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IŇLIS DILINIŇ AMALY KURSY

Ýokary okuw mekdepleriniň iňlis dili hünäriniň
III ýyl talyplary üçin okuw kitaby

*Türkmenistanyň Bilim ministrligi
tarapyndan hödürlenildi*

Aşgabat
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**TÜRKMENISTANYŇ PREZIDENTI
GURBANGULY BERDIMUHAMEDOW**



TÜRKMENISTANYŇ DÖWLET TUGRASY



TÜRKMENISTANYŇ DÖWLET BAÝDAGY

TÜRKMENISTANYŇ DÖWLET SENASY

Janym gurban saňa, erkana ýurdum,
Mert pederleň ruhy bardyr köňülde.
Bitarap, garaşsyz topragyň nurdur,
Baýdagyň belentdir dünýäň önünde.

Gaýtalama:

Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

Gardaşdyr tireler, amandyr iller,
Owal-ahyr birdir biziň ganymyz.
Harasatlar almaz, syndyrmaz siller,
Nesiller döş gerip gorar şanymyz.

Gaýtalama:

Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

GIRIŞ

Garaşsyz, baky bitarap Türkmenistan häzirki zaman dünýä bileleşiginde mynasyp orna eýe boldy. Hormatly Prezidentimiz Gurbanguly Berdimuhamedowyň alyp barýan açyk gapylar syýasaty, ylym-bilim ulgamyndaky düýpli özgertmeleri, onuň çäklerinde bolsa ýaş nesle daşary ýurt dillerini kämil derejede öwretmek baradaky ýörelgesi dünýä dillerini okatmagyň täze usullaryny ýerlikli ulanmagy, dünýä tejribesiniň gazananlaryny okuw işine giňden ornaşdyrmagy talap edýär.

Hormatly Prezidentimiziň Karary bilen tassyklanan «Türkmenistanda daşary ýurt dillerini okatmagy kämilleşdirmegiň Konsepsiýasy» ýaşlara dilleri öwretmekde möhüm ähmiýetli resminama bolup durýar.

Dünýä dillerini öwretmegiň möhüm ugurlarynyň biri-de ýokary derejeli terjimeçi hünärmenleri taýýarlamak bolup durýar. Türkmen we daşary ýurt dillerini suwara bilýän terjimeçileri taýýarlamakda häzirki zaman ylmy nazaryýete esaslanýan döwrebap okuw-usuly goldanmalarynyň döredilmegi möhüm ähmiýete eýedir. Döwletmämmet Azady adyndaky Türkmen milli dünýä dilleri institutynyň terjimäniň nazaryýeti we amalyýeti kafedrasynyň halypa mugallymlarynyň dünýä tejribesini çuňňur özleşdirmeginiň we köp ýylyň dowamynda toplan amaly iş tejribesiniň esasynda şu okuw kitaby taýýarlanyldy.

Bu okuw kitaby iňlis dili hünäri boýunça bilim alýan III ýyl talyplar üçin niýetlenip, 7 bapdan ybaratdyr. Baplar dünýä belli iňlis we amerikan ýazyjylarynyň meşhurlyga eýe bolan eserlerinden alnan bölekleri öz içine alýar. Eserleriň awtorlarynyň ömri we döredijiligi barada gysgaça maglumat berilýär. Tekstleri okap düşünmek maksady bilen gönükmeleriň we ýumuşlaryň uly toplumy berilýär. Olar anyk maksatlara eýerilip uly üç topara bölünýär. Birinji topara tekstde

duş gelyän grammatik gurluşlary öwrenmek, özleşdirmek we berkitmek maksatly gönükmeler we ýumuşlar girýär. Ikinji topara inlis dilinde işjeň ulanylýan sözleriň we söz düzümleriň sanawy girizilýär we olara degişlilikde gönükmeler we ýumuşlar berilýär. Üçünji topar tekstiň many-mazmunyny öwrenmek, teksti lingwistik-stilistik taýdan özleşdirmek, talyplaryň dil endiklerini ösdürmek maksady bilen berilýän ýumuşlary we gönükmeleri öz içine alýar. Talyplaryň özleşdiren bilimlerini özbaşdak berkitmäge şert döretmek maksady bilen birnäçe terjime gönükmeler ýerleşdirilýär. Gönükmeleriň we ýumuşlaryň dürlüligi talyplaryň sözleýiş we terjimeçilik endiklerini ösdürmäge ýardam berýär.

PREFACE

Independent, Permanently Neutral Turkmenistan enjoys a high authority in the contemporary world community. “The Open Door” policy of our Esteemed President Gurbanguly Berdimuhamedov and his fundamental reforms are being carried out in the sphere of science and education and within the framework of this, the principles of enhancing teaching foreign languages to the youth require applying advanced methods of teaching world languages and introduction of world achievements into the educational process.

Conception of the Advancement of Teaching Foreign Languages in Turkmenistan adopted in accordance with the Decree of our Esteemed President is of great importance in teaching languages to the younger generation.

One of the important directions in teaching world languages is to train highly qualified translators. The development of the modern teaching and methodological manuals based on the advanced science and theory is significant in training highly qualified translators who know Turkmen and foreign languages perfectly. This textbook has been compiled by the senior teachers of the Department of the Theory and Practice of Translation of Dovletmamet Azadi Turkmen National Institute of World Languages on the basis of the rich practice in assimilation of the world experience.

The present textbook is intended for the third-year EFL students and consists of seven units. Each unit includes a text taken from the works of the world famous English and American writers. Brief information about the authors of the texts is given. The textbook contains exercises and tasks aimed at work with the text. They are divided into three large groups. The first group includes exercises and tasks aimed at learning grammatical structure of the text. The second group

includes exercises and tasks of using the active words and word combinations in English. The third group covers the tasks and exercises aimed at the improvement of the students' language learning skills, the study of the contents of the text and doing linguistic-stylistic analysis of the text. Many translation exercises are given to improve the students' language skills of working independently. A rich choice of exercises and tasks give the opportunity for the students to improve their speaking and translation skills.

ESSENTIAL COURSE

Unit One

SPEECH PATTERNS

1. There was **not** a tree **or** a bit of hedge for hundreds of yards.

She does not enjoy parties or dining out.
It is only a hobby, not a life or death struggle.

2. “I suppose the truth of **the matter is**,” suggested George, “**that there has been an earthquake.**”

But the fact of the matter is that they’re not terribly interested.
The truth of the matter is that we had no other choice.

3. We saw Harris’s head – and **nothing but his head.**

He eats nothing but bread.
This boy is nothing but trouble and misfortune.
There’s nothing but woods on the other side of the highway.

4. George **was the first** to recover.

Mrs. Brown was the first to arrive, and her daughter came next.
Trish was the first to see him.
We were almost the last to leave.

5. He had been sitting, **without knowing it**.

Mr. Finch poured out himself some more tea, without asking me.
He walked away from me without saying a word.

The children plunged into the cold water without complaining.

EXERCISES

1. Complete the following sentences using the Speech Patterns.

1. A man needed a friend, an ally, not ... or 2. Most children are not ... or 3. Her experience has not ... or 4. I'm not perfect but I'm also not ... or 5. The matter is exactly that 6. The crux of the matter is that 7. The marvelous part of the matter is that 8. A man, who had brought her nothing but 9. He was nothing but 10. I have nothing but 11. There was nothing but ... there. 12. She answered that she would take nothing but 13. She's nothing but 14. He was always the first to 15. I was the first to 16. The expedition was the first to 17. She was the last to 18. Paul answered, without 19. And without ... he turned and left us. 20. She tried to think about the future without

2. Paraphrase the following sentences using Speech Patterns 3, 4, 5.

1. At the moment it is only a theory. 2. The story was only lies. 3. Harrer was the first person who climbed the north face of the Eiger. 4. He was the last man who knew what was going on. 5. Why should he come bothering you when he is not invited? 6. She disappeared into the kitchen and did not notice the girl.

3. Make up two sentences of your own on each pattern.

4. Translate the following sentences into English using the Speech Patterns.

1. Daş-töwerekde ne bag bardy, ne-de suw. 2. Bu hoş habary ne enesi, ne-de atasy bilýärdi. 3. Mesele biziň aramyzda Baharyň ýoklugynda. 4. Hakykaty aýtsam, bu ýagdaý hemmeleri gyzyklandyryp baranok. 5. Çaga süýtden başga hiç zat içenok. 6. Alysda diňe gowja çynar görünýärdi. 7. Meleguş pellehana birinji bolup geldi. 8. Şu otaga soňky bolup kim girdi? 9. Mahym sesini çykarman, bir nokada seredip oturdy. 10. Merdan soraga pikirlenmän jogap bermegi başardy.

5. Make up and act out in front of the class suitable dialogues using the Speech Patterns.

TEXT

THREE MEN IN A BOAT

by Jerome K. Jerome

Jerome K(lapka) Gerome (1859-1927) humorous writer, novelist, and playwright, born in Walsall, Staffordshire. Brought up in London, he was successively a clerk, schoolmaster, reporter, actor, and journalist, then became joint editor of "*The Idler*" (1892) and started his own weekly, "*To-Day*". His novel "*Three Men in a Boat*" (1889) became a humorous classic.

Chapter XIII

We went up the backwater to Wargrave. It is a short cut, leading out of the right-hand bank about half a mile above Marsh Lock, and is well worth taking, being a pretty, shady little piece of stream, besides saving nearly half a mile of distance.

Of course, its entrance is studded with posts and chains, and surrounded with notice-boards, menacing all kinds of set scull upon its

waters – I wonder some of these riparian boors don't claim the air of the river and threaten everyone with forty shillings fine who breathes it – but posts, boards, you might, if you have five minutes to spare, and there is nobody about, take one or two of them down and throw them into the river.

Half-way up the backwater we got out and lunched, and it was during this lunch that George and I received a trying shock.

You see, it was in this way: we were sitting in a meadow, about ten yards from the water's edge, and we had just settled down comfortably to feed. Harris had the beefsteak pie between his knees, and was carving it, and George and I were waiting with our plates ready.

"Have you got a spoon there?" said Harris. "I want a spoon to help the gravy with."

The hamper was close behind us, and George and I both turned round to reach one out. We were not five seconds getting it. When we looked round again, Harris and the pie were gone.

It was a wide, open field. There was not a tree or a bit of hedge for hundreds of yards. He couldn't have tumbled into the river, because we were on the water side of him, and he would have had to climb over us to do it.

George and I gazed all about. Then we gazed at each other...

"I suppose the truth of the matter is," suggested George, "that there has been an earthquake."

And then he added, with a touch of sadness in his voice: "I wish he hadn't been carving that pie."

With a sigh, we turned our eyes once more towards the spot where Harris and the pie had last been seen on earth, and there, as our blood froze in our veins and our hair stood up on end, we saw Harris's head – and nothing but his head – sticking bolt upright among the tall grass, the face very red, and bearing upon it an expression of great indignation.

George was the first to recover.

"Speak!" he cried, "and"tell us whether you are alive or dead – and where is the rest of you?"

"Oh, don't be a stupid ass!" said Harris's head. "I believe you did it on purpose."

“Did what?” exclaimed George and I.

“Why, put me to sit here – darn silly trick! Here, catch hold of the pie.” And out of the middle of the earth, as it seemed to us, rose the pie – very much mixed up and damaged; and, after it, scrambled Harris – tumbled, grubby, and wet.

He had been sitting, without knowing it, on the very verge of a small gully, the long grass hiding it from view; and in leaning a little back he had shot over, pie and all.

He said he had never felt so surprised in all his life, as when he first himself going, without being able to conjecture in the slightest what had happened. He thought at first that the end of the world had come. Harris believed to this day that George and I planned it all beforehand.

EXPLANATORY NOTES

1. **Wargrave:** a town located near the Thames River.
2. **Marsh Lock:** a lock is a passage that carries a current of water and has a barrier, called a sluice gate, which can be opened and closed to control the flow of water; Marsh is the name of a lock.
3. **shilling:** a former British coin and monetary unit equal to one twentieth of a pound or twelve pence.
4. **gravy** (pl. gravies): the fat and juices exuding from meat during cooking, a sauce made from these juices together with stock and other ingredients.
5. **yard** (abbr.: yd.): a unit of linear measure equal to 3 feet (91,4 cm).
6. **pie:** a baked dish of fruit, or meat and vegetables, typically with a top and base of pastry.
7. **beefsteak:** a thick slice of lean beef, typically from the rump and eaten grilled, broiled, or fried.
8. **why:** exclamation expressing surprise or indignation

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **lead** *vt/i* 1) to show someone where to go, usually by taking them to a place or by going in front of them, *e.g.* She led them down the hall. 2) to be winning a game, *e.g.* They were leading by 11 points at half-time. 3) to be in control of a group, country, or situation, as to lead a discussion. Is this man really capable of leading the group? Shearer led his team to victory. 4) to be better than anyone else, *e.g.* I still believe that we lead the world in acting talent. **to lead smb. to do smth.** to cause someone to do or think something; to lead a busy (normal, quiet) life to live in a particular way; **to lead smb. to a conclusion** to cause you to think that something is probably true.

lead *n* a winning position during a race or other situation where people are competing, *e.g.* She is in the lead.

leader *n* 1) a person in control of a group, country or situation, *e.g.* Who is the leader of the Conservative Party in the Senate? 2) someone or something that is winning during a race or other situation where people are competing, *e.g.* Microsoft is a world leader in software design.

leading *adj* very important or most important, *e.g.* He is a leading Hollywood producer.

2. **spare** *n* an extra thing which is not being used and which can be used instead of a part which is broken, lost, worn out, *e.g.* Make sure there are no problems with any of the tires, including the spare.

spare *adj* additional to what is required for ordinary use, as spare parts, spare time, spare cash, a spare bedroom.

spare *vt* to give time or money to someone, *e.g.* I have to go soon, but I can spare a few minutes. **to spare no effort (expense)** to use a lot of effort (expense) to do something; **to spare a thought for somebody** to remember.

3. **settle** *vt/i* 1) to solve a problem and stop arguing, as to settle a dispute; 2) to start living somewhere that you are going to live for a long time, *e.g.* He travelled around Europe for years before finally settling in Vienna. 3) to relax into a comfortable position, *e.g.* She settled herself into a comfortable chair opposite. 4) to pay the money that you owe, *e.g.* His bill was settled by charge card.

settled *adj* 1) to feel happy and relaxed in a place or situation, *e.g.* He seems quite settled now. 2) regular and not often changing, *e.g.* The weather is a lot more settled at this time of year.

settlement *n* 1) an official agreement that finishes an argument, as a peace settlement, to reach a settlement. The unions succeeded in reaching a pay settlement. 2) a place, typically one that has hitherto been uninhabited, where people establish a community, *e.g.* The little settlement of Buttermere.

settler *n* someone who moves to a new place where there were not many people before, *e.g.* The first European settlers arrived in Virginia in 1607.

4. **comfort** *n* 1) a pleasant feeling of being relaxed and free from pain, *e.g.* Now you can watch the latest films in the comfort of your sitting room. 2) when you have a pleasant life with enough money for everything that you need, *e.g.* He could retire now and live in comfort for the rest of his life. 3) (usually pl.) something that makes your life easy and pleasant, *e.g.* She has always liked her creature comforts.

comfort *vt* to make someone feel better when they are sad or worried, *e.g.* The girl's mother was at home today, being comforted by relatives.

comfortable *adj* 1) describes furniture and clothes that provide a pleasant feeling and that do not give you any physical problems as a comfortable bed/sofa, comfortable shoes/trousers. 2) relaxed and free from pain, *e.g.* Are you comfortable or shall I turn the heat down? 3) **comfortably** *adv* 1) in a comfortable way, *e.g.* Are you sitting comfortably? 2) without financial or other problems, *e.g.* We could live fairly comfortably on Edward's salary.

5. **reach** *vt/i* 1) to arrive somewhere, *e.g.* We won't reach Miami till five or six o'clock. 2) to stretch your arm and hand to touch or take something, *e.g.* She reached for a cigarette. 4) to get to a particular level, situation, *e.g.* We hope to reach our goal by May next year. **reach a decision/agreement/conclusion** to make a decision, agreement about something.

reach *n* 1) distance, *e.g.* I like to keep a notebook and pencil within (arm's) reach. **to be within reach of smth.** to be close enough to travel, *e.g.* *You will be within easy reach of London.* **to be with-**

in smb.'s reach a) to be close enough for someone to take hold of, *e.g.* The book lays within reach. b) Possible for someone to achieve, *e.g.* Winning the championship suddenly seemed within their reach. **out of/beyond smb.'s reach** too far away for someone to take hold of, *e.g.* I keep the medicines up here, out of the kid's reach. **beyond smb.'s reach** not possible for someone to have, *e.g.* With all this money we can buy things previously beyond our reach.

6. **damage** *vt/i* to inflict physical harm caused to something in such a way as to impair its value, usefulness, or normal function, *e.g.* Many buildings were damaged in the storm.

damage *n* harm or injury, *e.g.* The strong wind caused serious damage to the roof.

7. **view** *n* 1) a position from which something can be seen, *e.g.* The house was hidden from view behind a wall. 2) your opinion, *e.g.* We have (hold) different views about/on education. 3) the things that you can see from a place, *e.g.* There was a lovely view of the lake from the bedroom window.

view *vt* 1) to have a particular opinion about someone or something, *e.g.* In all three countries he is viewed as an actor. 2) to watch something, *e.g.* They were able to view the city from a helicopter.

8. **avoid** *vt* 1) to stay away from a person, place, situation, *e.g.* Try to avoid the city centre. 2) to prevent something from happening, *e.g.* Book early to avoid disappointment. **to avoid doing something** to intentionally not do something, *e.g.* She managed to avoid answering my question.

avoidable *adj* possible to avoid, *e.g.* A number of illnesses are entirely avoidable. **Ant.** unavoidable

avoidance *n* the practice of avoiding something or someone, *e.g.* The avoidance of injury is critical to a professional athlete.

9. **save** *vt* 1) to stop someone or something from being killed or destroyed, *e.g.* *She saved the children from drowning.* He had to borrow money to save his business. 2) to keep money so that you can buy something with it in the future, *e.g.* We have saved almost 900 pounds for our wedding. 3) to reduce the amount of money, time, space that you have to use as to save time, money, space. **save smb. (from) doing smth.** to help someone avoid having to do something, *e.g.* We will eat in a restaurant, it'll save you having to cook.

Word Combinations and Phrases

half a mile	bear upon face an expression
be worth doing smth.	of indignation
receive a shock	the rest of smth.
be close	on purpose
once more	on the very verge of smth.
catch hold of smth	at first
	in this way

READING COMPREHENSION EXERCISES

1. Put fifteen questions to the text.

2. Note down the sentences from the text which contain the word combinations and phrases. Translate them into Turkmen.

3. Paraphrase the following sentences using the word combinations and phrases.

1. Most pleasant or useful things are good things to have, but they never come easy. 2. This play is important or useful to see. 3. There was only a very small distance between the tables so diners could talk across the aisles. 4. I'd like to visit the colleges one more time before we leave. 5. I just managed to grab hold of Lucy before she fell in the pool. 6. She had a pained expression on her face. 7. No wonder he could hardly contain the feeling of shock and anger. 8. He was annoyed intentionally. 9. Carole was about to break into tears. 10. At the beginning I thought he was joking but then I realized what he meant. 11. She stared at me in an accusing manner. 12. I've got two bright students, but the others that I have not mentioned are average. 13. It was such a loud crash that I got quite a shock.

4. Translate the following sentences into English using the word combinations and phrases.

1. Gürrüňe gyzygyp, ýarym kilometr ýoly geçenimizi hem duýmandyr. 2. Iňlis halkynyň taryhy barada gürrüň berýän bu film örän

gyzykly, oňa tomaşa edeniňe degýär. 3. Mekdep Gunçanyň okaýan dil merkezinden uzakda ýerleşmeýär. 4. Enemi göresim gelýär, oba ýene bir gezek gidip geläýsem diýýärin. 5. Meniň elimden berk ýapyş, ýer örän typançak. 6. Myrat bu ýerik bilgeşleýin gelmedi. 7. Gaýygyň gyrasynda otursaň, ýykylaýmagyň gaty ahmal. 8. Harrisi akylsyzlygyň iň ýokary çägene ýetirmek Jorjyň pikirinde-de ýokdy. 9. Ilki bilen zerur zatlaryň sanawyny düzeliň. 10. Bu waka şeýleräk bolup geçipdi.

5. Make up and practice a short situation using the word combinations and phrases.

6. Make up and act out a dialogue using the word combinations and phrases.

7. Find in the text equivalents for the following words and phrases and use them in sentences of your own.

Shady little part, to be all around, to threaten seriously to harm, punishment, a part of a river, where the water is stagnant, to change the direction in which a person is facing or moving, to fall quickly into the river, to regain.

8. Note down from the text equivalents for the following words and phrases. Make up sentences using the phrases.

Meniň saçlarym hüžžerdi, açyk meýdan, ýer, aşa samsyklyk, baryp ýatan samsyk, arkan gaýyşmak, çukur, hapa bulaşmak, atylyp düşmek.

9. Explain what is meant by the following word combinations and phrases.

1. Claim the air of the river. 2. Menacing all kinds of set scull upon its waters. 3. From the water edge. 4. Harris and pie were gone. 5. Blood froze in our veins. 6. George was the first to recover. 7. Where is the rest of you? 8. out of the middle of the earth rose the pie. 9. Very much mixed up and damaged. 10. I believe you did it on purpose.

10. Answer the following questions and do the given tasks.

1. What do you know about Jerome K. Jerome and his place in English literature? 2. What does the passage under study present? (a piece of narration, a description, a portrayal or an account of events) 3. In what key is the first part written? (lyrical, dramatic, humorous or unemotional) 4. How does the author achieve the humorous effect in the second part? 5. Find in the passage sentences containing irony, exaggeration and contrast and comment on them. 6. What can you say about J. K. Jerome's manner of writing? Summarize your observations.

11. Retell the text: a) close to the text; b) in indirect speech; c) as if you were Harris or George.

12. Give a summary of the text.

13. Make up and act out a dialogue between George and Harris after the shock that they received in a meadow.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Translate the following sentences into Turkmen.

A. 1. I think we have chosen the right person to lead the expedition. 2. I have asked Gemma to lead the discussion. 3. After thirty minutes the challengers were leading by two goals. 4. With two laps to go Ngomo led by less than two seconds. 5. The Lions lead the Hawks 28-9. 6. I don't know the way, so you'd better lead. 7. If you lead in the jeep, we'll follow behind on the horses. 8. She took the child by hand and led him upstairs to bed. 9. He led the horse out of the stable. 10. You have been there before – why don't you lead the way? 11. The company has been leading the way in network ap-

plications for several years. 12. There is a track that leads directly to the reservoir. 13. This information led the police to a house near the harbor. 14. He was able to lead a normal life, despite the illness. 15. We don't lead a luxury life but we are not poor either. 16. What led you to think like that? 17. So you thought I was leaving, did you? 18. What led you to that conclusion? 19. For the first time in the race Harrison is in the lead. 20. The Turkmen leader wants to introduce further changes. 21. She was elected as a leader of the campaign group. 22. He has fallen two laps behind the leaders. 23. He is a leading expert on the country's ecology. 24. The company is the world's leading manufacturer of audio equipment. 25. Have you got a spare pen? 26. We have got a spare room if you want to stay overnight with us. 27. Could I have a word with you when you've got a spare minute? 28. I like to do a bit of gardening in my spare time. 29. We will spare no effort to find out who did this. 30. Spare a thought for me tomorrow, while you are lying on a beach, because I'll still be here in the office! 31. Good, that's all settled – you end out the invitations for the party, and I'll organize the food. 32. I'd like to get this matter settled once and for all. 33. After they got married, they settled in Brighton. 34. After dinner we settled in front of the television for the evening. 35. He settled himself down with a newspaper, and waited for the train to arrive. 36. Please, settle your bill without further delay. 37. It took the insurance company months to settle my claim. 38. Now that children are settled at school, we don't really want to move again. 39. Settled weather is calm and unlikely to change. 40. It now seems unlikely that will be possible to reach a peaceful settlement of the problem. 41. A large Roman settlement has been discovered just outside the town. 42. She evidently dresses for comfort. 43. It is a little too hot for comfort. 44. After the trip, it was nice getting back to a few home comforts. 45. I don't feel comfortable in high heels. 46. Sit down and make yourself comfortable. 47. They finally reached the coast after five weeks sailing. 48. News of his accident had only just reached us. 49. She's grown so tall that she can reach the door handle now. 50. He reached for the phone and knocked over a glass. 51. The child reached down/out/over and picked up the kitten. 52. He reached his hand out for the money. 53. Can you reach me (down) that

book? 54. The temperature is expected to reach 30°C today. 55. He's just reached the grand old age of 95. 56. I've reached the point where I'm not going to put up with her criticisms of me anymore. 57. She reached the conclusion that there was no more she could do. 58. We'll inform you when a decision has been reached. 59. The jury took four days to reach a verdict. 60. The top shelf is within/out of (his) reach. 61. Make sure that you keep all dangerous substances out of the reach of the children. 62. We live within (easy) reach of the station. 63. An expensive trip like that would be completely beyond/out of (my) reach. 64. After years of saving, the car was at last within (her) reach.

