so.

in either event – whichever is so.

in that event – if that is so.

in the event – as it in fact happens.

4. one of the races, competitions in a sports programme. Which events have you entered for?

eventful adj – full of notable events. He had had an eventful life.

6. dream n – 1. sth. which one seems to see or experience during sleep: to have a dream about sth.; to awake from a dream.

dreamland n

dreamworld n – region outside the laws of nature.

2. state of mind in which things going on around one seem unreal: to go about in a dream.

3. mental picture(s) of the future: to have dreams of wealth and happiness.

4. (colloq.) beautiful or pleasing person, thing, experience. His holiday by the sea was a dream.

dreamless adj – without dreams.

dreamlike adj – like a dream.

dream v – 1. dream (about, of) have dreams; see, experience, in a dream; imagine; suppose. He often dreams. The soldier often dreamt of / about home. I wouldn't dream of doing such a thing.

2. *dream away* – spend idely: to dream away one's time.

3. *dream up* – imagine.

dreamer n – person who dreams.

dreamy adj – 1. (of a person) with thoughts far away from his surroundings or work.

2. (of things) vague; unreal: a dreamy recollection of what happened.

dreamily adv – pleasing, soothing: dreamily music.

7. **aid** v – help: aid one another; aid sb. to do sth.; aid sb. with money.

aid n – 1. help: aid programmes. He came to my aid.

2. sth. that helps.

visual aids – pictures, films, film-strips, etc. used in teaching.

hearing-aid – appliance that helps a deaf person to hear.

aide n – someone who is employed to help a very important person, especially someone in politics or government. This week an aide confirmed that the President will not be standing in the next election.

8. **complain** v – *complain (to sb.) (about / of sth.)* – say that one is not satisfied, that sth. is wrong, that one is suffering. She complained to me of his rudeness / that he had been rude to her. We have nothing to complain of / about.

complainingly adv

complaint n – 1. complaining; statement of, grounds for, dissatisfaction. You have no cause / grounds of / for complaint. Have you any complaints to make?
2. illness; disease: a heart / liver complaint; childish complaints – illnesses common among children.

VOCABULARY EXERCISES

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

air-conditioned; spectacular; deficiencies; inadequate; hazardous; overtaxed; community residents; to bisect; to converge; to predict; intersection; jetport; politicians; to revamp; to triple-deck; dissent; showdown; spokesman; ground logistics; assassination; microphone; bulletin; concourses; shattering; photograph; attenuating; surly; influential; headquarters; to transcend; ideological; aerial commerce; freight; giant; cargo; oceangoing; facilities; to gear; expertise; to be stunned; bullets; to recochet; to proliferate; to mir.

II. Explain the polysemy of the words and phrases in italics and then translate them.

A. 1. This city had *altered* very little since they were last there.
2. His manners and behaviour haven't *altered* much over the years.
3. The figures show how their economic situation has *altered* since 1993. 4. The relationship between these two countries has *altered*.
5. He had *altered* his plans to include a meeting with the director.
6. She *altered* her dress by making it longer. 7. You can *alter* your appearance by wearing new clothes.

B. 1. The young teacher could hardly *control* children he taught.
2. The company *controls* the country's wool trade. 3. The army *controlled* the whole area. 4. He is responsible for *controlling* the company's finances. 5. The switch *controls* the gas supply to the apartment. 6. No political party in this country may have a *total control*. 7. The city seemed to be under the *control* of mafia. 8. Latvia was under Soviet *control* for 50 years. 9. The troops were under the young officer's *control*. 10. Her questions annoyed me

but I managed to *control* myself and remain polite. 11. Children at this school were taught discipline and *self-control*. 12. When the fire broke out people lost *control* and started screaming. 13. He is one of those men who always seems to be in *control*. 14. The police were in *control* of events in the city. 15. Don't worry. I'll have everything under *control*. 16. It's next to impossible to keep the spread of AIDS under *control*. 17. She is a good driver and *controls* the car well. 18. The young scientist took *control* of the research group last year. 19. Governments in many countries try to bring the drug problem under *control*. 20. The Prime Minister finally regained *control* of the situation and started to speak. 21. All her movements were elegant and *controlled*. 22. The situation in the country is tense but *controllable*. 23. The girl was shaking with *uncontrollable* hatred.

C. 1. At the end of the studies the students really felt that they had *achieved* something. 2. By the age of forty the writer had already *achieved* great fame and recognition. 3. You'll *achieve* your goals, if you work hard and regularly. 4. He was proud of his *achievements* in art. 5. The girl will never *achieve* anything because she is lazy. 6. You have passed all your exams well, and this is a great *achievement*.

D. 1. There isn't a *single* book left. 2. There wasn't a *single* soul in the house. 3. Are you married or *single*? 4. Many of the children at this kindergarten come from *single* parent families. 5. The path through the wood was very narrow and we walked in *single* file. 6. You should *single out* one pupil to represent your school at the conference. 7. He said he would sail the boat *single-handed*. 8. To make a good career for yourself you should be *single-minded* and tireless. 9. There are several *single-sex* schools in this country. 10. He booked a *single* room.

E. 1. Meeting this woman was an *event* which changed his life. 2. At the meeting he reported on the main *events* of this year. 3. His arrival changed the course of *events*. 4. They were going to get married in autumn in the natural course of *events*. 5. She looked forward to social *events* like garden parties at the Masons' villa. 6. In what *events* are you competing? 7. Her life and career have been quite *eventful*.

F. 1. I never remember my *dreams* when I wake up. 2. Don't cry, it was only a bad *dream*. 3. She had a *dream* in which she was swimming in the ocean. 4. Last night I *dreamt* that I was floating on my back in the water. 5. Kate often *dreams* of long sea journeys. 6. Do animals *dream*? 7. Stop *day-dreaming* and concentrate on your work. 8. It's my *dream* to become a good teacher. 9. Tell us about your *dream* house! 10. I little *dreamt* that I would ever see London. 11. Though my life in France is quite good. I *dream* of returning home still. 12. You look *dreamy*.

G. 1. The development of science has been *aided* by the changes in the country's economy. 2. The government grants are now intended to *aid* small business. 3. A tape recorder is a useful *aid* in teaching phonetics. 4. Various visual *aids* are widely used at foreign language teaching classes. 5. The project was carried out with the *aid* of different organizations. 6. Several countries are rendering economic *aid* to Africa. 7. The government's policy is to provide good medical *aid* to all the people.

H. 1. Food is really good here, so why are they *complaining*? 2. Workers have been *complaining* about low wages and bad living conditions. 3. The teachers *complain* that they do not get enough information about the latest developments in education. 4. The boy *complained* to his parents that his pocket money was not enough. 5. She made a *complaint* to the manager and demanded her money back. 6. He laid a *complaint* against the director. 7. The shop got a lot of *complaints* from the customers about the bad quality of goods. 8. I'm very angry about this incident and I've already sent a letter of *complaints*. 9. The woman suffers from a heart *complaint*.

III. Give your own sentences or situations with the following word combinations and translate the combinations into Latvian. Is it always possible to give a word for word translation?

1. to alter the course; to alter the sleeves of the dress; to alter one's appearance; to make alterations to sth.

2. parental control; to get sb. / sth. under control; to be out of control; to keep control over; to lose control; to take control; traffic control; control of foreign exchange; birth-control; government controls on trade; control experiments; the controls of an aircraft;

a dual-control car; the controls of a radio set; the control tower of an airport; to control expenditure; to control one's temper; to control oneself; to control prices; controllable situation; uncontrollable events.

3. to achieve one's purpose; to achieve success; to achieve good results; achievements in science and technology.

4. in single file; a single-breasted coat; to fight single-handed; to buy a single ticket; a single-track railway line; to remain single; a single bed; a single room; to single sb. / sth. out; singleness of purpose.

5. the major events; in the event of; in the normal course of events; at all events; in either event; in that event; in the event; eventful life.

6. to have a dream about / of sth.; to walk in a dream; a dreamless sleep; to dream away one's time; dreamy music.

7. to aid one another; to aid sb. to do sth.; to aid sb. with money; to come to sb's aid; hearing-aid.

8. to complain to sb. about sth.; to have nothing to complain of; no grounds for complaints; to make complaints; to be full of complaints about sth.; to lodge a complaint against; childish complaints; heart complaints.

IV. Paraphrase the italicized words and phrases by using suitable active vocabulary.

1. to alter

1. The social and economic position of women has *changed* since 1960. 2. That *changes* things. 3. I found her very much *changed*. 4. We are having some *changes* done in our house.

2. to control

1. The parents had a very good *command* over their children. 2. This button *regulates* the temperature in the room. 3. In 1066 Britain was conquered by William, the Duke of Normandy, and remained under Norman *power* for several centuries. 4. It didn't take us long to get through the customs *check*. 5. The traffic is *regulated* by traffic rules. 6. The government *manages* all foreign exchange.

3. single

1. She *is not married*. 2. The children *walked behind each other* through the field. 3. The small boy *was chosen* for the participation in the swimming competition. 4. He won the fight *alone*. 5. Jim is a *determined* person and works hard to achieve his aim.

4. event

1. John seldom misses a sporting *competition* in his town. 2. The *happenings* of the last two weeks were very exciting. 3. She *usually* comes home from work earlier than this. 4. He spoke of the main *happenings* of this month.

5. aid

1. When we were in money trouble our parents came to our *assistance*. 2. The project was intended to *help* the development of small rural schools. 3. You can observe plant cells with the *help* of the microscope. 4. The bank offers good credit facilities to *encourage* small business. 5. She was promised *help* if she passed the entrance examinations and started her studies.

6. to complain

1. You've got nothing *to grumble about*, so be quiet. 2. How long has the child *been suffering from* repeated stomach trouble? 3. *Express your dissatisfaction* to the girl's mother, not me. 4. I wish you stopped *grumbling* about living conditions here. 5. Smallpox is a common *disease* among children.

V. Insert the appropriate particle.

1. control

1. It will be rather a blow to Helen, but she has all her feelings ... control. 2. He had complete control ... the situation. 3. I noticed that his legs were not well ... control. 4. The process was ... their control now and they could do nothing to bring it ... control again. 5. I saw that she was losing control ... her temper. 6. The teacher could hardly keep control ... his class, the children were gradually getting ... his control.

2. dream

1. I dreamt ... a beautiful green meadow last night. 2. He dreamt ... living in a big house. 3. It's too easy to dream ... the best time of

your life. 4. The young man dreamt ... winning 10.000 dollars. 5. I wouldn't dream ... hurting a child. 6. Doctors now have wonderful drugs ... which no one have dreamed several years ago. 7. Where did you dream ... that idea?

3. event

1. "I won't press you to go back there; ... all events just now," he said. 2. ... the natural course-events she will arrive on Monday. 3. I'll do it ... any event.

VI. Explain the use of the synonyms. Translate the sentences into Latvian.

1. Martha knew that becoming a governess was the only course that a respectable Victorian girl could take when she was *alone* in the world. 2. When I left Florence I had reached the lowest ebb of *loneliness* and hoped for nothing. 3. I felt in my pocket for the gold chain she had given me. That, if nothing else, was mine *alone*. 4. "You are going with a companion, Miss?" he asked slyly. I said that I was going *alone*, but I could see that he did not believe me. 5. As Peter's friend, as his trustee, I cannot sit here and do nothing when his widow arrives *alone* and friendless in this country and suffers a *lonely* hotel in Plymouth. 6. I stared down at the river, watching it surge and flow and lose itself in the darkness, and by the *single* flickering lantern light upon the bridge I saw the bubbles forming, frothy brown. 7. "Why suddenly all this?" she said. "Why can't we leave the past *alone*? You promised we should do so." 8. "Can I speak to you *alone*?" I asked.

VII. Paraphrase the following sentences and use the words *alone*, *lonely*, *single* or the combinations *leave alone*, *let alone* in your version.

1. Now and then we passed a cottage of grey Cornish stone which looked grim, I thought, and deserted by all. 2. He could not forget her words to say nothing about the look accompanying them. 3. I arrived in London this morning, in a state of great distress, and, alas, quite by myself. 4. For God's sake, don't say anything to me, let me in peace, I am in an awful state. 5. Dessie felt so tired, so miserably wanting sympathy, that she was on the verge of bursting

out crying. 6. Women go to hell; I prefer to drag my life along unmarried.

VIII. Insert the proper words or their derivatives in the gaps. Mind that in some instances different synonyms might be applicable in one sentence.

1. The death of his life-long friend reduced the ... old man to despair. 2. Then she came back and joined me, but this time she did not take my hand, she walked ... 3. "We'll be friends," I said. "I want us to be. If we were friends, you wouldn't be ..., would you?" 4. We were ..., thousands of miles from any of our own people. 5. Once when she had gone into the house and Rainaldi and I were ..., he asked me an abrupt question as to my will. 6. And, in a moment of bewildering emotion, I was deeply conscious of my ..., of the tragedy of those who are ... in the world with no one who really cares for them. 7. The woman's mood of gaiety had turned into a ... instant to hostility. 8. "We have a guest room at the vicarage," said Mrs. Pascoe. "If at any time you should be ... always remember it is at your disposal. 9. I don't want you to be hampered in any way by my sudden unexpected visit I can find my way about ..., and I shall be happy doing so. 10. "Where is he buried?" I asked. "In Florence, signor, in the Protestant cemetery. Many English are buried there. Signor Ashley, he is not ..." 11. She did not leave him night or day. Another woman would have nuns to nurse him. She nursed him ..., she spared herself nothing. 12. Then in the winter, the tone of his letters changed. While reading them, I could feel a longing for his own country, but above all a kind of ... that struck me as strange in a man but ten months married. 13. He got up and began to put his papers together. He did not trust even his wife. That was terrible. He must have felt so ... 14. She was an absent-minded woman, her mind running upon one ... train of thought.

IX. Here are some situations. What would you say under the circumstances? Use the word combinations "leave alone" and "let alone".

1. Your five-year-old son is very fond of examining things on your writing-desk. Reprimand him for it. 2. You are explaining to your

husband why you haven't rented the summer-house you planned to. On closer examination it turned out that there were too many children in the house, the shops were too far, there was no water supply, and the place was awfully damp into the bargain. 3. You warn your little daughter not to play with the cat that is liable to scratch those who touch it.

X. Translate into English.

1. Gadījās tā, ka tad, kad viņš ienāca, es biju viena pati bibliotēkā.
2. Liec mani mierā, es vienkārši vēlos pabūt viena. 3. Vecais Džons bija vienīgais, kurš mani mīlēja un man kalpoja manis paša dēļ.
4. Izrādījās, ka viņš bija vienīgais pasažieris kupejā, un tāpēc varēja mierīgi sēdēt un izbaudīt savu vientulību. 5. Vecā sieviņa bija ļoti runātīga, un es sapratu, ka viņa jutās ļoti vientuļa šajā nelielajā namiņā tālu prom no lielajiem ceļiem. 6. Es nevaru pieņemt jūsu piedāvājumu. Tēma ir ļoti sarežģīta, par to ir maz literatūras un mūsu bibliotēkā tās nav, nerunājot nemaz par to, ka šī problēma mani neinteresē. 7. Durvis aizvērās, un es atrados viena ar savu skolnieci.
8. No visiem viesiem viņa vienīgā bija ģērbusies ļoti vienkārši, bez jebkādām rotaslietām. 9. Mans vienīgais mērķis dzīvē – padarīt laimīgu to sievieti, kura vienīgā palīdzēja man, kad pat vistuvākie draugi bija aizmirsuši par manu eksistēšanu. 10. Vienīgi tavš padoms man palīdzēs pieņemt pareizo lēmumu. 11. Kaut gan es dzīvoju viena, es nejutu vientulību, jo ar mani bija mani tuvākie draugi – grāmatas.

XI. Answer the questions.

1. What can you do if your dress is too large for you? 2. Where can you have your clothes altered? 3. Why should a teacher keep control over his class? 4. What happens if you lose control of your temper? 5. Should we control our expenditures? Why? 6. In what situations is it difficult for you to control yourself? 7. What may careless driving cost you? Why? 8. Are living costs high in our country? What could be done to reduce them? 9. What would you like to have at all costs? 10. What do you complain about to your parents / teachers? 11. In what cases do we lodge a complaint? 12. What should a person do if he / she has a heart complaint? 13. When do people usually propose toasts? 14. What could you do single-handed?

15. When do you buy a single-ticket? 16. If you travel alone do you take a single room or a double room at the hotel? 17. Are you single or married? 18. What is the aim you desire to achieve? 19. What, in your opinion, are the major achievements of the 20th century science? 20. Would you like to aid somebody with money? Whom? Why? 21. If you are in trouble who usually comes to your aid? 22. Do you dream in your sleep? 23. Are your dreams always good? 24. Whom would you call your dream-girl / dream-boy? 25. Do you often daydream? Is it good or bad? 26. Why is it wrong to dream away one's time? 27. What will the house of your dreams be like? 28. Which do you consider the chief events of this year? 29. Do you know any person whose life has been eventful? 30. Which events in track and field athletics are your favourite?

XII. In what circumstances would you say.

1. I must have the sleeves of this dress altered. 2. There isn't much alteration at this university. 3. These events are beyond control. 4. Don't complain! Just try to keep control over your children. 5. I think birth-control is a necessary item in family planning. 6. This will cost you your health! 7. I want to have this dress at all costs! 8. The flu might be quite a serious problem, as I know to my cost. 9. Before you do it, count the cost. 10. I have nothing to complain of. 11. I'd like to propose to your health! 12. It's not right to single one pupil out. 13. We shall have to walk in single file. 14. By working hard you can achieve much. 15. Visual aids are essential for this lesson. 16. Last night I had a very bad dream, in fact a nightmare. 17. He goes about in a dream. 18. She is a real dreamer! 19. I'll finish my book in May in the normal course of events.