B. 1. It was a scandal which damaged a lot of reputations. 2. Recent discoveries about corruption have done serious damage to the company's reputation. 3. The car was badly damaged in the accident. 4. The scandal could seriously damage his career. 5. The damage to his reputation was considerable. 6. The view from the top of the mountain is breathtaking/magnificent/spectacular. 7. Don't stand in front of me - you're blocking my view of the stage. 8. It's my view that the price is much too high. 9. We had a friendly exchange of views. 10. In my view, her criticisms were completely justified. 11. He paints rural views. 12. The rooftop restaurant affords a panoramic view. 13. The journalist asked the minister how he viewed recent events. 14. She is viewed as a strong candidate for the job. 15. There's a special area at the airport where you can view an aircraft taking off and landing. 16. I haven't had a chance to actually view the house yet. 17. I try to avoid going shopping on Saturdays. 18. The report studiously avoided any mention of the controversial plan. 19. I left the pub to avoid a fight. 20. By borrowing from dozens of banks, he managed to avoid giving any of them an overall picture of what he was up to... 21. In spite of these latest threats, war may still be avoidable. 22. The tragedy was entirely avoidable. 23. Anyone can improve his or her own health by the avoidance of stress. 24. Wearing seat belts has saved many lives. 25. We all need to do our bit to save the planet. 26. Tom's been saving his pocket money every week. 27. We're saving (up) for a new car. 28. I'll lend you a bag for your trip - it'll save you buying one specially. 29. You'll save time if you take the car. 30. She was hoping that something might save her from having to make a decision...

3. Paraphrase the following sentences using your active vocabulary.

A. 1. He spent a miserable life. 2. This will only result in misery. 3. He has the top position in geography. 4. Procter & Gamble is the one that is most successful among a range of products or companies of the mass market cosmetics industry. 5. He is a very important expert on the country's ecology. 6. Are there any additional seats? 7. We will use a lot of effort to find out who did this. 8. I'd love to come, but I'm afraid I can't give the time. 9. Think about me tomorrow, while you're lying on a beach, because I'll still be here in the office in an unpleasant situation! 10. Now you can watch the latest films easily in your own room. 11. He lived a pleasant life. He had enough money to have everything he needed. 12. Relaxed, she was sitting on a fireside soft chair. 13. Three of the six have easily exceeded their normal life expectancy. 14. We could live on Edward's salary without financial problems. 15. She made the conclusion that there was no more she could do. 16. The trip is expensive for me. I would not have enough money to pay for it. 17. We live not far from the station. We can walk there easily. 18. They agreed to try to solve their dispute by negotiation. 19. After their marriage, they decided to go and to live in Brighton permanently.

B. 1. It's important not to let mistakes spoil your life. 2. She was awarded £3,500 for injury to her feelings. 3. Some of his ideas about democracy are entirely his own. 4. There may be some truth in the idea that reading too many books ruins your eyes. 5. The sandy beach was in sight. 6. Watching figures for the show were not very low. 7. The pilots had to take emergency action to prevent it from a disaster. 8. All through lunch he had carefully kept the conversation away from the subject of the house. 9. The tragedy could be prevented from happening. 10. The two officers were extremely lucky to escape serious injury. 11. Thanks you for your help - you helped me to escape from the unpleasant situation! 12. The government has appropriated millions of pounds for the project.

4. Explain or comment on the following sentences.

A. 1. He walks with a stick but still leads his soldiers into battle...

2. Tom was leading, a rifle slung over his back. 3. Leading the horse, Evander walked to the door. 4. So far Fischer leads by five wins to two. 5. Aston Villa last led the League in March 1990. 6. England took the lead after 31 minutes with a goal by Peter Nail. 7. Mother had led me to believe the new baby was a kind of present for me. 8. If possible keep a spare pair of glasses accessible in case your main pair is broken or lost. 9. There was hardly a spare inch of space to be found. 10. Miranda has driven energy to spare and now has taken on an even bigger challenge. 11. I do not think any of us spared a thought for the ordeal of her crew. 12. Both sides are looking for ways to settle their differences. 13. This was one of the first areas to be settled by Europeans. 14. Our objective must secure a peace settlement. 15. The village is a settlement of just fifty houses. 16. This will enable the audience to sit in comfort while watching the shows. 17. At least he has given her a child who will be a great comfort to her in the years ahead. 18. She enjoys the material comforts married life has brought her. 19. Trainers are so comfortable to wear. 20. Lie down on your bed and make yourself comfortable. 21. Only take upon yourself those things that you know you can manage comfortably. 22. He reached Cambridge shortly before three o'clock. 23. I reached across the table and squeezed his hand. 24. They are meeting in Lusaka in an attempt to reach a compromise. 25. The clothes they model for Littlewoods are all within easy reach of every woman. 26. The price is ten times what it normally is and totally beyond the reach of ordinary people.

B. 1. Lemon juice has the potential to damage hair, rendering it dry and brittle. 2. He warned that the action was damaging the economy. 3. The blast had serious effects with quite extensive damage to the house. 4. Incidents of this type cause irreparable damage to relations with the community. 5. I take the view that she should be stopped as soon as possible. 6. My own view is absolutely clear. What I did was right. 7. Sectors in the economy can be viewed in a variety of ways. 8. The view from our window was one of beautiful green countryside. 9. Each of the rooms has a superb view of Missouri Bay. 10. They came back to view the house again. 11. It's not cheating in my view.

12. Women have to dress modestly, to avoid being harassed by the locals. 13. She eventually had to lock herself in the toilet to avoid him. 14. Managers said the job losses were unavoidable. 15. The recession has resulted in an unavoidable increase in spending on unemployment benefit. 16. His boxing career was ended after two sight-saving operations. 17. The majority of people intend to save, but find that by the end of the month there is nothing left. 18. Now Tim and Barbara are saving for a house in the suburbs. 19. I'll try to save him the expense of a flight from Perth. 20. I got the fishmonger to skin the fish which helped save on the preparation time.

5. Choose the right word.

lead – head

1. She is full of admiration for the and teachers. 2. He is a ... member of Bristol's community. 3. ... of government from more than 100 countries gather in Geneva tomorrow. 4. William Hague is the ... of the Conservative Party.

reach – stretch

1. Try ... your legs and pulling your toes upwards. 2. You may easily ... London in a day from here. 3. A working day that ... from seven in the morning to eight at night. 4. Some of us ... their arms over the table, to take a new issue of "Times".

settle – solve

1. The people who had escaped from the war were ... in a special camp. 2. We may now be able to get a much better idea of the true age of the universe, and ... one of the deepest questions of our origins. 3. They agreed to try to ... their dispute by negotiation. 4. A murder investigation that has never been

damage – harm

1. He maliciously ... a car with a baseball bat. 2. They are not always willing to take on untrained workers, but there's no ... in asking.

3. Jackson doesn't want to ... his reputation as a political personality
4. The hijackers seemed anxious not to ... anyone.

6. Give English equivalents for the following phrases.

Ýolbaşçylyk etmek, kimdir birini haýsydyr bir hereketi ýerine ýetirmäge itermek, asuda durmuş ýoluny alyp barmak, netijä gelmek, tagalla etmezlik, oňaýsyz ýagdaýa düşen adamyň pikirini etmek, ylalaşyga gelmek, ýakynda ýerleşmek, gaça durmak, kimdir birini halas etmek, pikirde bolmak, pul (wagt) tygşytlamak, elýeterli bolmak, özüni oňaýly (rahat) duýmak.

7. Review the Essential Vocabulary and answer the following questions using it.

1. Who is in charge with the expedition? 2. Which team is winning in the competition? 3. I have no pen to write. Would you give a pen to me? 4. How long does it take to get London? 5. Is the price suitable for you? 6. What are the effects of the disaster? 7. Do you think him to be too young to make a decision? 8. She was involved in a serious car accident last week. How is she? 9. What must one do to prevent an unpleasant thing from happening? 10. How do you feel if all is well?

8. Respond to the following statements and questions using the Essential Vocabulary.

1. Tomorrow we have much to do. 2. Do you have enough money to buy a new house? 3. It will take ages to get to the village. 4. What's wrong with the car? 5. What would you say of a person who is in charge with others? 6. Why do you look so tired? 7. I need a piece of advice. 8. I think it is high time to tackle the problem. 9. Is there any news of them?

9. Make up and practice a short situation using the following words and word combinations.

1. to go up; to lead; to save a mile of distance, a riparian boor, to menace all kinds of set scull, to throw into the river.

2. grave; to settle down; to be gone, last seen on earth; an expression of indignation; to plan it all beforehand.

10. Translate the following sentences into English.

1. Durdyýew küşt ýaryşynda öňde barýar. 2. “Aşgabat” futbol topary oýunda 2-3 hasap bilen öňde barýar. 3. Onuň ýürekden çykýan tolgundyryjy sözleri bizi täze açyşlara iterdi. 4. Uzak ýola ugramazdan öň ätiýaçlyk şaýlary taýýarlamagy ýatdan çykarmaň. 5. Döwletara meseleleri parahatçylykly ýol bilen çözmek ata-babalardan gelýän ýörelgedir. 6. Geçmişde ata-babalarymyz derýalaryň boýuna göçüp gelip, ol ýerlerde ekin ekipdirler we mal-gara idedipdirler. 7. Otagdaky ähli şertler adamyň özüni rahat duýmagy üçin döredilendir. 8. Bu wajyp mesele boýunça geçirilen duşuşyklar taraplaryň ylalaşyga gelmegi bilen tamamlandy. 9. Biz ýarym sagatdan şähre baryp ýetdik. 10. Tom stoluň üstündäki bulgura elini uzatdy. 11. Düýnki apy-tupan jaýlaryň üçeklerine zeper ýetirdi. 12. Uçardan şäheri synlanyňda onuň ajaýyp görnüşi ertekilerde suratlandyrylýan köşk-ymaratlary ýatladýar. 13. Türkmen halkynyň milli Lideri dünýäde meşhur syýasatçy hökmünde giňden tanalýar. 14. Lukmanlar çagany ölümden halas etmegi başardylar. 15. Jon we Meri täze ulag üçin pul tygşytlamagy ýüreklerine düwdüler.

11. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen). b) Explain in English the meaning of each proverbs. c) Make up a dialogue to illustrate one of the proverbs.

1. Spare the rod, spoil the child.
2. If the blind lead the blind, both shall fall into the ditch.

12. Write a narrative essay on one of the topics.

1. A river trip that went wrong.
2. In quest of adventures.

Unit Two

SPEECH PATTERNS

1. **He seems to read** a lot.

He seems to be reading something funny.

He appeared to be given information regularly.

He appeared to have been told the news.

2. **I happened to be out** when he called.

We happened to be there.

I happened to take the wrong turning.

The book happened to deal with a problem that interested me very much.

3. **The film turned out to be** dull and uninteresting.

The stranger turned out to be a nice person.

The coat turned out to be exactly my size.

It turned out to be the shortest way to the centre of the town.

4. **He is sure to go** hunting.

My sister is sure to come in time.

He is unlikely to take the risk.

The mild climate of this region is likely to do him a lot of good.

5. **He was made to understand.**

We were told to follow the instructions carefully.
The children were ordered to leave the boy alone.
The children were allowed to go to the yard.

6. **She is known to be** particular about here looks.

The lakes are believed **to be** full of fish.
They are supposed **to know** these things.
He was considered **to be** a serious person.

7. It is necessary **for you to go through** a special test if you want to work in this laboratory.

It's almost time for the party to start.
It's all very well for you to laugh, but I was really frightened.
The best thing for you is to move to the South.

EXERCISES

1. Complete the following sentences using the correct form of the Infinitive. Translate the sentences into Turkmen.

1. He seems (*choose*)'books for a whole hour. 2. He didn't answer at once. He seemed (*clear*) his throat. 3. You always seem (*leave*) your things all around the place. 4. She looks sad. She appears (*hear*) the news. 5. She didn't seem (*look*) at me but at somebody behind. 6. She heard the remark, but she didn't appear (*hurt*). 7. He seems (*wear*) the same suit the whole year. 8. She didn't seem (*be interested*) in the problem. 9. He seems (*fail*) with his new job. 10. The letter doesn't seem (*reach*) him. 11. They seem (*use*) this method for years. 12. Why did he rush away so suddenly? He seems (*have*) some business to attend to.

2. Paraphrase the following sentences, using a Complex Subject according to the model.

Model: (a) It seems (appears) that she knows everything about it.
She seems (appears) to know everything about it.

- (b) He apparently did not know it.
He didn't seem (appear) to know it.

1. He was apparently enjoying the concert. 2. It seemed that he had lost interest in the subject. 3. Apparently he was particular about his food. 4. It seemed that the house hadn't been lived in for a long time. 5. It seemed that she had never tasted this fruit. 6. It appeared that they were hardly able to make both ends meet. 7. It doesn't seem that customers are served here properly. 8. It seems that he has been collecting stamps since he was a boy. 9. He was silent for a moment. It seemed that he was searching his memory. 10. It appears that he is not fit for the job. 11. It seems that you have been working hard lately. 12. Apparently they didn't notice us. 13. It seemed that she had managed the job well enough. 14. It seemed that they were all talking at once. 15. It seemed that there was no risk in asking him the question. 16. It appeared that he had been approached on the subject. 17. It seemed that the job was risky. 18. It seemed there was no other settlement to the problem. 19. It seems that he is a man of simple tastes. 20. The manager is apparently interested in the particulars of the agreement. 21. The reason for the explosion, it seemed, was hard to find. 22. It appears that the shop has sold out the entire stock of these coats. 23. They apparently have reached a settlement of some kind or other.

3. Answer the following questions according to the model.

Model 1: Does this coat fit you?

- (a) It seems (appears) to. It seems (appears) to fit me very well.
(b) It doesn't seem (appear) to. It doesn't seem to fit me at all.

1. Does he remember her? 2. Was he satisfied with your report? 3. Have you heard of him before? 4. Was there any risk in giving him this job? 5. Is he easy to deal with? 6. Did I upset your plans? 7. Does she know how to deal with this situation? 8. Is he particular about what he wears? 9. He wasn't easy to deal with, was he?

Model 2: Why don't people want to work with him? (*be hard to deal with*)

He seems (*appears*) to be hard to deal with.

1. Why wasn't he listening attentively to what the speaker was saying? (*not be interested in the subject*) 2. Why did she buy a blue dress? (*be her colour*) 3. Why did he fail in history? (*not attend the lectures*) 4. Why does she look so pale? (*not be well*) 5. Why didn't he buy the picture? (*not be in his taste*) 6. Why did they raise this question? (*be mentioned by somebody*).

4. Paraphrase the following sentences, using a Complex Subject with the verb *happen*.

Model: (1) It so happened that I was out when he called.

I happened to be out when he called.

(2) We were there by chance.

We happened to be there.

1. It so happened that I took the wrong turning. 2. Do you know by any chance where I can find him? 3. It so happened that I had no money on me. 4. We were picked up by a passing car quite by chance. 5. It so happened that they missed five o'clock train. 6. Do you know by any chance where such things are sold? 7. It so happened that they picked the wrong person for the job. 8. It so happened that the book dealt with a problem that interested me very much. 9. It so happened that I was not at home at time.

5. Translate the following sentences into English, using a Complex Subject with the verb *happen*.

1. Siz tötänden onuň gelmäniniň (ýoklugynyň) sebäbini bilme-ýärsiňizmi? 2. Biz eýýäm bular ýaly adamlar bilen iş salyşdyk. 3. Biz onuň ýarawsyz bolmagynyň öň ýanynda tötänden duşuşypdyk. 4. Şol bir myhmanhanada olara galmak miýesser etdi. 5. Eger siz oňa tötänden duşsaňyz, ol maňa zerur gerek diýip aýdaýyň. 6. Çagbaly ýagşyň aşagynda galyp, öl-myžžyk bolup ezildik. 7. Bir gezek metro gatnawynyň gaty ýygy wagtyna duş geldik. Biz kynlyk bilen şol ýagdaýdan çykdyk. 8. Awtobusyň durmadyk wagty hem boldy.

6. Complete the following sentences, using a Complex Subject with the verb *turn out* (make use of the list).

Model: They picked him for the job but he – **turned out to be quite unfit for it**

be exactly my size; be the best clerk they had ever had; be an ideal husband for their daughter; be dull and uninteresting; be the longer; be a page from a magazine; be worthless; be a nice person; be quite thrilling

1. The parcel was wrapped in what I thought to be a newspaper, but when I opened it, it 2. They had been looking forward to the party but when it came, it 3. The parents were against their marriage but the man 4. They employed him for the job and he 5. At first nobody liked him but he 6. She bought me the coat not being sure of the size, but it 7. I didn't expect much from the film but it 8. He had always been proud of the picture but it 9. We took what we thought the shortest way, but it

7. Translate the following sentences into English, using a Complex Subject with the verb *turn out*.

1. Ol dümewledi diýip hemmeler pikir etdi, emma onuň keseli düýplüdi. 2. Biziň dynç aljak obamyz asuda, rahat ýerdi. 3. Ol günorta dynç almaga gitdi, emma howa onuň saglygyna ýakymly bolmady. 4. Kitap örän gyzykly bolanlygy sebäpli, men ony bir günde okadym. 5. Biziň dynç alýan ýerimiz örän oňaýly eken. 6. Meniň täze goňşularym örän gowy eken. 7. Kitabyň dili örän kyn eken, şol sebäpli ol ony okap bilmedi. 8. Onuň meseläni çözmäge çemeleşmesi örän ýönekeýdi. 9. Onuň jogaby dogry eken.

8. Paraphrase the following sentences, using a Complex Subject with the phrases *be sure/certain, be (un)likely*.

Model: (a) He surely (certainly) will go hunting.
He is sure to go hunting.

- (b) It is not very likely that he will come in time.
He is not likely (is unlikely) to come in time.

1. It was not likely that he would take the risk. 2. Is it likely that it will rain today? 3. The firm has a new rush of orders. It is certain that the management will employ more people to do the work. 4. Surely a washing machine in the house will save a lot of time and effort. 5. It's likely that the mild climate of Estonia will do him a lot of good. 6. It was unlikely that this wet weather would keep long. 7. It's certain that they have made use of this information. 8. Surely the teacher will be satisfied with your report. 9. It's most unlikely that you will find her in at this hour.

9. Answer the following questions, using a Complex Subject according to the model, make use of the suggestions in brackets. Give your reasons.

Model: Do you think Peter will come in time? (*be sure*)

He is sure./Peter is sure to come in time.

Don't you know Peter? He is so punctual.

1. Do you think the weather will change for the better? (*be unlikely*) 2. Do you think she knows him well enough to turn to him for help? (*not seem*) 3. Do you think the management will employ more people to do the work? (*be likely*) 4. Do you think she is saving "money for a vacation at the sea-side? (*be certain*) 5. Do you suppose she has seen the doctor already? (*be sure*) 6. Do you believe size 48 will fit him? (*be likely*) 7. Do you think he is hard to deal with? (*appear*) 8. Do you believe he will come to pick us up in his car? (*be likely*)

10. Translate the following sentences into English, using a Complex Subject.

1. Eger-de siz howlukmasañyz, onda siz hökman awtoulaglaryň köp gatnawly wagtyňa düşersiňiz. 2. Akyly adam şeýle howply ýere barmasa gerek. 3. Ol özüni şular ýaly ýagdaýlarda alyp barmalydygyny bilýän bolsa gerek. 4. Uly inženeriň işden gidäýmegi mümkin. Ol iş onuň üçin gyzykly däl. 5. Edil şu wagtda siziň ony öýde tapjagyňyz

gümana. 6. Çykyş edýän adam şu maglumatlary hökman ulanar. 7. Palto oňa, şübhesiz, laýyk geler. 8. Ol egin-eşiğe uly ähmiýet berýär. Onuň taýyn zatlary aljaklygy gümana. 9. Siz ol ýerde täze dostlary hökman taparsyňyz. 10. Şular ýaly jogabyň synagçy mugallymy kanagatlandyrjagy gümana.

11. Paraphrase the following sentences, using a Complex Subject according to the model.

Model 1: They **made him understand** that his behaviour was not too nice.

Model 2: He **was made to understand** that his behaviour was not too nice.

1. They made him fill up a form. 2. The teacher ordered the children to leave the boy alone. 3. They never allowed us to play noisy games. 4. They told us to follow the instructions carefully. 5. I never had a minute to myself. Mother always made me look after the younger brothers and sisters. 6. They will allow us to leave as soon as we finish our compositions. 7. She ordered the children to go to bed. 8. The boatman told the young people to be very careful while crossing the lake.

12. Translate the following sentences into English, using a Complex Subject with the verbs *make, tell, order, allow*.

1. Sagat sekizden soň ýaş çagalara telewizor görmek bolmaýar. 2. Ony saz bilen çynlakaý meşgullanmaga mejbur etmeli. 3. Bize ýyg-nagyň soňuna çenli galmagy haýyş etdiler. 4. Olaryň derrew yzyna dolanyp gellmegine buýruk berildi. 5. Oňa tekjedäki hemme kitaplary görmäge rugsat berildi, ol gözleýän kitabyňy tapdy. 6. Onuň öz piki-rini üýtgetmegini mejbur etdiler.

13. Translate the following sentences. Pay attention to the way the Complex Subject is translated.

1. This small town is known to have once been of the country once. 2. The storm is reported to be moving south. 3. They are sup-

posed to know these things. 4. She is known to be particular about her looks. 5. The new secretary is expected to save us a lot of trouble. 6. The lakes there are believed to be full of fish. 7. She is said to have once been a beautiful woman. 8. The first performance of Chekhov's *Seagull* is known to have been a failure. 9. His new job was believed to have marked a turning point in his career. 10. The delegation is reported to have arrived. 11. The librarian is supposed to deal with such things. 12. He is said to be a great admirer of modern art. 13. The prices in Great Britain are reported to have risen again. 14. He is said to have once risked his life to save somebody. 15. He was not expected to take any risks.

14. Paraphrase the following so as to use a Complex Subject. Use the verb in brackets.

1. Life begins at 40. (*believe*) 2. Tastes change with age. (*say*) 3. The lecture will be attended by all the students (*suppose*). 4. The department will have to employ another ten people in connection with the seasonal rush of orders. (*expect*) 5. The driver has crossed the traffic lights when they were red. (*believe*) 6. The results of the experiment surpassed all expectations. (*say*) 7. The new play was received with indifference. (*say*) 8. Atlantis, an Island in the Atlantic Ocean, first mentioned by Plato sank into the sea. (*say*) 9. The Greek and Roman myths and legends are an important part of our cultural heritage. (*consider*)

15. Answer the following questions.

Can you name: 1. Bards who are known to have been famous in Turkmenistan? 2. The great musician who is known to have lived in Turkmenistan? 3. A poet who is said to have died young? 4. An enormous lake that is said to be built in the centre of the Garagum Desert? 5. The country that is supposed to be the birthplace of football? 6. An explorer who is supposed to be the first to discover America? 7. An outstanding representative of the Turkmen literature of the 18th century who is considered to have been a great literary master, scientist,

philosopher, thinker, teacher and doctor? 8. A person who is considered to be a great admirer of modern Turkmen art?

16. Make up two sentences of your own on each pattern.

17. Make up and act out a dialogue using the Speech Patterns.

18. Practise the following according to the model. Watch the change in meaning.

Model: There was nothing to do there. (*I*)

There was nothing **for me to do there**.

1. I think it will be dangerous **to go** to the Crimea in this old car. (*we*) 2. He has reached the age when it is necessary **to think** about the future. (*he*) 3. The idea wasn't clear enough **to understand**. (*the young people*) 4. My advice is **to keep away** from colds. (*you*) 5. There was nothing **to argue about**. (*they*) 6. It was a reasonable remark **to make**. (*she*) 7. The best thing is **to send** them a telegram. (*I*) 8. It was an expensive present **to buy**. (*she*) 9. There was no reason **to get worried**. (*I*) 10. Here's an example **to follow**. (*everybody*)

19. Paraphrase the following sentences using For-Complexes.

1. We remained at the station and waited till the storm passed. 2. He stepped aside so that I might pass. 3. Here is a book that you will always keep on your writing-desk. 4. The best thing that you can do is to employ a real specialist to do the job. 5. The climb was too dangerous. We could not risk our lives. 6. This is a matter that you must attend to personally. 7. The only thing that he could do was to burn the old rubbish. 8. There was too little time left. I couldn't think over the situation. I had to take steps. 9. That day there was no business that I had to attend to. 10. The streets were too busy. We couldn't drive fast. 11. We are sorry. You are leaving the seaside too soon. 12. A woman should be always dressed in good taste. It's important. 13. The purpose of the innovation is that customers should get first-

class service. 14. We stopped the bus so that the tourists might get on. 15. He held the door open to let her come in. 16. I stood there waiting when the door would open.

20. Make up ten sentences using For-Complexes.

TEXT

BIG BUSINESS

Danny was standing on Manhattan Bridge and thinking over his present situation. What's the use of it all, he said to himself; here I am, a young man looking for a job of some kind or other – but not the ghost of a chance of getting one.

And I am certainly no fool! I am good at anything, I don't mind what I do – and still – no luck ... Oh boy! What does a man do to become a partner of Rockefeller or Vanderbilt? ... They started on a small scale, the same as I should like to, and I am quite sure they were not very particular about the way in which they made their money – and I shouldn't be either!

... And still, there is only eight dollars and fifty cents in the torn pocket of my trousers. Eight dollars and fifty cents! The devil knows how much longer I shall be able to make both ends meet on eight fifty! A week? A fortnight? A month? ... Where, for Heaven's sake, could I pick up a job?

Damn it all, he grunted. Now it is beginning to rain cats and dogs on top of all, and I have a hole in my shoes. A hole? It's holes I have, nothing but holes and no shoes around them ... Where can I hide from the rain? I'll go into the Post Office for a while.

By the time he reached the Post Office he was wet through. He stood in the main hall of the Post Office; watching the people hurrying busily this way and that, and then picked up a letter somebody seemed to have left behind on one of the many writing desks. He read the first few lines, hardly knowing what exactly he was reading; then something struck him. He read again, and this time he gave a low, long drawn whistle of surprise. In no time he was out in the street

again, looked stealthily back, and hiding in a doorway started to learn by heart the short note.

“Dear Friend,” it ran, “Yesterday, shortly before I left I made up my mind to get rid of my old clothes. I am well on my way to San Francisco by now, but I just remembered something terrible: The night before I left I happened to meet Mr. Burbridge at the Savoy. He paid me a thousand dollars in settlement of an old debt. He gave me a one thousand dollar bill, and I put it into the inside pocket of the blue worsted suit I was wearing. But I have sold that suit along with the other old things. Do please go at once to Black, the old clothes dealer, at 3, Pineapple Street, Brooklyn; maybe he has not resold the suit yet ...”

One thousand dollars whispered Danny, almost besides himself with excitement. That sum might be the making of me ... Damn it, I am going to risk my last eight dollars!

* * *

Black & Son, secondhand gents' clothiers, had their shop full of customers when Danny entered. Old man Black, his sleeves rolled up, was wiping the sweat off his face, and after giving instructions to his employees who were busy carrying clothes about the shop, hurried towards Danny to serve him.

“What can I do for you, sir?”

“Have you got anything in tweed?” asked Danny with seeming indifference.

“Tweed, sir? Certainly, sir, the very latest ... My assistant will attend you. John, run and bring the tweed suit we bought from Mr. Rockefeller the other day!”

“Now I come to think of it,” said Danny who seemed to be changing his mind, “I think I would rather have something in worsted.”

“Just my own taste, sir! Worsteds is always the smartest wear for a gentleman.”

“Well – I think, I'd like to have something in navy blue -”

“I can let you have a suit that, sir. Something quite exceptional,” exclaimed Mr. Black. “I say, John, leave the tweed, bring the blue worsted one ... Yes, the one we have from Mr. Gould – it will be just the right size.” And then Mr. Black turned to another customer.

“The blue lounge suit!” cried the attendant to a small boy.

“Run, Ralph, be sharp! Get us the navy worsted lounge suit!”

The boy hurried off, and a second later Danny was trying on a jacket that hung loosely from his narrow shoulders.

“Fits you like a glove, sir!” exclaimed the attendant in admiration. “A suit made to measure by a first-class tailor could not fit you better”

Carefully and yet stealthily Danny passed his hand over the pockets of the jacket, his heart almost stopped beating, he had to clear his throat. Then he asked for the price, and without bargaining he paid the price of seven and a half dollars, and a quarter of an hour later he sat in Columbus Park with a large parcel in his hands. He couldn’t help feeling excited.

Hurriedly he opened the parcel, took out the navy blue jacket in the right inside pocket of which he found a black leather wallet, opened it and began to count the money with shaking hands.

“Eleven thousand three hundred dollars!” he stammered. “Eleven – thousand – three – hundred – dollars! Danny, old boy, that was big business, indeed!”...

* * *

When Mr. Black senior closed his shop long after nine p.m., his managing clerk said to him with a satisfied smile:

“Well, sir, that was excellent business again today, wasn’t it? ... We are getting rid of all our old rubbish. We are doing a good turnover in those cheap shoddy suits!”

“Fine,” said Mr. Black smiling. “Did you manage to get a new supply of those letters written?”

“Certainly, Mr. Black. Five hundred!”

“All right! Tomorrow morning my son is going to lose them again in the Post Office, the subway, and in the telephone boxes ... It looks like we shall have our entire stock cleared in a couple of days ... A capital idea, those one thousand dollars letters!”

Mr. Black was searching about the shop for something.

“Ralph!” he called, “bring me my jacket!”

“Your jacket, sir?”

“Yes, I hung it here over the chair. The blue jacket!”

“Oh, that one ”stammered the boy and opened his eyes wide,
“that one was sold this afternoon, sir!”

(From “Colloquial English”)

EXPLANATORY NOTES

1. **Manhattan** [mæn'hætŋ] **Bridge**: a bridge across the East River in New York City

2. **sidewalk** (AmE): (BE) pavement

3. **not the ghost of a chance**: not the slightest chance, no chance at all (very emphatic)

4. **Oh boy!**: an exclamation of surprise, wonder, etc.

5. **Rockefeller** [ˈrɒkəˌfɛlə], **Vanderbilt**: American capitalists, millionaires

6. **The devil knows how ...** the word “devil” is used here for emphasis, and serves to express displeasure, annoyance, irritation, etc.. Like most emotional words it only indicates emotion in a very general way failing to define its exact character.

7. **Damn it** (coll): a mild exclamation which has largely lost its power to shock, and is hardly “bad language” any more. The phrase will be used to express anger or disappointment, or in attacking someone or something verbally, or sometimes merely for emphasis.

8. **rain cats and dogs**: rain very heavily. It should be noted that this idiom is not used very often; it is far more usual to say “It was pouring with rain”.

9. **in no time**: in a very short period of time (very emphatic)

10. **I am well on my way to ...** I have covered the greater part of the distance to

11. **San Francisco**: a city on the coast of central California

12. **Savoy**: a fashionable hotel in New York

13. **Brooklyn**: a borough [ˈbrʌrə] (district) in New York City. The other boroughs are: the Bronx, Manhattan, Queens, Richmond (Staten Island).

14. **Black & Son, secondhand gents' clothiers**: the shop of the secondhand clothes of the firm “Black & Son”

&: this symbol (called “ampersand”) for “and” is frequently used in the names of business firms. It should be used, however, only if the firm itself writes its name this way. The ampersand should never be used in any other context, except in extremely informal writing, such as the notes that you take for your own use.

15. **Now I come to think of it:** It has just this second occurred to me that...

16. **Would rather (sooner):** more willingly. This form expresses a preference. It is usually followed by **than**. Eg 1. **I would (I'd) rather** stay at home. 2. He **would (He'd) rather** do the job now than tomorrow.

17. **lounge suit:** a suit of clothes of the kind usually worn during the day (contrasted with formal dress, evening dress, etc..)

18. **Columbus Park:** a small park in Manhattan

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **burn** (burned, burnt) *v/vt* destroy or injure by fire or acid: burn a letter (a house, wood, coal, meat, one's hand, etc.) 2) *vi* to be on fire; to be red because of embarrassment or shame, *e.g.* Dry wood burns well. Her face was burning with shame.

2. **use** *n* 1) value or advantage, *e.g.* It's no use going there. What's the use of talking to him? *phr* **be of (great, much, little, etc.) use to smb/smth**

2) using or being used, *e.g.* The uses of atomic energy for peace purposes are very wide. *Phr* **make use of smth (smb's advice, information, a situation, etc.); be in (out of) use**

useful *adj* useful advice (information, etc.)

useless *adj* useless argument (attempt, etc.)

3. **certain** *adj* 1) having no doubts, sure, *e.g.* He was certain that she would come. I am not certain whether I can do it. I was not certain about the time (the arrangement, etc.) They are certain to come;

uncertain *adj* not sure. *Phr* **for certain** without doubt, *e.g.* I know it for certain. 2) particular, but not named, *e.g.* a certain person (difficulty, etc.); **on** certain conditions, **for** certain reasons; **under** cer-

tain conditions; **to** a certain degree, etc. 3) agreed upon, fixed: They were to meet at a certain hour.

(un)certainty *n* He could not say with certainty when he would finish the work;

certainly *adv* for sure, *e.g.* Certainly he will come.

4. **particular** *adj* 1) relating to one, not others: in this particular case. 2) special: of particular interest; a particular day (book, reason, interest, situation, etc. 3) giving too much attention to details; not easily satisfied, *e.g.* be particular **about** one's clothes (food, etc.), *e.g.* Mind your table manners, the people there are very particular. *Phr in particular* most of all, *e.g.* I like these flowers **in particular**. He did not mean anybody **in particular** when he said it.

5. **pick up** *vt* 1) to take hold of smb/smth and lift them/it up, *e.g.* pick up a pencil (a book, a handkerchief; passengers, etc.; 2) (*coll*) to get information or a skill by chance rather than by making a deliberate effort, *e.g.* pick up an accent, pick up bad habits (manners, words, friends, a job, etc.)

6. **risk** *vt* 1) put (smth) in danger, *e.g.* risk one's life (one's health, money, one's reputation, etc. 2) take the chance of (smth bad) happening: risk getting wet.

risk *n* 1) possibility of meeting danger, suffering loss, *e.g.* do smth at one's own risk; at the risk of one's life, health, etc., *e.g.* He decided to take the risk. 2) person or thing insured or considered to be a source of danger. *Phr run the risk of doing smth.*, *e.g.* Don't go out in such rain, you are running the risk of catching cold;

risky *adj* involving risk: a risky job (step, etc.)

7. **employ** *vt* give work to (smb) for payment, *e.g.* How many people does this office employ?

employee *n* person who is employed, *e.g.* This firm has a lot of employees;

employer *n* person who employs others, owner (of a firm, of a business);

employment *n* regular paid work; the state of being employed, *e.g.* to be in paid employment; full-time/part-time employment; conditions/terms of employment. The government is aiming at full employment.

unemployment *n* 1) the fact of a number of people not having a job; the number of people without a job, *e.g.* an area of high/low unemployment; rising/falling unemployment. It was a time of mass unemployment; measures to help reduce/tackle unemployment; unemployment benefit/statistics. 2) the state of not having a job, *e.g.* long-term unemployment

unemployed *adj* without a job although able to work, jobless, *e.g.* How long have you been unemployed?

the unemployed *n* I've joined the ranks of the unemployed (I've lost my job).

indifference *n* a lack of interest, feeling or reaction towards smb/smith; total indifference to what people thought, *e.g.* His father treated him with indifference. An indifference to the needs of others.

indifferent *adj* 1) having or showing no interest in smb/smith: be indifferent to smb/smith; an indifferent look (stare, etc.); 2) not very good: an indifferent meal.

indifferently *adv*: He shrugged indifferently.

8. **taste** *n* 1) ability to recognize a food or drink in the mouth, *e.g.* a salty (bitter, sweet, etc.) taste. I don't like the taste of olives. This dish has an unusual combinations of tastes. This soup has very little taste. 2) the sense that allows to recognize different foods and drinks when putting them into the mouth, *e.g.* I've lost my sense of taste. 3) a small quantity of food or drink taken for trying in order to see what it is like, *e.g.* Just have a taste of this cheese. 4) a short experience of smth., *e.g.* This was my first taste of live theatre. 5) a person's ability to choose well, *e.g.* He has very good taste in music. The room was furnished with taste. 6) what a person likes or prefers, *e.g.* The colour and style is a matter of personal taste. Modern art is not to everyone's taste.

9. **taste** *v* 1) to have a particular flavour, *e.g.* It tastes sweet. This drink tastes like sherry. 2) recognize flavour, *e.g.* You can taste the garlic in this stew. 3) taste or try flavour, *e.g.* Taste it and see if you think there's enough salt in it. 4) eat or drink, *e.g.* I've never tasted anything like it. 5) have short experience, *e.g.* He had tasted freedom only to lose it again.

tasty *adj* having a good flavour

tasteless *adj* having little or no flavour

tasteful *adj* attractive and well chosen. *Phr in smb's taste; to smb's taste.*

10. **fit** *vt/i* 1) be the right size and shape for smb., *e.g.* The coat does not fit you. He fitted the description (role, etc.). 2) put on (clothing) to see that it is the right size, shape, etc., *e.g.* have a new coat fitted. 3) put into place, *e.g.* fit a new window. We fitted together the pieces of the puzzle. 4) to agree with, match or be suitable for smth., *e.g.* The facts certainly fit your theory. The punishment ought to fit the crime. We should fit the punishment to the crime. 5) to make smb/smth suitable for a particular job, *e.g.* His experience fitted him perfectly for the job. *Phr fits like a glove* to be a perfect size or shape for smb.

fit *adj* (for, to) suitable or suited; good enough; right, *e.g.* not fit to eat. Do as you think fit.

fit *n* sudden short attack of illness; sudden attack with loss of consciousness and violent movements, *e.g.* Her fits are now controlled by drugs.

fitness *n* the state of being physically healthy and strong: a magazine on health and fitness; a fitness instructor (class, test, etc.); a high level of physical fitness.

fitness for smth/to do smth the state of being suitable or good enough for smth., *e.g.* He convinced us of his fitness for the task.

fitness centre a place where people go to do physical exercise in order to stay or become healthy and fit.

11. **satisfy** *vt* to give smb what he/she wants or needs, *e.g.* Nothing satisfies him – he's always complaining. The proposed plan will not satisfy everyone. 2) to provide what is wanted, needed or asked for, *e.g.* The food wasn't enough to satisfy his hunger. It's difficult to satisfy the child's curiosity. The education system must satisfy the needs of all children.

dissatisfy *vt* fail to satisfy; to be (dis)satisfied with smb/smth, to be not happy or satisfied with smb/smth.

dissatisfied *adj* not happy or satisfied, *e.g.* dissatisfied customers.

dissatisfaction *n* a feeling that you are not pleased and satisfied, *e.g.* Many people have expressed their dissatisfaction with the arrangement. He expressed (dis)satisfaction with the results.

(un)satisfactory *adj* not good enough, e.g. an (un)satisfactory answer (report, etc.); (un)satisfactory results (progress, etc.).

12. **supply** *vt* 1) provide (smth needed or asked for), e.g. **supply** gas **to** a house; **supply** smb **with** food; 2) make (smth needed) available to someone.

supply *n* 1) a stock or amount of smth supplied or available, e.g. the water supply is unsafe. Supplies of food are almost exhausted. Books were in short supply. 2) the action of supplying; 3) (supplies) provisions and a equipment necessary for an army or expedition. *Phr* supply and demand the amount of goods or services available and the desire of buyers for them.

13. **clear** *vt* 1) make or become clear, e.g. In winter the streets are regularly cleared of snow. Please clear the table. *Phr* clear one's throat. 2) clear the stock, e.g. We shall have our entire stock cleared in a couple of days. 3) solve or explain smth., e.g. to clear up a matter (a mistery, difficulty, misunderstanding) with smb.

clear *adj* easy to understand and not causing any confusion or doubt, e.g. She gave me clear explanation. His instructions are clear enough.

WORD COMBINATIONS AND PHRASES

on a large (small) scale
make both ends meet
for smb's sake for the sake
of smb/smith
on top of all (everything)
for a while
be (get) wet through
shortly before
get rid of smb/smith

be beside oneself with excitement
(joy, anger, etc.)
be the making of smb
the other day
try on
made to measure –made to order
I (he, etc.) can't help doing smth
a stock of letters (words, books,
information, goods, etc.)

READING COMPREHENSION EXERCISES

1. Listen to the text, mark the stresses and tunes.
2. Put fifteen questions to the text.

3. Note down the sentences from the text containing the word combinations and phrases. Translate them into Turkmen.

4. Answer the following questions.

1. What were Danny's thoughts as he stood on Manhattan Bridge?
2. Why did he go into the post office? 3. What letter did he find on one of the desks? 4. What made Danny decide to risk his last money?
5. What did Danny mean when he said that a thousand dollars might be the making of him? 6. What sort of shop was Black & Son? 7. Why was there such a rush of customers at the shop? 8. Why didn't Danny go straight for the navy blue worsted suit mentioned in the letter?
9. How did Danny happen to buy Mr. Black's own jacket?

5. From the use of the words in the text, how would you describe the difference between *grunt*, *whisper*, *stammer* and *say*?

6. Pick out (a) elliptical sentences, (b) unfinished sentences; complete them, develop (if necessary) the idea behind the series of periods.

7. List the means (lexical and syntactical) adding colour and emotion to Danny's inner monologue.

8. Take a look at the letter, and say whether.

- (a) the letter is formal or informal;
- (b) it is a letter asking for help or advice.

2. Judging from the style of the letter, say what you can about the relationship between the sender and the addressee. Are they close friends? 3. Find the words or sentences meant to catch the reader's eye. 4. Complete the letter.

9. Look through the text and notes once again, and

1. Find all you can learn about New York. 2. Pick out details of Danny's daily life. 3. Pick out facts to prove that (a) Danny was really in despair; (b) it was not Danny's fault he was out of job. 4. Pick out facts to prove that Danny believed money to be the most important thing in the world. 5. Say if, in your opinion, Danny was basically an honest man, or not. 6. Say, who in the story will be addressed as Mr. Black junior? 7. Say what makes "Big Business" a typically American story. 8. Give your opinion as to when exactly the story was written.

10. Study the following phrases; (a) recall the sentences in which they are used in the text and (b) use them in sentences of your own.

look for; be good at smth/doing smth; be wet through; leave behind; know/learn by heart; shortly before; get rid of; be on one's way to some place; along with smth/smb; roll up (the sleeves, the trouser legs, etc.); in tweed; with indifference; in navy blue; turn to smb; try on; hang from (smb's shoulders, the ceiling, etc.); in admiration; made to measure; ask for smth/smb; long after/before 9 p m; search (about) a place for smth.

11. Translate the following sentences into English, using *can't* (*couldn't*) *help doing*.

1. Ol täzeligi eşidip gülmän saklanyp bilmedi. 2. Ol öz şowsuzlygyny eşidip, gözyaşyny saklap bilmedi. 3. Ol şeýle ynamly aýdan soň onuň aýdanyňa ynanman durup bolmady. 4. Men oňa hemme hakykaty aýdyp bilmedim. 5. Synagda tolgunmazlyk mümkin däl. 6. Onuň bilen ylalaşmak mümkin däl. 7. Çaga şeýle öýkeli görünýärdi, meniň biygyýar oňa rehmin indi.

12. Express the following, using words and word combinations from the text. Make all necessary changes.

manage, take the risk, fit (v), pick up (2), be well satisfied (with), use, particular, be beside oneself (with), in no time, get rid of, nothing but, on top of all, shortly before, cannot help (doing) smth.

1. It was the chance of a lifetime, yet he wouldn't try his luck. 2. The whole story seemed so funny! We tried our hardest not to laugh but could do nothing about it. 3. We wondered what the good of the effort was if it didn't bring any results. 4. The arrangement suited them all perfectly. 5. She had to hurry with the packing, they would be back with the car very soon. 6. You shouldn't have taken it so hard, it was only a joke. 7. To make things worse, the young man was up to his ears in debt. 8. His mother asked him sharply where he managed to find such friends. 9. A seemingly unimportant incident took place almost immediately before his departure. 10. He seemed to be badly in need of that very book, the one that dealt with electronics. 11. She read the letter and nearly went mad with joy. 12. She seems to have learnt quite a lot of English during her short stay in the country. 13. The suit was no good for him, it was far too loose and I advised him to try on another. 14. She did her best to drive away the feeling that she was being followed, but it was no use. 15. She couldn't tell how much longer she would be able to live on the money left.

13. Speak on the following topics. Use the words and phrases given below.

1. Danny

Unemployed; young; thin; hungry; narrow-shouldered; be no fool; be good at anything; not mind what one does; be prepared to do anything; think over one's present situation; not be particular about smth; have no luck; look for a job of some kind or other; be disappointed; fail to find a job; see no way out; be in a difficult (hopeless) situation; be unable to make both ends meet; torn pocket (trousers, coat, etc.); have holes in one's socks (shoes); wonder how long a person can manage on 8.50 pounds; rush.

2. Danny Comes Upon the Letter

Begin to rain cats and dogs; be caught in the rain; on top of all; be wet through; hide from the rain for a while; look around-; watch the people hurrying busily this way and that; pay no attention (to); pick up a letter; the first few lines; catch one's breath; make an effort to hide one's joy; leave in a hurry; be afraid that ...; look stealthily back; be on the safe side; hide in a doorway; learn by heart.

3. The Letter

Be meant for a friend; shortly before; make up one's mind; get rid of one's old clothes; suddenly remember; be well on one's way to; happen to meet smb; pay off an old debt; the inside pocket; sell along with; mention the address; be fooled by the letter; believe every single word; be beside oneself with excitement; imagine; be the making of smb; hope to buy smth cheap; take the risk.

4. Danny Decides to Try His Luck

Go straight (to); secondhand gents' clothiers; first come, first served; full of customers; the owner; deal with the rush of customers; give instructions (to); attend to things personally; employees; hurry to serve a customer; with seeming indifference; ask for smth in tweed (worsted); would rather; be the smartest wear (for); fit like a glove; be full of admiration (for); follow smb's instructions carefully.

5. The Bargain Jacket

A lounge suit; try on; hang loosely; fit smb badly; pass one's hand stealthily (over); be on the safe side; catch one's breath; make an effort to hide one's excitement; clear one's throat; be unable to speak; pay up without bargaining; hurry away; hold the parcel close; cannot help feeling excited; a black leather wallet; count the money with shaking hands; stammer; be the making of smb; imagine; a bright future; big business; be in luck.

6. Mr. Black's Way of Doing Business

Own a secondhand shop; deal in cheap shoddy suits; sell at bargain prices; work out a plan; not be particular (about); be smart; a bright idea; get rid of old things; fool the customers; be no fool; play a trick (on); be highly pleased with oneself; have a rush of customers; deal (with); write 1,000 dollar letters; send one's son to 'lose' the letters; sell out everything; be satisfied (with); employ a new method in one's work; have one's entire stock cleared; order a fresh supply of substandard goods.

14. Retell the text: a) close to the text; b) in indirect speech; c) as if you were Danny.

15. Give a short summary of the text.

16. Make up and act out a dialogue on the contents of the text.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Recast the following, using verbs instead of the nouns in *italics type*. Make all the necessary changes.

1. He thought to himself that he should have taken *the risk*.
2. They all made *a rush* for the bus. 3. I don't like this fruit, it has a bitter *taste*. 4. He had made excellent *use* of the material and his article on the subject was a pleasure to read. 5. No *mention* was ever made of that particular incident. 6. A careful *search* of the room had been made but nothing was found. 7. He had his *measure* taken for a new suit of clothes. 8. What was the *end* of the story? 9. He said it in a *whisper* and I didn't catch the exact words. 10. The coat was a perfect *fit*. 11. The man gave us an indifferent *stare*.

3. Give the meaning of the words in **bold type**, note the effect of the adverbial particle. Say which phrase is used literally and which has a figurative meaning. Give your own examples.

1. The boy **hurried off** and a second later Danny was trying on a blue jacket. He was told to **hurry up** if he didn't want to be left behind. 2. She paid the money, **picked up** the parcel and disappeared through the door. He seems to **have picked up** the wrong accent, rather difficult to get rid of now. There were so many tasty things on the table! After some careful thinking the boy **picked out** a big red apple. Nobody knew how he happened to **be picked out** for the job. 3. She **came up** and smiled. The problem is sure to **come up** sooner or later. 4. The boy **tore off** a piece of paper but it was too small to wrap the book. She **tore out** a sheet from her notebook and sat down to write a hurried note. He **tore up** the letter without reading it.

5. He seems to have **paid off** his debts at last. He was warned that if he didn't **pay up** by a certain day and date, he would be getting into trouble. 6. He **broke off** the end of the stick. Now it seemed to be right length. They **broke off** to have tea.

4. Fill in the blanks with *fit* (v, adj) in the required form. Use articles where necessary.

1. These shoes are my size, they ... me nicely. 2. The shoes are worn out, they not ... to wear. 3. I knew him at once. He ... the description given by his friend. 4. We must decide on ... time and place for the conference. 5. It's the wrong key, it not ... the lock. 6. We can't recommend the man for the job, he not it. 7. They know that she ... the role wonderfully but she not ... to play yet after her illness. 8. The window ... badly. You should do something about it. 9. The vase is ... for nothing, the broken parts not 10. Do as you think

5. Fill in the blanks with prepositions or adverbs. Retell text (8) in narrative form.

1. After watching the new secretary working non-stop ... several hours the manager decided that she was well fit ... the job. He found she was particularly good ... attending ... the correspondence. 2. Am I expected to know all the telephones ... heart? 3. Now he is no longer as indifferent ... criticism as he used to be. 4. We were surprised ... the certainty ... which he spoke. Where had he picked ... all that information and why was he so sure ... his facts? 5. Will you ring ... the station and find ... when the train is coming in; I'm not certain ... the time. 6. He'll be paying you back as soon as he gets money ... home, I know it ... certain. 7. Don't rush ... the book, you can pick ... a lot of useful information if you read it ... attention. 8. "The injured man was picked ... the ambulance and rushed ... hospital, but he died ... his way. He hasn't been identified so far," the police officer said. 9. She tried ... several coats before she found one entirely ... her taste. 10. I'd rather have a suit made ... measure even if it's more than I can afford just now. 11. The coat has been sent ... the dry cleaner's

... the other things. 12. ... the other sights the tourists visited a glass factory where they watched ... admiration sweating men making wonders ... molten glass. 13. ... their way to the station they were caught ... the rain and before long were wet ... 14. During restoration work every effort was made to save the picture ... complete ruin. 15. Make ... the quarrel ... him, please, ... my sake, if not ... your own. 16. He searched his mind ... a possible course of action. 17. It was all your idea, I just went ... it. 18. Where do you suggest we should go "this week-end? Do you have any particular place ... mind?

(B) MY FIRST SUIT

My grandmother who was very particular ... what I wore took me one day a small secondhand tailor shop. A little man rushed ... her to serve us.

"What can I do ... you?"

"Have you got some good secondhand suits?" she asked.

"I got some secondhand suits she asks me. Like new they are ... hardly used!"

"I want a suit ... my grandson here," my grandmother said, "Do you mind if we look ... ?"

We searched ... the shop ... a while until she saw something she liked. "Try this, one ...," she said ... me.

"But, lady, ... all the suits I have got ... my shop you pick out the best, just ... my taste. I was thinking ... keeping it ... myself." He reached ... the suit and handed the jacket ... me. I put it It hung a little loosely ... my shoulders, but the sleeves were all right.

"It, fits him like a glove," said the tailor ... admiration. "A suit made ... measure couldn't fit him better."

"How much?" asked my grandmother,

"Twelve fifty. But only ... you."

I stood ... front ... the mirror. The shoulders were broad and I looked older, which was exactly what I wanted. I was beside myself ... joy but tried not to look too pleased. Grandmother was looking ... me ... satisfaction.