XIII. Translate into English.

1. Kur te varētu pārtaisīt svārkus, tie ir par šauriem. 2. Pilsētā nav daudz izmaiņu, kopš es te biju pirms pāris gadiem. 3. Procesus darbā nevar kontrolēt. 4. Viņam jāuzņemas vispārēja šī darba uzraudzība. 5. Lai rezultāti būtu pilnīgi droši un ticami, zinātniekiem vēl jāveic vairāki kontroleksperimenti. 6. Plūdi pavasarī nav regulējami. 7. No savas vietas viņš labi varēja redzēt vadības pulti pilota kabīnē. 8. Televizoru varēja ieslēgt un regulēt ar tālvadības pults palīdzību. 9. Epidēmija ir jau apturēta. 10. Kad ieradās policija,

pūlis jau bija nekontrolējams. 11. Viņš pazīst šī zirga dabu (niķus). 12. Ir svarīgi nodrošināt šīs nozares uzraudzību no valdības puses. 13. Kurš te ir vadītājs? 14. Šo automašīnu ļoti viegli vadīt. 15. Šis slēdzis regulē spiedienu telpā. 16. Skolotājs klasi tur stingri rokās. 17. Cik maksā šis pulkstenis? 18. Disertācijas uzrakstīšana maksāja viņai daudzas negulētas naktis. 19. Viņš cēla savu rūpnīcu, nerēķinādamies ar izmaksām. 20. Pirms tu uzņemies direktora amatu, apdomā, ar ko tu riskē. 21. Viņa vēlējās par katru cenu nokļūt Austrālijā. 22. Tu vari pasūtīt šo iekārtu uz mana rēķina. 23. Klimats tur ir visai bargs, es to zinu no savas pieredzes. 24. Man šī meitene galīgi apnikusi. Viņa nepārtraukti sūdzas par visādiem sīkumiem. 25. Viņi iesniedza sūdzību par saviem trokšņainajiem kaimiņiem. 26. Sapulce ieteica Smita kungu priekšsēdētāja amatam. 27. Viņš bija nolēmis neprecēties. 28. Viņa nopirka sarkanu vienrindas žaketīti. 29. Viņi kāpa kalnā pa šauro taciņu zosu gājienā. 30. Kādu gultu jūs pirsiet – vienvietīgu vai divvietīgu? 31. Patreiz viņa tuvākais un vienīgais mērķis bija iestāties universitātē. 32. Viņš nolēma nokrāsot žogu apkārt mājai bez citu palīdzības. 33. Runātājs savā referātā uzsvēra universitātes sasniegumus daudzās zinātnes nozarēs. 34. Cilvēkiem vienam otru jāatbalsta.

TEXT EXERCISES

I. Answer the questions.

1. What did travellers and visitors at Lincoln International principally see? 2. Where did the deficiencies of the airport lie? 3. What was it necessary to use at peak periods? 4. Why was it dangerous? 5. Whom had Mel pointed out the hazard to? 6. What had he asked them to do? 7. Did they do anything to improve the situation? 8. What, in Mel's opinion, could draw public attention to the hazardous conditions of the runway system? 9. What had been the results of the 1956 Grand Canyon disaster? 10. What was it easy to get money for? 11. What else troubled Mel? 12. Which event had caused the change in his life? 13. How did Mel announce the news about John F. Kennedy's assassination? 14. What was he looking at, as he spoke? 15. What inscription was there on the photograph? 16. With what event did Mel's memories begin?

17. What had he been at that time? 18. Why did Mel frequently fly to Washington then? 19. What had he pointed out in his speech to a national planning congress? 20. What impression did the speech leave on the audience? 21. Where was Mel invited to the day after the speech? 22. How did his relationship with J.F.K. and his career develop? 23. What happened after John F. Kennedy's assassination? 24. What were Mel's responsibilities at Lincoln International? 25. Why did he have a sense that time and opportunity had passed him by? 26. What returned him to the present?

II. Pick out from the text words and phrases bearing on:

- 1) airport services;
- 2) air traffic controllers;
- 3) airport management.

III. Pick out the words and phrases you find unusual or problematic and see if you can guess their meaning.

IV. Pick out the words in which you can see the spelling differences between British English and American English.

V. Find Latvian for:

passenger terminal; runways; taxiways; dangerously overtaxed; community residents; to bisect; converging courses; air traffic controllers; to predict; misjudgement; a counter view; a modern jetport; to revamp the airways; non-operational improvements; a show down; a national spokesman for ground logistics of aviation; assassination; to override; influential body; aerial commerce; to be destined; oceangoing ships; piecemeal; show-place terminals; expertise; to proliferate; the radio volume; aircraft parking areas; parking stall; passkey; overhead noise.

VI. Retell the story and then give its summary.

VII. Make up and then act out the dialogues between:

- 1) Mel and a member of City Council;
- 2) Mel and President Kennedy.

VIII. Speak on the plot of the text. What problems are raised in it?

IX. How do you characterize Mel?

DISCUSSION EXERCISES

I. Read texts A, B.

A. HE WAS PERFECTLY CALM ...

"I wish I didn't have to fly all that way to London," said Mr. Brown under his breath. "The tickets are so damn expensive."

Mrs. Brown nodded her head:

"Almost 10 pounds each from Glasgow to London, can you beat that?!"

As Mr. Brown stood watching the planes take off and land, a pilot went up to him and said:

"You've got a troubled expression on your face, sir, I feel I can be of some use to you. I will take you and the lady for only 2 pounds."

Mr. Brown's face lit up with a smile, but the pilot added:

"On condition however, that you don't speak during the journey. If you utter a single word you will have to pay double fare."

Mr. Brown agreed readily, though the plane was old fashioned, had double wings, and was open up at the top.

The pilot said to himself: "I'll teach this mean couple a lesson. I'll get them to speak all right."

The plane took off, but no sooner had it reached a certain height that the pilot started playing dirty tricks on his passengers. The plane went up and down for no reason at all, from time to time the engines stopped altogether and the plane seemed to be falling. Then it turned upside down, and yet the passengers did not speak. The pilot could hear no sound at all from them. He was filled with admiration for the courage and cold blood of his passengers. As the plane landed he turned round and said to Mr. Brown:

"I'd like to congratulate you on your courage, sir, though I admit I'm more than surprised you managed to keep so cool."

Mr. Brown was pleased with the compliment of course, but he said modestly:

“I confess there was one moment when I was about to speak.”
“When was that?” The pilot asked rather amused.
“When my wife fell out of the plane!”

B. AT THE CUSTOMS

US Customs Inspector Harry Standish arrived at Customs inspection station number eleven. Shortly before that, a red light on a wall panel near the centre of the big Customs Hall indicated that an inspecting officer had a problem and needed supervisory help. Most of the passengers, who had arrived aboard a Scandinavian Airlines DC-8 from Copenhagen, had cleared Customs and had left. Only this well-dressed American woman, Mrs. Harriet Mossman, who had just returned from a month in England, France and Denmark, insisted that all she had bought in Europe was some perfume, costume jewellery, and shoes. The total declared value was ninety dollars – ten dollars less than she was allowed duty-free.

The young officer had been suspicious. To begin with, the dresses – six, all of good quality – had had their labels removed. The cut of the dresses was unmistakably French, so was the tailoring of the fur coat. The same thing was true of the three expensive sweaters. They also were without labels, and were unmistakably from Scotland, in typical British shades, not available in the United States. All this, and much else, Customs officers learned as part of their training.

“Madam,” Inspector Standish said, “is there anything else you wish to declare?” Mrs. Mossman answered indignantly. “There certainly isn’t!”

“In that case, Madam,” Inspector Standish said, “will you kindly open your handbag!” The woman protested, “But surely, purses are never inspected. I’ve been through Customs many times ...” “Normally, they are not. But we do have the right.”

Reluctantly, Mrs. Mossman opened her purse. Harry Standish inspected a lipstick and a gold compact. When he probed the powder in the compact, he extracted a diamond and ruby ring. There was a tube of hand lotion, partially used. When he pressed the tube near the top, there was something hard inside. He

wondered when smugglers would come up with something original. Such old tricks. He had seen them all many times. He thought of the foolishness of Mrs. Mossman and the many like her. Had she been honest about the coat and dresses, and declared them the duty payable would not have been great, especially for someone who was clearly well-to-do. Certainly her handbag would not have been opened and she wouldn't have been caught redhanded.

After Arthur Hailey

II. Make up questions on text A and ask your groupmates to answer them.

III. Retell text A on the part of:

1. Mr. Brown;
2. Mrs. Brown;
3. a pilot.

IV. After reading text B:

a) answer the following questions.

1. Where did the action of the episode take place?
2. Where did Mrs. Mossman arrive from?
3. What countries had she visited?
4. What things had she bought there?
5. Why did the young Customs officer become suspicious?
6. Who was helping to inspect Mrs. Mossman's luggage?
7. What did Customs Inspector ask Mrs. Mossman to do?
8. Why did she open her purse reluctantly?
9. Why did Customs Inspector think that Mrs. Mossman was foolish?
10. How was Mrs. Mossman punished?

b) Complete the following sentences.

1. The young Customs officer wouldn't have asked Inspector Standish for help if ...
2. If Mrs. Mossman had declared the fur coat, sweaters and dresses, she ...
3. The young Customs officer wouldn't have become suspicious if ...
4. If Inspector Standish hadn't inspected the purse of Mrs. Mossman, he ...
5. If Customs officers become suspicious, they ...
6. If the cases of smuggling were not so frequent, the Customs officers ...
7. You can have lots of trouble with the Customs if you ...

V. Finish the stories.

A. Kate came to England by air. When she took her seat in the plane, the first thing that attracted her attention was a notice that said: No Smoking; Fasten Seat-Belts. Smoking is forbidden while the plane is on the ground, while it is taking off and until it has risen to a good height. Kate was very much surprised to learn that when the plane was well up in the air, the light behind the notice was switched off, which meant that passengers were allowed to smoke and might unfasten their seat-belts. But when the plane was about to touch down the notice appeared again and all the passengers extinguished (put out) their cigarettes and began to fasten the ends of the leather straps across their laps.

Suddenly Kate heard a faint cry and fall and turning round saw that the elderly lady who had been sitting next to her ...

B. Among the passengers who had just landed there was a stout pleasant-looking gentleman with a big brown suitcase. Following the notice To The Customs he briskly entered the Customs shed where the officer gave him a printed notice warning the passengers that they should declare to the Customs officer the quantities of tobacco, cigars, cigarettes and alcoholic drinks they had with them. The gentleman smiled reading the warning, and produced his brown suit-case. The latter did not arouse any suspicion. The officer chalked it off hand and told the stout gentleman where his passport would be examined. The gentleman passed on searching his pockets for his papers. But alas, he could not find them. Probably they were in the suitcase. He placed the suit-case on a bench and tried to open it. But it would not open. In despair the gentleman broke the lock but when he did open the suit-case and looked into it his face turned pale because what he saw ...

VI. Read and interpret the following quotations:

1. Even when laws have been written down, they ought not always to remain unaltered. (Aristotle)
2. Nothing great was ever achieved without enthusiasm. (Ralph Waldo Emerson)

3. When sorrows come, they come not single spies, but in battalions. (William Shakespeare)
4. Associate with men of good quality, if you esteem your own reputation, for it is better to be alone than in bad company. (George Washington)

VII. Make up dialogues and discuss these quotations.

VIII. Read the proverbs and discuss the ideas expressed in them and disclose the meaning of the new vocabulary used in them.

1. Better *alone* than in bad company.
2. Experience keeps no school, she teaches her pupils *single*.
3. It is the first step that *costs*.
4. Man *proposes* but God disposes.
5. Politeness *costs* little (nothing), but yields much.
6. The game is not *worth* the candle.
7. Wise after the *event*.
8. Misfortunes never come *alone* (*singly*).

IX. Read the anecdotes and then tell them to your group-mates.

1. A steward stood at the gangway of the liner and kept shouting for the benefit of arriving passengers: "First-class to the right! Second-class to the left."
A young woman stepped daintily aboard with a baby in her arms. As she hesitated before the steward he bent over her and said in his chivalrous way: "First or second?"
"Oh!" said the girl, her face as red as a rose. "Oh, dear, it's – it's not mine."
2. An officer of the nazi Luftwaffe boasted about the high fighting spirit of the fascist pilots: "Our young pilots are burning with the desire to win victory."
"Well," commented an infantry officer. "But why are they burning together with their planes?"
3. A pilot on leave on a bus was describing the crash landing they'd made in some very rugged country.
"First," he said, "we lost the right outboard engine, then the left inboard went, then the right inboard."

At which point the young lady cried:

"It's beyond me how you can admit this carelessness. With airplane engines as big as they are I just can't see how you could lose one – let alone mislay three!"

4. The instructor was telling the class of flying cadets all about the parachute jumping. When he had finished, a rather nervous cadet approached him. "What do we do if the chute does not open?" he asked.

The instructor eyed him witheringly. "In that case, Cadet Smith, you would immediately report yourself to Saint Peter and await further instructions."

5. The control tower at a large air base received a message: "Cadet Jones to tower. My fuel gauge shows empty. What will I do?"

The operations officer, envisioning the plane about to make a forced landing, rushed to the mike, shouting:

"Take it easy, Cadet Jones! Don't get excited! Where are you?"

The cadet calmly replied: "I'm sitting in my plane on the flight line. I haven't taken off yet."

6. Two crows were watching a jet rushing by and disappearing its jet engine spurting flames from its exhausts.

"Look, how that bird is racing," one crow said.

"No wonder. You'd run like hell too, if your tail was on fire."

7. **Absent-minded Parachutist**

"Paratrooper Hallbird, are you ready to jump?"

"Yes, sir."

"When I count 'ten', jump."

"Don't let him try it, sir."

"What's the matter, Paratrooper Denham?"

"Don't you see, sir, Paratrooper Hallbird got his B-bag on instead of the parachute."

UNIT 9

JOSEPH LINCOLN STEFFENS (1866–1936)

Joseph Lincoln Steffens was an outstanding reporter and publicist. As a youth he studied philosophy, first at the university in San Francisco, then in Europe, at the universities of Berlin, Munich, Leipzig, Heidelberg and the Sorbonne in Paris. However, later on he came to the conclusion that practical life would give him much more than academical schooling. In 1892 he returned home but couldn't find work for a long time. For a while he was among the group of journalists who had been called "muckrakers" ("muck" means "filth, dirt"). The aim of those writers was to show everything that was filthy, dishonest and immoral in the society in which they lived, particularly in business and politics. During this period Steffens wrote "The Shame of the Cities" (1904), "The Struggle for Self-Government" (1906), and other publicist books. The first book, "The Shame of the Cities", was about corruption as a national phenomenon and was the most popular.

In 1931 he published his most significant work, "Autobiography", which became widely known in other countries as well. The book included "A Boy on Horseback", "Seeing New York First", "Muckraking", "Revolution" and "Seeing America at Last". He wanted to tell the new generation what mistakes he had made in his life so that they would not repeat them. He worked on the book from 1925 till 1930. In his book he depicted important events of history and acquainted the readers with prominent political figures, men of art, literature, science and working people.

Answer the questions:

1. When and where was J.L. Steffens born? 2. What did he study in his youth? 3. What group did he join in the US? 4. What aims did the journalists and writers of this group pursue? 5. What are his major books? 6. What does he depict in his books?

A BOY ON HORSEBACK

(an extract)

I went to all the races, of course. They let me in, free, at the stable entrance. I used to be sorry for my father and friends, who had to leave me there and go on themselves by the ordinary gate for the public and then sit on the grandstand, while I had the run of the paddocks, the stretch, and the betting-ring. But these were places for between heats. When the horses went up the stretch to start, I climbed up to my post, one of the pillars that held up the grandstand, the one directly opposite the judges' stand, to which the wire was fixed. There, in an angle formed by the pillar and one of its braces, I sat and had the best view of the track on the whole course. It was better than the judges'. I could see as well as they which horse passed first under the wire. The gamblers and touts soon saw that; they knew that I knew the rules, the horses, the jockeys, and so, when it was a close heat and the judges were consulting, the horsemen would call up to me for the result.

"Hey, kid, who takes the money?"

And, promptly and certainly, I would tell them and, climbing down, run off up the track to watch the grooms strip, scrape, sponge, and blanket the horses. Racing was to me what I had heard it called, the Spot of Kings and the King of Sports. I idealized it as I idealized everything, and consequently I had my tragedy of disillusionment – as always – young.

Being in with the stables, I soon began to hear about "fixed races". What were fixed races? The first answer was a laugh, a chorus of hoots from the jockeys. "Say, the kid wants to know what a fixed race is!" I was hurt. Smoke may have seen my humiliation; he came up to me and said, "Never you mind, kid, I'll tell you some day."

"Yes, he will," said another boy. "He knows all right."

And another said: "A fixed race, kid, is a good thing. That is when we get ours, see?"

It was Smoke who explained it to me: that usually at every "meet" there were some races prearranged to have an unexpected horse win over the favorite. Since they, the jockeys, grooms, trainers,

and owners, were all betters, they could make “big killings” when they were “in on the know” of a fixed race. Sometimes one crowd knew, sometimes another, and sometimes everybody got in, and then – sometimes – the “fix” was “unfixed” at the last moment and “everybody lost” but the owner, trainer, and jockey.

I didn't bet. I had no wages, and therefore I had no compensation for the heartbreak of this information. I had no suffering due to the crash of my faith. It was sad to see a rider I knew and liked hold back a favorite that I loved and knew could win. I could cry – I did feel tears in my eyes whenever such a thing happened.

Smoke took it the way I did, and yet one day he told me he had to pull the horse he was to ride, a gelding that the nigger had talked so much about that we both adored the animal. He was a “sure thing”, this horse, young, but a coming favorite. All the stables knew that, and they knew how Smoke could get the best out of him. When Smoke told me the stable had sold out his horse he smiled. I was sorry for the horse and ashamed for Smoke. I looked away till I heard Smoke say, “Well, anyway, I've put up a pile of money on the race, all I've got, all I could beg, borrow, or steal.”

From my post under the wire I watched that race, and having been “put wise,” I saw Smoke pull the horse. He had to. That horse had the habit of winning, and he meant to win again. It became almost a fight between the horse and the jockey. I was afraid others – maybe the judges – would see what Smoke was doing. He got a bad start, which the horse made up on the outside of the first turn, when he took the lead and held it, going slow, all along the back stretch. The quarrel broke out on the far turn. The horse's head flew up twice as if to catch and take the bit, but Smoke kept it and at the beginning of the home stretch he was riding in the ruck. There his horse broke free for a moment and sailed up, easy, to the leaders, only Smoke had him inside against the rail and he couldn't get through. And when he moved out to go around, it was too late. With Smoke holding him hard he could not go, and under the wire he was third. The horse fixed to win was first.

I didn't want to go up the track to see the horses after that race. I sat still, and I saw our favorite come back, champing and

angry, I thought, and dazed, to the judges' stand. When Smoke raised the butt of his whip to the judges and got his bid to dismount and came up to be weighed, he jumped down and, do you know, his horse turned his head and looked at him? It was just one glance, and I noticed that Smoke did not return it; he turned his back and ran with his saddle and all up to be weighed. He was ashamed before the horse. And the horse was ashamed, I was sure, before the crowd. He went home, head down, champing, and when the grooms started to rub him down, he kicked at them.

After a while, when I could, I went back to the stables to find Smoke. He was nowhere in sight, but a hostler, seeing what I was up to, winked and tossed his head over toward the rear; and there back of the stables was Smoke, crying.