**6. Fill in the blanks with suitable words in the correct form.
Translate the sentences.**

attend, burn, clear (v), fit (v) (3), fit (a) (2), manage, particular, risk (n, v); rush (v), satisfy, save (2), serve, taste (n) (3)

1. Only an immediate operation could. ... the patient from almost certain death. 2. My answer didn't seem to ... him as he shook his head and turned to my neighbour with the same question. 3. Be careful with the fire or you might ... yourself. 4. The food ... at the place was awful to the ..., and, as somebody said, not eat. We decided to write to the management about it. 5. He shouted a hurried good-bye and ... past to catch the bus. 6. The part of the main hero was very much to his ... and he believed himself exceptionally lucky to have been chosen for it. Of course there were people who said he did not ... the role, but he paid no attention. 7. The secretary promised to ... to the matter at once. 8. He was said to have jumped into the river and ... the boy at the ... of his own life. 9. It was a great effort, yet he ... to stop the car in time. 10. In the new coat, which ... her like a glove, the girl looked extremely smart. 11. He refused to take part in the business, saying he couldn't afford to ... either his money or his reputation. 12. After supper the floor was ... for dancing. 13. His education was of the general kind that didn't make him ... for any employment in 14. Everything about the flat seemed to be in excellent 15. Hemingway is known to have developed a style of his own that was tailor-made to ... what he had to say.

7. Make up and practise short situations using the Essential Vocabulary and word combinations.

8. Make up and act out short dialogues using the Essential Vocabulary and word combinations.

9. Write a narrative essay on one of the topics.

1. My taste in clothes.
2. A visit to the tailor's (dress-maker's).
3. Character-sketch of Danny.

Unit Three

SPEECH PATTERNS

1. It is necessary **for you to go through** a special test if you want to work in this laboratory

There would have been a fun not to go to school.

There would have been someone to sponsor his initiative.

There would have been hazards from that enterprise.

2. **Were it not that** I established a new school of thought ...**it would not have** occurred to me.

Were it not that my uncle came, I would not have attended that school.

Were it not that she made a mistake, nobody would have recognized her.

3. I remarked that **it would seem more in order** to turn to page one for the first lesson.

It would seem more in order first to introduce the newly arrived person to the guests.

It would seem more in order to inform the participants with the agenda of the workshop.

It would seem more in order to announce the news to the audience.

4. I was asked my name **where upon** I was too glad to say honestly.

The author was very famous, where upon many editors wanted to publish his novels.

A small hill, where upon is built a strong castle.

The train stopped and opened doors where upon people hurried out.

5. There was **a good deal of** vocal enthusiasm.

I've done very little for you, and what I have done has given me a great deal of pleasure.

There is a great deal of truth in what you say.

I do hope you won't laugh at it - it means a very great deal to me.

6. Tomorrow you will return to your classes **as though** nothing had happened.

It was raining as though it wanted to sweep the dust out of trees.

The child was smiling at his mother as though he wanted to speak to her.

Student's voice was so confident as though she was the witness of the event.

7. **The very thing** I had always despised had just taken place: a brilliant man had come to my defense.

Well, this accident might be the very thing to bring him to his senses.

This is the very thing to do under these circumstances.

Humour is the very thing to clear the air.

EXERCISES

1. Complete the following sentences using Speech Patterns.

1. ... remarks to correct inaccuracy in the speech of the speaker. 2. ... summer to go swimming in the river. 3. ... that I dared to scream nobody would come to rescue me. 4. ... that I questioned the situation, it would not have stopped him from committing an error. 5. It would seem ... to give up a place for the elderly. 6. It would seem ... to water first flowers and then trees. 7. If there is a question ... an answer to it. 8. Happiness and prosperity is there ... an agreement and

harmony. 9. What the family lacked is ... of sincerity and openness. 10. ... support and encouragement would induce him to participate in competition. 11. It seemed to me or not you looked ... denying his involvement. 12. After rain trees looked like ... they changed their colour. 13. I am not sure it was the ... he wanted to get from them. 14 When he waved his hand that was ... she expected him to do.

2. Make up two sentences of your own on each sentence.

3. Translate into English using the Speech Patterns.

Onuň dokan halysyna taý geljek ýokdy, baha kesip bilse ony alan tapyljakdy. Düýn şol halynyň waspyny eşitmedik bolsam, onda men-em bu ýere gelmezdim. Saçagyň başyna ilki bilen ýaşulular çagyrylsa has oňat bolardy. Ümmülmez çöllügiň aňyrsynda olaryň barmaly obasy ýatyrdy. Bu ýazyjynyň eserleriniň köpüsi okyjylaryň söýgüsine mynasyp bolupdy. Häzirki ümsümlige seretseň hamala düýn tupan gopmadyk ýalydy. Alypbaryjynyň beren jogaby hemmelerin göwnünden turdy, şonuň üçin olar teklibi goldadylar.

4. Make up and act out a dialogue using Speech Patterns.

TEXT

FROM THE FAILURE OF FRIENDS

(Abridged)

by W. Saroyan

Saroyan, William (1908-1981), American writer, born in Fresno, California. Notable among his works are the collection of short stories: *“My Name Is Aram”* (1940) and the novel *“The Human Comedy”* (1943). Saroyan’s many plays, lyrical and loosely constructed, include *“My Heart’s in the Highlands”*, which was produced to much acclaim in 1939, and *“The Time of Your Life”*, for which he was awarded a Pulitzer Prize in 1940. The story *“The Failure of Friends”* is written with mild humour and psychological intuition so characteristic to him. Saroyan describes inner world of children, their perception of the surrounding world and interrelation with

adults. The story is written in a living conversational language abundant of colloquial words and specific phrases.

I had hoped that among my friends at Longfellow High there would have been a number to remember my not inconsiderable fame during the semester I was there, but having found, after thirty years, that my friends have died, moved away or forgotten Longfellow High I have decided to remember this fame for myself.

Longfellow High was not strictly speaking a high school at all. It was the seventh and eighth grades of grammar school, and its full name was Longfellow Junior High School. The Longfellow in question was of course the Mr. Longfellow, or Henry Wadsworth, although nothing much was ever made of that.

Were it not that I established a new school of thought and behavior while I was at Longfellow, it would not have occurred to me that some of those who had the honor of knowing me then might have taken the pains to write about me.

It was ancient history that I first astonished my class into awareness that here was truly original mind. It happened that this was the first class of the very first day. The teacher was a hairy-faced, gray-and-brown-looking woman of forty or so who was said to be, in spite of her offensive-looking skinny body and her drab clothes, fast. She laughed loudly with other teachers during the lunch hour and had frequently been seen by the older students running suddenly, pushing, and acting gay. She was called Miss Shenstone by the students and Harriet or Harry by the other teachers. Ancient-history books were distributed to the class, and Miss Shenstone asked us to turn to page 192 for the first lesson.

I remarked that it would seem more in order to turn to page one for the first lesson.

I was asked my name whereupon I was only too glad to say honestly, "William Saroyan."

"Well, William Saroyan," Miss Shenstone said, "I might say, Mister William Saroyan, just shut up and let me do the teaching of ancient history in this class."

Quite a blow.

On page 192, I recall quite clearly, was a photograph of two rather common-looking stones which Miss Shenstone said were called Stonehenge. She then said that these stones were twenty thousand years old. It was at this point that my school of thought and behavior was started.

“How do you know?” I said.

This was a fresh twist to the old school: the school of thought in which the teachers asked the question and the students tried to answer them. The entire class expressed its approval of the new school. There was a good deal of vocal enthusiasm. What happened might be described as a demonstration. The truth of the matter is that neither Miss Shenstone, nor Mr. Monsoon himself, the principal, had anything like a satisfactory answer to any legitimate question of this sort, for they (and all the other teachers) had always accepted what they had found in the textbooks.

Instead of trying to answer the question, Miss Shenstone compelled me to demonstrate the behavior of the new school. That is, she compelled me to run. She flung herself at me with such speed that I was hardly able to get away. For half a moment she clung to my home-knit sweater, and damaged it before I got away. The class approved of the behavior of the school also. Instead of remaining in one’s seat in a crisis, it was better to get up and go. The chase was an exciting one, but I got out of the room safely. Five minutes later, believing that the woman had calmed down, I opened the door to step in and return to my seat, but again she flung herself at me, and again I got away.

Rather than wait for the consequences, I decided to present my case to Mr. Monsoon himself, but when I did so, I was greatly astonished to find that his sympathies were with Miss Shenstone and that he looked upon me with loathing.

“She said the rocks were twenty thousand years old,” I said. “All I said was, ‘How do you know?’” I didn’t mean they weren’t that old. I meant that maybe they were older, maybe thirty thousand years old. How old is the earth? Several million years old, isn’t it? If the book can say the rocks are twenty thousand years old, somebody ought to be able to say how the book got that figure. This is Longfellow Junior High. I came here to learn. I don’t expect to be punished because I want to learn“

“Your name again, please?” Mr. Monsoon said.

“William Saroyan,” I said as humbly as possible, although I must confess it was not easy to do.

“You are?” Mr. Monsoon said.

“Eleven,” I said.

“No, I don’t mean that”

“One hundred and three pounds”

“No, no.”

“Presbyterian.”

“The name, I’m thinking of”

“It’s said to mean blond.”

“Nationality” Mr. Monsoon said.

“Armenian,” I said proudly.

“Just as I thought,” the principal said.

“Just as you thought what?”

“Nobody but an Armenian would have asked a question like that.”

“How do you know?” I said, giving the new school another whirl.”

“Nobody did,” the principal said. “Does that answer your question?”

“Only partly,” I said. “How do you know somebody else would not have asked it if I hadn’t?”

“In all the years that I have been connected with the public school system of California,” Mr. Monsoon said, “no one has ever asked such a question.”

“Yes,” I said quickly, “and in all the years before Newton wanted to know what made the apple fall, nobody wanted to know what made it fall.”

At the time I believed that some day Mr. Monsoon would give an accurate account of this discussion, for I had no reason to believe he could not write or that he was not aware he was in the presence of a man it was his duty to remember. But there it is, the man never wrote such an account.

I was brilliant.

It’s not my fault nobody else was.

Mr. Monsoon chose not to continue the discussion. He just sat and looked at his shoes.

“How about that?”I said

“Well, “he said rather wearily, “I must give you a thrashing. How about that? ”

“For what?”I said.

I got to my feet, watching the stenographer, whose desk was beside the door. This was a rather pretty girl, and I had hoped to make a favorable impression on her, although I can’t image what I expected to come of it.

“Miss Slifo,“ Mr. Monsoon said, but that was all I needed to hear, and before Miss Slifo said was able to block my way, I was at the door, out of the room, and just about halfway across the school grounds.

Once again, the behavior of the new school had been tested and found true.

I went home and found my Uncle Alecksander, who was studying law at the University of Southern California, on a visit at our house, drinking coffee in the parlor. I told him the story. He invited me into his car and we took off for Longfellow Junior High School.

“That’s the story, just as you’ve told it to me?”he said as we rode.

“That’s exactly how it happened.“

“All right,“my Uncle Alecksander said.“You wait in the car. “

I don’t know what my Uncle Alecksander and Mr. Monsoon said to one another, but after a few minutes Miss Slifo came out to the car and said, ‘your uncle and Mr. Monsoon and Miss Shenstone would like to see you in the office.’”

I went in and my uncle Alecksander said,“There are men who know how to determine the approximate age of different things in the world and on the earth. Who these men are and how they determine these things, Mr.Monsoon does not know, and neither does Miss Shenstone. Miss Shenstone has promised to look into the matter. On your part, you may ask any question you like, but in a more polite tone of voice.” He turned to the principal. “Is that in accordance with our understanding? ”

“Quite,” the principal said.

“It was with *admiration* that Mr. Monsoon remarked that only an Armenian **would have asked** such a question like that, “my Uncle Alecksander went on. “Is that correct, Mr. Monsoon?”

It is,” Mr. Monsoon said.

EXPLANATORY NOTES

1. **Longfellow High** - Longfellow Junior High School

2. **Tech High** – Technical High School

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **consider** *vt* 1) to think about in order understand or to decide, *e.g.* We considered him as a possible candidate. He cannot be considered for the job. 2) to keep in mind; 3) to be thoughtful of (others); 4) to regard, *e.g.* We considered her to be our friend. We considered her qualified. I considered him as a fool.

considerable *adj* 1) worth considering important; 2) much or large -**considerably** *adv*

inconsiderable *adj* 1) relatively small; 2) not worthy of consideration; Syn: insignificant, unimportant, negligible, and trivial. *Adv* **inconsiderably**.

inconsiderate 1) lacking in care or thought for others; heedless; thoughtless; 2) rare insufficiently considered. Syn: rash, hasty, thoughtless, unadvised, precipitate

considerate *adj* having regard for others and their feelings - *adv* **considerately**

consideration *n* 1) the act of considering, deliberation; 2) thoughtful regard for others; 3) something considered in making decision; 4) a recompense, fee; 5) something given, as to make a binding contract – **take into consideration** - to keep in mind – under consideration being thought over.

2. **fame** *n* 1) the state of being widely known or recognized, renown; *e.g.* celebrity international fame, undying fame, at the height

of one's fame, to achieve/attain /win fame, to seek fame; 2) archaic rumour or public report; 3) (now usually passive) to make known or famous; celebrate, *e.g.* He was famed for his ruthlessness. **Famed** *adj* – Syn: renown 2) reputation, image; 3) rumour, *e.g.* She was not so beautiful as she was famed by everyone.

famous *adj* 1) having fame; renowned, *e.g.* a famous writer, famous picture; to become famous for; *e.g.* He is famous as an actor. The city is famous for its museums. Syn: celebrated, noted, notorious, renowned, illustrious Ant: fugitive, inglorious, obscure, unknown, *e.g.* That was a famous victory. Syn: excellent, grand, magnificent, splendid.

familiarize *vt* 1) to make commonly known; 2) to make (another or oneself) fully acquainted, *e.g.* to familiarize oneself with smth. Syn: acquaint, to make (oneself or someone else) familiar, *e.g.* a particular subject; 3) to make (something) generally known or accepted; derived words: **familiarization** or **familiarize**; **familiarize** or **familiariser**

3. **occur** *vi* 1) to run, to be found, exist, *e.g.* to occur again. When exactly did the incident occur? 2) happen, befall, *e.g.* The disease occurs chiefly in tropical climates. 3) come to mind (occur to), *e.g.* New ideas occur to him in the act of writing. It did not occur to me to mention it. 4) be deposited, *e.g.* Marble also occurs here. 5) coincide.

4. **fast** *adj* 1) firm; strong, *e.g.* a firmly fastened or fast coupling, fast friend; 2) loyal; devoted; 3) non-fading, *e.g.* fast colours; 4) swift; quick; prompt; rapid, *e.g.* a rapid pace 5) ahead of time as a fast watch; 6) inaccurate; inexact; wild; promiscuous or dissipated. Syn: frivolous, ribald, light-minded, light-headed, thoughtless; flippant, *e.g.* light-headed person; careless action; thoughtless advice; flippant air; 7) glib; 8) allowing very short exposure time. **fastly** *adv* 1) firmly, fixedly; 2) thoroughly; (fast asleep) 3) rapidly.

fast *vi* to abstain from all or certain foods, *e.g.* to observe a fast; A clean fast is better than a dirty breakfast – *n.* 1) a fasting 2) a period of fasting.

5. **vocal** *adj* 1) of or produced by the voice; 2) sung; 3) capable of making oral sounds; 4) speaking freely – *adv* **vocally** 1) relating to or designed for the voice vocal music; 2) produced or delivered by the voice vocal noises; 3) connected with an attribute or the production of

the voice vocal organs; 4) frequently disposed to outspoken speech, criticism, etc. *e.g.* a vocal minority 5) full of sound or voices a vocal assembly.

6. **principal** *adj* 1) chief; first in importance, rank, value, etc.; 2) denoting or relating to capital or property, *e.g.* opposed to interest, etc.; 3) a person who is first in importance or directs some event, action, organization, etc.; 4) (in Britain) a civil servant of an executive grade who is in charge of a section; 5) law a) a person who engages another to act as his agent; b) an active participant in a crime; c) the person primarily liable to fulfil an obligation; 6) the head of a school or other educational institution; 7) Scottish schools: a head of department

7. **legitimate** *adj* lawful, legal, valid; 1) born of parents married to each other; 2) lawful, *e.g.* legitimate government, legitimate power. Is it legitimate to pose such questions? 3) a) reasonable legitimate claim; b) justifiable legitimate conclusion; 4) conforming to accepted rules, standards, etc. *vt* **legitimate, legitimatize, legitimacy, legitimately** *adv* 8. **compel** *v* 1) to cause (someone) by force (to be or do something), *e.g.* to compel smth. from smb; 2) to obtain by force; *e.g.* to compel obedience; 3) to overpower or subdue, *e.g.* You cannot compel good work from unwilling students. 4) archaic: to herd or drive together. Syn: coerce, constrain, force, necessitate, oblige, urge.

9. **fling** *v* 1) to throw, especially with force or abandon; hurl or toss; 2) to put or send without warning or preparation, *e.g.* to fling someone into jail; 3) to move (oneself or a part of the body) with abandon or speed, *e.g.* He flung himself into a chair. 4) (usually foll by into) to apply (oneself) diligently and with vigor (to); 5) to cast aside; disregard, *e.g.* She flung away her scruples. 6) to utter violently or offensively; 7) poetic: to give out; emit; 8) the act or an instance of flinging; toss; throw; 9) a period or occasion of unrestrained, impulsive, or extravagant behaviour, *e.g.* to have a fling; 10) any of various vigorous Scottish reels full of leaps and turns, *e.g.* the Highland fling; 11) a trial, *e.g.* try to have a fling at something different to flung oneself at flings.

10. **cling** *v* 1) (often foll. by to) to hold fast or adhere closely (to something), as by gripping or sticking; 2) (foll. by together) to remain in contact (with each other); 3) to be or remain physically or emotion-

ally close, *e.g.* to cling to outmoded beliefs; 4) agriculture: chiefly the tendency of cotton fibers in a sample to stick to each other; 5) agriculture: obsolete diarrhea or scouring in animals; 6) short for clingstone.

11. **chase** *v* 1) to follow or run after (a person, animal, or goal) persistently or quickly; 2) (often foll. by out, *away*, or *off*) to force to run (away); drive (out); 3) *informal* to court (a member of the opposite sex) in an unsubtle manner often foll. by up); *informal* to pursue persistently and energetically in order to obtain results, information, etc., *e.g.* chase up the builders and get a delivery date 5) *informal* to hurry; rush.

12. **consequences** *n* 1) a result or effect of some previous occurrence; 2) an unpleasant result; (*especially* in the phrase **take the consequences**).

13. **sympathy** *n* 1) the sharing of another's emotions, especially of sorrow or anguish; pity; compassion; 2) an affinity or harmony, usually of feelings or interests, between persons or things to be in sympathy with someone; 3) mutual affection or understanding arising from such a relationship; congeniality; 4) the condition of a physical system or body when its behaviour is similar or corresponds to that of a different system that influences it, *e.g.* the vibration of sympathetic strings; 5) (*sometimes plural*) a feeling of loyalty, support, or accord, as for an idea, cause, etc.; 6) *physiology*: the mutual relationship between two organs or parts whereby a change in one has an effect on the other.

14. **loathing** *n* abhorrence; disgust. *Derived words*: loathingly

15. **humbly** *adv* meekly, modestly, unpretentiously, *e.g.* John Bart, humbly born, and scarcely able to sign his name.

Phrases and Word Combinations

strictly speaking	to have the honour
to take pains to do smth.	the truth of matter
to astonish into awareness	to establish a new school of thought
to calm dawn	to look into the matter
rather than wait	on one's part
to get away with it	

READING COMPREHENSION EXERCISES

1. a) Read the text and mark the stresses and tunes.

2. Put fifteen questions to the text.

3. Note down the sentences from the text which contain the word combinations and phrases. Translate them into Turkmen.

4. Translate the sentences from Turkmen into English using phrases and word combinations.

1. Dogrusyny dogry aýtmaly onuň gep urşy meniň göwnümden turdy – diýip, ahyry oturanlardan biri seslendi. 2. Sen näme özüňe ýalbaranlaryny isleýäňmi ýa-da ýüz tutmaklaryny özüňe dereje hasaplaýarmyň? 3. Düýe janawer gaýrat edýärdi, ýöne agyr ýük bilen ýeliň garşysyna gitmek ýeňil iş däl. 4. Gepiň tümmek ýeri türkmenler bir agyz birikdirip, duşmana gaýtawul bermelidiler. 5. Meniň arzuwym öz deň-duşlarymy haýran galdyryp, olara görelde bolmakdy. 6. Gal-magal ýatyşandan soň märeke ýuwaş-ýuwaşdan dargap başlady. 7. Bu meselä çynlakaý seretmegiň wagty gelen bolsa gerek. 8. Ýygnaga gelenler, garaşyp durman birinji meseläni ara alyp maslahatlaşyp başladylar. 9. Oňa-da öz gezeginde biziň toýumyzyň ýagy bilen tüwisini getirmegi buýurdyk. 10. Olar bendilikdekäler men bu ýerde arkaýyn bolup bilmerin.

5. Make up and practice a short situation using the word combinations and phrases.

6. Make up and act out a dialogue using the word combinations.

7. Find in the text equivalents for the following words and phrases and use them in sentences of your own.

To be precise, to be proud of smth, to put efforts to do smth, the essence of things, to surprise, to put forward new rule, to comfort, to find out, go and act, one is concerned, not to be able to live with.

8. Answer the following questions.

1. What do you know about William Saroyan and his literature?
2. What does the passage under study present? (Is it a piece of narration, a description, a portrayal or an account of events?)
3. In what key is the first part is written? (lyrical, dramatic, humorous or unemotional)
4. How does the author achieve the humorous effect in the second part? (humour of situation or humour of words)
5. Find in the passage sentences containing irony, exaggeration and contrast and comment on them.
6. What can you say of W.Saroyan's manner of writing? Summarize your observations.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Translate the following sentences into Turkmen. Pay attention to the words and word combinations in bold type.

A. 1. They are the display of **inconsiderate** and presumptuous, because unresisted and irresistible authority. 2. The fairies are more **considerate** and just than that; and have dressed them all in the most beautiful colors and patterns, till they look like vast flower beds of gay blossoms. 3. Raymon suffered from a more genuine remorse, for his intentions were always extremely **considerate** and a woman's tears broke his heart, however hardened he was. 4. "The name of one of my poor fellows, who was killed, ought to be registered in the book of **fame**, and remembered as long as bravery is a virtue". 5. The enemy is near. His sails cover the lakes, but the brave are united, and if he finds us contending among ourselves, it will be for the prize of valor, and **fame** its noblest reward." 6. He was a key member of the **famed** Steel Curtain defense of the Pittsmburgh Steelers, and intimidated opponents with his ferocious tackling and hard-nosed personality. 7. He excelled at baseball and football and first earned **fame** as an outstanding pitcher and quarterback at the University of Texas. 8. The

most **famous** period of ancient Greek civilization is called the Classical Age, which lasted from about 480 to 323 B.C. 9. While winning **fame** for his performances of the standard classical repertoire, he has worked **to familiarize** audiences with music of the 20th century. 10. But no matter how Spitz circled, Joe whirled around on his heels to face him, mane bristling, ears laid back, lips writhing and snarling, jaws clipping together as **fast** as he could snap, and eyes diabolically gleaming – the incarnation of belligerent fear. 11. The picture that would result was of a prosaic test target, a canvas panel painted with black and white squares. As Alvin rose from the bottom, rose silently and surprisingly **fast**, the target vanished from our view ports.

B. 1. **Vocal** training allows a singer to develop breath control, to regulate the degree of relaxation or tension in the body, and to resonate and articulate sound. 2. Many agricultural regions in central Europe also have strong choral traditions, characterized by a straight-forward, open **vocal** tone. 3. Mortgage payments consist of two parts: payments for interest and for **principal**. 4. Manufacturing is Indiana's single most important economic activity, but agriculture remains a **principal** activity throughout much of the state. 5. A **principal** in the first degree is a person who, with the requisite intent, actually engages in the criminal act that causes the harm. 6. The activities of this Commission, composed of the best representatives of both races, were, as I believe, the **principal** cause for this improved condition. 7. He was a legitimate challenger. I was a **legitimate** champion. 8. His mere presence in the dugout would cause fans to wonder if the games were **legitimate**. 9. The truth is that I continue to find the Lewis and Clark stories as **compelling**, as important, and as revealing as when I first encountered them. 10. This has not left me much leisure to make up for the loss of early opportunities to improve myself; and it has **compelled** me to write these pages at irregular intervals, whenever I could snatch an hour from household duties. 11. I have said that the men did not strike me as equal to the women, and I think that this is largely due to the fact that most of the men are **compelled** to spend much of their lives as soldiers in the service of their country, and this is a life often fatal to the growth of all manly qualities. 12. If men will only

use their minds and their senses – the ‘inlets’ of knowledge – carefully and sincerely, they will find themselves **compelled** to know and believe what they should and thus compelled to agree with those of their fellows who make an equally sober and honest use of their faculties. 13. Jo jumped onto her chest, leaned forward, and pressed her face against her mother’s, **flinging** her arms around her neck. Manfred, stepping back hastily, cried, Begone, I do not want a daughter; and, **flinging** back abruptly, clapped the door against the terrified Matilda. 14. The serving-lads **fling** them their bones, which are drier than live embers; but everyone keeps his bread in his fist. 15. A Touch of Class, motion picture about a married man who wants only a **fling** but ends up falling in love. 16. After all, information is learned only when it can be retrieved later, and retrieval cannot **occur** unless information was learned. 17. Child Development, physical, intellectual, social, and emotional changes that **occur** from birth to adolescence.

3. Translate the sentences from Turkmen into English using essential vocabulary.

1. – Nedir – diýip ýigit uludan dem aldy-da, uýatly ýylgyrdy. 2. – Näme beýle haşylap, gamgyn ýylgyrdyň? 3. Oglanlaryň hersiniň ýüzüne naýynjar seredip ýylgyrýar. 4. Menem şu wagta ýalňyz, ne harjym bar, he-de ulagym, ýurda bolsa aşmaly. Onsoň size daklyşmagy amatlyrak görüp geläýdim. 5. Eşitseňiz, han aga, bizde özüni oýnadyp ýören kelpenlere han diýýärler. 6. Bu körje gaty adygýar-ow, oglumyň abraýyndan-a geçdim, öz abraýyma-da badak salyp barýar öýdýän. 7. Oňa ýaranjak bolup nökerleri hem gülüşdiler. 8. – Gammar han uly gepleme, ökünersiň – diýip, Keýmir olaryň ulusynyň adyny tutdy. 9. – Hany, çopan gel, şu aklaňyň depesinde aýagymyzyň dynjyny berip, etmeli işleri ýene bir gezek elekden geçireli. 10. Ýogsa käsip käýinjeň bor diýlişi ýaly, Ussamyrat aga ynjuk adam, ondan “tüweleme” eşdäýmek aňsat däl. 11. Emma, demirgyr, boýnuny towlap...birden-birden topulyberýärdi. 12. Garawulyň birden Keýmire gözi düşdi hem mysapyr bendi oglana rehimi indi.

4. Answer the following questions using the vocabulary of the text.

1. What kind of school was the Longfellow High, the author attended as a school boy? 2. What lesson was when the author established his new school of thought at? 3. Was Miss Shenstone attractive woman? 4. What was the first remark made by William Saroyan? 5. What was the question that made teacher angry? 6. What was the truth of matter? (Did the teachers have any satisfactory answer to any sort of question?) 7. What did the teacher damage flinging after William? 8. What did he decide to do rather than wait for the consequences? 9. Were the sympathies of Mr. Monsoon with Miss Shenstone? What was the explanation of William for asking questions?

5. Read the text and consider its following aspects. Comment upon the choice of words.

In spite of offensive looking *skinny* body (why not *thin*; *slim*?); this was a *fresh* twist to the old school (why not *new* or *clean*?); the *chase* was an exciting one (why not *run after* or *follow*?); he looked at me with *loathing* (why not with *hatred* or *disgust*?)

6. a) Explain the meaning of the expressions.

b) Find the Turkmen equivalents and make sentences of your own.

Established new school of thought and behavior; this was a fresh twist to the old school; there was a good deal of vocal enthusiasm; compelled me to demonstrate the behavior of the new school; it's not my fault nobody else was; has promised to look into the matter.

7. Indicate the use of formal words and colloquialisms. Explain their purpose.

8. Point out the climax of the episode. Give reasons for your choice.

9. Do you think that there are sentences where the author is over-emphatic? Select them and criticize or justify the emphasis.

10. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen). b) Explain in English the meaning of each proverb. c) Make up a dialogue to illustrate one of the proverbs:

1. Suspicion haunts always the guilty mind. 2. It is not the gay coat that makes the gentleman. 3. An open door may tempt a saint. 4. An empty sack cannot stand upright. 4. Faults are thick where love is thin.

Unit Four

SPEECH PATTERNS

1. **Would you let me have** the price of a cup tea?

I was not sorry to let Hoskins have the start of me and tell...
I really let him have it for worrying me so much.

2. **There was something** simple, sincere in that voice...

There is something strange about the way things are going here.
There was something very odd about it that had jolly well got to be cleared up!

3. **But what on earth are you going to do with her?"** cried Philip.

And he wondered what on earth Mrs. Soames had been saying, what on earth she had been telling him in the carriage.

Every inch a copper even out of his uniform... What on earth can Beryl see in him!

4. **I would rather** not part with them than sell them to someone who does not appreciate them...

He would rather walk with me in the evening than in the daylight, for he said that he hated to be conspicuous.

A good groom will rather stroke than strike.

5. I'm sorry, madam, but **I'm going to faint**.

I was going to try to get my old job back.

When are you going to get round to our house?

6. **"She insisted on going"**, said Rosemary.

She insisted on carrying her own bag.

I'm afraid I have to insist on returning my book at once.

EXERCISES

1. Complete the following sentences using the Speech Patterns.

1. It's good of you to put me wise. I knew wrong but I couldn't just put my finger on it. 2. I play tennis than... watch TV. 3. I'm not ... to stay here. 4. Did Kate get married? No, she to get married but she changed her mind. 5. I dislike dead places and I look at a prosperous mill ... a beautiful ruin. 6. I had an intuitive conviction that unsound in him. 7. Most marketers, agencies and media companies are deciding that they go adless or limit their advertising 8. I'm afraid I have ... returning my book at once. 9. Sitting gazing over the sea in these halcyon days in the Atlantic, I

sometimes asked myself ... I was doing there. 10. Look at those black clouds. It's ... 11. There ... amiss about his calculations. 12. Wormold began to make a face in the glass. "... are you doing, Father?" "I wanted to make myself laugh." 13. "Would you ... me know?" "Sure thing!" 14. ... will he be getting up to next? 15. I adore Chinese food, there is just ... about it. 16. There must have been ... attractive about her, in spite of Laura's opinion. 17. I ... be right ... be a liar. 18. We ... to travel by train but then we decided to go by car. 19. Hatty ... mounting the elephant, and of course Timothy was obliged to be her squire of dames, but I am sure he did not really enjoy it. 20. My mother ... naming me Horace.

2. Suggest the beginning matching up the end. Use the Speech Patterns.

1. ... than go there now. 2. ... being treated with due respect. 3. ... funny going on. 4. ... fishy about them. 5. ... help you? 6 ... than fail at the exam. 7. ... is going on around here? 8 ... in her appearance. 9. ... see you home? 10. ... are you driving at? 11. ... to have an English test soon. 12. There are a lot of black clouds in the sky. ... 13 He lost weight. ... ? 14. ... have a party next Saturday. Would you like to come? 15. ... being a party to this discussion.

3. Paraphrase the following sentences using the Speech Patterns.

1. You are safe with me! You can't go wrong with me. 2. His calculations were amiss. 3. What the hell is he doing there! 4. Something is wrong here! 5. "Will you inform me?" "Sure!" 6. "I had rather have too much to do than too little." 7. It was the high noon of the imperium, an age when being an American was empowering. (there something about). 8. What the hell do I need it for? 9. I would prefer to launder my stockings every morning than save them for a large wash. 10. His alibi seems to be phoney. 11. What the hell will he be getting up to next? 12. Many women these days prefer to go Dutch to show

their independence. 13. I wish you wouldn't act out like that! 14. I had an intuitive conviction that he was unsound. 15. For heaven's sake, what are you driving at? 16. I dislike dead places and prefer to look at a prosperous mill than a beautiful ruin. 17. Their behavior is suspicious. 18. Something grey can be seen in the distance. 19. I would prefer to discuss the matter in private. 20. Let's not rake over things that we would prefer to forget. 21. In heaven's name why did you ask him to dine with us? 22. I have no intention of staying here. 23. Throughout the trial, the prisoner persisted in his lack of guilt. 24. Do you figure on staying long in this city?

1. Translate into English using the Speech Patterns.

1. Maňa seniň üçin gowy, hemişelik iş tapmak aňsat bolmady, şonuň üçin hem men saňa ony taşlamaga ýol bermerin. 2. Ol şol ýerde nämedir bir zadyň bolmalysy ýaly dälidigini bilýärdi. 3. Jyn urmuş, bu näme boldugy? 4. “Belki, siz Býuik satyn alsaňyz oňat bolar?” 5. Hanyň Teylor munuň ýaly çydap bolmaýan şertlerde ýaşanyndan gedaý bolup öleniňem gowudyr diýip hasap edýärdi. 6. “Eger islesem, siz meni yzyna goýbersiňizmi?” diýip, Kerri sorady. 7. Bu zatlaryň hemmesinde birhili üýtgeşiklik bardy hem-de näme bolup geçýändigini bilmek zerurdy! 8. Ol otagdan çykan badyna Filip: “Sen näme üçin ony biziň bilen agşam naharyny iýmäge çagyrdyň?” diýip, Mildreddeň gaharly sorady. 9. Şunuň ýaly edip baýlyga we hormata eýe bolanyndan, men garyplygyma galmagy we köp zähmet çekmegi dogry hasaplardym. 10. Siziň bu iş babatynda maňa habar bereniňiz gowy boldy. Men bu ýerde bir zadyň gowy dälidigini aňýardym. 11. Öýüň bir hili täsin görnüşi bardy. 12. “Seniň özüň maňa egirme sehine gitmegi gadagan etdiň ahyryn” diýip, Elis aýtdy. 13. Bu ýerde ähli zatlar beýle däl. 14. Pikering: “Eliza sizi şeýle bezedimi?” Dulittl: “Eliza! Ýene näme?! Näme sebäpden Eliza meni bezesin?” 15. “Sen maňa özüň egirme sehine gitmegi gadagan etdiň ahyryn” diýip, Elis aýtdy. 16. Bu ýerde ähli zat bir hili täsin. 17. Pikering: “Bu Eliza sizi beýle geýindirip bezedimi?” Dulittl: “Eliza! Ýene näme. Näme sebäpli Eliza meni geýindirip bezesin?” 18. “Ol nähili, sen heniz ýat-

madyňmy?” diýip, ol gygyrdy. 19. Çykdaýylaryň öweziniň doldurylmagyny talap etmek bütinleý bir biderek zatdy. 20. Onuň günäsizligi baradaky subutnamasy şübhe döredýärdi. 21. Jorj wagonda hanym Soms oňa näme gürrüň berip oturandygy barada başyny agyrdýardy. 22. Ol uçarda uçmakdan örän gorkýar hem-de, otluda gitmegi dogry hasaplaýar. 23. Haýwanlary gynaýan adamlaryň kellesinde bir kem bar. 24. Bu nirden kelläňize geldi, professor? – diýip, Çerç sorady. 25. Men bu otagy täzeden reňklemegi ýüregime düwdüm. Haýsy reňk bilen reňklärsiň? 26. Ol meniň haty okamagymy talap edýärdi. 27. Ol eýýäm gitmekçi boldy welin, şol bada ýagyş ýagyp başlady.

5. Make up two sentences of your own on each Speech Pattern.

6. Make up and act out a dialogue using the Speech Patterns.

TEXT

A CUP OF TEA

by K. Mansfield

Kathleen Mansfield Beauchamp Murry (14 October 1888 – 9 January 1923) was a prominent modernist writer of short fiction who was born and brought up in colonial New Zealand and wrote under the pen name of Katherine Mansfield. Though she could not altogether escape the influence of contemporary decadent art, her work on the whole upheld the traditions of English realism. But her greatest inspiration was Chekhov. In her journal she wrote “I am an English Anton Chekhov”. Her stories often focus on moments of disruption and frequently open rather abruptly. The most obvious characteristic of Mansfield’s style is its objective, impersonal quality. The author does not comment upon her personages: she makes them act, speak, think – and lets the reader judge for himself. Among her most well-known stories are “*A Cup of Tea*”, “*The Garden Party*”, “*The Daughters of the Late Colonel*” and “*The Fly*.”

Rosemary Fell was not exactly beautiful. No, you couldn’t have called her beautiful. Pretty? Well, if you took her to pieces... But why

be so cruel as to take anyone to pieces? She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books, and her parties were the most delicious mixture of the really important people and... artists - quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and amusing.

Rosemary had been married two years. She had a duck of a boy. No, not Peter – Michael. And her husband absolutely adored her. They were rich, really rich, not just comfortably well off, which is odious and stuffy and sounds like one's grandparents. But if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street. If she wanted to buy flowers, the car pulled up at that perfect shop in Regent Street, and Rosemary inside the shop just gazed in her dazzled, rather exotic way, and said; "I want those and those and those. Give me four bunches of those. And that jar of roses. Yes, I'll have all the roses in the jar. No, no lilac- I hate lilac. It's got no shape." The attendant bowed and put the lilac out of sight, as though this was only too true; lilac was dreadfully shapeless. "Give me those stumpy little tulips. Those red and white ones." And she was followed to the car by a thin shop-girl staggering under an immense white paper armful that looked like a baby in long clothes....

One winter afternoon she had been buying something in a little antique shop in Curzon Street. It was a shop she liked. For one thing, one usually had it to oneself. And then the man who kept it was ridiculously fond of serving her.

He beamed whenever she came in. He clasped his hands; he was so gratified he could scarcely speak. Flattery, of course. All the same, there was something. "You see, madam," he would explain in his low respectful tones, "I love my things. I would rather not part with them than sell them to someone who does not appreciate them, who has not that fine feeling which is so rare..." And, breathing deeply, he unrolled a tiny square of blue velvet and pressed it on the glass counter with his pale finger-tips.

Today it was a little box. He had been keeping it for her. He had shown it to nobody as yet. An exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream.

On the lid a minute creature stood under a flowery tree, and a more minute creature still had her arms round his neck. Her hat, really no bigger than a geranium petal, hung from a branch; it had green ribbons. And there was a pink cloud like a watchful cherub floating above their heads. Rosemary took her hands out of her long gloves. She always took off her gloves to examine such things. Yes, she liked it very much. She loved it; it was a great duck. She must have it - And, turning the creamy box, opening and shutting it, she couldn't help noticing how charming her hands were against the blue velvet. The shopman, in some dim cavern of his mind, may have dared to think so too. For he took a pencil, leant over the counter, and his pale, bloodless fingers crept timidly towards those rosy, flashing ones, as he murmured gently:

"If I may venture to point out to madam, the flowers on the little lady's bodice."

"Charming!" Rosemary admired the flowers- But what was the price? For a moment the shopman did not seem to hear- Then a murmur reached her.

"Twenty-eight guineas, madam."

"Twenty-eight guineas."

Rosemary gave no sign. She laid the little box down; she buttoned her gloves again. Twenty-eight guineas. Even if one is rich... She looked vague. She stared at a plump tea-kettle like a plump hen above the shopman's head, and her voice was dreamy as she answered:

"Well, keep it for me,- will you? I'll..."

But the shopman had already bowed as though keeping it for her was all any human being could ask. He would be willing, of course, to keep it for her forever.

The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas. Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course

the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them. One ought to go home and have an extra-special tea.

But at the very instant of thinking that, a young girl, thin, dark, shadowy - where had she come from? - was standing at Rosemary's elbow and a voice like a sigh, almost like a sob, breathed: "Madam, may I speak to you a moment?" "Speak to me?" Rosemary turned. She saw a little battered creature with enormous eyes, someone quite young, no older than herself, who clutched at her coat-collar with reddened hands, and shivered as though she had just come out of the water.

"M-madam, stammered the voice. Would you let me have the price of a cup of tea?"

"A cup of tea?" There was something simple, sincere in that voice; it wasn't in the least the voice of a beggar. "Then have you no money at all?" asked Rosemary. "None, madam", came the answer. "How extraordinary!" Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of other friends: "I simply took her home with me," as she stepped forward and said to that dim person beside her: "Come home to tea with me."

The girl drew back startled. She even stopped shivering for a moment. Rosemary put out a hand and touched her arm. "I mean it," she said, smiling. And she felt how simple and kind her smile was. "Why won't you? Do. Come home with me now in my car and have tea."

"You - you don't mean it, madam," said the girl, and there was pain in her voice.

"But I do," cried Rosemary. "I want you to. To please me. Come along."

The girl put her fingers to her lips and her eyes devoured Rose-

mary. "You're - you're not taking me to the police station?" she stammered.

"The police station!", Rosemary laughed out. "Why should I be so cruel? No, I only want to make you warm and to hear - anything you care to tell me."

Hungry people are easily led. The footman held the door of the car open, and a moment later they were skimming through the dusk.

"There!" said Rosemary. She had a feeling of triumph as she slipped her hand through the velvet strap. She could have said, "Now I've got you," as she gazed at the little captive she had netted. But of course she meant it kindly. Oh, more than kindly. She was going to prove to this girl that - wonderful things did happen in life, that - fairy godmothers were real, that - rich people had hearts, and that women were sisters. She turned impulsively, saying'. "Don't be frightened- After all, why shouldn't you come back with me? We're both women. If I'm the more fortunate, you ought to expect..."

But happily at that moment, for she didn't know how the sentence was going to end, the car stopped. The bell was rung, the door opened, and with a charming, protecting, almost embracing movement. Rosemary drew the other into the hall. Warmth, softness, light, a sweet scent, all those things so familiar to her she never even thought about them, she watched that other receive. It was fascinating- She was like the rich little girl in her nursery with all the cupboards to open, all the boxes to unpack.

"Come, come upstairs," said Rosemary, longing to begin to be generous. "Come up to my room." And, besides, she wanted to spare this poor little thing from being stared at by the servants; she decided as they mounted the stairs she would not even ring to Jeanne, but take off her things by herself. The great things were to be natural!

And "There!" cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs.

The girl stood just inside the door; she seemed dazed. But Rosemary didn't mind that.

"Come and sit down," she cried, dragging her big chair up to the

fire in this comfy chair. Come and get warm. You look so dreadfully cold.”

“I daren’t, madam,” said the girl, and she edged backwards.

“Oh, please,” - Rosemary ran forward - “you mustn’t be frightened, you mustn’t, really- Sit down, when I’ve taken off my things we shall go into the next room and have tea and be cozy. Why are you afraid? ” And gently she half pushed the thin figure into its deep cradle.

But there was no answer. The girl stayed just as she had been put, with her hands by her sides and her mouth slightly open. To be quite sincere, she looked rather stupid. But Rosemary wouldn’t acknowledge it. She leant over her, saying:

“Won’t you take off your hat? Your pretty hair is all wet. And one is so much more comfortable without a hat, isn’t one?”

There was a whisper that sounded like, “Very good, madam,” and the crushed hat was taken off.

“And let me help you off with your coat, too,” said Rosemary.

The girl stood up. But she held on to the chair with one hand and let Rosemary pull. It was quite an effort. The other scarcely helped her at all. She seemed to stagger like a child, and the thought came and went through Rosemary’s mind, that if people wanted helping they must respond a little, just a little, otherwise it became very difficult indeed. And what was she to do with the coat now? She left it on the floor, and the hat too. She was just going to take a cigarette off the mantelpiece when the girl said quickly, but so lightly and strangely: “I’m very sorry, madam, but I’m going to faint. I shall go off, madam, if I don’t have something.”

“Good heavens, how thoughtless I am!” Rosemary rushed to the bell.

“Tea! Tea at once!”

It was a terrible and fascinating moment – Rosemary knelt beside her chair.

“Don’t cry, poor little thing,” she said. “Don’t cry.” And she gave the other her lace handkerchief. She really was touched beyond words- She put her arm round those thin, birdlike shoulders.

Now at last the other forgot to be shy, forgot everything except

that they were both women, and gasped out: "I can't go on longer like this. I can't bear it. I can't bear it. I shall do away with myself. I can't bear no more."

"You shan't have to. I'll look after you. Don't cry any more. Don't you see what a good thing it was that you met me? We'll have tea and you'll tell me everything. And I shall arrange something. I promise- Do stop crying- It's so exhausting. Please!" The other did stop just in time for Rosemary to get up before the tea came. She had the table placed between them. She plied the poor little creature with everything, all the sandwiches, all the bread and butter, and every time her cup was empty she filled it with tea, cream and sugar. People always said sugar was so nourishing. As for herself she didn't eat; she smoked and looked away tactfully so that the other should not be shy.

And really the effect of that slight meal was marvelous. When the tea-table was taken away a new being, a light, frail creature with tangled hair, dark lips, deep, lighted eyes, lay back in the big chair in a kind of sweet languor, looking at the blaze. Rosemary lit a fresh cigarette; it was time to begin.

"And when did you have your last meal?" she asked softly.

But at that moment the door-handle turned.

"Rosemary, may I come in?" It was Philip.

"Of course."

He came in. "Oh, I'm so sorry," he said, and stopped and stared.

"It's quite all right," said Rosemary, smiling. "This is my friend. Miss _"

"Smith, madam," said the languid figure, who was strangely still and unafraid.

"Smith," said Rosemary. "We are going to have a little talk."

"Oh yes," said Philip. "Quite," and his eye caught sight of the coat and hat on the floor. He came over to the fire and turned his back to it. "It's a beastly afternoon," he said curiously, still looking at that listless figure, looking at its hands and boots, and then at Rosemary again,

"Yes, isn't it?" said Rosemary enthusiastically. "Vile."

Philip smiled his charming smile. "As a matter of fact," said he, "I wanted you to come into the library for a moment. Would you? Will Miss Smith excuse us?"

The big eyes were raised to him, but Rosemary answered for her: "Of course she will." And they went out of the room together.

"I say," said Philip, when they were alone. "Explain. Who is she? What does it all mean?"

Rosemary, laughing, leaned against the door and said: "I picked her up in Curzon Street. Really. She's a real pick-up. She asked me for the price of a cup of tea, and I brought her home with me."

"But what on earth are you going to do with her?" cried Philip.

"Be nice to her," said Rosemary quickly "Be frightfully nice to her. Look after her. I don't know how. We haven't talked yet. But show her - treat her - make her feel -"

"My darling girl," said Philip, "you're quite mad, you know. It simply can't be done."

"I knew you'd say that," retorted Rosemary. Why not? I want to. Isn't that a reason? And besides, one's always reading about these things I decided -"

"But," said Philip slowly, and he cut the end of a cigar, "she's so astonishingly pretty".

"Pretty?" Rosemary was so surprised that she blushed. "Do you think so? I - I hadn't thought about it."

"Good Lord!" Philip struck a match. "She's absolutely lovely. Look again, my child. I was bowled over when I came into your room just now. However... I think you're making a ghastly mistake. Sorry, darling, if I'm crude and all that. But let me know if Miss Smith is going to dine with us in time for me to look up *The Milliner's Gazette*."

"You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and sat down at her desk. Pretty! Absolutely lovely! Bowled over! Her heart beat like a heavy bell. Pretty! Lovely! She drew her check-book towards her. But no, checks would be no use, of course. She opened a drawer and took out five pound notes, looked at them, put two back, and holding the three squeezed in her hand, she went back to her bedroom.

Half an hour later Philip was still in the library, when Rosemary came in,

"I only wanted to tell you," said she, and she leaned against the door again and looked at him with her dazzled exotic gaze, "Miss Smith won't dine with us to-night."

Philip put down the paper. "Oh, what's happened? Previous engagement?"

Rosemary came over and sat down on his knee. "She insisted on going," said she, "so I gave the poor little thing a present of money. I couldn't keep her against her will, could I?" she added softly.

Rosemary had just done her hair, darkened her eyes a little and put on her pearls. She put up her hands and touched Philip's cheeks.

"Do you like me?" said she, and her tone, sweet, husky, troubled him.

"I like you awfully," he said, and he held her tighter.

There was a pause.

Then Rosemary said dreamily: "I saw a fascinating little box to-day. It cost twenty-eight guineas. May I have it?"

Philip jumped her on his knee. "You may, little wasteful one," said he.

But that was not really what Rosemary wanted to say.

"Philip," she whispered, and she pressed his head against her bosom, "am I pretty?"

EXPLANATORY NOTES

1. **Bond Street:** a street in London, famous for its expensive shops.

2. **Regent Street:** a street in the West End of London which runs between Oxford Circus and Piccadilly Circus and is a popular place for shopping.

3. **antique shop:** shop dealing in works of art of ancient times.

4. **cherub** ['tʃerəb]: a type of angel, represent as a child having wings.

5. **god mother:** a woman who offers herself to be responsible for a child's bringing up.

6. **duck:** darling, here used as a word of endearment bringing.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **exquisite** *adj* 1) extremely beautiful and delicate *as* exquisite, jewel-like portraits, exquisite taste, exquisite agony *e.g.* The Indians brought in exquisite beadwork to sell. 2) intensely felt as the most exquisite kind of agony; 3) highly sensitive or discriminating; her exquisite taste in painting, *e.g.* Each piece is unique, an exquisite painting of a real person, done on ivory...

exquisite *n* a man who is affectedly concerned with his clothes and appearance; a dandy *e.g.* He was known as quite an exquisite in the old neighborhood, always dressed to the nines and whistling a cheery tune.

exquisitely *adv* (of a work of art) executed with many minor decorative features, *e.g.* These exquisitely ornate boxes and cabinets have been handmade and hand-painted by Indian craftspeople.

2. **amaze** *vt* to fill with incredulity or surprise; astonish, *e.g.* The Riverside Restaurant promises a variety of food that never ceases to amaze!

amazement *n* incredulity or great astonishment; complete wonder or surprise the feeling you have when something surprises you very much, *e.g.* I stared at her in amazement.

amazing *adj* causing wonder or astonishment, *e.g.* It's amazing what we can remember with a little prompting...

amazingly *adv* extremely, unusually *e.g.* She was an amazingly good cook.

3. **vague** *adj* 1) (of statements, meaning, etc.) not explicit *as* imprecise vague promises, *e.g.* Christopher's answer was deliberately vague. 2) not clearly perceptible or discernible; indistinct as a vague idea, a vague shape, *e.g.* They have only a vague idea of the amount of water available. 3) not clearly or definitely established or known as a vague rumour, *e.g.* A lot of the talk was apparently vague and general. The description was pretty vague. 4) demonstrating lack of precision or clear thinking, *e.g.* She had married a charming but rather vague Englishman.

vaguely *adv* 1) in a way one cannot specify, *e.g.* Her face is vaguely familiar. 2) to some degree but not to a very large degree, roughly, approximately, *e.g.* The map of Italy is vaguely resembles a boot. 3) in a way that shows a lack of attention or clear thought, *e.g.* smile/gesture vaguely.

vagueness *n* lack of clarity, uncertainty, ambiguity, *e.g.* Napoleon III tried the line of conciliatory vagueness that was his stock in trade.