"It's all right," he blubbered when I came up to him. "It's good business for white folks, an' a nigger don't matter, but – de hoss! A hoss is a gen'leman, kid. It hurts him to lose a race, it breaks him – permanent – to sell a race. You ought to 'a' seen de look he done give me when I got down off'n him. I had to sneak out o' his sight, and I don't see how I kin ever look 'im in de face again."

I began to lose interest in the race track. Racing wasn't what it was cracked up to be, and the bridge-tender, whom I consulted, could not help me much.

"You mustn't feel so bad about thing," he said when he had heard the whole story. "The nigger was all right, as men go, and, as he said, the horse is a gentleman. There's something to hang on to in racing, as in everything. This railroad, for instance. It's a crook in politics, but – there's some of us keeps it going straight enough to carry freight and passengers."

He went on to tell me a lot about "the road" and life that I did not understand. All I gathered was that nothing is as it seems, but it's all right somehow. He put the blame on what he called "the suckers": the outsiders that bought stock in the road and bet on the races – blind.

My father noticed that I was cold on the track; I ate all sorts of food and talked of other things. I did not go to the races, except now and then when he took me, and finally I would not go even with him. The reason for this was that the last time I went with him

and some of his business friends, he and they were suckers. I left them in the grandstand, went down to the stables, and the boys told me that the principal event of the day was a fixed race, and how, and who was to beat the favorite. Returning to my father's party, I found them betting on the favorite. I felt like warning them, but they thought they knew all about the horses, their records, their pedigrees, owners, jockeys – everything. They were sure the favorite would win. I waited therefore till the horses were started and the books closed. Then I told them which horse would win. They seemed not to hear me, but they remembered when my horse came in first. They turned on me and asked me how I had guessed it. I answered them as I heard a jockey answer such a question once.

“Well, not by pedigree and performance.”

“Why didn't you tell us?” they demanded.

“I dunno,” I said. I could tell them that it was because they were suckers and that I did not care for suckers, only niggers, horses, and other gentlemen, like the bridge-tenders. My father was angry or thoughtful; he waited till we were alone at home, and then to his questions I answered with the truth, not only about that race, but racing: the whole story of my experience on the track. He did not say much. He just sat there and thought. He often did that: just sat and brooded. I remember how it used to trouble my mother, those long silences. This time he was only an hour or two. I had to go to bed, but when I was almost asleep, he came up, sat on the edge of my bed, and said: “I wouldn't give up racing entirely, if I were you. Horse racing is a fine spot, but bad men get into it as they do in other things, and they try to spoil it all. But they can't spoil it if we who play fair do our part. We have bad men in business, too, but business is all right. No. Drop in on the track once in a while. Don't overdo it, as you did; don't be a jockey, but go on and know all about horses.”

PHRASES

1. to have the best view of sth.
2. to win over sb.
3. crash of faith

4. to get the best out of sb.
5. to have the habit of doing sth.
6. to take the lead
7. to be up to sth.
8. to play fair

VOCABULARY ITEMS

1. **climb** v – go or get up or down: climb a tree; climb up / down a tree; climb over a wall.

Synonyms: *to climb, to ascend, to mount.*

To climb, to ascend, to mount agree in meaning “to move upward, or towards the top of something”. In many cases they are interchangeable, as, *to ascend (mount, climb) the stairs (the steps, a ladder, a hill, a slope)*. However these words have their own shades of meaning and peculiarities in usage.

Climb (up) suggests effort and difficulty in moving up; as “*to climb (up) a steep hill*”, it often means “to move upwards with the help of hands”, as to climb (up) a tree (a pole, a rope etc.). *Climb* may be followed by the prepositions “in, into, to, on” to indicate the direction of the movement.

E.g. He climbed on the truck and looked at it from the other side.

Ascend simply implies “a gradual movement upwards” and is often used metaphorically in the sense of rising.

E.g. Five minutes later he ascended the hill. We watched the mists ascending from the valley.

Mount implies “getting up or something above the level of the ground”; hence it is used in the following collocations: to mount a platform (a stage, a tribune); to mount a horse (a bicycle).

Mount is also used metaphorically: a blush mounts to a person’s face; the steam mounts from the horse’s back.

All these verbs may be used figuratively: to climb to a high rank; to climb to success; to ascend (mount) a throne (= to become a king).

climb n – climbing; place (to be) climbed: a hard climb. Have you done that climb?

climber n – person who climbs; person who tries to advance socially; climbing plant.

2. **hurt** v – 1. cause bodily injury or pain to; damage. He hurt his back when he fell. These shoes are too tight; they hurt (me).
2. pain a person, his feelings. Their criticisms have hurt him deeply. She was hurt to find that no one admired her performance.
3. suffer injury; have a bad effect. It won't hurt to postpone the matter for a few days.

hurt n – harm; injury. I intended no hurt to his feelings. It was a severe hurt to his pride.

hurtful adj – causing hurt: hurtful to the health.

Synonyms: *to ache, to hurt, to pain, to injure.*

To ache – give, be in continuous pain. My head aches. After climbing the mountain he ached all over.

To hurt – cause bodily or mental pain or injury; to inflict a wound. It hurts the eyes to look at the sun. I was wounded in legs and feet, and my head was hurt too.

To pain – cause pain to. Doesn't your laziness pain your parents?

To injure – cause damage or harm of any kind to; to do wrong to. *To injure* is stronger than *to hurt*. Seven people were injured in the road accident.

ache n – dull, continuous pain, not a sharp sudden pain. It is only combined with back, ear, head, heart, stomach, tummy and tooth, as in backache. For other parts of a body a pain (in my, his, the foot etc.) is used. But: to have a sore throat, eye, finger etc.

pain n – particular or localized kind of bodily suffering: a pain in the knee; pains in the back.

injury n

painful, injurious adj

3. **due** adj – 1. *due (to)* – to be paid. When is the rent due? The wages due to him will be paid tomorrow.
2. (attrib. only) suitable; right; proper: after due consideration; in due course – at the right and proper time.

3. (to be) expected; appointed or agreed (for a certain time or date). When is the steamer due? The train is due (in) at 1.30.

4. due to – that may be ascribed or attributed to. The accident was due to careless driving.

Synonyms: *due to, owing to, thanks to.*

Due to is used in official statements to introduce the reason for a difficulty or failure, it means “caused by”.

E.g. Our flight was delayed due to a strike by air traffic controllers.

Owing to is used to introduce an explanation of why something happened and means caused by, resulting from, on account of.

E.g. The game was cancelled owing to bad weather.

Thanks to means “owing to”, “as the result of” and expresses acknowledgement to somebody for a favour or kindness.

E.g. Thanks to you, we managed to do the work in time.

due adv – (of points of the compass) exactly, directly: due east / north.

due n – 1. that which must be given to sb. because it is right or owing: give the man his due; give the devil his due.

2. sums of money to be paid, e.g. for membership of a club, legal charges paid.

Phrases:

with due attention

in due form – in the right form.

in due time – at the right or proper time.

4. fight n – act of fighting: a fight between two dogs; the fight against poverty.

fight v – use the force of the body or of weapons (against): to fight poverty / oppression. When dogs fight, they use their teeth.

Great Britain has often fought with (= against) her enemies.

Phrases:

fight to a finish – until there is a decision.

fight sth. down – repress; overcome: fight down a feeling of repugnance.

fight sb. / sth. off – drive away; struggle against: fight off a cold.
fight one's way forward / out (of) – advance, go forward, by fighting.
fight it out – fight until a dispute is settled.

fighter n – person or thing that fights: a jet-fighter; a fighter pilot.

fighting n: street fighting.

5. rise n – 1. small hill; upward slope: a rise in the ground; a cottage situated on a rise.

2. upward progress; increase (in value, temperature, etc.): a rise in prices / social position, etc.

3. (liter) coming up (of the sun, etc.): at rise of sun / day.

4. origin; start. The river has / takes its rise among the hills.

give rise to – cause; suggest. Such conduct might give rise to misunderstanding.

riser n – *early / late riser* – person who gets up early / late.

rise v – *rise (up)* – 1. (of the sun, moon, stars) appear above the horizon. The sun rises in the East. Has the moon risen yet?

2. get up from a lying, sitting or kneeling position. He rose to welcome me. The wounded man fell and was too weak to rise.

3. get out of bed; get up. He rises very early.

4. come to life (again, from the dead). Jesus Christ rose (again) from the dead. He looks as though he had risen from the grave.

5. go, come, up or higher. The smoke from our fire rose straight up in the still air. His voice rose in anger / excitement, etc.

Prices continue to rise. The bread won't rise.

the rising generation – young people who are growing up.

6. develop greater intensity or energy. The wind is rising. His colour rose.

7. reach a higher position in society; make progress (in one's profession, etc.): rise in the world; a rising young politician / lawyer.

rise to – develop powers equal to.

rise to the occasion / challenge / task, etc. – prove oneself able to deal with a difficult task, etc.

rise against – rebel (against the government, etc.).

Synonyms: *to rise, to arise, to raise, to rouse, to arouse.*

To rise and *to raise* are often confused by Latvian learners because of the similarity of their sound form and some proximity in the meaning; besides they often occur in similar contexts: they raised the prices – Viņi pacēla (paaugstināja) cenas. The prices rose – Cenas cēlās (paaugstinājās).

It should be borne in mind that *to rise* is an intransitive verb, and *to raise* is a transitive one.

To arise emphasizes the fact of coming into existence or into notice more than the conditions attending the event.

E.g. A rumour arose and was widely circulated.

To rouse: 1) to wake up.

E.g. I was roused by the ringing of the bell.

2) to cause sb. to be more active, interested etc.

E.g. Roused to anger by insults.

To arouse: 1) to awake.

E.g. To arouse sb. from his sleep.

2) to cause to be active.

E.g. To arouse widespread interest.

To rouse and *to arouse* are often used interchangeably.

However, there are some points of difference between them.

To rouse suggests incitement to vigorous action by startling, frightening or upsetting. It also implies intense or vigorous activity.

To arouse is much weaker in its implications than "*to rouse*", and often means little more than to bring into consciousness, to start into activity.

E.g. A noise in the night arouses a sleeping soldier if he merely wakes up, but it rouses him when he also makes determined efforts to trace its source.

rising n – (esp.) armed outbreak; rebellion.

raise v – 1. lift up; move from a low(er) to a high(er) level; cause to rise: raise a sunken ship to the surface of the sea; raise one's hat to sb.; raise prices.

Phrases:

raise one's glass to sb. – drink his health.

raise one's hand to sb. – move as if to give him a blow.

raise sb's hopes – make him more hopeful.

raise the temperature – a) make a place warmer.

b) (fig) increase tension.

raise one's voice – speak more loudly or in a higher tone: voices raised in anger.

2. cause to be upright: raise a man from his knees.

raise sb. from the dead – restore him to life.

3. cause to rise or appear: raise a cloud of dust.

4. bring up for discussion or attention: raise a new point / a question / a protest / an objection.

5. grow or produce (crops); breed (sheep, etc.); rear, bring up (a family).

6. get or bring together; manage to get: raise an army; raise money for a new undertaking.

raise n – increase in salary, etc.

raiser n – (in compounds) one who, that which, raises: cattle-raisers.

Synonyms: *to raise, to lift, to pick up.*

To lift is to take up from a given spot by a direct application of force.

To raise means to cause to rise or to move to a higher level.

E.g. They tried to lift the box. Raise your hand if you want to ask a question. One may lift a table with his hands; one may raise it by placing blocks under its legs.

To pick up means to take hold of sth. with your hands, especially sth. small and light, and lift it up.

E.g. I wanted to pick up the phone and call the police.

6. **hang** n – way in which a thing hangs: the hang of a coat / skirt.

hang v – 1. support, be supported, from above so that the lower end is free: hang a lamp from the ceiling; curtains hanging over the window. She hung the washing out in the garden. Hang your coat on that hook. A dog's tongue hangs out when it runs fast.

2. put, be put, to death by hanging with a rope around the neck. He was hanged for murder.

Phrases:

hang by a hair / a single thread – be in a delicate state, depend upon sth. small.

hang one's head – let it fall forward (e.g. when ashamed).

hang about / (a)round – be standing or loitering about, doing nothing definite: men hanging about at street-corners, waiting for the pubs to open.

hang back – hesitate; show unwillingness to act or advance. When volunteers were asked for, not one man hung back.

hang on – a) hold tight. He hung on until the rope broke.

b) persevere. It's hard work, but if you hang on long enough you'll succeed.

Hang on (a minute)! – (colloq.) Wait (a minute)!

hang on / upon sb's words – listen attentively to them.

hang on to sth. – hold it tight.

hang out, hang sth. out – a) hang (wet clothes, etc.) out to dry.

b) display: hang out flags for the Queen's visit.

hang together – (of persons) support one another; act in unison. If we all hang together, our plan will succeed.

hang up – replace the receiver at the end of a telephone conversation. She hung up on me.

hang n – device, loop, etc. to, on or by which sth. is hung; (in compounds): dress-/clothes-/coat-hang.

hanging n – 1. death by hanging. There were three hangings here last month.

2. (usu. pl) curtains, drapery, etc. with which walls are hung.

VOCABULARY EXERCISES

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

grandstand; paddock; pillar; gambler; tout; jockey; promptly; groom; to idealize; disillusionment; chorus; humiliation; to prearrange; compensation; gelding; quarrel; champing; to dismount; to weigh; to blubber; freight; pedigree; to brood.

II. Explain the polysemy of the words and phrases in italics and then translate them.

A. 1. The plane began *to climb* rapidly. 2. To get into the garden they *climbed* the fence. 3. They *climbed* the mountain with the help of a rope. 4. She *climbed* on the chair to reach the books on the upper shelf. 5. Most mountaineers dream of *climbing* Everest. 6. They managed *to climb* to a height of 12,000 feet. 7. The car *climbed* the mountain road with incredible speed. 8. By hard work and persistence she gradually *climbed* to success. 9. The door was locked and the children *climbed* into the house through the window. 10. She stood there looking at a small grey animal *climbing* out of the hole. 11. I could never *climb* trees. 12. They had escaped by *climbing* down the ladder. 13. We are going on a *climb* with our teacher.

B. 1. Don't pull my hair, you are *hurting* me. 2. He was badly *hurt* in the accident. 3. The stone *hurt* his foot badly, it *hurts* terribly. 4. He felt rather *hurt* by their criticism. 5. I didn't mean to *hurt* your feelings. 6. It won't *hurt* to postpone the matter for a week. 7. Don't be *hurt* if you find him inattentive, he can't get over his wife's death. 8. It wouldn't *hurt* the lawn if you watered it more often. 9. The coat is small, it *hurts* me under the arms. 10. She *hurt* his feelings by not asking him to the party. 11. He could not get over the blow to his pride. It *hurt* most.

C. 1. The train is *due* at 6 o'clock. 2. This invention is *due* to the scientists' wish to help the sick. 3. Aeroplanes can communicate over long distances *due* to achievements in technique. 4. The wide use of steam was *due* to its cheapness. 5. The delay was *due* to a shortage of hands. 6. His good progress at school is *due* to his diligence. 7. Children's obedience is *due* to parents. 8. He had received the award *due* to his hard work. 9. Wages are *due* for an increase soon. 10. The debt is *due* for payment on January 15th. 11. My feeling is that industry is *due* for a change soon. 12. He is *due* to speak at the meeting this evening. 13. He is *due* to return at 5 o'clock.

D. 1. You have to *fight* for liberty. 2. Doctors *fight* diseases. 3. The children *fought* round the door to get in first. 4. Do you think they

know what they *are fighting* for? 5. The two men started to *fight* over a game of cards. 6. Boys often have *fights* at school. 7. The *fight* was started by a group of British football fans. 8. During a violent political demonstration some *fighting* broke out. 9. It is absolutely necessary to *fight* drug abuse in schools. 10. They started a *fight* against unemployment by creating new jobs. 11. Stop *fighting about what to watch on TV, it gets on my nerves*.

E. 1. He *rose* to his feet and hauled me up. 2. In the past few days, fresh fish *rose* to record prices but consumers refused to consume it. 3. His voice *was rising* high. 4. Dust *was rising* slowly into the sun. 5. A timid titter, swelling uncontrollably to a shout of laughter, *rose* from the class. 6. The ice-capped, beautiful mountain peaks shone in the rose light of the *rising* sun. 7. "That's my flight," she said desperately. She started *to rise*, but I put my hand on her arm. 8. Outside, a heavy rainstorm came blinding down between the mountains which *rose* on either side of the single railway track. 9. Her hair *rose* at this suggestion.

F. 1. He *had raised* his fork and was on the very point of opening his mouth, when the hum of many voices suddenly arose in the kitchen. 2. He *raised* her to her feet and made her sit down. 3. She *raised* her eyes towards the house. 4. Tom *raised* his head. 5. The *raising* of cattle was the great industry of the country. 6. She had a born hand with flowers and made a pretty penny *raising* asters, zinnias and merigolds, to sell in the market. 7. The burning question all tenants want to know why there is a need to *raise* the rents. 8. The audience *raised* a great protest.

G. 1. A lamp was *hanging* from the ceiling. 2. Don't *hang out* of the window, you may fall down. 3. There was much fruit *hanging* on the tree. 4. He entered the hall and *hang* his coat and hat on the rack. 5. The teacher *hung* the map on the wall and began the lesson. 6. The walls of the large room *were hung* with pictures. 7. The lamp *was hung* above the table. 8. The children *hung about* their mother hoping to hear a fairy-tale. 9. A great danger *hangs over* you. 10. I can't settle down to work with this examination *hanging over* me. 11. A thick fog *hangs over* the town. 12. A heavy silence *hung over* the meeting. 13. The children *hung on* his every

word. 14. He deserves to be *hanged* for his crime. 15. The murderer was caught and *hanged*. 16. Time *hangs* heavy. 17. Don't *hang* your head, everything will be all right.

III. Give your own sentences or situations with the following word combinations and translate the combinations into Latvian. Is it always possible to give a word for word translation?

1. to climb on all fours; to climb in zigzag fashion; to climb through an opening; to climb to power; to climb out of the hole; to climb like a monkey; to climb like a cat; to climb steadily; to climb a height; a climbing plant.

2. to hurt bitterly; to hurt one's leg; to hurt sth. incurably; to hurt sb. deeply; to hurt roses; to hurt sb's reputation; a cup of tea won't hurt you; to get hurt in a fight; to feel hurt at sb's conduct; it hurts the eye to look at the sun; to hurt oneself.

3. with due attention; after due consideration; in due time; the steamer is due in the morning; salary due to sb.; to give the man his due; to pay dues.

4. to fight desperately; to fight heroically; to fight in several battles; to fight under general A.; to fight in defence of one's right; to fight against difficulties; to fight against a disease; to fight for one's country; to fight a fire; to fight the opposition; to fight a duel; to fight one's way out of the crowd.

5. to raise a curtain; to raise one's eyebrows; to raise anchor; to raise one's head; to raise one's hand; to raise wages; to raise corn; to raise vegetables; to raise a family; to raise a question; to raise an objection; to raise a committee; to raise sb's spirits; to raise a weight from the ground; to raise with one hand; to raise one's glass to one's lips; to raise one's voice against sth.; to raise funds for sth.; to raise plants from seeds.

6. a house situated on a rise; a rise in social position; a balloon rises; demands are rising; to rise all of a sudden; to rise reluctantly; to be too weak to rise; fever rises; his colour rose; to rise above the horizon; to rise in the foreground; to rise from the ground; to rise into the sky; to rise to twice old price; to rise in sb's estimation; to rise beyond sb's expectations; to rise to a national fame; to rise in

the world; to rise at dawn; to rise from one's knees; her voice rose to a cry; to rise in revolt against tyrant; to rise to the requirements; to rise before one's eyes; to rise to welcome sb.; to rise by walking.

7. to hang on a hook; to hang by the tail; to hang from a tree; to hang about a girl; to hang around the home; to hang on sb's answer; to hang a picture; to be hung with flags; to be hanged for murder.

IV. Paraphrase the italicized words and phrases by using suitable active vocabulary.

1. climb

1. The plane began *to go up* slowly. 2. He *went up* with the help of a rope. 3. The girl *got on* a chair to reach the vase. 4. All doors were closed and he *got into* a house *through* the window. 5. He was quickly *going up* the mountain.

2. hurt

1. The child *injured* his finger. 2. I shan't *injure* your feelings. 3. Another glass of milk and a small piece of cake *won't do you any harm*. 4. Too much water *may have a bad effect on* plants. 5. *Does your leg cause you pain* when you walk? 6. He *was injured* in a fight. 7. The woman *was* deeply *pained* by his remarks. 8. I hope your feelings *aren't pained*. 9. It *pains* me awfully to cough. 10. It cannot *do you harm* to be polite with everybody.

3. fight

1. They *struggled* desperately. 2. He *struggled* in the North African campaign. 3. They *always struggle* among themselves. 4. Have *you been struggling* with the boy next door again? 5. They *struggled* with France against Germany. 6. The people *struggled* for their rights and independence. 7. You must try to *overcome* that bad habit of yours. 8. They *oppose* everything I say. 9. The boy *struggled* like a wild cat.

4. raise

1. He *lifted up* his hat to great Mrs. Adams. 2. The government is going *to increase* teachers' salaries. 3. In this area the farmers *breed* sheep and horses. 4. My aunt *brought up* four children. 5. The speaker *brought up* the question of the reorganization of the committees. 6. The community did much *to get* money for

children's hospital. 7. She *uttered* a cry of pain. 8. He *helped the woman to get up* from her knees. 9. They *grew* different flowers from seeds.

5. rise

1. After the meal the guests *got up* from the table and went to the music-room. 2. The wounded man fell and was too weak *to get up*. 3. The prices are *getting up* every year. 4. The wind *is becoming stronger*. 5. The smoke was slowly *going up* into the sky from the chimneys of the village cottages. 6. Now houses *are being built* on the edge of the town. 7. Remember, the curtain *goes up* at eight. 8. Suddenly a bright idea *appeared* in her mind. 9. The river *has gone up* three feet. 10. She *got up* from the armchair to receive guests. 11. All people *got up* as we came in.

6. hang

1. The girl *remained near* the home. 2. A great danger *threatened* the town. 3. He *loitered* about in an agony of indecision. 4. The children *waited eagerly for* his every word. 5. The criminal *was put to death* for murder. 6. The streets of the city *were decorated* with flags.

V. Insert the appropriate particle.

1. to climb

1. When you reach the top of a mountain, the worst part is climbing ... 2. This plant is climbing ... the wall. 3. As the window was wide open he climbed ... it into the house. 4. The cat fell into the hole and couldn't climb it. 5. As the lift did not work, they had to climb ... the sixth floor. 6. If you can't reach that box on the shelf, climb ... this chair.

2. to fight

1. What are those boys fighting ... now? 2. In World War II the USA fought ... Germany. 3. We all must fight ... cruelty and crime. 4. She could hardly fight ... her desire to kiss him. 5. He knew that he was fighting ... his country. 6. They constantly have to fight ... an increase in pay. 7. She had to fight ... these two men who both wanted to marry her. 8. There was such a crowd in the hall that I had to fight way the theatre. 9. Two birds in the yard were

fighting ... a piece of bread. 10. We'll have to fight ... a lot of opposition to get the new rules accepted. 11. They decided to fight ... a finish. 12. The man fought his attacker ... a stick.

3. to raise

1. I think, we must raise our voices ... changes in the law. 2. She was proud of having raised these beautiful flowers ... seeds. 3. Can you raise the boy ... the top branch? 4. He was raised ... a higher position. 5. How could you raise a hand ... your child? 6. The people of the community raised an objection ... the building of an airport there. 7. Raise your hands ... straight so that I can count them.

4. to rise

1. Mist could be seen rising ... the valley. 2. We must rise ... selfish considerations. 3. The people rose ... the king and took power themselves. 4. She rose ... her seat and went to meet him. 5. She has risen ... my estimation since she did her job so well. 6. If you drop this box into the water it will go down and then rise ... the surface again. 7. The feeling of threatening danger rose ... in their hearts.

5. to hang

1. I hung ... for an hour or so but he didn't come. 2. He seems to have no work to do, he is always hanging ... the house. 3. Stop hanging ... me, you are getting in my way! 4. The climber hung ... his hands for half an hour until his companions could help him. 5. When the teacher caught him cheating the boy hung his head ... in shame. 6. The line is busy now, would you like to hang ...? 7. If pupils admire their teacher they hang ... his every word. 8. Don't hang ... of the window, you may fall out. 9. On state holidays the flags are hung ... 10. I hate to have unfinished work hanging ... me. 11. Hang ... your coat and hat and come in. 12. The walls of the small room were hung ... photographs.

VI. Account for the use of the synonyms.

1. I realised too, that the car could *climb* no more. 2. He *climbed up* on an automobile. 3. I came to the main road and caught a tram to the city centre. My hands and face were bleeding when I *mounted* it. 4. My friend *ascended* with the doctor to the chamber of death, while I remained in the study. 5. He was undressed and

climbing into the upper bunk he settled down to read himself to sleep. 6. As he *ascended* the stairs he could just discern the little girl Smithers sitting there. 7. They meant *to climb* to the rockstone on the summit but it was too far, and they contented themselves with the big group of caves. 8. He was disappointed in his goal, in the persons he had *climbed* to be with. 9. Young as he was, Henry *mounted* the throne with a resolute purpose of government which his reign carried steadily out. 10. We came up the Red River, slowly *climbing*, and the Red River at this hour was really red.

VII. Insert the appropriate synonyms:

a) ache, hurt, pain, painful

- What ... you?
- I don't say I feel any sharp ... in some definite place, I just ... all over.
- Does it ... you to move your arms, legs or head?
- My head ... all the time, it ... me to look at the light and each movement is ...
- Well, I must examine you. Don't be afraid, it won't be ...
- But, doctor, each touch gives me ...
- Well, try and take it easy.

b) hurt, injure or their derivatives

1. "I've been to the dentist." – "Did it ...?"
2. She looked ..., but said nothing.
3. They can say what they like, but they cannot ... my reputation.
4. He punched me but didn't ... me.
5. Unkindness ... more than blows.
6. Trade union motto: an ... to one is an ... to all.
7. He is now fully recovered from his ...
8. Smoking is ... to health.
9. ... pride is often due to over-sensitivity.
10. Stop making such ... remarks.
11. The sword-thrust missed the mark, but ... his left hand.
12. He dressed carefully for the interview so as not to ... his prospects.
13. She squeezed me so hard, it ...
14. He ... his knee when he fell off the ladder.
15. Keep out of this quarrel or you may get ...

c) due to, owing to, or thanks to

1. ... their regular work during the school-year all the students of our group did well in their exams.
2. ... bad weather the outing

had to be postponed. 3. The failure of the experiment was ... the inadequate theoretical knowledge of the men. 4. I could not help but admit that it was ... my own carelessness that the experiment had failed. 5. ... the selfless help of the sailors the population of the flood-ridden area was safely evacuated. 6. The work has been delayed ... your failure to come in time. Now you will have to work twice as long as you had to.

d) to raise or to lift

1. The crane is a machine for ... heavy weights. 2. This box must be ... very carefully, it contains glass. 3. He ... his hat and passed on without stopping to talk to us. 4. The woman dropped a glove and her husband bent down and ... it. 5. The girl's mother told her not to fill the pail full because she wouldn't be able to ... it. 6. I wanted to speak at the meeting and so I ... my hand. 7. The log was very heavy and nobody could ... it. 8. The workers went on strike because the employers refused to ... their wages.

e) to rise or to raise

1. It was late and the sun ... when the expedition started out. 2. The girl ... her eyes which were filled with tears. 3. After spending some time with his son's family old Jolyon ... to leave. 4. He ... his voice as he spoke. 5. The travelling actors gave a performance on a ... platform. 6. There is no danger of flood as the level of the banks ... 7. We can hear the voices of the children ... above the noise of the traffic. 8. Hurry up. There's the last bell. The curtain is going to ... 9. It is getting warm. The temperature ... 10. The good news from her friend made Jenny's spirits ... 11. As the travellers approached the town they saw smoke ... from the chimneys of the factories. 12. The car ... a cloud of dust. 13. The girl thought of her childhood and a lovely vision ... before her. 14. The man's temper ... as he stormed round the room. 15. The quarrel between the two boys ... from a mere trifle. 16. Rob was a top boy of the class, always the first to ... his hand when a questions was asked. 17. The wind ... rapidly and soon a blizzard overtook them. 18. They baited the hooks with raw hide but the fish would not ... to the bait. 19. People said that a new star had ... on the literary horizon. 20. When I ... my head from the pillow I saw that my roommate was going to ... 21. May I ... my glass to your health, madam?

22. During the last few years many new apartment houses have ... in our district.

VIII. Answer the following questions.

1. Do you agree that many accidents arise from carelessness?
2. What feelings does music arouse in you?
3. What questions were raised at yesterday's meeting?
4. Where does the sun rise?
5. What can a teacher do to raise the intellectual and cultural level of his pupils?
6. Did the last lecture arouse your interest?
7. Do you always raise your hand if you have a question to your teacher?
8. Did the speaker's words at the meeting rouse you to action?
9. Are you sure no complications will arise if you don't come there in time?
10. Why did the unpleasant question arise at the meeting?

IX. Ask and answer the questions using the verbs "rise", "raise" and "arouse".

Model: A. It has become warmer, hasn't it?

B. You are right. The temperature has risen.

1. The taxes got higher, didn't they?
2. His words made you curious, didn't they?
3. He got suspicious, didn't he?
4. The standard of living became higher, didn't it?
5. The rent was increased, wasn't it?
6. Her eyebrows went up in surprise, didn't they?
7. He lifted his hat to greet the lady, didn't he?
8. The question shouldn't come up again, should it?
9. He'll get indignant, won't he?
10. The prices grew, didn't they?

X. Paraphrase the following phrases using *to rise, to raise, to arise, to rouse, to arouse*.

1. To awaken somebody's suspicion.
2. To get up.
3. To reach a higher position in society.
4. To move something from a lower to a higher level.
5. To bring up children.
6. To come into existence.
7. To stir up, as to anger or action.
8. To become stronger, more vivid, more buoyant.
9. To collect, gather, or procure money.
10. To rebel against somebody.

XI. Complete and expand on the following sentences using *to rise, to raise, to arise, to rouse, to arouse*.

1. When the conference came to an end ...
2. My suspicions were

... 3. If you have a question, please ... 4. His final words ... 5. Right in front of us there were reddish-brown cliffs ... 6. A dust of cloud ... 7. It was pitch-black night; the moon had not ... 8. I am afraid that in this case some new difficulties may ... 9. He looked ashamed and conscience-stricken, and could not ... 10. When I learnt all the details, grave misgivings ... 11. An old woman got on the bus, and immediately one of the boys ... 12. He is a terrible man when he is ... 13. The ringing of a bell ... 14. His sufferings ...

XII. Translate into English.

1. Mēs atnācām uz teātri kādu pusstundu agrāk, pirms tika pacelts aizkars. 2. Viņš piecēlās un pacēla glāzi tostam. 3. Ceļinieki vēroja saullēktu. 4. Kas jums radīja aizdomas? 5. Jautājumu apspriežot, radās neparedzētas grūtības. 6. Meitene izrādījās uzdevumu augstumos un spīdoši izturēja pārbaudi. 7. Uzlēca saule, un sirds kļuva gaiša un priecīga. 8. Ar grūtībām slimnieks pacēla galvu un paskatījās uz ienācēju. 9. Pēdējā laikā pārtikas produktu cenas ievērojami cēlušās. 10. Pēdējie runātāja vārdi izraisīja klausītājos sašutumu. 11. Lektors izvirzīja vairākas problēmas, kas savīlņoja auditoriju. 12. Fermeri audzē vistas un pīles. 13. Pulkstens desmitos viesi piecēlās, lai beidzot dotos mājās.

XIII. Answer the questions.

1. Can you climb up a tree? 2. Do you know any climbing plants? 3. Have you ever climbed over a fence? 4. Is it easier to climb up or down the mountain? 5. Which animals can climb well? 6. Is it fair to hurt other people's feelings? 7. What could hurt your feelings? 8. How can a person hurt his / her reputation? 9. Does it hurt the eyes to look at the sun? Why? 10. Does it hurt the car to be left in the rain? 11. How do you interpret the proverb "Give the devil his due"? 12. Why is it important to hand in the documents in due form? 13. What may happen due to person's carelessness? 14. At what time did the sun rise yesterday? 15. Where does the Daugava take its rise from? 16. Are you an early or late riser? 17. Why do you think the bread sometimes won't rise? 18. Whom do you consider a rising politician in our country? 19. Can you always rise to the occasion? 20. What should you do if you want to ask a question? 21. Do men always raise their hats to ladies? 22. Do you ever raise

your voice? When? 23. What might raise a blush on your cheeks? 24. Would you like to participate in raising money for charity purposes? How could you do it? 25. Where do you hang the washing out? 26. What does a dog do when it runs fast? 27. Why do people in the whole world fight for freedom and democracy?

XIV. In which circumstances would you say:

1. Oh, please, help me to climb down! 2. Our plane has begun to climb rapidly. 3. You climb like a squirrel. 4. I shall do it in due time and with due attention. 5. Our train is due at 5 o'clock. 6. I am due to speak at the meeting. 7. Give the devil his due. 8. You've hurt him deeply. 9. It won't hurt if you go there a bit later. 10. The boots are too tight. They hurt me. 11. Oh, prices rise every day! 12. Why didn't you rise to welcome me? 13. Raise your glass to my health! 14. Don't raise your voice! 15. I disagree with their opinion. I am going to raise an objection. 16. Why have you hung all the walls with these disgusting pictures? 17. I shall hang this lamp over my desk. 18. Why are you hanging about the house? Haven't you got anything to do? 19. I won't have my son hanging around criminal companies. 20. We have to fight for our rights.

XV. Translate into English.

1. Bērniem patīk kāpt kokos. 2. Labākie āboli bija augšējās zaros, un viņš pakāpās uz sola, lai tos aizsniegtu. 3. Alpīnisti vēlējās sasniegt 3000 m augstumu. 4. Visi darbinieki saprata, ka viņš tiecas pēc varas. 5. Bērni ierāpās dārzā caur caurumu dzīvžogā un noslēpās aiz krūma. 6. Man ļoti sāp zobs, jāiet pie ārsta. 7. Zobu izrāva, un tas nemaz nebija sāpīgi. 8. Kur jums sāp? 9. Zēns nokrita un stipri sasita galvu. Mēs jau izsaucām ārstu. 10. Priekšnieka skarba tonis aizvainoja jauno sievieti. 11. Telpas ir tik aukstas, tāpēc vēl viena tase karstas tējas neskādēs. 12. Ja turpināsi tikties ar šo sievieti, sabojāsi savu reputāciju, un vari arī zaudēt darbu. 13. Meiteni savainoja satiksmes negadījumā. 14. Laikam kaut kas nav kārtībā ar acīm. Kad skatos gaismā, tās sāp. 15. Izbraucot uz ārvalstīm mums jāmaksā muitas nodoklis par bagāžu, ko izvedam. 16. Vai visi ir samaksājuši partijas biedru maksu? 17. Jums pienākošos algu izmaksās pēc nedēļas. 18. Vilcieni šeit pienāk un atiet noteiktā laikā. 19. Neviena viņam neveltīja pienācīgo uzmanību, un slavenais

aktieris jutās atstāts novārtā un aizvainots. 20. Šo kļūdu izraisīja mūsu nezināšana. 21. Viņš mira ar vēzi. 22. Autobusam no Minsteres jāpienāk plkst. 14.30. 23. Viņam alga vēl nav izmaksāta. 24. 1066. gadā pie Hastings tika izcīnīta nikna kauja starp Normāņiem un Anglosakšiem. 25. Šie divi zēni klasē ir vislielākie kaušļi. Viņi var kauties pat par visādiem sīkumiem. 26. Neviena neiedrošinājās stāties šim vīram pretī, jo viņš bija stiprs, veikls un nežēlīgs. 27. Tauta cīnījās pret apspiestību un par savu neatkarību. 28. Mums jāizlemj šī lieta. 29. Šajā mājā nebija patīkami dzīvot, jo garāmbraucošās mašīnas sacēla putekļu mākoņus, un putekļi iekļuva pat telpās. 30. Es domāju, ka mūsu partneri nevar celt iebildumus pret šo priekšlikumu. 31. Mēs nolēmām protestēt pret likumu, kuru vēlējās pieņemt valdība. 32. Lai uzlabotu savu garastāvokli, aiziesim uz kino. 33. Es dzeru uz visu klātesošo veselību! 34. Tikšanās ar bijušajiem skolas biedriem modināja atmiņas par jaunību un skaisto laiku, kas bija pavadīts kopā. 35. Viņa neveiklā atbilde klausītājos izraisīja smieklus. 36. Domāju, ka mums jāsāk vākt naudu, lai palīdzētu bāreņu namiem. 37. Mūsu saimniecība galvenokārt audzē linus un mazliet arī dārzenus. 38. Uz pavasara pusi var atkal gaidīt cenu pieaugumu. 39. Domājams, šī partija tomēr nāks pie varas. 40. Viņa vienmēr māk izturēties atbilstoši situācijai. 41. Ģimene ceļas ar gaiļiem un iet gulēt, kad saule sen jau norietējusi. 42. Daudzas upes izceļas kalnos. 43. Es gribu saprast, par ko ir runa. 44. Tēvs piekāra gleznu pie sienas. 45. Šo jauno vīrieti pakāra par divu cilvēku noslepkavošanu. 46. Laiks velkas lēni. 47. Vai tiešām nevari atrast, ko darīt, un izbeigt slaidīšanos pa māju! 48. Valsts svētkos pie mājām jāizkar karogi. 49. Skolotāja stāsts bija interesants, un bērni uzmanīgi klausījās viņā.