4. **devour** *vt* 1) to eat smth. completely and quickly, especially because of hunger, *e.g.* She devoured half an apple pie. 2) to waste or destroy, *e.g.* The flames devoured the curtains 3) to read or look at smth. eagerly and quickly, *e.g.* He devoured the manuscripts. 4) to engulf or absorb, *e.g.* The flood devoured the land.

devour smb. with one's eyes fix (fasten) one's eyes on (upon) smb., smth, have one's eyes glued to smb., smth., *e.g.* He devoured her with his eyes. (be devoured) **by smth.** be totally absorbed by a powerful feeling, *e.g.* She was devoured by need.

5. **gaze** *v* to look long and steadily at smb./smth. usually in surprise or admiration, *e.g.* She gazed at me in disbelief when I told her the news.

gaze *n* a long steady look, *e.g.* She felt uncomfortable under his intense look.

6. **creature** *n* 1.) an animal, as distinct from a human being, *e.g.* night sounds of birds and other creatures an animal or person, *e.g.* Fellow creatures on this planet, animals deserve respect. a fictional or imaginary being, *e.g.* a creature from outer space [with adj.] a person of a specified kind, *e.g.* You heartless creature! 2.) a person or organization considered to be under the complete control of another, *e.g.* The village teacher was expected to be the creature of his employer.

a creature of habit a person whose daily life follows a fixed routine, *e.g.* It's 12.00, so he'll be at lunch now – he's a creature of habit.

smb's creature/the creature of smb. a person who is totally dependent on smb. else, and does whatever they want.

creature comforts (*pl*) all the things needed for a person's comfort, *e.g.* good food, a nice home.

create *v* 1) to cause smth to exist; to make smth. new or original, *e.g.* God created the world. The government plans to create more opportunities for young people. 2) to have smth. as a result; to produce a feeling, situation, *e.g.* Her last book created a sensation. 3) to give a particular rank, *e.g.* He was created Baron of Banthorp.

creative *adj* 1) relating to or involving the use of the imagination or original ideas to create smth., *e.g.* He teaches creative writing (i.e. teaches people to write fiction, plays, etc..) 2) able to create things, usually in an imaginative way, *e.g.* She's very creative: she writes poetry and paints.

creativity *n* the use of the imagination or original ideas, *especially* in the production of an artistic work, *e.g.* Creativity and originality are more important than technical skill.

creator *n* 1) a person who creates smth., *e.g.* Walt Disney is the creator of Mickey Mouse. 2) the Creator (sg) God, *e.g.* Human nature is as the Creator made it.

7. exhaust *v* 1. 1) make (someone) feel very tired, *e.g.* Her day out had exhausted her. 2) use up (resources or reserves) completely, *e.g.* The country has exhausted its treasury reserves. 3) to talk about, write about or study a subject fully, *e.g.* I think we've exhausted that particular topic.

exhaustive *adj* including or considering all elements or aspects; fully comprehensive, *e.g.* The guide outlines every bus route in exhaustive detail.

exhausted *adj* 1) very tired, *e.g.* She returned home, exhausted from work 2) (of resources or reserves) completely used up, *e.g.* His patience suddenly exhausted.

exhausting *adj* making one feel very tired, *e.g.* It had been an exhausting day.

exhaustion *n* 1) a state of extreme physical or mental tiredness he was pale with exhaustion, *e.g.* They were in a state of exhaustion after climbing for ten hours. 2) the action of using something up or the state of being used up, *e.g.* the rapid exhaustion of fossil fuel reserves.

exhaustedly *adv* drained of all strength/energy, *e.g.* He tore his clothes off and exhaustedly fell into bed.

8. **generous** *adj* 1) showing a readiness to give more of something, especially money, than is strictly necessary or expected, *e.g.* It was generous of you to share your food with me. 2) showing kindness towards others, *e.g.* A wise ruler is generous in victory.

generosity (to/towards smb.) *n* the quality of being kind and generous, *e.g.* I was overwhelmed by the generosity of friends and neighbours.

generously *adv*, largely, abundantly, profusely, *e.g.* He served them generously.

9. **lean** *v* 1) be in or move into a sloping position, to bend, *e.g.* He leaned back in his chair.

lean against/on to rest for support against smth, *e.g.* A man was leaning against the wall.

lean something against/on to cause smth to rest against smth, *e.g.* He leaned his elbows on the table.

lean on to rely on or derive support from, *e.g.* They have learned to lean on each other for support.

lean to/towards 1) to incline or be partial to (a view or position), *e.g.* I now lean towards sabotage as the cause of the crash; 2) a deviation from the perpendicular; an inclination, *e.g.* The vehicle has a definite lean to the left.

lean out of to hang out of, *e.g.* He leant out of his window and shouted abuse at them.

10. **treat** *v t* 1) behave towards or deal with in a certain way, *e.g.* I hate people who treat animals badly. 2) to consider smth. in a certain way, *e.g.* I decided to treat his remark as a joke. 3) (~ **smb./smth.**, ~ **for smth**) to give medical care or attention to, *e.g.* Last year the hospital treated 40 cases of malaria. He was treated for sunstroke. 4) to deal with or discuss a subject, work of art, etc., *e.g.* The question is treated at greater length in the next chapter. 5. (~ **to smth**) to provide someone with (food, drink, or entertainment), *e.g.* She treated each of the children to an ice-cream.

to treat smb. like dirt/ a dog to treat smb. with no respect at all, *e.g.* They treat their workers like dirt.

treat *n* 1) an event or item that is out of the ordinary and gives great pleasure, *e.g.* He wanted to take her to the pictures as a treat.

2) an act of treating someone to smth, *e.g.* This is my treat. (i.e. I will pay).

treatment *n* 1) the manner in which someone behaves towards or deals with someone or something, *e.g.* The directive required equal treatment for men and women in social security schemes. 2) a thing done to relieve or cure an illness or correct a problem, *e.g.* The patient's condition responded to treatment. 3) a manner of dealing with or discussing a subject, work of art, *e.g.* Shakespeare's treatment of madness in "King Lear".

Word Combinations and Phrases

to take smb. to pieces

to be well - dressed

to be well - read

to be well off

to be badly off

to pull up at some place

to give no sign of

not in the least

to make smb. warm

I don't mind

quite an effort

to be touched (surprised)

beyond words

to do away with oneself

syn. to commit suicide

to take smb. to pieces

to give way to

to do one's hair

to keep smb. against his will

to burst into tears

READING COMPREHENSION EXERCISES

1. Read the text and mark the stress and tunes.

2. Put fifteen questions to the text.

3. Note down the sentences from the text which contain the word combinations and phrases. Translate them into Turkmen.

4. Paraphrase the following sentences using the word combinations and phrases.

1. She was on the verge of weeps. 2. He was not a man to yield to this kind of pressure. 3. She had left him a letter and told him simply and lovingly why she had taken her own life. 4. The family lives in wealth. 5. Your hair is a sort of funky. Comb it. 6. No words could tell how moved she was. 7. As a result of extensive reading Ada was knowledgeable about French and German literature. 8. She responded to the news by breaking into tears. 9. He is always well garbed. 10. They are not a bit interested in you. 11. When the weather is cold, birds fluff out their feathers so as to keep warm. 12. After the accident, the passenger flagged down the nearest passing car and asked to be taken to a telephone. 13. It was somewhat difficult. 14. That's all right by me. 15. Though frightened he carried it off very well.

5. Translate the following sentences into English using the word combinations and phrases.

1. Kerri oňat geýinýänçä bu ýerde gaýdyp görünmezligi ýüregine düwdi. 2. Ol gaharyna bäs gelmegi başardy. 3. Indi Annett agyr iş etmegi başaranokdy, Gans bolsa höwes bilen hojalyk işlerine kömek edýärdi. 4. Ol özüniň yzarlanýandygyny bilýärdi, ýöne ol örän akyllydy we syr bildirmeýärdi. 5. Nelli hiç kime bildirmän gitdi, gam-gusadan ýaňa onuň ýüregi para-para bolýardy, şonuň üçinem ol ýeke galyp, gözyaş dökmek üçin çaltrak düşege geçmäge çalyşdy. 6. Ol iňlis edebiýatyny oňat bilýär. 7. Ol höwes bilen pul alýar, emma olary zordan yzyna gaýtarýar. 8. Smitler baý bolan bolýan hem bolsalar, aslynda bu beýle däl. 9. Lord Genri, adamlaryň sizi barypýatan bozuk adam hasaplaýandyklary meni hiç-hili geň galdyrmaýar. 10. Meniň häzirki zaman jazyna garşy hiç hili garşylygym ýok. 11. Bu taslamany durmuşa geçirmek örän kyn bolar. 12. Onuň gözyaşlary meni örän tolgundyrdy. 13. Maşynyň gapysyny gulplamagy unutmaň. Eger ony ogurlasalar, boljak iş bolansoň, ah çekeniňden peýda bolmaz. 14. Ol oturylyşyga gitmezden öň, saçyna timar bermek we ýüzüne reňk çalmak isledi. 15. Paýhasly pikir ýöretme – diýip Frid aýtdy.

6. Make up and practise a short situation using the word combinations and phrases.

7. Make up and act out a dialogue using the word combinations from the text.

8. Find in the text equivalents for the following word combinations and phrases and use them in sentences of your own.

to pull up at some place, to gaze at, to peer through the dusk, to fill smth with, to pick up, to be nice to, to lean against, to insist on, to put up one's hand, to take off one's gloves, to be at a loss, vague answer, to lose the opportunity, to have no money, lovely thing, to make up one's mind.

9. Note down from the text English equivalents for the following words and phrases. Make up sentences using the phrases.

Kiçijik antikwar (gadymy we gymmat baha zatlar satylýan) dükan, güllerden lezzet almak, haýyş bilen ýüz tutmak, hakyky başdan geçirme, gyzgyn çay içirmek, rehimli jadygöý aýallar, bihuş bolup ýykylmak, görgülijik, jadyly täsir edýän, örän erbet howa, hakyky tapyndy, tüýs akyla sygmajak, haýran galdyryjy görmegeýje, elhenç ýalňyş goýbermek, başga ýere çagyrylan bolmak, zor bilen saklamak, täsin kiçijik sandyk.

10. Explain what is meant by the following phrases and sentences.

1. ... to take her to pieces. 2. She was amazingly well read in the newest of the new books. 3. ... her parties were the most delicious mixture of the really important people and... artists. 4. She looked vague, and her voice was dreamy. 5. Hungry people are easily led. 6. It was a great duck. 7. Would you let me have the price of a cup of tea?" 8. And suddenly it seemed to Rosemary such an adventure. 9. Cheques would be no use, of course. 10. She's a real pick-up.

11. Answer the following questions.

1. What did you learn about Rosemary's life? How did she spend her time? 2. What shop did Rosemary like and why? 3. What was

the weather like when she once visited the antique shop? 4. Whom did she meet after leaving the shop that winter afternoon? 5. What did the girl look like? 6. Why did Rosemary decide to take the girl home? 7. What did the girl think of Rosemary's proposal? 8. What was Rosemary going to prove to this girl? 9. How did Rosemary's wealth impress the girl? 10. How did Rosemary herself behave in that situation? 11. Who came some time later? 12. Did Philip love his wife? 13. What was Philip's reaction to his wife's rash action? 14. What did Rosemary do after her talk with Philip? 15. Why did she act so? 16. In what key is the story written? 17. What can you say about the title of the story? Is it symbolic?

12. Find evidence in the text to support the following statements.

1. Indeed Rosemary Fell was really rich. 2. Rosemary tried to be generous. 3. The girl was quite exhausted when she met Rosemary.

13. Retell the text: a) close to the text; b) in indirect speech; c) as if you were Rosemary Fell, Phillip, the young girl.

14. Give a summary of the text.

15. Make up and act out the dialogues between; a) Rosemary and the shopman; b) Rosemary and Phillip; c) Rosemary and Miss Smith.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Translate the following sentences into Turkmen.

A.1. Her performance on the pianoforte is exquisite. 2. She was young, brilliant, extremely modern, exquisitely well dressed,

amazingly well read in the newest of the new books. 3. There were others coming, and presently a little group of perhaps eight or ten of these exquisite creatures were about me. 4. No doubt the exquisite beauty of the buildings I saw was the outcome of the last surgings of the now purposeless energy of mankind. 5. His collarbones were exquisitely defined ridges covered with skin. 6. Ginelli himself was pumped up, his emotions and intuitions turned outward and tuned to an almost exquisite degree. 7. "What an exquisite possession a good picture of her would be! I would give any money for it! 8. To restrain him as much as might be, by her own manners, she was immediately preparing to speak with exquisite calmness and gravity of the weather and the night. 9. Miss Woodhouse, you have the art of giving pictures in a few words. Exquisite, quite exquisite! 10. Never had the exquisite sight, smell, sensation of nature, tranquil, warm, and brilliant after a storm, been more attractive to her. 11. Emma was now in an exquisite flutter of happiness. 12. It was an earnest, steadfast gaze, but she often doubted whether there were much admiration in it, and sometimes it seemed nothing but absence of mind. 13. The woman withdrew her gaze from some distant mountain peak. 14. Her gaze made him acutely uncomfortable. 15. The old man turned to watch her go, and then at last he turned his gaze on Billy Halleck. 16. He gazed at Billy's scrawny, emaciated body for a long moment without speaking. 17. "Oh! She is the most beautiful creature I ever beheld! 18. She was the only creature in the room that he asked a second time. 19. "You are a very strange creature by way of a friend—always wanting me to play and sing before anybody and everybody! 20. The respect was created by the conviction of his valuable qualities. 21. She was shown into the breakfast - parlour, where all but Jane were assembled, and where her appearance created a great deal of surprise. 22. Miss Trollope, silly creature, was moaning and moaning by the door and holding her head. 23. Human creativity only goes so far, chumly - in the end, we all start to repeat ourselves. 24. Mr. Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. 25. Light steps, the steps of a woman, came along the invisible pathway and the man in front of me moved forward and seemed to lean against the fog. 26. She leant

over her, saying: "Won't you take off your hat? 27. I opened a window and leaned my forehead against the screen to get a little cleaner air into my lungs and looked out into the street. 28. She leaned her weight on my arm. 29. He suddenly leaned over the table and clumsily embraced Billy Halleck. 30. He leaned across the scat, hugged Billy, and kissed him firmly on both cheeks. 31. Hopley leaned back against an elm tree with his thumbs hooked into his wide belt, looking at nothing in particular. 32. The old man fetched in a deep, shuddering sigh that made Billy lean toward him, concerned. 33. Billy took one, looked at it, and then leaned forward to get a light.

B. 1. At length, quite exhausted by the attempt to be amused with her own book, she gave a great yawn and said, "How pleasant it is to spend an evening in this way! 2. I'll look after you. Do stop crying- It's so exhausting. Please!" 3. Billy sat exhaustedly in the passenger seat. 4. The drive from Fairview to Providence was less than a hundred and fifty miles, but he found himself exhausted. 5. It was a most delightful reanimation of exhausted spirits. 6. Miss Woodhouse, we all know at times what it is to be wearied in spirits. Mine, I confess, are exhausted. 7. He had ruined for a while every hope of happiness for the most affectionate, generous heart in the world. 8. But I have always observed, that they who are good-natured when children, are good-natured when they grow up; and he was always the sweetest-tempered, most generous-hearted boy in the world. 9. He generously imputed the whole to his mistaken pride. 10. Though Jane had the most generous and forgiving heart in the world, she knew it was a circumstance which must prejudice her against him. 11. You are too generous to trifle with me. 12. Elizabeth made no answer, and took her place in the set, amazed at the dignity to which she was arrived in being allowed to stand opposite to Mr. Darcy, and reading in her neighbours' looks, their equal amazement in beholding it. 13. With amazement did she first understand that he believed any apology to be in his power. 14. Her uncle and aunt were all amazement. 15. Mrs. Bennet found, with amazement and horror, that her husband would not advance a guinea to buy clothes for his daughter. 16. Elizabeth lifted up her eyes in amazement, but was too much oppressed to make any reply. 17. Linda greeted them and, to their mutual amazement,

produced a very creditable lasagna from the oven and served it on paper plates. 18. I think that's what scared me about it, Billy thought, and then listened with growing amazement as Ginelli finished the tale of his remarkable adventures. 19. His answers were at the same time vague and equivocal. 20. There was a vague glimmer of doubt starting to get born in her somewhere. 21. There was a vaguely sinister note in that voice. 22. She said vaguely: "Are you the police?" 23. The blonde opened her eyes and looked at him with vague but uncomplimentary speculation. 24. There was a vague glimmer of doubt starting to get born in her somewhere. 25. The smile was almost vague. 26. He didn't know why he was going on; in some vague way he supposed it might set her at ease if he did. 27. He was very vague on this point. 28. Elizabeth still saw superciliousness in their treatment of everybody. 29. Mr. Darcy chose to doubt it – or to treat it as a merely conditional recommendation. 30. Elizabeth was again deep in thought, and after a time exclaimed, "To treat in such a manner the godson, the friend, the favourite of his father!" 31. The idea of his returning no more Elizabeth treated with the utmost contempt. 32. I'm used to paying for nice treatment. 33. That Orrin treated me right. 34. Looking at it had been no treat before, but it was even less pleasant now. 35. He's probably treated babies for pneumonia. 36. At the same time this new treatment was getting under way. 37. Looking at it had been no treat before, but it was even less pleasant now. 38. She says Cary is in the Mayo being treated for skin cancer.

3. Paraphrase the following sentences using your active vocabulary.

1. He saw gleaming silks, cups made of chaste gold of fine craftsmanship. 2. There was a flutter in the air that fanned Saint Antoine and his ravenous appetite far away. 3. So he sat, with a steadfastly vacant intense look, pausing in his work. 4. "I am so distracted with fear and hope for our loved ones," said Miss Pross, wildly crying, "that I am incapable of forming any plan. 5. Such a poor thing!" 6. These visits were real though rare occasions. 7. Don't rest against the doors! 8. Dandy of the finest breeding was in the most exemp-

lary state of weariness, at the hotel of Monseigneur. 9. "Can this be so!" cried Goodman Brown, with a stare of astonishment at his undisturbed companion. 10. She's keeps to the places she knows and walks along the same path every day. 11. They like to be surrounded by all the blessings of civilization. 12. It's a great pleasure for me to be in the country. 13. I literally fixed my eyes on her. How lovely she was! 14. He was tortured by remorse. 15. The climbers stood on top of the mountain, contemplating the splendid view. 16. I have no idea what to do. 17. She did not say anything specific about his plans. 18. Napoleon III tried the line of conciliatory ambiguity hat was his stock in trade. 19. Her father was a tired and utterly worn out individual, loaded with years. 20. You have to make your own way in the world, and not depend on your father for the rest of your life.

4. Choose the right word.

to say – to speak – to tell – to talk

1. I have a lot to ... you. 2. Will you ... slowly, please? 3. Rosemary is ... to her husband now. 4. ... the girl to take off the hat. 5. Do you know the girl well enough to ... to her about John? 6. They ... for two hours yesterday. 7. What did she ...? 8. "Every time you meet Jane, don't forget ... "hello" to her, the young boy ... to his younger brother. 9. I do ask you to ... me the truth. 10. Whenever he saw Rosemary he ... in a low and respectful voice. 11. He ... French fluently. 12. Can you ... to him about my article? 13. Don't ... me to go there with you. I won't go.

expect – wait

1. I ... Mary home at 6 o'clock. 2. Why are you so late? I ... you for an hour. 3. I ... he'll pass the examination successfully. 4. I spent forty minutes ... a bus. 5. I ... a big telephone bill this month. 6. The business can ... until after dinner. 7. We ... to take a small profit this year. 8. We didn't ... that the company would increase their orders. 9. We ... twelve guests but only seven came. 10. "Will she come

soon?” “I ... so”. 11. We can’t start the meeting yet, we ... George to arrive. 12. We ... anxiously to hear the examination results. 13. I didn’t ... you today.

mistake – blunder

1. There must be some ..., I think we have come to the wrong house. 2. The train crash was due to a ... of the engine-driver and many people died because of his carelessness. 3. You shouldn’t worry about this, it was only a ... of the tongue and no one really noticed. 4. I am telling you from my personal experience – don’t go there on holiday, it will be a ...! 5. All the information was lost because of an ... in the computers. 6. He paid a lot of money for the high quality machinery but a lot of technical ... started to appear in the long run. 7. It is the first time Jason has written a love letter and no wonder he made a few ... of the pen out of excitement. 8. Julia married to an old rich man when she was only eighteen because all she wanted was to be rich. 9. Years later she realized it was a big 10. At the beginning of our marriage we had some ... but little by little we smoothed them away. 11. What he did was inappropriate to his social status, as a president of the country he didn’t realize what a ... he had made.

shiver – tremble – shake – quiver

1. But Prometheus saw his pride and joy ... and unable to cook. 2. My mother goes so far as to ... a better explanation out of Kate. 3. Darcy only smiled; and the general pause which ensued made Elizabeth ... lest her mother should be exposing herself again. 4. She hesitates, and then ... her head. “Nobody ever asked.” 5. Elizabeth hesitated, but her knees ... under her and she felt how little would be gained by her attempting to pursue them. 6. I ... my head, annoyed. 7. The sheriff kisses her cheek, ... hands with the husband. 8. And I even have my lie, ... like the snake it is, caught between my teeth. 9. I glance at Anna, who catches my eye and ... her head almost imperceptibly. 10. The men, both red-eyed with fever, were forced for several weeks to stay shut and in an isolated hut.

5. Give English equivalents for the following phrases.

Bir zadyň änigine-şänigine ýetmek; örän häzirki zaman; oňat geýnüwli; örän okumyş; gurply/baý; ýuwaş ses bilen hormat goýujy äheňde geplemek; üýtgeşik duýgy; oňat gözden geçirmek/tanyşmak; pikir etmäge het etmek; arzuwçyl ses; sowukdan ýaña titremek; birini gözüň bilen iýäýjek bolmak; özüňden gidip ýykylmak; gözýaş döküp aglamak; gowşak adam; örän erbet gün; gapa ýaplanmak; aljyraňlyga düşmek; ýalňys goýbermek; birini zor bilen saklamak.

6. Fill in the blanks with the words and word combinations from the Essential Vocabulary.

1. Mary liked the ... lineaments of his face. 2. She had this ... charm that attracts everyone. 3. Artistically regarded, the Hermitage was perfection. 4. The book comes close to ... 5. It ... me to learn that he had been promoted. 6. It ... us that they were able to survive. 7. His features ran the gamut of emotions from ... (amazement) to despair. 8. He looked at her in mute ... , but refused, none the less, to be diverted from the issue. 9. It was ... to watch them perform. 10. And she laughed loud and long, as though the idea tickled her fancy ... 11 He felt a ... disappointment which he couldn't put into words. 12. The name of the winner was kept a profound secret, and to this day it is a matter of ... 13. There was a lump in her throat as she ... down at her uncle's gaunt features. 14. They ... in awe at the small mountain of diamonds. 15. Not all the glances were ... though: some I noticed held curiosity, pity, and a ... amusement. 16. I was ... surprised by the whole thing. 17. He seemed more like a ... from a dream than a flesh-and-blood... 18. If you're not careful, the evil magician will change you back into the ugly ... that you used to be. 19. Madness and ... could spring from the same source. 20. Human nature is as its ... made it. 21. We ... our funds in a week. 22. The study does not claim to be ... 23. Having him talking all the time usually brings me to a state of ... 24. You'll wind up with nervous exhaustion. 25. We will always remember his generous hospitality. 26. He was ... and hospitable in contrast to his stingy and penurious wife. 27. The enormity of

such an act of ... is staggering. 28. James accepted the ... salaried job at the bank. 29. He ... everyone equally and considerately. 30. They know the sport inside out, and we ... them with the respect they deserve.... 31. This disorder is easily diagnosed but not so easily ... 32. They were ... symptoms and not the root cause. 33. Modern medicine has a large armoury of drugs for the ... (treatment) of mental illness. 34. The earlier the ... is given, the better the patient's chances...

7. Translate the following sentences into English.

A. 1. Aşyklary onuň nähili näzik görnüşli elleriniň bardygyny görer ýaly, ol adatça ýüzüklerini çykarýardy we dakýardy. 2. Meniň pikirimçe, bu goja – hakyky jentlmen. 3. “Jenaplar, hakyky jentlmen hökmünde men lediniň şanyna tost teklipe edýäriň!” 4. Çeperçilik nukdaýnazardan Ermitaž hakyky kämillikdi. 5. Ol derňewiň netijelerini görüp, örän haýran galdy. 6. Ol öz bilimi bilen meni örän haýran galdyrdy. 7. Onuň haýran galmadan ýaňa gözleri tegelendi. 8. Onuň bu meseläni şeýle çalt çözüp bilmegi örän geň. 9. Ýarganatyň ganatynyň örän adaty bolmadyk şekili bar. 10. Ol bir kitabyň yzyndan beýlekisini nebsewürlük bilen okaýar. 11. Ol nirä giräýsin, oňa haýran galýan gözler bilen seredýärdiler. 12. Ol sähel bildirýän daşary ýurtly gepleýiş aýratynlygy bilen gepleýärdi. 13. Ol oňa bir hili tanyş bolup görünýärdi. 14. Lester diňe dünýä eşretlerini isleýärdi hem-de diňe iň gowy zatlary almaga razy bolýardy. 15. Olar öýlerinde siwilizasiýanyň ähli eşretleriniň özlerini gurşap almagyny isleýärler. 16. Düzgünleriň örän köp mukdary kreatiwiligi zaýalap biler. 17. Ol örän döredijilik ukyply adam bolupdy. 18. Ol bu ulgamyň döredijisi hem, oýlap tapyjysy hem, hatda işläp çykaryjysy hem däl. 19. Ol ähli mümkinçiliklerden doly peýdalandy. 20. Bu uzak wagtlap dowam eden hysyrdyly barlaglaryň we işläp taýýarlamalaryň netijesi. 21. Biz ýadawlykdan ýaňa aýak üstünde durup bilmeýärdik.

B. 1. Rozanyň päk we ösen akyly, mähirli, wepadar, rehimli ýüregi bardy, emma onda maýyl edijilik ýokdy. 2. Jomart öý eýesi myhmanlara çakyr we peýnir hödür etdi. 3. Biz olaryň önünde olaryň adamkärçilikliligi üçin baş egýäris. 4. Ol olara geçirimlilik etdi. 5. Adamlarda bu bejerginiň howply daldigine ynam bolmaly. 6. Pe-

nisilliniň açylmagy keselleri bejermekde iň ýokary üstünlik bolupdy. 7. Ol öz goňşusyny düýbünden biderek adam hasaplaýar. 8. Bularyň barysy meni sähel geň galdyrdy. 9. Ol onuň çalarak duýýan zatlaryny söz bilen beýan etmegi başardy. 10. Paýl bir hili gümürtik jogap berdi: “Hawa, bilýärsiňizmi, biz käbir ýerli gazyp alyjy senagat kärhanasynyň işini ýola goýmakçydyk...” 11. Olaryň meýilleri heniz hem näbel-li. 12. Nämeleriň bolup geçendigi meniň diňe çalarak ýadyma düşýär. 13. Men biziň duran ýerimiziň nirededigini çalarak göz önüme ge-tirýärin. 14. Onuň uýasyny bir hili howsalaly gorky duýgusy gaplap aldy. 15. Onuň öýüne gaýdyp barandygy barada subut edilmedik gür-rüňler bar. 16. Jaý kül bolup ýandy. 17. Ähli zady berbat ediji wagt onuň öňki gözelliginiň iň soňky yzlaryny ýok etdi. 18. Meniň jübimde entek iň soňky köpügim barka, ol hiç zatdan mätäçlik çekmez – diýip, özüne we öz rehimdarlygyna doly göwni ýetýän asylyly jentlmen aýtdy. 19. Ol geçirimlilik etdi we meniň bu ýalňyşymy bagyşlady. 20. Onuň göwresiniň görnüşinde güýç we asylylyk duýulýar. 21. Hatda betbagt bolanda hem ol öz adamkärçilikliligini ýitirmeyär-di. 22. Şäheriň daşyna gitmek meniň üçin örän lezzetli. 23. Geliň, nahar iýeliň, men hödür edýärin.

8. Review the Essential Vocabulary and use it in answering the following questions.

1. Rosemary tried to be generous, didn't she? 2. What kind of person do we call generous? 3. When do we say that a person has a generous heart or generous nature? 4. Was Philip generous with money? What about his wife? 5. The girl was quite exhausted when she met Rosemary, wasn't she? How do you know that? 6. Miss Smith nearly fainted from exhaustion in Rosemary's room, didn't she? What was the reason of her exhaustion? 7. What kind of answer (speech, lecture, report) would you call exhaustive? 8. How did Rosemary treat the poor girl in the beginning? 9. Why did Rosemary treat Philip's words about the girl's beauty as a joke? 10. Who treats you for your illness if you happen to fall ill? 11. What kind of treatment helps you best? 12. What did Rosemary treat the girl to? 13. Why was she eager to treat the girl to cream and sugar? 14. Had the girl ever been treated

to such delicious things? 15. It is a real treat to listen to a good symphony orchestra, isn't it? 16. How do we call the use of the imagination or original ideas, especially in the production of an artistic work? 17. What do we say when people look long and steadily at somebody or something, usually in surprise or admiration? 18. What do we say when people are totally absorbed by a powerful feeling? 19. How do we call a man who is affectedly concerned with his clothes and appearance? 20. What do we say when a person's daily life follows a fixed routine?

9. Respond to the following statements and questions using the Essential Vocabulary.

1. She cooks perfectly well! 2. I must have seen you somewhere; your face is very familiar to me. 3. He had a well-groomed air! 4. Can you explain it in exact terms? 5. She looks tired and hungry! 6. He won't break the habit in no case! 7. We can't do without the boons of modern civilization. 8. They say that he has been given a particular rank. Is it true? 9. Walt Disney is the most famous animator of feature-length films. 10. Did you find the way to persuade her? 11. I appreciate what you have done for me! 12. He looks terribly ill; I don't know how long he'll be able to keep going. 13. Is he a reliable person? 14. Did the man fall out the window accidentally or did he jump? 15. What meat do we need for your speciality?

10. Make up and act out dialogues on the suggested topics using the given words and word combinations.

1. At the evening party.

brilliant, extremely modern, exquisitely well dressed; artists; important people.

2. A visit to the antique shop.

to gaze at smth; to examine smth; to be at a loss; to lose the opportunity; lovely thing; to be in two minds; shop window; to treat someone with respect.

3. A person in despair.

to have no money; to be about to; to take a chance; to make matters worse; to have smth in one's mind; vague hope; to be hard-pressed.

4. The state a person is in when he finds himself in rich house.

wonderful liqueur furniture; gold cushions; blue rugs; big arm-chairs; to feel out of place; to pull oneself together; marvelous.

11. Make up and practise short situations using the following words and word combinations.

to take to pieces; to look vague; to admire; to touch the arm; well-dressed; have a little talk; feeling of triumph; amazement; to be generous; admire; have a little talk; dazzled gaze; to be frightened; to draw into.

12. Use as many words and word combinations from the Essential vocabulary as possible in one situation.

13. Find in the text and copy out phrases in which the prepositions (or adverbs) are used. Translate the phrases into Turkmen.

14. Fill in prepositions or adverbs.

1. His voice sank almost ... whisper when he leaned ... in his chair. 2. These people are so friendly when you treat ... them properly. 3. We used to tell them they'd always regret ... it. 4. He had an uneasy feeling that perhaps Laura didn't care ... him so much as she had ... first. 5. It wasn't rude ... them to talk this way. 6. Will you give me your word of honour that you're not engaged ... her? 7. You are not ... the least like him. 8. "I have picked ... the child ... the street," said the Gadfly. 9. A newspaper cutting slipped ... his fingers, he picked it 10. Annette gazed admirably ... Warren as he spoke. 11. He took ... his gloves and entered the room. 12. He clutched desperately ... the branch as he fell. 13. She shivered as though she had just come

... the water. 14. He helped Brenda ... her coat as she entered. 15. He put his arm ... her shoulders and kissed her. 16. Dolly filled his cup ... milk. 17. She squeezed the tube ... toothpaste ... her hand. 18. You can't keep me ... my will. 19. Cathy insisted ... leaving the place immediately.

15. Translate the following sentences into English. Pay attention to the prepositions.

1. Soňky sözler pyşyrdap aýdyldy. 2. Ol tutalga tirseğini diredi we onuň peýda bolmagyna garaşdy. 3. Onuň maşgalasy dargaýardy. Meý aýrylyşmagy talap edýärdi, ol bolsa oňa erkinlik bermegi söz beripdi. 4. Seniň islegiňe garşy gitmek meniň üçin örän ýakymсыz. Emma men hiç zat edip bilmeýärim. 5. Goja derrew atdan böküp düşdi-de, ogluny gujaklady. 6. Ol elliklerini haýallyk bilen çykardy-da, olary diwanyň üstüne oklady. 7. Bill Betti bilen adaglanan.

16. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen). b) Explain in English the meaning of each proverb. c) Make up a dialogue to illustrate one of the proverbs.

1. To make both ends meet. 2. Charity begins at home. 3. It takes all sorts to make a world. 4. Actions speak louder than words.

Unit Five

SPEECH PATTERNS

1. ... How **dare** Mozart wait until the last moment!

Winifred dare not to go to her father for more money.
I dare say, I can afford to lose my money better than you can.

2. **Have the copyists come** to the inn at seven in the morning.

I have some other people coming.

If you want to have things done, do them yourself.

3. ... he asked her to prepare some punch to keep him awake **while he wrote the overture**.

He did not look at her while he was speaking.

While the others went off, Malcolm Maitland walked along the corridor with Henry.

4. ... when **the opera** was supposed **to start**, the orchestra still didn't have the overture ...

Philip Bossiney was known to be a young man without fortune.

These islands are said to have been discovered as early as 1762.

EXERCISES

1. Complete the following sentences using the Speech Patterns.

1. I dare say 2. While I get coffee ready 3. She dare not 4. He appears 5. He is sure 6. I should have 7. Have the child 8. He seemed 9. It appeared that 10. It was reported that 11. How do you dare ... ! 12. I dare not 13. Your hair is too long. Have it 14. While Charles is travelling, 15. We should have 16. While he was standing there, 17. While we were waiting for the coffee, 18. She didn't seem 19. I wanted to live the perfect life 20. Perhaps the best thing would be to have 21. Do you know what that horrible man was doing ... ? 22. I will have the electrician 23. It began to rain 24. While he was washing his car 25. The young actors ... to be cast for this performance.

2. Suggest the beginning matching up the end. Use Speech Patterns.

1. ... I shall be drawing my balance sheet. 2. ... there's something in what Roger said. 3. ... the plumber repair the leak. 4. ... that's true. 5. ... the waiters bring some tea. 6. ... my watch repaired. 7. ... her house painted. 8. ... my dress altered. 9. ... they went to a restaurant and ate Turkmen national food. 10. ... the telephone rang. 11. ... I watched her face. 12. ... my eyes be tested and new glasses prescribed. 13. ... your car going again. 14. ... if don't have your gate repaired. 15. ... she made some useful notes. 16. ... a composer recorded original Turkmen folk music

3. Paraphrase the following sentences using the Speech Patterns.

1. You oughtn't to ask for any more. 2. My TV set is out of order. I want somebody to repair it. 3. Her dress is too long. She must have it shorter. 4. My mother was cleaning the flat and at this time my grandmother was making dinner for us. 5. You oughtn't deny the fact. 6. It is well-known that this actor is one of the best in this theatre. 7. It is supposed that the performance "Zohre and Tahir" will attract the audience. 8. It is considered that Shajan Akmuhammedov is one of the talented painters of Turkmenistan. 9. Ask your friend to come and help you with your translation. 10. I copied out many new words when I was reading this story. 11. The man looked so miserable that she had no heart to refuse him to help. 12. He has managed to escape. 13. It seemed that the sound of the music was quite familiar. 14. The walls in your room are old. You should paint them. 15. They expect that a young conductor will conduct the orchestra. 16. It seemed that he was very angry when he saw the chaos at the rehearsals. 17. The director believed that the actors knew about the dress-rehearsal. 18. They say that this film-director has already chosen the cast for his new film.

4. Translate into English using Speech Patterns.

1. Siziň geýimiňizi ütülemek zerur. 2. Siziň köwüşüňizi arassalamak zerur. 3. Ussa gelsin-de, biziň ýahtamyzy bejersin. 4. Bu paltony bir elden geçirmek gerek, ol birnäçe ýerinden ýyrtlypdyr. 5. Size gözüňizi barlatmak zerur. 6. Bu ideýa özüne çekiji göründi. 7. Sahna eseri düýbünden gyzykly däl eken. 8. Onuň dostlaryndan hiç biri oňa bir zat diýmäge batyrçaýlyk edip bilmedi. 9. Sen nädip bir garry aýalyň üstünden gülmäge het edip bildiň. 10. Çaga öz soragyny mugallyma bermäge het edip bilmedi. 11. Ol aýaly ertirlik edinýarkä-de, işlemegini dowam etdirýärdi. 12. Ol eşigini çalşyranýnda, geýimini ýyrttdy. 13. Ol suraty gowy çekýär eken-ä. 14. Marguş siwilizasiýanyň dörän merkezleriniň biri hasaplanýar. 15. Ol hemmeleri we hemme zady bilýär öýdýän. 16. Ol saz çalyp bolýança bu aýal heýkel ýaly doňup oturdy. 17. Pontani, esasan, eseriň syžeti gyzyklandyrsa, Mozart gahrymanlaryň häsiýetlerine we olaryň oýlanmalaryna ähmiýet berýär. 18. Men agşamlyk taýýarlaýançam, gazet okaber. 19. Men geýnip bolýançam, Jim maňa birnäçe sorag berdi. 20. Biz gürleşip bolýançak, ol birnäçe gezek biziň sözümi böldi.

5. Make up two sentences of your own on each pattern.

6. Make up and act out a dialogue using the Speech Patterns.

TEXT

SACRED AND PROFANE

by David Weiss

This is the best biographical novel about a composer (in this case, Mozart) ever written. You feel as if you are right there with Mozart, his family, and friends throughout his entire life, from the day he is born until the day he dies. The author focuses more on the early life of Mozart. His early concepts of all sounds as music, and the joy of hearing that vast palette of sounds he later used in his music. His inner thoughts and dreams about music develop as he gets older. His love of his family and his love of music at odds with each other, pulling him first one way then another, but music always his overpowering first love, ultimately leading to his premature death.

Mozart directed the rehearsals. He made changes in the arias to suit the demands of the performers and actually wrote the duet between Don Giovanni and Zerlina five times before the singers were satisfied.

Everything seemed ready but the overture was still not done. Bondini was very anxious, there was not a note of the overture on paper and the première was the next day, October 29, 1787.

After the dress rehearsal he informed the composer that the opening would have to be cancelled – how dare Mozart wait until the last moment!

“It has been in my head for weeks, but I wanted to hear the entire score before I put it on paper. The overture must contain the essential themes. Don’t worry, it will be done in time. I will write it tonight.”

“But it is almost midnight now. And even if you stay up all night, when can it be copied for the orchestra?”

“Have the copyists come to the inn at seven in the morning. It will be ready for them.” Bondini was so apprehensive that Wolfgang had to be calm and unexcited.

Wolfgang and Constanze had returned to the inn and when they reached their living-room he asked her to prepare some punch to keep him awake while he wrote the overture. He had no doubt that he would finish by morning. The overture had been finished in his head for days, except for a few alterations; he had wanted to hear how the Commandant’s scenes sounded before introducing his music thematically into the overture. And now he knew. As he sat at his writing desk he wrote quickly. But the punch made him drowsy and he began to nod, and he could only go on while Constanze was speaking. So, to stay awake, he asked her to tell him stories. This went on for several hours, but the efforts to keep himself awake, the strain of nodding and dozing, then abruptly awakening at the sound of her voice was exhausting, and he began to blot the score.

She said, “Take a nap on the sofa, I will arouse you in an hour.”

He slept so deeply she didn’t have the heart to disturb him and suddenly at five in the morning he awoke himself, after two hours of sleep.

He did not scold her, but returned to the score refreshed. When the copyists came at seven, the overture was ready for them.

They were not as quick as Wolfgang and at seven that evening when the opera was supposed to start, the orchestra still didn't have the overture, which they had not seen or rehearsed. Bondini was frantic; the crowded theatre was restive; only the sight of Herr Kapellmeister Mozart, the composer of "Figaro", entering the orchestra, quieted them. He had come to say that the parts were on their way, that he was sure the men were capable of playing the overture without a rehearsal. He made is sound like a great compliment, but he was not that positive. A few minutes later the parts of the overture were hastily brought to the orchestra and distributed and the unrehearsed overture commenced.

During the performance, the audience listened and at the end applauded loudly. The curtain rose, and as the first scene of "Don Giovanni" moved smoothly, Wolfgang whispered to several of the musicians near him, "The overture went off very well on the whole, although a good many notes certainly must have fallen under the desk."

Once the overture started, dark, spirited, dramatic, it set the mood for the opera. With Wolfgang conducting, the cast outdid itself. At the final curtain there was an ovation. The audience didn't want to let the company go. Then the leading singers took Wolfgang by the hand and led him before the great curtains, where he stood all alone while wave after of wave of applause greeted him. And Constanze sat in her box and wanted to cry. Wolfgang looked so tiny on the vast stage. How could so much have come from his frail self? How could anyone conceive what immense effort had gone into this opera? He had been so exhausted today.

Despite all his optimism, he had been unable to sleep during the afternoon as he should have. Instead, he had been pessimistic, which was rare for him. He had sat up on the couch and had said abruptly, "Stanzi, I am afraid. I have tried things in *"Don Giovanni"* I have never attempted before. That is why I waited with the overture. I couldn't decide what should dominate, the dark or the light colours, until I heard the entire score. Then finally, neither did really. What do you think? Do you think I have attempted too much? Will *"Don Giovanni"* please Prague as much as *"Figaro"*? It is such a different

kind of an opera. I couldn't make the Don an unmitigated rogue. I want to be proud of "*Don Giovanni*", whatever mistakes I made."

"You did it the way you wanted," she had answered. "That is enough."

"Yet, if it is a success they will say I wrote it quickly, easily, almost carelessly. They should know how many times I erase a passage in my mind. But I hate to blot paper. It is simple enough for the musicians to make mistakes as it is. Composing doesn't become easier with time, but harder. I want more from it, I have to have more. There is no one, Stanzi, who has studied composition harder than I have. I have studied all the good composers, Haydn, Handel, Sebastian Bach, his sons, Gluck, oh, I could give you a list as long as the Don's. Do you think they will like it? I've tried to put so much into it."

And now Wolfgang was bowing and the audience was shouting, "*Evvivia Mozart! Evvivia Da Ponte! Bravo! Bravissimo!*"

EXPLANATORY NOTES

1. **Mozart** [moutsa:t], Wolfgang Amadeus, born January 27, 1756, Salzburg, Archbishopric of Salzburg, (Austria), died December 5, 1791, Vienna. An Austrian composer, widely recognized as one of the greatest composers in the history of Western music. With Haydn and Beethoven he brought to its height the achievement of the Viennese Classical School. Unlike any other composer in musical history, he wrote in all the musical genres of his day and excelled in every one. His taste, his command of form, and his range of expression entitle him to be considered the most universal of all composers.

2. **Haydn** [haidn] Franz Joseph, born March 31, 1732, Rohrau, Austria, died May 31, 1809, Vienna. An Austrian composer who was one of the most important figures in the development of the Classical style in music during the 18th century. He helped to establish the forms for string quartet and the symphony.

3. **Handel** [hændl] George Frideric, born February 23, 1685, Halle, Brandenburg (Germany), died April 14, 1759, London, England. German (until 1715) Georg Friedrich Händel or Georg Friedrich Haendel German-born English composer of the late Baroque era, noted particularly for his operas, oratorios, and instrumental composi-

tions. He wrote the most famous of all oratorios, *the Messiah* (1741), and is also known for such occasional pieces as *Water Music* (1717) and *Music for the Royal Fireworks* (1749).

4. **Bach** [ba:x(k)] Johann Sebastian, born September 5, 1735, Leipzig (Germany), died January 1, 1782, London, England. A German organist and composer called the “English Bach”. Bach’s music reflects the pleasant melodiousness of the gallant, or Rococo, style. Its Italianate grace influenced composers of the Classical period, particularly Mozart, who learned from and greatly respected Bach. His symphonies, contemporary with those of Haydn, were among the formative influences on the early Classical symphony; his sonatas and keyboard concerti performed a similar role. Nevertheless, his early success apparently relieved him of any urgent pressure to continue developing; although he never grew to be a profound composer, his music was always sensitive and imaginative.

5. **Gluck** [glu:k] Christoph Willibald, born July 2, 1714, Erasm-bach, near Berching, Upper Palatinate, Bavaria (Germany), died November 15, 1787, Vienna, Austria. Ritter Von Gluck German classical composer, best known for his operas, including *Orfeo ed Eurydice* (1762), *Alceste* (1767), *Paride ed Elena* (1770), *Iphigénie en Aulide* (1774), *the French version of Orfeo* (1774), and *Iphigénie en Tauride* (1779).

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **cancel** *vt* 1) to decide or announce that (an arranged or planned event) will not take place, *e.g.* He was forced to cancel his visit. 2) to annul or revoke (a formal arrangement which is in effect), *e.g.* His visa had been canceled. 3) to abolish or make void (a financial obligation), *e.g.* I intend to cancel your debt to me. 4) to mark, pierce, or tear (a ticket, check, or postage stamp) to show that it has been used or invalidated, *e.g.* canceled checks

2. **contain** *vt* 1) to have or hold (someone or something) within, *e.g.* Coffee cans that once contained a full pound of coffee. 2) to be made up of (a number of things); consist of, *e.g.* The new directory contains a lot of useful addresses and telephones.

3. **doubt** *vt* 1) to disbelieve, *e.g.* I never doubted that she would come.

doubt *n* a feeling of uncertainty or lack of conviction.

no doubt certainly, *e.g.* No doubt, you have heard the news.

to have (no) doubts to be (not) sure, *e.g.* I have grave doubts about his honesty, sincerity.

doubtless *adv* certainly, *e.g.* Doubtless you'll solve the problem.

undoubtedly *adv* evidently.

4. **alter** *vt/i* 1) to change or cause to change in character or composition, typically in a comparatively small but significant way, *e.g.* Eliot was persuaded to alter the passage. Nothing alters the fact that children are our responsibility. Our outward appearance alters as we get older. 2) to make structural changes to (a building), plans, *e.g.* to alter the dining hall 3) to tailor (clothing) for a better fit or to conform to fashion, *e.g.* Skirts with the hemlines altered a dozen different times.

altered *adj.* an altered state.

alteration *n* the action or process of altering or being altered, *e.g.* Timetables are subject to alteration without notice.

5. **nod** *vt/i* 1) to lower and raise one's head slightly and briefly, especially in greeting, assent, or understanding, or to give someone a signal, *e.g.* He nodded to Monica to unlock the door. 2) to signify or express (greeting, assent, or understanding), *e.g.* In this way he nodded his consent. 3) to draw or direct attention to someone or something by moving one's head, *e.g.* He nodded toward the corner of the room. 4) to move one's head up and down repeatedly, *e.g.* He shut his eyes, nodding to the beat. 5) to have one's head fall forward when drowsy or asleep, *e.g.* Anna nodded over her book. **Nod** *n* an act of nodding the head, *e.g.* At a nod from his father, he left the room.

6. **doze** *vi* to sleep lightly, *e.g.* He found his mother dozing by the fire.

to doze off to fall lightly asleep, *e.g.* I dozed off for a few seconds.

doze *n* a short light sleep, *e.g.* He fell into a doze again.

7. **blot** *vt* 1) to mark or stain smth as *adj.* blotted, *e.g.* The writing was messy and blotted; 2) to dry a wet surface or substance using an absorbent material, *e.g.* Guy blotted his face with a dust rag.

blot *n* 1) a dark mark or stain, typically one made by ink, paint, or dirt, *e.g.* an ink blot; 2) a shameful act or quality that tarnishes an otherwise good character or reputation, *e.g.* His actions left a blot on our name.

8. **curtain** *n* 1) a piece of material suspended at the top to form a covering or screen, typically one of a pair at a window, *e.g.* She drew the curtains and lit the fire. 2) a screen of heavy cloth or other material that can be raised or lowered at the front of a stage, *e.g.* They reached the theatre two minutes before the curtain rose. 3) a raising or lowering of such a screen at the beginning or end of an act or scene, *e.g.* The art is to hold your audience right from the opening curtain.

9. **conduct** *vi* 1) to direct the performance of (a piece of music or a musical ensemble), *e.g.* Toscanini is coming to conduct. 2) to behave in a specified way, *e.g.* He conducted himself with the utmost propriety.

conduct *n* 1) the manner in which a person behaves, especially on a particular occasion or in a particular context, *e.g.* Members are bound by a code of conduct. 2) the action or manner of managing an activity or organisation, *e.g.* His conduct of the campaign was perfect.

10. **cast** *vt* 1) to assign a part in a play, movie, or other production to (an actor), *e.g.* He was cast as the Spanish dancer. 2) to allocate parts in (a play, movie, or other production), *e.g.* Assembling a great baseball team is as tricky as casting a play. 3) to throw smth forcefully in a specified direction, *e.g.* Lemmings cast themselves off the cliff. 4) to throw smth so as to cause it to spread over an area, *e.g.* The fishermen cast a large net around a school of tuna. 5) to direct one's eyes or a look at something, *e.g.* She cast down her eyes. 6) to cause light or shadow to appear on a surface, *e.g.* The moon cast a pale light over the cottages.

cast *n* the actors taking part in a play, movie, or other production, *e.g.* He draws sensitive performances from his inexperienced cast.

11. **box** *n* 1) a container with a flat base and sides, typically square or rectangular and having a lid, *e.g.* a hat box 2) the contents of such a container, *e.g.* She ate a whole box of chocolates that night. 3) a separate section or enclosed area within a larger building, especially one reserved for a group of people in a theatre or sports ground

or for witnesses or the jury in a law court, *e.g.* The curtains were not yet drawn, though the lamps outside were lighted. The jury was now in the box.

12. attempt *vt* 1) to make an effort to achieve or complete (something, typically a difficult task or action), *e.g.* Those who attempted to flee were captured at the border. 2) try to climb to the top of (a mountain), *e.g.* The group's next plan was to attempt Everest.

attempt *n* 1) an act of trying to achieve something, typically one that is unsuccessful or not certain to succeed, *e.g.* Any attempt at talking politics ended in a fit of laughter. 2) an effort to surpass a record or conquer a mountain, *e.g.* We made an attempt on the southwest buttress. 3) a thing produced as a result of trying to make or to achieve smth, *e.g.* Her first attempt at a letter ended up in the wastebasket.