TEXT EXERCISES

I. Answer the questions.

1. Where did the boy go? 2. Why was he sorry for his father and friends? 3. What did he climb up to when the horses went up the stretch to start? 4. What could he see from his post? 5. Why did the horsemen call up to him for the result? 6. What was racing to the

boy? 7. What did he begin to hear about? 8. Who explained everything to him? 9. How did he feel about "fixed races"? Why did it make him feel sad and hurt? 10. Who else shared his feelings? 11. What did Smoke tell the boy one day? 12. How did that race run? 13. What happened after the race? 14. Why did the boy lose interest in the race track? 15. What did the bridge-tender say about it? Could he help the boy? 16. Whom did he put the blame on? Why? 17. Why didn't the boy go to the horse races even with his father? 18. When did the boy tell his father the truth? 19. What advice did the father give him?

II. Pick out from the text words and phrases bearing on:

- 1) horse racing;
- 2) people involved in horse-racing;
- 3) personal feelings.

III. Find Latvian for:

grandstand; paddocks; stretch; betting-ring; heat; judges' stand; course; jockey; groom; to strip; to scrape; to sponge; to blanket; disillusionment; a chorus of hoots; humiliation; to prearrange; "fixed races"; the crash of one's faith; gelding; ruck; champing; butt of the whip; hostler; to blubber; to crack up; bridge-tender; "the suckers"; outsider; pedigree; to overdo.

IV. Pick out the words in which you can see spelling differences between British English and American English.

V. Pick out the words, phrases and sentences which, in your opinion, do not correspond to the norms of Standard English. Why do you think the author uses them?

VI. In which person is the story told? Why has it been done?

VII. Retell the story 1) in the first person, 2) in the third person, and then give its summary.

VIII. Make up and then act out dialogues between:

- 1) the boy and some horseman;
- 2) the boy and Smoke;
- 3) the boy and his father.

IX. Speak on the plot of the text.

X. What do you think is the main idea of the story?

DISCUSSION EXERCISES

I. Read texts A and B.

A. A FOUL PLAY

In 1943 Lieutenant Alexander Barr had been ordered into the Armed Guard aboard the merchant ship, like so many other civilian officers with no real mechanical skills – teachers, writers, lawyers. Alec Barr had memorized his way through navigation and gunnary and seamanship and after graduating the course he was given his first ship.

His men were the rag-tag of merchant service and officers didn't know port from starboard and still called bulkheads "walls" and ladders "stairs" and decks "floors". Lieutenant Alec Barr had his crew well in hand except one particularly unpleasant character, a youngster called Zabinski. Every ship has its problem child, and Zabinski was Alec's cross. If anybody was drunk and in trouble ashore, it was Zabinski. If anybody was smoking on watch, or asleep on watch, or over-leave, it always seemed to be Zabinski.

One day Alec lost patience. Discipline aboard ship was tough enough without Zabinski around to foul it up. He called the boy to his small stateroom. "I've tried to reason with you," Alec said. "I've punished you with everything from confinement to ship to extra duty. I've come to the conclusion that the only thing you might understand is force. I've got some boxing gloves. Navy Regs say that they should be used for recreation. We are going to have some recreation."

"Dat's okay wid me, Lootenant," Zabinski said smiling. They climbed onto number three hatch after Alec announced the exhibition of boxing skill for recreational and morale purposes, and the hatch was surrounded by grinning merchant personnel, whose grin increased when they saw the two men stripped to shorts.

It didn't take Lieutenant Alexander Barr overlong to discover that he was in a nonroped wing with a semiprofessional. They were

fighting two-minute rounds, with the merchant skipper holding the clock, and from the first five seconds of the first round Alec knew that Zabinski could knock him out with a single punch if he wanted to. But Zabinski did not want to; he was toying with his commanding officer, and the snickers grew into laughter from hatchside.

In the third round, Alec held up a glove. "Time out! I can't see," he said. "I'm going to my quarters to fix up a couple of cuts. I'll be right back." He turned and ran up the ladder to the boat deck and went to his stateroom. In the stateroom was a safe. Among the extra duties of an Armed Guard officer was that of a paymaster in foreign ports. Alec Barr opened the safe and drew out a paper-wrapped roll of ten-cent pieces. He put this roll of silver dimes into his glove and returned to the hatch.

"Okay! Let's go!" he said and touched gloves with Zabinski. It had pleased Zabinski to allow Alec to hit him occasionally because it gave him a beautiful opportunity for a short and painful counterpunch. But now the silver-weighted glove crashed into the boy's chin and Zabinski was out, cold, flat on his face. Alec Barr looked briefly at the boy and then stared coldly at the merchant seamen. "Somebody throw some water on him," he said. Then he jumped lightly off the hatch, pushed his way through the crowd of sailors, and went up to his room to clean his cuts and restore the roll of dimes to the safe. After that Lieutenant Alexander Barr had no more personnel trouble aboard ship.

After Robert Ruark

B. EQUESTRIAN EVENTS

Horse training began many centuries ago when wild animals were tamed and served people. Horses were used in wars and that required full understanding between horses and their riders or chariot drivers.

Chariot races were part of the ancient Olympic Games. These races were dangerous events which often ended with crashed chariots or wounded or even killed drivers. And on top of it the winners were the owners of the horses, not the drivers.

In our time only riding or equestrian events are included in the Olympic Games. For the first time equestrian sports were shown

at the second Olympic Games in 1900. Since 1912 they have been always present in the Olympic programme.

In the beginning only rich people and military men could go in for riding and show jumping. Mass practising of the equestrian sports began after the Second World War. Many national and international riding championships attract the attention of thousands of spectators.

DRESSAGE is the French word for training horses. Dressage competitions show a series of special exercises for horses. All horses must perform at the walk, trot and canter. They pace along straight lines and different turns and remain straight while moving all the time. It looks like the horse, not the rider, does what is needed. Points are given for each movement and for general impression.

SHOW JUMPING. In this event horse and rider must jump several different fences and water pits in a certain period of time. The fences are made of wooden bars, reeds and other materials and put in sequence. If the horse knocks down the bars, or lands in water, or refuses to jump, or falls – all these are penalized by fouls. Also, if a rider does not start within one minute after the signal or takes a wrong course, he loses the right to compete further.

HORSE-TRIALS is an event which must show all abilities of horses and riders during three days. This event includes dressage, races and show jumping. During the races the competitors test the speed, endurance and jumping abilities of horses.

The length of the Olympic course is about 32 km. The riders compete in flat races, steeplechase and cross-country. The steeplechase covers about 4 km and the cross-country race – up to 8 km with 30 obstacles. Horse-trials are concluded with show jumping.

Before the show jumping the horses are examined by a veterinary surgeon. The last event must show that the horse can serve even after the hard tests of endurance the day before.

The equestrian events originated from cavalry officers contests. That is why sportsmen may wear either a military uniform (if they serve in the armed forces) or a suit of a red riding jacket and white breeches, top boots and a hat or cap. Horses have bridles and saddles, and their hoofs are shod.

From "Olympic Sports and Games"

II. Make up questions on the texts and ask your group mates to answer them.

III. What problem does text A touch upon? Is the problem in this story similar to that in the main text?

IV. Discuss the problem of “a foul play” in sport.

V. Share your information about sport and discuss the history and development of different sports.

VI. Read and interpret the meaning of the following maxims:

1. He that climbs a ladder must begin at the first round. (Walter Scott)
2. When a man wants to murder a tiger he calls it sport; when the tiger wants to murder him he calls it ferocity. (George Bernard Shaw)
3. It is not best to swamp horses while crossing the river, and I am not so poor a horse that they might not make a botch of it in trying to swamp. (Abraham Lincoln)

VII. Read the proverbs, interpret them and find their Latvian equivalents.

1. Hasty climbers have sudden falls.
2. He that never climbed, never fell.
3. He that would eat the fruit must climb the tree.
4. Many words hurt more than swords.
5. That cock won't fight.
6. Give a fool rope enough, and he will hang himself.
7. Go to bed with the lamb and rise with the lark.
8. He that has an ill name is half hanged.
9. He that is born to be hanged shall never be drowned.
10. He that lies down with dogs must rise with fleas.
11. He that will thrive, must rise at five.

VIII. Read the anecdotes and tell them to your groupmates.

1. “If you won't accept me as your lover,” said the tragic youth, “I shall hang myself on the tree in front of your house.”
“For goodness' sake don't do that,” she said. “You know how my parents object to fellows hanging about the house.”

2. The boxer returned to his dressing-room looking drawn and haggard, for he had had a terrific beating in the ring. He felt absolutely done, and looked it. He opened his eyes when the promoter approached.

“Hard lines, Jack,” said the promoter as he gazed down at his battered charge; “but I’ve good news for you!”

“Well, what’s the good news?”

“I’ve been lucky enough to fix a return match for you!”
3. The teacher said: “Remember it is better to give than to receive.”

A small boy said: “Yes, Miss, my father says he always uses that as his principle in business.” “Oh, how good of him!” said the teacher. “What is his business?” “He is a boxer, Miss.”
4. A young lady entered a crowded bus with a pair of skates over her arm. An elderly gentleman stood up to give her his seat. “Thank you very much, Sir,” she said. “but I’ve been skating all afternoon and I’m tired of sitting down.”
5. Mother: Jane, what is Mary doing?

Jane: Well, if the ice is as thick as she thinks it is, she is skating, but if the ice is as thin as I think, she is swimming.
6. A gentleman was riding a horse one day. He wore a spur on one foot, but there was no spur on the other. A friend meeting him asked why he had no spur on his other heel. “Well,” he answered. “If I make one side of my horse go, I don’t think the other side is very likely to lag behind.”
7. The teacher had told the class to draw a horse and a cart. One boy finished his work very quickly, so the teacher went to look and found that he had drawn only a horse.

“What is this?” she asked.

“Well, the horse can draw the cart,” came the answer.
8. He had had hard luck fishing and on his way home he entered the fish market and said to the dealer, “Just stand over there and throw me five of the biggest of those trout!”

“Throw ‘em? What for?” asked the dealer in amazement.

“So I can tell the family I caught ‘em. I may be a poor fisherman, but I’m no liar.”

JUST FOR FUN

I. The training of a veterinary surgeon takes about seven years. Joan had done five years of her training when she decided that she would do better on the stage. Her father disagreed, and quoted one of these proverbs. Which?

- a) Don't carry coals to New Castle.
- b) Man proposes but God disposes.
- c) Don't change horses in midstream.

II. Gill stayed to see the main film through again, and found the time was past her bedtime. Knowing there would be trouble anyway when she got home, she decided to see the rest of the programme. Which of the following proverbs is this illustrated by?

- a) It never rains but it pours.
- b) Two blacks don't make a white.
- c) You may as well be hanged for a sheep as for a lamb.

UNIT 10

GEORGE BERNARD SHAW (1856–1950)

Bernard Shaw was born in Dublin in a family of a civil servant. His father had retired from the Department of Justice and the family lived on a small pension.

The boy took lessons of reading and writing from a governess and his uncle gave him some lessons in Latin. In 1867 Bernard Shaw was sent to a college where, as he said later, he had learned nothing.

He attended some other schools and in 1869 entered the Dublin English Scientific and Commercial Day School. When Shaw left school in 1871 he went to work as a land agent's junior clerk. His wages were eighteen shillings a month; his duties were to get the incoming letters, to post the outgoing letters and buy lunch for the other clerks. His wages were soon raised and he worked in that office for five years.

Shaw's mother had a nice voice. She moved to London and worked as a teacher of singing there. In 1876 Bernard Shaw decided to follow her example and go to London. By that time he had understood that work at an office was impossible for him. At the age of nineteen Shaw moved to England and spent his remaining 75 years there. In London B. Shaw had no intention of continuing office work and he spent a lot of time educating himself. He used to say: "Though almost penniless I had a magnificent library in Bloomsbury, a priceless picture gallery in Trafalgar Square and another at Hampton Court without any servants to look after or rent to pay. I had the brains to use them."

Bernard Shaw set out to become a novelist. Between 1879 and 1883 he wrote five long novels, which were rejected by all publishers. Thus he gave up writing novels.

Then he was offered a job in the Pall Mall Gazette and in a short time he became one of the most popular critics of music, art and drama in London. He conducted a brilliant attack on the old fashioned, intellectually arid London theatre. Simultaneously he

began writing his own plays. The long list of his plays opens with the cycle of the "Plays Unpleasant" which marked a new period in the history of English drama (Widower's Houses – 1892, The Philanderer – 1893 and others). Another cycle which he called "Plays Pleasant" comprised his dazzling light comedies: Arms and the Man (1894), the Man of Destiny (1895). Shaw's greatest popular successes were "The Devil's Disciple" (1897), "Caesar and Cleopatra" (1898) and his high comedy "Pygmalion" (1912).

Shaw was at the peak of his fame (1925) when he received the International Nobel Prize for Literature.

In the history of English literature B. Shaw is known as the creator of the social realistic drama. He made a revolution in the theatre of his time by introducing the problematic play and in this way he contributed a great deal to the further development of the English theatre. Shaw's plays deal with various problems: politics, science, religion, education and economics. He gained a reputation as a man of brilliant wit, making frequent and effective use in his plays of a paradox which can be found in dramatic structure, characters, style etc.

Answer the following questions:

1. Where and when was B. Shaw born? 2. Can you find Dublin on the map? 3. What can you tell about Ireland and its people? 4. What education did B. Shaw receive? 5. When did he start working? 6. What was his first job? Did he like it? 7. What can you tell about his parents? 8. Why did he go to England? 9. What did he do in London? 10. What did he want to become? 11. Were his first novels a success? 12. What job was he offered in Pall Mall Gazette? 13. When did he start writing plays? 14. What plays written by B. Shaw do you know? 15. What is B. Shaw role in English literature? 16. Have you read or seen any of his plays?

SERENADE

(an extract)

For the next three months I studied the art of horn-blowing under the direction of an adept. He worried me by his lower middle

class manners and his wearisome trick of repeating that the 'orn, as he called it, resembled the human voice more than any other instrument; but he was competent and conscientious; and I was persevering, in spite of some remonstrances from the neighbors. At last I ventured to ask him whether he considered me sufficiently advanced to play a solo in private for a friend.

"Well, Colonel," he said, "I tell you the truth, you havnt a horn lip for it: at least, not yet. Then, you see, you blow so tremenjous. If youll believe me, sir, it dont need all the muscle you put into it: it spoils the tone. What was you thinking of playing for your friend?"

"Something that you must teach me. Schubert's serenade."

He stared at me, and shook his head. "It aint written for the hinstrument, sir," he said. "Youll never play it."

"The first time I play it through without a mistake, I will give you five guineas, besides our regular terms."

This overcame his doubts. I found the execution of the serenade, even after diligent practice, uncertain and very difficult. But I succeeded at last.

"If I was you, Colonel," said my instructor, as he pocketed the five guineas, "I'd keep that tune to myself, and play summat simpler for my friends. You can play it well enough here after half an hour's exercise; but when I'm not at your elbow, youll find it wont come so steady."

I made light of this hint, the prudence of which I now fully recognize. But at that time I was bent on a long cherished project of serenading Linda. Her house, near the northern end of Park Lane, was favourably situated for the purpose; and I had already bribed a servant to admit me to the small pleasure ground that lay between the house and the roadway. Late in June, I learned that she intended to repose for an evening from the fatigues of society. This was my opportunity. At nine o'clock I placed my horn in a travelling bag, and drove to the Marble Arch, where I alighted and walked to my destination. I was arrested by the voice of Porcharlester calling, "Hallo, Colonel!" As I did not wish to be questioned, I thought it best to forestall him by asking whither he was bound.

"I am going to see Linda," he replied. "She contrived to let me know last night that she would be alone all this evening. I don't

mind telling you these things, Colonel: you are a man of honor, and you know how good she is. I adore her. If I could only be certain that it is myself, and not merely my voice that she likes, I should be the happiest man in England."

"I am quite sure that it cannot be your voice," I said.

"Thank you," he exclaimed, grasping my hand: "it's very kind of you to say so; but I hardly dare flatter myself that you are right. It almost chokes me to look at her. Do you know I have never had the pluck to sing that serenade of Schubert's since she told me it was a favorite of hers?"

"Why? Does she not like your singing of it?"

"I tell you I have never ventured to sing it before her, though she is always at me for it. I am half jealous of that confounded tune. But I would do anything to please her; and I am going to surprise her with it tomorrow at Mrs. Locksly Hall's. I have been taking lessons and working like a dog to be able to sing it in really first-rate style. If you meet her, mind you don't breathe a word of this. It is to be a surprise."

"I have no doubt you will startle her," I said, exulting at the thought that he would be a day too late.

We parted; and I saw him enter the house of Linda. A few minutes later, I was in the garden, looking up at them from my place in the shadow as they sat near the open window. Their conversation did not reach me: I thought he would never go. The night was a little cold; and the ground was damp. Ten o'clock struck – a quarter past – half past – I almost resolved to go home. At last they rose; and I was now able to distinguish their words.

"Yes," she said, "it is time for you to go." How heartily I agreed with her! "But you might have sung the serenade for me. I have played three times for you."

"I have a frightful cold," he said. "I really cannot. Good-night."

"What nonsense! You have not the least symptom of a cold. No matter: I will never ask you again. Good-night, Mr. Porcharlester."

"Do not be savage with me," he said. "You shall hear me sing it sooner than you think, perhaps."

“Ah! you say that very significantly. Sooner than I think! If you are preparing a surprise for me, I will forgive you. I shall see you at Mrs. Locksly Hall’s tomorrow, I hope.”

He assented, and hurried away, fearful, I suppose, lest he should betray his plan. When he was gone, she came to the window, and looked out at the stars. Gazing at her, I forgot my impatience: my teeth ceased to chatter. I took the horn from my travelling bag. She sighed; closed the window; and drew down a white blind. The sight of her hand alone as she did so would have inspired me to excel all my previous efforts. She seated herself so that I could see the shadow of her figure in profile. My hour was come. Park Lane was nearly still: the traffic in Oxford Street was too distant to be distracting.

I began. At the first note I saw her start and listen. When the completed phrase revealed to her what air I was playing, she laid down her book. The mouthpiece of my instrument was like ice; and my lips were stiff and chilly, so that in spite of my utmost care I was interrupted more than once by those uncouth guggling sounds which the best cornists cannot always avoid. Nevertheless, considering that I was cold and very nervous, I succeeded fairly well. Gaining confidence as I went on, I partly atoned for the imperfection of the beginning by playing the concluding bars with commanding sonority, and even achieving a tolerable shake on the penultimate note.

An encouraging cheer from the street as I finished, shewed me that a crowd was collected there, and that immediate flight was out of the question. I replaced the horn in my bag, and made ready to go when the mob should disperse. Meanwhile I gazed at the shadow on the blind. She was writing now. Could she, I think, be writing to me? She rose; and the shadow overspread the window so that I could no longer distinguish her movements. I heard a bell ring. A minute later the door of the house opened. I retreated behind an aloe tub; but on recognizing the servant whom I had bribed, I whistled softly to him. He came towards me with a letter in his hand. My heart beat strongly as I saw it.

“All right, sir,” he said. “Miss Linda told me to give you this; but you are not to open it, if you please, until you get home.”

"Then she knew who I was," I said eagerly.

"I suppose so, sir. When I heard her bell, I took care to answer it myself. Then she says to me, 'You'll find a gentleman somewhere in the pleasure ground. Give him this note; and beg him to go home at once. He is not to read it here.'"

"Is there any crowd outside?"

"All gone, sir. Thank you, sir. Goodnight, sir."

I ran all the way to Hamilton Place, where I got into a hansom.

Ten minutes afterwards I was in my study, opening the letter with unsteady hands. It was not enclosed in an envelope, but folded in three, with a corner turned down. I opened it and read,

"714, Park Lane, Friday.

"Dear Mr. Porcharlester –"

I stopped. Had she then given him credit for my performance? A more immediately important question was whether I had any right to read a letter not addressed to me. Curiosity and love prevailed over this scruple. The letter continued thus.

"I am sorry that you have seen nothing in my fancy for Schubert's serenade except matter for ridicule. Perhaps it was an exaggerated fancy; but I would not have expressed it to you had I not believed you capable of understanding it. If it be any satisfaction to you to know that you have cured me of it thoroughly, pray believe that I shall never again hear the serenade without a strange mixture of mirth and pain. I did not know that a human throat could compass such sounds; and I little thought, when you promised that I should hear your voice sooner than I expected, that you contemplated such a performance. I have only one word more: Adieu. I shall not have the pleasure of meeting you at Mrs. Locksly Hall's tomorrow, as my engagements will not permit me to go there. For the same reason I fear I must deny myself the pleasure of receiving you again this season. I am, dear Mr. Porcharlester, yours truly,

Linda Fitznightingale."

I felt that to forward this letter to Porcharlester would only pain him uselessly. I felt also that my instructor was right, and that I have not the lip for the French horn. I have accordingly given it up.

Linda is now my wife. I sometimes ask her why she persists in cutting Porsharlester, who has pledged me his word as an officer

and a gentleman that he is unconscious of having given her the slightest ground for offence. She always refuses to tell me.

PHRASES

1. under the direction of ...
2. lower middle class manners
3. in spite of
4. in private
5. to tell the truth
6. to make light of sth.
7. to have the pluck to do sth.
8. to work like a dog
9. to be out of the question
10. to give sb. credit
11. to give the ground for sth.

VOCABULARY ITEMS

1. **conscience** n – the consciousness within oneself of the choice one ought to make between right and wrong: have a clear / guilty conscience; have no conscience; have sth. on one's conscience.

conscientious adj – 1. (of persons) guided by one's sense of duty: a conscientious worker.

2. (of action) done carefully and honestly: conscientious work.

conscientiously adv

conscious adj – 1. (of, that) predic. use / awake, aware; knowing things because one is using the bodily senses and mental powers. They were conscious of being / that they were being watched. He was conscious of his guilt. The old man was conscious to the last.

Synonym: *aware*.

Antonym: *unconscious, unaware*.

2. (of feeling, actions etc.) realized by oneself. He spoke / acted with conscious superiority.

consciousness n – being conscious. We have no consciousness during sleep. The blow caused him to lose

consciousness. He did not recover / regain consciousness until two hours after the accident.

self-conscious adj. – aware of one's own existence, thoughts and actions; shy; embarrassed.

self-consciousness n

- 2. put** v – 1. move (sth.) so as to be in a certain position or place. He put the book on the table. He put his hands in (to) his pockets.
2. cause sb. / sth. to become (what is indicated by the adj.). That picture on the wall is crooked, I must put it straight.
put sth. right – correct it. A short note put the matter right.
3. write; indicate; mark; put a tick against a name (a price on an article) one's signature to a will.

Phrases:

put about – spread about (rumour etc.). A conservative paper put about the idea that the country had lost a million pounds on the transaction. Don't believe all these stories that are being put about.

put aside – a) save some money, put away. He has put aside a good sum of money.

b) lay down: put aside one's book; put one's work aside.

put away – a) put in the usual place of storage. Put your books / toys away.

b) save: put money away for one's old age.

put back – replace. Put the reference books back on the shelf when you've finished with them.

put down – write down; make a note of. Here's my address – put it down, before you forget it.

put sb. down – allow to alight. The bus stopped to put down passengers.

put down to – attribute to. The fever was put down to the bad weather. He put his failure down to lack of efficiency.

put sth. forward – advance; put before people for consideration: put forward a new theory.

put in – a) place in, install. Shortly gas will be put in every house.

b) insert a remark; interpose. He had no opportunity to put in a word for his friend.

- c) spend time on. He put in a whole week of work on that article.
- put off* – a) postpone actions, appointment. We shall have to put off our outing until the weather improves. Never put off till tomorrow what you can do today, put off a meeting / going to the dentist.
 b) evade meeting sb.; going somewhere, doing sth. with excuse. He tried to put me off with vague promises.
 c) get rid of. Put off your doubts and fears.
- put on* – a) clothe oneself with. Put your coat on, it's cold outside.
 b) assume: pretend to have: put on an air of innocence. Her modesty is all put on.
 c) increase; add; put on more steam / pressure; put on speed. He is putting on weight / flesh.
 d) place sth. Will you put the kettle on? I've bought a new record. Will you put it on?
 e) produce a play. A new play was put on at this theatre.
- put out* – a) extinguish; cause to stop burning, turn off: put out the lights / the candles / the gas / the gasfire. The firemen soon put the fire out.
 b) (sb.) disconcert; cause to be confused or worried; upset sb. She was very much put out by your rudeness. I hope we are not putting you out by arriving so early.
- put through* – connect sb. with sb. on the telephone. Please put me / this call through to the manager. We are trying to put you through.
- put up* – a) (at, with) obtain lodging and food: put up (at an inn) for the night. We hadn't a room to spare, so we put him up with the Browns. Will you put his car up in your garage for the night?
 b) raise; hold up: put up one's hands (= a sign to surrender); put up a flag / a sail.
 c) build; erect: put up a shed / a tent.
 d) place so as to be seen: put up a notice.
 e) raise; increase: put up a rent by 50 p (a week).
- put up with* – stand, endure, tolerate sth. or sb. There are many inconveniences that have to be put up with when you are camping. She found it difficult to put up with her noisy neighbours.

3. think v – 1. exercise the mind in order to form opinions, come to conclusions. Are animals able to think? You should think before doing that.

think aloud – utter one's thoughts as they occur.

2. consider; be of the opinion. Do you think it will rain? Yes, I think so.

3. (neg with can/could) imagine, form a conception of. I can't think what you mean. I can't think where she has gone off to.

4. expect, intend. I never thought that I'd see you here! Who would have thought to see you here!

Phrases:

I thought as much – that is what I expected or suspected.

think about sth. – a) examine, consider. She's thinking about emigrating to Canada. Please think about the proposal and let me have your views tomorrow.

b) recall; reflect upon. She was thinking about her childhood days.

think of sth. – a) consider; take into account. We have a hundred and one things to think of before we can decide.

b) consider, contemplate (without reaching a decision or taking action). We're thinking of emigration to Canada.

c) imagine. Just think of the cost / danger!

d) call to mind; recall. I can't think of his name at the moment.

e) put forward; suggest. Who first thought of the idea? Can you think of a good place for a weekend holiday?

think highly / well / not much / little, etc. of sb./sth. – His work is highly thought of by the critics. He thinks the world of her.

think nothing of sth. / doing sth. – consider (doing) it to be insignificant or unremarkable. Barbara thinks nothing of walking 20 miles a day.

think better of sb. – have a higher opinion of (than to ...). I had always thought better of you than to suppose you could be so unkind.

think better of sth. – reconsider and give up. What a foolish idea! I hope you'll think better of it.

think sth. out – consider carefully and make a plan for. It seems to be a well-thought out scheme. That wants thinking out.

think sth. over – reflect upon, consider further. Please think over what I've said. I'd like more time to think things over.

think sth. up – devise, conceive, invent (a scheme, etc.). There's no knowing what he'll think up next.

thinkable adj – conceivable. It's not thinkable (more usu. It's unthinkable) that ...

thinker n – person who thinks: a great / shallow thinker.

thinking adj – thoughtful; intelligent: the thinking public; all thinking people.

thinking n – thought; reasoning: do some hard thinking. You are of my way of thinking.

4. **forgive** v – 1. *forgive sb. (sth / for doing sth.)* – say that one no longer has the wish to punish sb.; pardon or show mercy to (sb.): forgive sb. for being rude / forgive his rudeness. Am I forgiven?

2. not demand repayment of (a debt); not demand repayment of a debt from (sb.). He forgave the debt. Will you forgive me the debt?

forgivable adj – that can be forgiven.

forgiving adj – ready or willing to forgive: a forgiving nature.

forgivingly adv

forgiveness n – forgiving or being forgiven; willingness to forgive: ask for / receive forgiveness; full of forgiveness.

5. **avoid** v – keep or get away from; escape. Try to avoid danger. We only just avoided an accident.

Synonyms: *to avoid, to escape.*

Escape implies “getting free, getting away from something or its direct influence; sth. which actually threatens or which one is bound to see or experience”.

Avoid means “to keep away intentionally, deliberately from what one does not wish to risk, to see, to meet or to experience”.

Thus, “*he escaped the danger*” means that he was in danger and that he got away from it successfully. “*He avoided the danger*” means that he knew where the danger lay and took care not to go near it.

Since *avoid* implies intention, deliberateness it is used in such collocations where *escape* is not applicable, as: to avoid a person, somebody's eyes, meetings and contacts, pools, sights etc.

Syntactically, *escape* differs from *avoid* in that it may be followed by a direct object and in some cases by an object preceded by the preposition "from", while *avoid* is followed only by a direct object expressed by a noun or a gerund.

E.g. to escape danger; to escape from danger;
to avoid danger; to avoid getting in danger.

avoidable adj – that can be avoided.

Antonym: *unavoidable*.

avoidance n – act of avoiding: the avoidance of bad companions; avoidance of taxation.

6. fair adj – 1. not showing favour to either person, side etc.; acting in an honest and honourable manner; in accordance with what is deserved or with the rules (of a game etc.). Everyone must have a fair share. It was a fair fight. We charge fair prices and are content with fair profits (= reasonable).

2. average; quite good: a fair chance of success. His knowledge of French is fair, but ought to be better. She has a fair amount of sense.

3. (of the weather) good; dry and fine; (of wind) favourable: hoping for fair weather. They set sail with first fair wind.

4. satisfactory; abundant: a fair heritage; promising: *be in a fair way to succeed* – be at the stage where success seems assured.

5. (of the skin, hair) pale; light in colour; blond: a fair-haired girl; a fair complexion.

6. clean; clear. Please make a fair copy of this letter.

fairly adv – 1. in a fair manner; honestly: treat sb. fairly.

2. utterly; completely. We were fairly caught in the trap. He was fairly beside himself with rage.

fairly adv – of degree moderately. This is a fairly easy book (and is, therefore, perhaps suitable). He wants a fairly large car.

7. **suppose** v – 1. let it be thought that; take it as a fact that. Let us suppose (that) the news is true. Suppose the world were flat.

2. guess; think. What do you suppose he wanted? All her neighbours supposed her to be a widow.

3. (forming an imper, or used to make a suggestion or proposal). Suppose we go (= Let's go) for a swim.

4. *be supposed to* – a) be expected or required to (by customs, duty, etc.). Is he supposed to clean the outside of the windows or only the inside?

b) (colloq.) (in the neg) not be allowed to. We're not supposed to play football on Sundays.

supposing conj – if. Supposing it rains, what shall you do?

supposed adj – accepted as being so: his supposed generosity. The supposed beggar was really a police officer in disguise.

supposedly adv – according to what is / was supposed.

supposition n – 1. supposing. This newspaper article is based on supposition. We mustn't condemn him on mere supposition.

2. sth. supposed; guess. Our suppositions were fully confirmed.

on this supposition; on the supposition that ... – supposing that this is the case.

8. **steady** adj – 1. firmly fixed or supported; balanced: make a table steady; not very steady on one's legs.

2. regular in movement, speed, direction: a steady wind / speed / rate of progress / improvement.

3. regular in behaviour, habits, etc.: a steady young man; a steady worker.

4. constant, unchanging: a steady faith / purpose.

go steady – (colloq.) go about regularly with sb. of the opposite sex, though not being engaged to marry. Are Tony and Jane going steady?

steady v – make or become steady; keep steady: steady a boat / table-leg; steady oneself by holding on to the rail. Prices are steadying.

steadily adv – in a steady manner: work steadily. His health is getting steadily worse.

steadiness n

Synonyms: *fast, fixed, firm, solid, steady, stable.*

Fast – Unmovable; not loose; securely attached, tied; permanent; lasting. (n – fastness)

E.g. The door is shut fast. The ship has stuck fast in the mud.
Collocations: to make a knot fast; fast friends / friendship; fast colour; fast asleep; to hold fast.

Fixed – Permanently placed, not subject to change; not changeable; not changing, moving. (v – to fix)

E.g. He gets a fixed salary. He stared fixedly at her.

Collocations: a fixed sum / prices; a fixed idea; to fix sb. / sth. with a stare / one's eyes.

Firm – Not changing, not moving; of a comparatively solid substance or structure; not shaking; unalterable, determined. (n – firmness)

E.g. To ensure a firm foundation, you must first dig a deep pit. The jelly has not set firm yet.

Collocations: a firm voice / hand / promise / conviction; firm principles / friends.

Solid – Of stable shape, well grounded; compact or hard in substance; also in the sense of reliable. (n – solidity)

E.g. The lake has frozen solid. Have you any really solid reasons for refusing my offer?

Collocations: solid particles; solid geometry; a solid citizen; solid body; a solid reason.

Steady – Well balanced; constant in conduct or mind.

E.g. That chair isn't steady. One of its legs is broken.

Stable – Not likely to fall or to wobble about; likely to last; unlikely to change. (n – stability)

E.g. We are striving for a stable peace. Stable government is essential for the development of trade.

Collocations: a stable structure / building / policy / currency; stable habits / character / income.

VOCABULARY EXERCISES

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

to persevere; guinea; execution; prudence; to bribe; fatigue; to forestall; to flatter; to venture; to confound; to exult; savage; to assent; to excel; profile; uncouth; guggling; sonority; tolerable; penultimate; to shew; disperse; aloe tub; hansom; scruple; ridicule; to exaggerate; mixture; mirth; to compass; to contemplate; to pledge.

II. Explain the polysemy of the words and phrases in italics and then translate them.

A. 1. The old man was *conscious* that his strength was failing. 2. Man is a *conscious* animal. 3. He spoke with *conscious* superiority. 4. She lay *unconscious* until the doctor gave her an injection. 5. She is too *self-conscious* to feel at ease among strangers. 6. The blow caused him to lose *consciousness*. 7. He did not recover *consciousness* until two hours after the accident. 8. Dick, in *unconscious* gesture, ran his hand over his hair and adjusted the scarf. 9. Both she and Jane were rather *conscious* of their age and *conscious* of having put their first youth behind them. 10. For the first time she was *conscious* of a second self, whose existence she had not suspected. 11. She was never at a loss for something to say, never *conscious* of groping around for a topic. 12. There was no noise, no effort, no *consciousness* in anything he did; but in everything indescribable lightness, which was so graceful. 13. I'm *conscious* of my guilt. 14. With a *dress-conscious* person clothes may become an obsession.

B. 1. *Put* a letter on the table. 2. I've *put* my clothes into the case. 3. Have you *put* sugar in my tea? 4. In this word the stress should be *put* on the last syllable. 5. The document would be valid if you *put* your signature to it. 6. We'll *put* the guests in our son's bedroom. 7. If you don't go there, you'll *put* your friend in a difficult position. 8. The chairman *put* the resolution to the vote. 9. Helen, it's high time to *put* a child to bed. 10. Please, *put* the names in alphabetical order. 11. "I drink to your health!" He said, and *put* the glass to his

lips. 12. *Put* your dress in the cupboard. 13. Where can I have *put* the ticket? 14. They *put* an advertisement in the paper. 15. I'll *put* the matter in the hands of my lawyer. 16. The doctor *put* her on a diet. 17. *Put* an end to this nonsense once and for ever. 18. I'd *put* her at about 60.

C. 1. Don't act without *thinking*. 2. He *thinks* in English. 3. You must *think* about your mother's feelings. 4. You seem to *think about* nothing but clothes. 5. You are such a selfish girl, you *think* only of yourself. 6. Before going there *think about* everything. 7. I can't *think* of his address. 8. What do you *think of* the plan? 9. I don't *think* much of him as a teacher. 10. It depends how you *think* of it. 11. I told him what I *thought* of him. 12. Now they had to *think* of a way out of the difficulties. 13. The man is *thought* rich. 14. *Think* well before giving your promise. 15. She *thinks* of buying a new piano. 16. What do you *think* about taking him with you? 17. He would never *think* of saying such a thing. 18. I would never *think* of allowing my children to stay out so late. 19. He *thinks* her strange. 20. I *think* it a most interesting book. 21. Many people *think* him a rude fellow. 22. Father *thinks* of golf as a waste of time. 23. *Think* carefully before you answer.

D. 1. He is not a man who easily *forgives*. 2. He asked me to *forgive* him. 3. Please, *forgive* my mistake. 4. She *forgave* him for the letter. 5. I have never been *forgiven* for this innocent joke. 6. The girl couldn't *forgive* him for breaking her doll. 7. They *forgave* the boy his ingratitude.

E. 1. What have I done? Why do you *avoid* me? 2. We only just *avoided* an accident. 3. The doctor told her to *avoid* fat meat. 4. We *avoided* riding through large cities on our trip. 5. They couldn't *avoid* a scandal. 6. I'm sure the quarrel was quite *avoidable*, your interference spoiled everything. 7. The accident was *unavoidable*, the man ran out into the street too suddenly for the driver to stop the car.

F. 1. The widow was *fair*, smart and forty. 2. Tom thought that it was not *fair* of the dog to carry the beetle away. 3. My father with his own eyes saw to it that everyone received a *fair* share. 4. They were always *fair* to him. 5. She had *fair* hair and blue eyes. 6. They

set sail with the first *fair* wind. 7. He treated me *fairly*. 8. It was a *fair* deal.

G. 1. Will he come? No, I don't *suppose* so. 2. The cars are *supposed* to stop at the zebra crossing. 3. He is not *supposed* to know it. 4. The children are *supposed* to do it themselves. 5. The students are *supposed* to know it. 6. The question is more difficult than it is commonly *supposed*. 7. I *suppose* him to be about fifty. 8. Let us *suppose* the two things equal. 9. *Suppose* that you want to borrow a book. 10. You'll be there, I *suppose*. 11. *Suppose* we change the subject.

H. 1. The chair is *steady* enough. 2. It was so slippery that if he had not *steadied* me, I should have fallen. 3. The fog came *steadily* over us in waves and it was extremely difficult to see where one was on the road. 4. She looked at me again with that peculiar *steady* gaze. 5. This was a *steady* hope that he had kept from the beginning. 6. She heard the *steady* beat of her heart: "Get up! Go out! Do something!" 7. These eyes, when he raised them, were extraordinary *steady* and inquiring. 8. His father, a small farmer, had been solid and *steady*. 9. Tom was charming and unscrupulous. He made a *steady* income from his friends and he made friends easily. 10. We started from Oxford upon our homeward journey in the midst of a *steady* drizzle. 11. It has been raining *steadily* since the morning.

III. Read, paraphrase and translate the sentences.

1. I'll be under water half an hour. Then I'll come up and *put in* a new film and go down for another ten minutes. 2. So Maria let him have his way as she thought she would *put in* a word for Alphy. 3. She even *put off* her fortune-telling friends from their weekly conclave. 4. "You're going home," he said firmly. "It's the best thing to do. I'll *put you on* the bus." 5. When he *put her down* in front of the big house, she really got frightened. 6. Indeed she *put on* a smile of greeting, a distinctly sarcastic smile. 7. She remembered her father *putting on* her mother's bonnet to make the children laugh. 8. Holly's in – if you could *put up with* a female relation, she'd show you round. 9. His coming tonight meant that a great

deal of work had *to be put off* but he was in no mood for work at all. 10. Hack-work could be *put aside*. 11. She insisted on *putting* him *up* at our apartment. 12. "She's been *top* for nearly six weeks, father," *put in* Mary bravely. 13. She is impatient with the members of her panel and by no means inclined to *put herself out* for their convenience. 14. He *puts on* the record again, and lifts off the needle after a few lines. 15. I knew him as a man to be very much like myself. But he's something I've had to *put away* whilst I'm in office. Honour. 16. They asked for the proposals to be *put down* on paper, so that they might study them at leisure. 17. At first the outbreak of food poisoning was *put down* to contaminated milk. 18. But when I *put through* call after call, late into the night, I became alarmed. 19. They all went into a room, and I wanted to follow, but this bloke came along and *put up* this notice on the door. 20. Then I *put on* coffee to boil and brought out my laundry bucket, which had been jouncing for two days. 21. Look at me. Why am I rolling all about the shop? Because of the years I *put in* on the sea. 22. Do you want me to *put out* the lamp.

IV. Give your own sentences or situations with the following word combinations and translate the combinations into Latvian. Is it always possible to give a word for word translation?

1. conscious of fear; conscious of the beauty; conscious of holding sth.; conscious of being laughed at; conscious of watching sb.; guilty conscience; to have sth. on one's conscience; a conscientious student; a self-conscious girl; to lose consciousness.

2. to think aloud; to think logically; to think in English; to think about sb's feelings; to think about nothing but pleasure; to think of such a possibility; to be worth while thinking; to think highly of sb.; to think little of sth.; to think much of sb.; to think of some excuse to give him; to think of a word beginning with D; to think before accepting sth.; to think before deciding sth.; to think sb. clever; to think sth. probable; to think it a shame; to think to oneself; to think of her as a friend; to think better of sth.; to think twice before doing sth.; just think!

3. to avoid danger; to avoid an accident; to avoid meeting sb.; to avoid bad company; avoidance of taxation; to avoid the question.

4. a fair game; fair conduct; fair war; fair decision; fair in love; to be fair to tell; fair skin; fair complexion; fair features; a fair price; a fair copy; fair weather.

5. to suppose the existence of life on the planet; to suppose great skill and ability; to be supposed to stop at a zebra crossing; to be supposed to know that; to be supposed to keep you awake; to be supposed to preserve your teeth; to be supposed to be cheap; suppose we change the subject.

6. steady in growth; steady in rise; steady in advance; steady in one's habits; steady in improvement; steady in purpose; steady on one's legs; eyes steady with anger; a steady hand; steady work; a steady wind; a steady worker; to steady a boat; to rain steadily.

V. Paraphrase the italicized words and phrases by using suitable active vocabulary.

1. conscience

1. He *felt* a sharp pain in his arm. 2. He was *aware* of the rapid beating of his heart. 3. She was *aware* of many eyes fixed on her. 4. He did not appear to be *aware* of her presence. 5. Do you *feel* a strong smell of gas? 6. I *know* my guilt. 7. I was *aware* of a break in my voice. 8. She was *aware* of blushing to a terrible extent.

2. think

1. I *assume* she is right. 2. I never *imagined* him to be married. 3. I don't *think* he'll come. 4. She is *believed* to be happy. 5. What do you *think* he's trying to say? 6. My brother *ought to* leave tomorrow. 7. Did you know you *ought not to smoke* during the lecture? 8. Will they come today? – I *think* so.

3. fair

1. The girl with *blond* hair is my sister. 2. John was not as *honest* in his behaviour as might have been expected. 3. Any trick is *honest* in love. 4. A referee is expected to be *just* in his decisions. 5. He hadn't been *just* in refereeing the game. 6. She seemed so slender and *beautiful* to me. 7. He knows all the letters of the alphabet, which is *not bad* for a child of five. 8. She can type two pages an hour, which is *pretty good* for a beginner. 9. It wasn't *honest* of him to look when we were hiding. 10. He felt that it was not honest of

him to abuse her confidence. 11. It was *honest* to say that he took an active part in this.

4. suppose

1. He *imagined* that I didn't notice him. 2. I can't *imagine* where he might be. 3. I can't *imagine* where I left the bike. 4. I would never *imagine* asking him to do this for me. 5. I can't *remember* her name at the moment. 6. We *consider* this film interesting. 7. I *considered* it necessary to come and tell you about it.

5. steady

1. He has a *firm* hand. 2. Keep your camera *stable*! 3. The lawyer read the document in a *firm* voice. 4. She blushed under his *intense* gaze. 5. I'm not yet very *stable* on my bicycle. 6. The doctor came and took her pulse. It was *regular* and she seemed to feel good. 7. Don't climb on that chair, it is not *stable*. 8. Industrial output, *regular* in its increase, was soon at a very high level. 9. He made the table *stable* with a piece of cardboard.

VI. Paraphrase the italicized words by using the verb "to put" with appropriate particles.

1. But for the idioms you *used* Peter would have got at the gist of your joke. 2. Don't you see that the article cries out for revision and you shouldn't *postpone* making alterations in it. 3. Everything will come out well if you *discard* your attention to leave and stay to finish the job. 4. I'm head over ears in work now and rather get them *to postpone* their visit to us. 5. *Dress yourself* in this woolen sweater. It will keep out the cold. 6. It usually *annoys* me when people keep saying that I am putting on weight. 7. I feel it in my bones that she only *pretends to be indifferent* but I see that she suffers a great deal. 8. Will you please *play* this record again? It brings back the days of my youth. 9. When the firemen came the house was all in flames and they could do nothing *to extinguish* the fire. 10. The new play *produced* by this theatre has fallen short of our expectations. 11. "Have you *placed* the saucepan *on the cooker* yet?" "Yes, I have. Now see to it that the soup does not boil over." 12. Don't worry. I won't leave until I *take them aboard* the steamer. 13. I don't think it'll *disturb* them in the least if we arrive late. You'll feel quite at home with them. 14. "Hallo," shouted the

man. "Operator, will you *connect* me *with* the hospital?" 15. They *fixed* the notice saying that the meeting would be put off. 16. He laughed out loud at this minor inconvenience, "This is nothing compared to what we had *to endure* in the Army." 17. Irene was greatly upset when she learned that Soames and Fleur were *staying* at the same hotel. 18. Vast areas of new buildings are being *built* in this city. 19. When the imports were cut down home manufacturers *raised* their prices. 20. You can go up to my flat in the lift now. It has recently been *installed*. 21. These are minor errors. You can *explain* them *by* carelessness but you shouldn't pass them over. 22. You needn't worry. Just tell the conductor where you are bound for and he'll *tell you to get off* at the right place. 23. She could live comfortably in a house of her own as she had obviously *saved* a tidy sum in private service. 24. Will you *write the figures down* for me? My fingers are still numb with cold. 25. Don't worry about your remarks. He is a boasting type and need *discouragement* from time to time. 26. *Take* these papers *aside* to make room for your friend's drawing.

VII. Insert the appropriate particle.

1. to put

1. She must have been put ... by my words. 2. The line is engaged. I can't put you ... now. 3. Many-storeyed prefabricated houses are being put ... here and there in our city. 4. I am afraid they won't be able to put us ... at such short notice. 5. "Put your toys ..., children, when you have finished with them," said the mother. 6. The rumours were put ... that the Gadfly had already been transferred to another prison. 7. "Another bill," sighed her husband, "and we decided we were going to put it ... for a rainy day." 8. Majority felt a little put ... by the questions. They irritated and hurt her at the same time. 9. They asked the bus conductor to put them ... at the nearest tube-station. 10. My friend says a cooker will shortly be put ... in their flat. 11. "You're going home," he said firmly. "It's the best thing to do now. I'll put you ... the bus and off you go." 12. She actually monopolized the conversation, I could hardly put a word ... 13. You shouldn't be put ... by his remarks. He has a loud bark and no bite. 14. They had to put ... the discussion as there were a lot of things to be looked into yet. 15. It was real blackmail and the

blackmailer wouldn't be put ... with small sums. 16. We had a hectic time packing last night and I forgot to put the light ... when we left. 17. You needn't put ... a busy look, I won't be put ... by it this time. 18. I'm going to put ... my new hat, it'll go nicely with this suit.

2. to think

1. I see you are not listening to what I say. You are thinking ... something else. 2. I may be able to help you in thinking ... your plan. 3. You should think it ... before you give your answer. 4. Then he said that he was not thinking ... his mother's feelings. 5. She sits here thinking ... various silly things to make her life less boring. 6. Let's sit down and think ... some way of making our life more interesting. 7. I was left alone to think ... sudden changes in my career. 8. He had thought that ... as an excuse for speaking to her. 9. I think ... her as a very nice person. 10. Did anyone think ... getting dinner ready? 11. We must think ... our children's welfare.

VIII. Account for the use of the words "escape" and "avoid" in the following sentences.

1. This was a light epidemic of flue and there was no danger if you *avoided* pneumonia. 2. They all rushed for the door *to escape*. 3. The best way *to avoid* controversies about words is to use words in their proper sense. 4. There are many troubles from which it is better for a man not *to escape* than *to escape* wrongly. 5. Much of his spare time he spent wandering about the city and eating out so as *to escape* the silent meals at home. 6. He got up early and left home *to avoid* her at breakfast. 7. He wanted *to escape* from this stupid situation. 8. She tried *to avoid* her mother's eye.

IX. Fill in the appropriate synonyms:

a) to avoid or to escape

1. I wonder how it could have ... my attention. It must have been the general excitement. 2. You just can't ... the man. No matter where you go he is sure to be there. 3. If you were a little more attentive you could easily ... all those little slips and mistakes. It only wants a little effort on your part. 4. No matter how hard Stella tried she could not ... the man's steady gaze. 5. He knew that this time he was concerned and there was no way of ... punishment. 6. He ... her eyes, for he had seen a sour expression on her face.

7. The old man was angry. His servant ... him. 8. This time there was no way to ... 9. She always stared past his master, and ... him. 10. She had just managed to ... by running into the street in her nightgown. 11. She ... mentioning his name. 12. ... sitting in a draught, or you may catch a cold. 13. The car slowed down to ... people and dogs. 14. Why did so many war criminals ... punishment? 15. How did they manage ... an accident?

b) fast, fixed, firm, solid, steady, or stable

1. I doubt if this building would be really ... in a high wind. 2. He may look thin, but he is all ... muscle. 3. Tie up the boat. Make it ... to the jetty. 4. You can't bargain with them. They have ... prices. 5. Make the door ... before you leave the house. 6. He's over eighty, but he still has a ... grip. 7. You made a ... promise – and you broke it. 8. Why don't you get yourself a ... job? You are always changing. 9. It is difficult to maintain a state of ... equilibrium on board a ship. 10. The Pole Star is the only one which appears to us to be ... 11. "Are you sure this material is ... colour?" – "Oh, yes, madam." 12. He ... them with his glittering eyes. 13. The situation has remained ... for some years. 14. Is your daughter going ... with that boy? 15. He used to be most untrustworthy, but he's become a ... citizen. 16. That was quite a ... agreement, and I intend to act upon it. 17. His voice was friendly but ... 18. As soon as he had eaten, he fell ... asleep. 19. Have you ... the shelves up yet? 20. I was so agitated, I could hardly keep my hands ... 21. I've had this idea ... in my mind for quite some time. 22. The rope held me ... I couldn't move an inch. 23. Now take a ... hold of yourself, I've got some unpleasant news for you. 24. It's a pre-fabricated construction, but it looks very ... 25. Her behaviour hardly suggests mental ... 26. Hold ..., there; we're about to move off. 27. Unfortunately, my income has never been ..., since I started work. 28. Prices have not remained ... since the war. 29. Is it hollow? – No, it's ... 30. One must be loving but ... with children. 31. Hold on ... to mummy, or you might get lost. 32. It is my ... intention to get married before I'm thirty. 33. ... geometry comes later in the syllabus. 34. The temperature in this room has remained ... all day. 35. I felt that the ground was not ... beneath my feet. 36. Watch your step on this muddy path. Try to hold on to something

... 37. I'll engage him again. He's a ... worker. 38. I can't move it: it's ... to the wall. 39. Make the table ...! Can't you see the tea-things are rattling? 40. The oak-tree stood ... in the earth.

X. Translate into English.

1. Šai valstij izdevās izglābties no postījumiem, ko nodarīja divi pasaules kari. 2. Tevi noteikti izslēgs no universitātes, no tā tu neizglābsies. 3. Izvairieties lietot saīsinājumus privātajās vēstulēs. 4. Vienmēr runājiet patiesību, tas palīdzēs jums izvairīties no daudzām nepatīkšanām. 5. Noziedzniekam neizdevās izbēgt no soda. 6. Izvairieties runāt ar viņu par slimībām. Runājiet par mākslu, sportu, laiku. 7. Vairāk sarunvalodas prakses ir tas, kas palīdzēs jums novērst kļūdas svešvalodā. 8. Es izvairos runāt par tādām tēmām. 9. Ja ne šoferu aukstasinība, mums nebūtu izdevies izglābties no katastrofas.

XI. Answer the questions.

1. Why does one avoid speaking with people who are always complaining? 2. What could one do to avoid catching cold? 3. What should the patient do to avoid complications? 4. How will you avoid being recognized? 5. Do you have a steady boy / girl friend? 6. What can you do to make a chair steady if its leg is broken? 7. Would you like to have a steady job? 8. What must you do to get a steady job? 9. Why aren't prices always steady? 10. What are you supposed to do to acquire English well? 11. What do you suppose to do after graduation from the university? 12. Supposing it rains tomorrow, what will you wear when you go out? 13. Who is able to think? 14. Do you have a habit of thinking aloud? 15. Do you often think of your parents / friends? 16. Do you have teachers whom you think highly of? 17. What do you think of people who have no conscience? 18. How do you feel when you are conscious of being looked at? 19. Are you used to putting things away? 20. On what occasions do people put money away? 21. Have your parents put some money away for a rainy day? 22. Do you think it's worth putting down impudent persons? 23. What will you do if you ought to keep something in mind but fear that your memory may let you down? 24. What could a person's bad mood be put down to? 25. Has the telephone been put in

your flat? 26. Can you put up with unpunctual people? 27. Do you like to deal with people who are easily put out? 28. Does it inconvenience you to put friends up overnight? 29. Do you often travel on business? Where do you put up? 30. Is your knowledge of English fair? 31. Why should any fight be fair? 32. Should we forgive people who have wronged us? 33. What things do you consider forgivable?

XII. In what circumstances would you say:

1. She needs putting down. 2. Will you put in a word for him, please? 3. You should put off your doubts. 4. He was put out by the loss of the season ticket. 5. I'm afraid we can't put you up tonight. 6. They had to put up with all the inconveniences. 7. He always puts me off with promises. 8. Avoid arguing with her! 9. Avoid talking shop in company! 10. You are not very steady on your feet. 11. He is a steady man, you may depend on him. 12. Suppose you become rich! 13. Before you give your consent think it well over. 14. Can you think of a good place for a week-end holiday? 15. You are such a self-conscious person! 16. You don't treat me fairly? 17. We must all have a fair share. 18. Now we are fairly caught in the trap. 19. You have hurt her badly. You must ask for forgiveness. 20. I can't forgive him his rudeness.

XIII. Translate into English.

1. Izgājis uz ielas, es atcerējos, ka biju aizmirsis nodzēst gaismu, un man nācās iet atpakaļ. 2. Iesēdiniet mani vilcienā un ejiet, citādi jūs nokavēsiet darbu. 3. Nespriediet par viņu pēc tā, kā viņa uzvedās šodien. Tas viss bija tikai izlikšanās. 4. Šķiet, ka jums nebūtu jāatliek saruna ar viņiem. 5. Es aizliku labu vārdu par tevi, bet tu, protams, esi vainīgs un šoreiz viegli vaļā netiksi. 6. Šoreiz viņi no manis tikai ar solījumiem netiks vaļā. 7. Uzvelc mēteli. Ārā ir vēss, un tu stipri klepo. 8. Viņa cietsirdība atgrūž cilvēkus. 9. Mana māsa bija ļoti uztraukusies, kad viņai pateica, ka referātā nav apskatīti jaunākie sasniegumi šajā nozarē. 10. "Savienojiet, lūdzu, mani ar direktoru," viņš teica, nopietni paskatīdamies uz mani. Mani tas nemaz nemulsināja. 11. Parkam apkārt bija uzcelts skaists metāla žogs. 12. Draugi nolēma, ka nestāstīs sliktās ziņas slimniekam, jo baidījās, ka viņam var paaugstināties temperatūra un kļūt sliktāk.

13. "Vai jūs vēlaties, lai es atgrieztos tikai tādēļ, lai pasniegtu jums rītakurpes un panestu jūsu slikto garastāvokli?" teica Elīze.
14. Apmeties viesnīcā nevarēja, jo tā bija pārpildīta ar konferences dalībniekiem. 15. Džons izlēma krāt naudu, lai nopirktu mašīnu.
16. Ja es būtu jūsu vietā, es novāktu visas liekās un nevajadzīgās lietas. Kabinetā ir maz vietas. 17. Noliec zīmējumus sāņus, mēs tos varam sasmērēt. 18. Noliec somu, es pati to uznesīšu augšā.
19. Pierakstiet šī autora vārdu; jūs varat izmantot viņa darbus, kad gatavosieties eksāmenam. 20. Jums viss pamatīgi jānoskaidro. Katrā ziņā, nevajag šo neveiksmi saistīt (attiecināt) tikai ar viņa paviršību. 21. Ja jūs ievilkto telefonu un ierīkotu vannu, jūsu dzīvoklis kļūtu vēl ērtāks. 22. Šo versiju viņš izplata tikai ar nolūku attaisnot savu rīcību. 23. Šoreiz mēģiniet izvairīties no skandāla. 24. Nez' kāpēc viņa izvairās tikties ar mani. 25. Kā, pēc tavām domām, vislabāk izvairīties no gramatikas, pareizrakstības un vārdu lietošanas kļūdām? 26. Ceļojuma laikā mēs izvairījamies no lielām pilsētām, lai neieklātu satiksmes sastrēgumos un ātrāk virzītos uz priekšu. 27. Viņš ir ļoti nosvērts cilvēks un būs labs darbinieks. 28. Pēc ilgās slimības viņa nejūtas visai droša uz kājām. 29. Nepārtraukti līst jau kopš pagājušās nedēļas. 30. Pieņemsim, ka tā ir taisnība. 31. Es nedomāju, ka būšu ilgi. 32. Kā būtu ar pastaigu? 33. Ja nu māte neatnāk? 34. Jūsu teorija balstās tikai uz pieņēmumiem. 35. Viņi domā par aizbraukšanu no šīs pilsētas. 36. Nevaru saprast, ko viņš grib teikt. 37. Reizēm ir tā, ka runājot nevaru atrast īsto vārdu. 38. Vai tev nešķiet, ka vajadzētu apsvērt šo piedāvājumu un pieņemt kādu lēmumu? 39. Šķiet, ka ikvienam domājotam cilvēkam būtu jāatbalsta šis priekšlikums. 40. Viņš bija pie samaņas līdz pēdējam brīdim. 41. Bērns ļoti labi apzinās savas kļūdas. 42. Tā tikai var rīkoties cilvēks, kam netīra sirdsapziņa. 43. Krizdams, viņš sasiņās un zaudēja samaņu. 44. Parasti sarkanmatainiem cilvēkiem ir gaiša sejas krāsa. 45. Es vēlētos redzēt jūsu bakalaura darba tīrrakstu. 46. Kad devāties prom, mājinieki novēlēja mums labu ceļu vēju. 47. Es domāju, ka tā ir diezgan laba izdevība, un tev tā būtu jāizmanto. 48. Tā nav godīga spēle (rīcība)! 49. Māte piedeva dēlam visas viņa nerātības. 50. Vai esmu apžēlots?

TEXT EXERCISES

I. Answer the questions.

1. How long did the colonel study the art of hornblowing? 2. What kind of person was his music teacher? 3. What did the teacher think of Colonel's abilities? 4. Why did the Colonel want to learn hornblowing? 5. What did the Colonel want to play for his friend? 6. Why was his teacher surprised and sceptical about it? 7. What had the Colonel done to be admitted to the small pleasure ground between Linda's house and the roadway? 8. When did he decide to play for Linda? 9. Whom did he meet on his way to Linda's house? 10. What did Porcharlester tell him? 11. Why had Porcharlester never had the pluck to sing the serenade of Schubert's before Linda? 12. When was he going to sing it? 13. What did the Colonel see from his hiding place in the garden? 14. What conversation did the Colonel hear through the open window? 15. What did the Colonel do after Mr. Porcharlester had left? 16. What did Linda do when she heard the melody? 17. What happened when the Colonel finished playing? 18. What did the servant tell him? 19. What did the Colonel read in the letter? 20. Why didn't he forward the letter to Porcharlester? 21. How does the story end?

II. Pick out from the text words and phrases bearing on:

- 1) singing;
- 2) playing music.

III. Find Latvian for:

hornblowing; an adept; to persevere; remonstrances; to pocket; prudence; to cherish; to bribe; the fatigues of society; to forstall; to flatter; to choke; to venture; confounded tune; first-rate style; to startle; to exult, savage; to assent; air; mouthpiece; uncouth guggling sounds; to atone; concluding bars; sonority; a penultimate note; to disperse; to overspread; a hansom; ridicule; mirth; to contemplate; to forward; to pledge.

IV. Pick out words, phrases and sentences which, in your opinion, do not correspond to the norms of Standard English. Why do you think the author uses them.

V. In which person is the story told? Why does the author of the story do it?

VI. Retell the story:

- 1) in the first person;
- 2) on the part of Mr. Porcharlester;
- 3) on the part of Linda.

VII. Give the summary of the text.

VIII. Make up and then act out dialogues between:

- 1) Colonel and his music teacher;
- 2) Colonel and Mr. Porcharlester;
- 3) Colonel and the servant;
- 4) Mr. Porcharlester and Linda;
- 5) Colonel and Linda.

IX. Speak on the plot of the text.

X. Characterize Colonel, Mr. Porcharlester, Linda.

DISCUSSION EXERCISES

I. Read the text.

THE GREEN YEAR

(Adapted)

This concert was not one of the ordinary performances given every Thursday during the winter by the Town Orchestral Society. The hall was packed. At the beginning of the concert the orchestra played some overture. Then came the duet from "Tosca", sung by two well-known singers of the Opera Company. Then a Brahms concerto, played beautifully by the organist of the City Cathedral, filled the hall with wonderful music. Listening to it I was thinking of Alison. I was afraid for her. I had the feeling that the audience was eager to hear Alison. She was regarded as the pride of this little town because she was going to study at the Royal Conservatoire of Music in London.

At last after perhaps an hour, I felt that my heart was beating louder than ever. Except for the grand piano and the accompanist, seated before it, the stage was empty. Then quietly, from the wings, Alison came on, so young and unprotected. She came up to the front of the stage, her expression was serious. She waited until the audience was quiet, then she looked at her accompanist and the first chord of the piano was heard. She raised her head and began to sing. It was Schubert's "Sylvia", which I was fond of. I closed my eyes, admiring the pure, sweet notes. Loud applause followed the ending of the song. When the hall was quiet again she sang, first Schumann's "Wanderlied", followed by "Hark, Hark the Lark", then before the silence could be broken, she began the "Mattinata" of Tosti.

This song is regarded as one of the most difficult songs. Now Alison's voice could be enjoyed by everybody. The applause was endless. I could see that other artists were crowding in the wings, applauding and smiling. Alison was asked to return again and again. The accompanist, smiling at her, still holding her by hand, announced one extra song. More applause. The piano began, repeated the opening bar, and waited.

When the last note was played, the silence in the hall was profound. Then the storm broke. Everyone stood up to applaud. I was on my feet, hoarse with shouting. When the concert ended and I was going out of the hall slowly, everyone was speaking of Alison.

By Archibald J. Cronin

Choose the correct answer:

1. a) Alison was the first who sang at the concert.
b) There were 4 (3, 5) items before her.
2. The audience was eager to hear Alison because: a) she was a skilful professional singer; b) she was regarded as the pride of this town; c) she was regarded as a stranger in this town.
3. When she came up to the front of the stage: a) she looked excited; b) she was smiling happily; c) her expression was serious.
4. Alison sang: a) four songs; b) some arias; c) five songs.

5. When the concert ended: a) nobody was speaking of Alison;
b) everybody was speaking of the two well-known singers;
c) everybody was speaking of Alison.

II. Read the text and then discuss the ideas expressed in it.

DO YOU LIKE MUSIC?

Everybody likes music: some people prefer classical music, others are fond of light music. But are all of them good listeners? One of the most important things is to learn to be a good listener. Only then one can learn to understand music. You may say: "It's very easy! We hear lots of sounds surrounding us." But hearing is not listening. Are we really listening to music on the radio while working, before leaving for work or after coming home after it?

I think, not, because our ears take in many other sounds besides music, such as: the noises out-of-doors, some conversations, a baby's crying, and what not.

To be a good listener means to listen to music without doing anything else. And that's not very easy. It's necessary to practise it for a rather long time: to sit still and to concentrate on listening. At last it will become a habit.

That's one thing. The other is to read about the composers whose music we are interested in, about their works, about the conditions under which those people had to live and create.

People often say: "I often go to concerts, as I like music very much." It means that they may go to a concert of chamber or light music, attend a symphony concert, a piano, a violin concert or a choir concert. It's just the same for them. Does it mean that they love music if they don't understand it? And what about you?

III. Ask and answer the following questions. Do it in pairs!

1. When do you get up?
2. Do you do your morning exercises to the radio?
3. Do you switch off the radio or make it quieter while having breakfast?
4. Do you listen only to the latest news or to music too?
5. Do you listen to the radio at your plant (office) while working?
6. Do you switch on the radio after coming home?
7. Do you listen to concerts over the radio?
8. Have you got a TV set?
9. Do you like to see TV musical programmes?
10. Who is your

favourite composer? 11. Which of his works do you like best? 12. Have you read anything about him and his works? 13. How often do you attend concerts? 14. What concerts do you prefer? 15. Do you love and understand music? 16. Are you a good listener?

IV. Read and retell the text.

Did you know that until just over a hundred years ago there was no such instrument as the saxophone? It was invented by a musician named Adolphe Sax, who was born in 1814.

Adolphe's father was a maker of musical instruments and from a very early age the little boy spent most of his time in his father's workshop. He enjoyed both making musical instruments, and playing them.

When Adolphe grew up, he became a maker of musical instruments like his father. At first he worked on the instruments, trying to improve their tune, but as he worked, he began to invent musical instruments.

About 1842 he invented a new instrument called the saxophone, after his own name, Sax. It was only one of a whole family of new instruments, which were also called saxophones. They were like the woodwind instruments of the orchestra, but were actually made of highly polished brass, and it has been said that they were shapen like very large tobacco pipes.

In 1842, Adolphe Sax left Brussels and went to Paris, hoping to interest the musicians there in his inventions. He had only a few francs in his pocket, but fortunately the famous composer Berlioz took a great interest in Sax and his new musical instruments and he even arranged one of his own compositions specially for the saxophone.

The saxophone itself was very successful and is often played today, especially in bands and dance orchestras, but the other musical instruments which Sax invented were less popular. The saxhorn, rather like a cross between a trumpet and a horn, is still used in military bands, but the other instruments are hardly ever heard today.

V. Read and reproduce the dialogue.

- Where shall we take off our things?
- This is the way to the cloakroom.
- The house is full today. It is always full when they give this play.
- The house has been sold out long in advance, there are no tickets at the box-office for today.
- Did you have any trouble in getting the tickets?
- No, I picked them up at the entrance.
- Where are our seats: in the balcony or in a box?
- The usher will show us our seats. I think they are the first and second from the aisle in the seventh row in the stalls. Let's go to the foyer.
- No, there goes the last bell! We shan't be allowed to enter after it.
- Here we are! The curtain is going up.
- The sets are nicely done. Who is playing tonight?
- I don't know, we didn't get a programme.
- We shall do it during the interval.

VI. Read and then tell these anecdotes to your groupmates.

1. Rossini's old acquaintances

A composer once brought a manuscript to Rossini, who, on listening, every minute took off his hat and put it on again. The composer asked whether he was so warm.

"No," said Rossini: "but I am in the habit of taking off my hat whenever I meet an old acquaintance, and there are so many I remember in your composition, that I have to bow all the time."

2. Haydn's first opera

When Haydn was about eighteen years old he sang in a chorus. But soon his voice broke and he lost his place as a chorister. He began playing the violin in the streets of Vienna, sometimes he played at dance. Very often he composed the music himself.

One day Haydn's friend decided to play a serenade under the window of a well-known clown, Bernardone Kurtz by name, and asked Haydn to write the music. When the music was ready

they went to the house where Kurtz lived and played it. Kurtz liked the melody so much that he appeared on the balcony and asked: "Who wrote that beautiful music?"

"I did," said Haydn.

Kurtz invited Haydn to his room and gave him some verses and asked to write an opera. Haydn was afraid.

"I have never written such music," he said, "but I'll try." He began working and everything went well till he came to a place where there was a storm at sea.

"How can I put a storm at sea into the music when I have never seen the sea!" said Haydn. He went to Kurtz, but the clown could not help him as he had never been to the sea himself.

At last Haydn lost his temper, crashed his hands upon the piano and cried out: "Dash the storm!"

"That's it! That's it!" cried Kurtz jumping up of his chair, "Go on like that."

Many years have passed since Haydn's name became famous all over the world. He has written wonderful music to many operas but he could not forget the storm in his first opera. He always laughed when he thought of it.

3. Music – the Life Saver

Once Mark Twain was sitting at a dinner party next to a well-known pianist. He said to him:

"It will interest you as a pianist that my life was once saved by a piano when I was a boy. We had a terrible flood in my home town. The water even reached the upper story where I was with my father. Without hesitation my father sat on a big chest of drawers, and floating down the river reached safely on the bank."

"Well, and you?" asked the pianist.

"I accompanied him on the piano."

4. Mark Twain at the opera

A rich man once invited Mark Twain to the opera, where he and his wife had their own box. During the performance the rich man's wife talked all the time. She talked rather loudly and so much that it was often difficult for Mark Twain to listen to the opera.

Towards the end of the performance she turned to Mark Twain and said: "Oh, my dear Mr. Twain, I want you to be with us next Friday night. I am sure you will like it – the opera will be "Carmen"."

"Thank you very much," said Mark Twain politely. "That will be fine. I never heard you in "Carmen"."

5. When George Bernard Shaw was still a young critic he was invited as a guest to a family party. When he came into the room, the daughter of the house was playing the piano.

"I have heard," she said very sweetly, turning round to the visitor, "that you are fond of music."

"I am," answered Shaw, "but never mind! Go on playing!"

6. Once an old man came to the city from his village. For the first time in his life he went to the Opera House. When the overture was over and the soloist started singing, he asked his neighbour:

"I say, what's that man below shaking a stick at that man above him for?"

His neighbour looked at him in surprise and answered:

"That man's the conductor, he's not shaking the stick at him at all, he is waving his baton."

But the answer didn't satisfy the old man.

"Then what's the man above yelling about?" he asked in a loud voice.

VII. Read the proverbs and use them in your own situations illustrating the ideas expressed in them.

1. All is fair in love and war.
2. A clear conscience laughs at false accusations.
3. A danger foreseen is half avoided.
4. A guilty conscience needs no accuser.
5. A lazy sheep thinks its wool heavy.
6. A quiet conscience sleeps in thunder.
7. All are not friends that speak us fair.
8. As the fool thinks, so the bell clinks.
9. Dogs that put up many hares kill none.
10. Don't put all your eggs in one basket.

11. Every mother thinks her own gosling a swan.
12. Faint heart never won fair lady.
13. Fair words break no bones.
14. First think, then speak.
15. Slow and steady wins the race.
16. To put off till Doomsday.

BIBLIOGRAPHY

I Dictionaries

1. Angļu – Latviešu vārdnīca (1997). Rīga: Jāņa sēta.
2. Hornby, A.S. (1982). Oxford Advanced Learner's Dictionary of Current English. Special Edition for the USSR. Moscow: OUP, Russian Language Publishers.
3. Language Activator. The World's First Production Dictionary (1993). UK: Longman.
4. Wilson, E.A.M. (1982). The Modern Russian Dictionary for English Speakers. Moscow: Russian Language Publishers, Pergman Press.
5. Webster's New World Dictionary. Third College Edition (1988). New York: Simon & Schuster, Inc.
6. Courtney, R. (1986). Longman Dictionary of Phrasal Verbs. Moscow: Russki Yazyk Publishers.

II Text-books and Other Books

1. Barskaya, D.J. Words and How to Use Them. pt. I, II, III (1965, 1968, 1972). Lvov: Lvov University Press.
2. Gandelmann, A. (1963). English Synonyms. Moscow: Foreign Language Publishing House.
3. Godlinskii, Y.I., Malishevskaya, E.V., Fedoseyeva, D.A. (1965). English Synonyms, Their Meaning and Usage. Moscow–Leningrad: Prosvescheniye.
4. Löffler–Goldman. (1975). English Synonyms and How to Use Them. Leipzig: VEB Verlag Enzyklopädie.
5. Berlizon, S. (1964). English Verbal Collocations. Moscow–Leningrad: Prosvescheniye.
6. Ginsburg, R., Hidekel, S., Mednikova, E., Sankin, A. (1975). Verbal Collocations in Modern English. Moscow: Prosvescheniye.
7. Gorelik, Ts.S. (1967). Adjectival Collocations in Modern English. Moscow: Prosvescheniye.

8. Jane Pavey. (1984). Get it Right. Moscow: Vischaiya Shkola.
9. Pamukhina, L.G., Shakh-Nasarova, V.S., Shelkova, T.G. (1969). You Can't Do without Them. Moscow: Foreign Languages Publishing House.
10. Rudeman, V.D. (1964). Choose the Right Word. Moscow: Higher School House.

ENGLISH FOR JUNIOR STUDENTS

Compiled by B. Kalniņa

Datorsalikums. Parakstīts iespiešanai 20.12.99.
Izdevējdarbības reģistr. apliec. Nr. 2-0197.
Formāts 60x90/16; 22,5 iespiedl., 16,4 izdevn. l.
Pasūtījuma Nr. 76. Metiens 120 eks.
Iespiests DPU izdevniecībā «Saule» —
Saules ielā 1/3, Daugavpils, Latvija, LV-5400, 1999. g.