13. mind *vt* 1) to attend to or take care of, *e.g.* Mind your own business. Please, mind the baby 2) to obey, *e.g.* The child won't mind his granny. 3) to be careful of, *e.g.* Mind the step. 4) to object to, to be afraid of, *e.g.* Do you mind my sting here? Would you mind opening the window? – Never mind.

mind *n* 1) memory or remembrance, as to come to one's mind; to bear in mind, *e.g.* The incident gradually came to my mind. Bear in mind that you are to be here at six sharp. 2) one's thoughts, opinions, wishes, as to make up one's mind to come to a decision, *e.g.* I made up my mind and I'll stick to my decision. 3) to change one's mind, *e.g.* I won't change my mind whatever is said. 4) to be in two minds to hesitate, *e.g.* I'm in two minds and can't give you a definite answer now. 5) to speak one's mind to say to say what one thinks, *e.g.* Don't beat about the bush, speak your mind. 6) to give a person a piece of one's mind to tell smb frankly what one thinks of smb., *e.g.* I shall give you a piece of my mind, unpleasant as that may be. 7) to have a (no) mind to to be disposed to, *e.g.* She had no mind to answer such questions. 8) to have smth on one's mind to be anxious about smth, *e.g.* She seemed to have something on her mind and could not concentrate.

14. effort *n* 1) a vigorous or determined attempt, *e.g.* Bergfeld seemed to make a violent effort to control himself. 2) the result of an attempt, *e.g.* He was a keen gardener, winning many prizes for his ef-

forts. 3) strenuous physical or mental exertion, *e.g.* The doctor spared no effort in helping my father.

Word Combinations and Phrases

to stay up all night

to outdo oneself

to keep smb awake

to be exhausted

to take (have) a nap

to set the mood for smth

to have (no) the heart to do smth

a wave of applause

READING COMPREHENSION EXERCISES

1. Read the text and mark the stress and tunes.

2. Put fifteen questions to the text.

3. Note down the sentences from the text which contain the word combinations and phrases. Translate them into Turkmen.

4. Complete the following sentences using word combinations and phrases.

1. Oh, my dear, don't tell me that you have ... life. 2. Like all people who try ... a subject, he ... his listeners. 3. I was too tired to do anything so I decided 4. The child looked so miserable that she ... to let him go without any meal. 5. He is always heart and soul of the party. 6. You ... otherwise you will feel exhausted in the morning. 7. That night the actress and ... was a deserved award for her. 8. Noise outside... .

5. Paraphrase the following sentences using the word combinations and phrases.

1. He felt very tired and degraded, but at least he had accomplished his objective. 2. Arthur was faint with hunger. 3. The soil in this region is rather expended. 4. The subject was used up and we began to talk of other things. 5. Then I think I'll sleep for a bit. That

night he did not sleep a wink. 6. "I never slept a wink all night for thinking of you," he said. 7. Now I want you to put your big heavy head in the pillow and sleep for a while. 8. Dick was roused from a nap by a broken voice in Torpenhow's room.

6. Translate the following sentences into English using the word combinations and phrases.

1. Wolfgang uwertýura ýazyp otyrka, Konstansiýa, ukلامaz ýaly, gyzykly wakalary gürrüň berýär. 2. Çaga şeýle bir gaty uklan eken welin, ol ony oýarmaga milt edip bilmedi. 3. Ol ýeke-täk bir zady – ýalňyz özi galyp, az-kem ymyzganmagy arzuw etdi. 4. Geljek baradaky gam-gussaly pikirleri ony uzyn gije uklatmady. 5. Her gezek Juliýa sahnada peýde bolanda, ony el çarpyşmalaryň güw-wüldisi garşylaýardy. 6. Ol entek juda ysgynsyzdy we bu erbet täzeligi oňa aýtmaga onda güýç-gaýrat ýokdy. 7. Ol örän ýadady we ymyzganmagy isleýärdi. 8. Ahyrsoňy onuň sabyr käsesi doldy. 9. Oňa ähli hakykaty aýtmaga onuň gaýraty çatmady. 10. Biziň ikimiziň hem uzak syýahatdan soň myžžygymyz çykyppy. 11. Ol sazy ahyrna çenli ýadyna salýança, uklap bilmedi. 12. Aktrisa öz sarpa goýujylarynyň güwwüldili el çarpyşmalarynyň astynda sahnada peýda boldy. 13. Onuň atasy ahyrsoňunda lüti çykan adama döndi. 14. Bu şol çykyş bilen özünden soňky çykyş etjeklere gop bermeli delegatdy. 15. Bu agşam hemme zat şowluga geçdi we orkestr öz mümkinçiliklerinde-nem öňe geçdi. 16. Täze goýlan sahna eseri tomaşaçylarynyň önünde uly üstünlige eýe boldy, sebäbi bu gezek artistler şeýle bir oýnadylar welin, olar öň hiç wagt beýle oýnamandylar. 17. Çaganyň ýarawsyzlygy zerarly ene uzak gije kirpikli gözünü çalmady we şu wagt hem özüni ýadaw duýýardy.

7. Make up and practise a short situation using the word combinations and phrases from the text.

8. Make up and act out a dialogue using the word combinations from the text.

9. Find in the text Turkmen equivalents for the following words and phrases and use them in sentences of your own.

the entire score, essential themes, copyists, apprehensive, to introduce music thematically, to make smb drowsy, to arouse smb, to disturb, refreshed, frantic, to be not that positive, to listen intently, vast, to conceive, to sit up, to dominate, to erase a passage in my mind, to bow, to shout.

10. Note down from the text English equivalents for the following words and phrases. Make up sentences using the phrases.

Özüňi iňňäň üstünde oturan ýaly duýmak; ilkinji görkeziliş; iň soňky taýýarlyk; soňky pursatlara çenli süýndürmek; tutuş operany başdan-aýak diňläp görmek; göz edip, takatlylyk bilen saklanmak; düzedişler; sazy uwertýura girizmek; kagyzy nota belgileri bilen doldurmak; wagt şeýle geçýärdi; kimdir birine sögünmek; täze güýç bilen ýapyşmak; guduzlan ýaly bolmak; köşeşdirmek; ýolda bolmak; üstünlige ynamsyzlyk; başlanmaklyk; parahat we ynamly ösmeklik; göz öňüne getirmek; gaýgyly pikirlere batmak; uwertýura bilen gaýra çekmek; öz üstüne juda köp zady almak; bellentgi bolan deýýus; üstünlük bilen geçmek; howul-hara ýazmak; arrygyňy gynaman we harsal; talap ediji bolmak.

11. Explain what is meant by the following phrases and sentences.

1. After the dress rehearsal he informed the composer that the opening would have to be cancelled. 2. The overture had been finished in his head for days... 3. to blot the paper. 4. Bondini was frantic. 5. The crowded theatre was restive. 6. The first scene of "*Don Giovanni*" moved smoothly. 7. to set the mood for the opera. 8. The cast outdid itself. 9. They should know how many times I erase a passage in my mind. 10. And now Wolfgang was bowing and the audience was shouting, "*Evvviva Mozart! Evvviva Da Ponte! Bravo! Bravissimo!*"

12. Answer the following questions and do the given assignments.

A. 1. Why did Bondini consider it was necessary to cancel the opening of the opera? 2. How did Mozart manage to calm him? 3. How did Wolfgang get the overture down on paper that night? 4. Was the overture copied for the orchestra in time? How was it done? 5. Was Mozart pleased with the performance of the unrehearsed overture? 6. Was the first night a success? 7. What were Constanze's thoughts as she looked at Wolfgang standing on the stage greeted by thundering applause? 8. What did she remember hearing Wolfgang say in the afternoon before the first performance of the opera? Why was he so nervous? 9. What did Mozart mean when he said, "Composing doesn't become easier with time, but harder, I want more from it, I have to have more"?

B. 1. Speak on the composition of the passage. Is it loose, flexible or strictly and logically organised? 2. How would you describe the basic style of the passage, e.g. formal, colloquial, etc.? 3. What is the slant of the story? 4. What are the differences in the atmosphere among the different parts of the passage? 5. Is there a lot of figurative language in the passage? Give examples of the epithet, metaphor, etc.. 6. What contrast in mood and atmosphere do you detect between the whole text and the last paragraph? 7. What impressions of Mozart's character do you derive from this passage?

13. Find evidence in the text to support the following statements.

1. The creation of the overture to Don Giovanni proved to be very strenuous for Mozart. 2. Mozart always perfected his music.

14. Retell the text: a) close to the text; b) in indirect speech; c) as if you were Mozart, Bondini or Constanze.

15. Give a summary of the text.

16. Make up and act out the dialogues between: a) Mozart and Bondini; b) Mozart and Constanze; c) Mozart and musicians.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Translate the following sentences into Turkmen.

A. 1. Kevin was considering telling the waitress to cancel their order, to grab Janet's hand and nonchalantly dart out of here. 2. "Yeah." Benjamin takes a deep breath. "Five clients I was supposed to meet today cancelled. They're looking elsewhere." 3. School had been cancelled this past week because the janitor had found asmbestos above the ceiling in one of the classrooms, and the asmbestos had to be removed. 4. Someone in her organisation intercepted the real Lieutenant Terry Owens' orders, cancelled them, and sent her in his place. 5. Greg needed to use that time to call students and cancel lessons. 6. Her ticket to fame and glory in Austin had been cancelled. 7. There was a story that once when he was ill he refused to cancel an invitation to an old friend, but cooked the meal from his bed by telephone. 8. His last letter, Maisie remembered, contained some trivial advice about not sketching in the sun. 9. When one is no longer young, it is not an easy thing to alter one's habits. 10. The coat is a size too large for you must alter it. 11. If the picture was to alter, it was to alter. 12. He had known Basil Hallward for months, but the friendship between them had never altered him. 13. All Christine's efforts to alter Andrew's decision to become rich at all cost ended in failure. 14. And Dobbin's spirit rose with the altered circumstances. 15. He nodded his head wisely. 16. The boy nodded and went to the door without a word. 17. She nodded, smiled and stretc.hed to sleep on the fair side of the fire. 18. She nodded, and was about to speak, when a sudden spasm prevented her. 19. "Oh, what a cynic you are", cried the old lady, pushing back her chair and nodding to Lady Ruxton. 20. Little Jon sat down on the bottom step and nodded. 21. The rose nodded its head and one leaf therewith. 22. The conductor, on the nod from the

stranger, took the luggage away. 23. That proved to be my undoing, for I soon got back to my old habit of dozing off in front of the screen. 24. After dawn he dozed off, and soon he was dreaming a strange dream. 25. Then I must have dozed off, for I woke up, sweating all over. 26. Mr. Cowlshaw was just dozing over *The Signal* when the door bell rang. 27. She dozed a little, she read a little, or lying on the comfortable sofa she let her thoughts wander. 28. Gampbell scrawled a few lines, blotted them, and addressed an envelope to his assistant. 29. I looked out from behind the curtain and began to examine the house. 30. There was a gaudy curtain just before my face. 31. The orchestra was awful, it almost drove me mad, but at last the curtain went up and the play began. 32. The curtains were not yet drawn, though the lamps outside were lighted. 33. I half-closed my eyes and watched the stage curtain part silently. 34. It was dark, for the curtains had been drawn over the great window. 35. In this complicated state of mind he was conducted to where Soames was drinking tea by a small bay window. 36. It was surprising – the ease with which he conducted a conversation. 37. I feel very strongly that our Medical Officer should conduct a thorough investigation. 38. Michael collected his cast for the revival and started rehearsals. 39. The cook's cap cast deep shadows on her face. 40. But it was a very different matter when he rehearsed his cast. 41. I took a seat in an awful tiny private box. 42. Under a cover were remains of a piece of cheese, and in a tin box was a crust of bread. 43. He said that he had stolen into my aunt's room to get her box of money and jewels, when all the house was asleep. 44. On the first night I was at the theatre, the hideous old man came round to the box and offered to introduce me to Sybil Vane.

B. 1. He put the box back, shutting the cabinet doors as did so, and went into his bedroom. 2. I shall attempt to prove my point of view. 3. He attempted to find a solution to that difficult task. 4. When he went out on his round she attempted to go on with her work in the house. 5. It was the first article he had written, his very first attempt to express his thought on the printed page. 6. He saw that malicious attempt to hurt him had failed. 7. He attempted to read books that required years of preliminary specialisation. 8. I wondered just what was passing in her mind. 9. And indeed, a terrible idea was form-

ing itself in her mind. 10. I wish we knew what was in their minds. 11. He made no appeal to the eye, but rather to the mind and heart. 12. Trying to settle her mind she set out a game of patience. 13. "Shall I get the invoice from the file?" "Never mind." 14. But when he also had something on his mind, and it was not easy in his manner. 15. You don't mind my being frank, do you? 16. Perhaps in a day or two she may change her mind. 17. I felt in myself, too, the desire to get the whole thing out of my mind. 18. I don't mind mentioning it to you. 19. And I suppose each time you see her you put your opinions into her mind. 20. When I saw you last, I was in two minds. 21. I put Strove and his sorrows out of my mind. 22. His manner was that of a man whose mind is made up. 23. I'm tired of altering my plans every time you change your mind. 24. Constance bit back her desire to tell Miss Chetond to mind her own business. 25. One might have thought that he had to make a slight effort over himself to continue the conversation. 26. He abandoned his fruitless efforts to sleep. 27. Lampton joined in the laughter, but it was a considerable effort. 28. Andrew reddened but making a great effort, he conquered his temper and his pride. 29. Doctor Caswell spared no effort to cure the old man of his illness, but so far all his attempts had failed. 30. You could almost see the effort he was making over himself. 31. His voice sounded strange, hoarse and almost slurred; he appeared to speak with an effort.

3. Paraphrase the following sentences using your active vocabulary.

1. He was sure that he would be successful this time. 2. I don't object to her going with them. 3. I will wake up you in an hour. 4. Look Harry, I trust you. 5. On Monday afternoon they have the dress rehearsal, and the producer makes the last changes and suggestions. 6. The author had given Alice lines to say that had so much amused actors at first rehearsal that they had all burst laughing. 7. He tried coldly and logically to examine her defects. 8. The best way to cheer yourself is to try to cheer somebody up. 9. My aunt and I did not try to disturb him. 10. She never even changed the hour of her errands or sought another route. 11. The capital of Turkmenistan has

changed very much since 1991. 12. They announced that the performance would not take place. 13. I fell lightly asleep for a few seconds. 14. She directed her desperate glance at him. 15. Don't try impossibilities. 16. We tried to get in touch with them. 17. There are huge trees that fling their cool shade over the grass. 18. We are not prepared to throw harsh words at any who do not at this moment agree with us. 19. He abandoned his fruitless attempts to sleep.

4. Choose the right word.

lonely – alone

1. One day Martin became aware that he was ... 2. He lives quite ... and he is very ... 3. You are not ... in that opinion. 4. Better be ... than in bad company. 5. She was quite ... in the room when somebody knocked at the door. 6. There was nobody in the house but she didn't feel ... Moreover, she enjoyed it. 7. You ... can help me. 8. I'm so ... and your friendship meant a great deal. 9. With three children young, Mrs. Leigh was finding life on Wytaliba too hard and ... 10. He knew how terrified she was ... 11. She must be awfully ... in that wretched little flat.

except – besides

1. ... for the light in one of the top windows, the house was all dark. 2. He has no relatives ... a step-sister who lives in Plymouth. 3. Putting out all the lights ... the one just behind her head she began to read. 4. I can sympathise with everything, ... suffering. 5. Everything is packed, ... my shirts, so need not trouble.

enormous – huge – immense – tremendous

1. They had ... quantities of linen that had to have it washed only twice a year. 2. She wore a ring with an ... diamond on her little finger. 3. His ... form shook as he gave a low, almost silent laugh.

4. He took ... pleasure in arranging the autumn orchestral concerts. 5. While we were waiting for the coffee, the head waiter came up to us bringing a large basket full of ... peaches. 6. We were amazed at the ... size of London. 7. He liked the movement of this ... commercial city. 8. There was a ... wind yesterday for more than two hours.

frail – weak – fragile – faint

1. This reply made Eugenie felt ... 2. He looked as if he might have everything wrong with that ... body of him. 3. A ... pink had come up in his cheeks. 4. Each day Hugh became ..., more exhausted. 5. A ... smile came on her lips. 6. Every man has his ... side. 7. He breathed with difficulty, he looked terribly ..., white with ... discolorations. 8. ... things united become strong. 9. Shaftsbury was a man of ... physical constitution.

5. Translate the following sentences into English.

1. Men bir ýyl garaşmak kararyna geldim we men garaşdym. 2. Ol öz goňşularynyň göwünlerini açmaga çalyşýardy. 3. Ol gitmek üçin hiç hili synanyşyk etmedi. 4. Rozi tutyny syrды we penjireden garady. 5. Men adamlary beýle uzak garaşdyrmagy adalatsyzlyk diýip pikir edýärim. 6. Meniň göwnüme bolmasa, howp barada ekspedisiýanyň ähli agzalaryny habardar etmek zerur. 7. Eger biz duşuşygy-myzy ertire goýaýsak, siz garşy bolup durmarsyňyzmy? 8. Geň zat, ýola düşmegi ýene iki gün yza tescirmäge olary näme mejbur etdikä? 9. Andryu gaýratlylygy bilen özüni ele aldy. 10. Gamlanmaň, siziň yhlaslaryňyza gadyr-gymmat goýlar. 11. Şuny nazarda tutuň, bu karar biziň hemmämize degişlidir. 12. Atasy hiç zat diýmedi, Dize başyny atdy. 13. Senden hiç wagt şahyr çykmaz, biderek kagyz zaýalama. 14. Ol haýal we özüne zor salyp gürleýärdi. 15. Men uly bolmadyk ložada öz ýerimi tapdym we tomaşa zalyna göz aýlap başladym. 16. Tomaşa zaly kiçidi, haparakdy, meniň çat maňlaýymda nählidir bir gelşiksiz perde açylgydy. 17. Sende bir karara gelmek üçin wagt köp bolar. 18. Ony biziň gazetimiz bilen işleşmäge razy etmek üçin, men köp zähmet sarp etmeli boldum. 19. Iki ýyldan soň, onuň

hemme yhlasy ahyr hasyl boldy. 20. Şunuň ýaly uly orkestre ýolbaşçylyk etmek şeýle bir ýeňil hem däl. 21. Ýaşyň duruşan soň, öz endiklerini üýtgedämek ýeňil hem däl. 22. Meniň eýýäm ugramaga hemme zadym taýýar, diňe ýekeje geýmimi üýtgedip tikämek galdy. 23. Seniň her gezek niýetiňi üýtgedip durmagyňdan, men halys ýadadym. 24. Aýdymçylar, diňe bir şert bilen, eger kompozitor käbir ýerine dāzediş girizse, şonda bu operada aýdym aýtmaga razylaşýarlar. 25. Atasy oglunyň düzmesini makullady we käýerde öz düzedişlerini teklipt etdi. 26. Ilki Leopold we Şahntner diňe tegmilleri gördüler, emma soň ýuwaş-yuwaşdan notalary hem-de konsertiň saz gurluşyny we şeklini saýgardylar. 27. Ol bularyň alkyslaýjy diňleýjiler boljakdyklaryna şübhelenmeýärdi. 28. Konsert diňleýji baryny ýygnady, köpçülik şowhunly el çarpyşdy. 29. Siz juda aňrylaryk ýetdiňiz, siz öz köne dostuňyzyň dogruçyllygyna şübhelenýärsiňiz. 30. Bu dermanjyklar, şübhesiz, kelle agyryny aýrar. 31. Onuň bu hakda bir zatlar bilýänine men şübhelenýärin. 32. Men munuň saňa kömek etjekdigine şübhelenýärin. 33. Ol onuň hakdygyna şübhelenip başlady. 34. Belli türkmenistanly suratkeş Ý. Adamowanyň ýurduň demirgazyk-günbatar etraplaryna aýlanyp gelmegi, şübhesiz, onuň türkmen halkynyň durmuşy baradaky bilýänlerini baýlaşdyrdy. 35. Ol şeýle kiçijik we ejizje oglanjygyň maksatnamada sanalan eserleri ýerine ýetirip biljekdigine şübhesini aňdyrdy.

6. Review the Essential Vocabulary and respond to the following statements and questions.

1. What do we say when a person does not believe what you say?
2. What do we say about a person who hesitates before doing something?
3. Are you going to spend your holidays in the mountains?
4. Why did you not try to prevent the quarrel?
5. This new coat is not your size. You look ugly in it.
6. The driver has done his best to avoid the accident.
7. A new Italian comedy was on at the cinema yesterday, it was a great success with the public.
8. The composer made some alternations in the overture just before the performance and the orchestra did not rehearse it.
9. He told such unbelievable things about his trip
10. The musicians were lucky to have such a talented conductor.

7. Make up and practise short situations using the following words and word combinations.

1. the dress-rehearsal, to be cancelled, the essential themes, to stay up all night, to be apprehensive, to be calm and unexcited.

2. to keep smb (oneself) awake, to stay awake, drowsy, to nod, to doze, to blot the score, to take a nap, not to have the heart to do.

3. to rehearse the overture, to be restive, to be capable of, that positive, to be distributed, to go off smoothly.

4. to conduct the orchestra, to overdo oneself, an ovation applause.

5. To be unable to sleep, to sit up on the couch, to hear the entire score, to be proud of.

8. Match the following words from the text with these definitions. Complete the sentences given below using a proper word.

cast	a group of spectators or listeners, especially at a public event such as a concert or play
orchestra	a piece of orchestral music preceding a performance or a play
rehearsal	a hanging cloth or similar barrier for concealing all or part of a theatre stage from the audience
applause	an artistic or dramatic production
audience	a large group of musicians, especially one whose members play a variety of different instruments
box	a session of practising a play, concert, speech, etc., in preparation for public performance
overture	the written or printed form of a composition in which the instrumental or vocal parts appear on separate staves vertically arranged
curtain	appreciation or praise, especially as shown by clapping the hands
performance	the actors in a play collectively
score	a separate compartment in a public place for a small group of people, as in a theatre or certain restaurants

1. The music was horrid and the ... even worse. 2. Bondini ... "Don Giovanni" without considering the composer or poet. 3. The concert began with Beethoven's "Egmont". 4. ... is very important in any production. 5. The play is well ... 6. They played the ... from "The magic Flute" by Mozart. 7. I met Lady Gwendolen, Harry's sister for the first time we were in her ... 8. Half of the ... went out, tramping in heavy boots, and laughing. 9. It reminded her of a bad ... 10. Even the common, uneducated ... of the pit and gallery list their interest in the play. 11. A few moments afterwards the footlights flared up, and ... rose on the third act. 12. She liked to be at the theatre an hour before ... rang up. 13. Her ... was brilliant. 14. Julia gave a very poor ... at the matinee on Wednesday. 15. Michael happened to be watching the last two acts from the corner of ... and at end he came into her dressing-room. 16. As Julia appeared there was a burst of ... from the audience. 17. I've heard such ... in my life. 18. Watching the ... she was able to relax so that when at night she had her own ... to give, she felt fresh. 19. There had been great ... after each act at the end of a dozen ... calls. 20. He had already approved the script of the picture he was going to work on and his first job was to select an adequate

9. Make up and act out a dialogue using the words and word combinations of Ex.7.

10. Find in the text and copy out phrases in which the prepositions (or adverbs) are used. Translate the phrases into Turkmen.

11. Fill in prepositions or adverbs.

1. The audience was interested ... hearing David Oistrakh. 2. He played and conducted the orchestra ... that concert. 3. She always works very hard ... her parts. 4. The audience was astonished as she was singing ... a score. 5. ... the rehearsal Marion sang with the score ... her hands. 6. Miss Anderson walked calmly in and stood ... the orchestra. 7. The director will probably pleased ... the actor's performance. 8. The company of this theatre will probably go ... a tour

abroad. 9. The costumes ... the actors were designed well. 10. Sir Herbet Tree came late ... the dress-rehearsal. 11. ... the performance Shaw rose and left the theatre. 12. The dress-rehearsal of Pygmalion lasted ... 3 hours in the morning and was a failure. 13. Hearing people laugh, Shaw rose and left the theatre ... the performance. 14. He was famous ... playing tragic roles remarkably well.

12. Translate the following sentences into English. Pay attention to the prepositions.

1. Ýaşajyk Mosart ertirlerine beýleki kompozitorlaryň partituralaryny döwürşdirdi. 2. Ol sazandalaryň uwertýurany taýýarlyksyz çalmaga ukyplydyklaryna olary ynandyrdy. 3. Bu orkestr partiturasyny ajaýyp türkmen kompozitory Weli Muhadow ýazypdy. 4. Gynansam-da, mende bu sahna oýnuna petek ýokdy. 5. Mümkün, biz ýene birnäçe minutdan taýýarlyga başlarys. 6. Siz biziň konsertimize gatnaşyp bilersiňiz. 7. Pyşyrdap geplän, göwnüme bolmasa, Anna uka gitdi öýdýän. 8. Partitura uwertýuradan, 3 aktdan we 26 ariýadan ybaratdy. 9. Täze goýlan sahna eseri tomaşaçylaryň arasynda uly üstünlige eýe boldy. 10. Sahnada artistler bardy, ýöne dekorasiýa ýokdy. 11. Onuň oýnaýşy mende uly täsir galdyrdy. 12. Ol sazy ahyryna çenli ýadyna salýança, uklap bilmedi. 13. Şonuň ýaly sahna eseri hökman köpçüligi özüne çeker. 14. Ol eýýäm operanyň partiturasyny ýazdy. 15. Gendel opera ýazmakdan ýüz öwürmek islemedi. 16. Awtoryň pikirine görä, el çarpyşmalardan dymyşlyk has köp zady aňladýardy. 17. Soňky aýdymyny aýdyp, ol sahnaň aňyrsyna gitdi. 18. Bu aýdymçynyň sungaty hakynda, gürrüňsiz, köp ýagşy sözler aýdyldy.

13. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen).

b) Explain in English the meaning of each proverb.

c) Make up a dialogue to illustrate one of the proverbs.

Nothing attempted, nothing gained.

Nothing so bad but it might have been worse.

Too light winnings make the prize light.
Practice makes perfect.

14. Write a story *The First Performance* looking at the following pictures and using the words and word combinations given below.



1. to include into the cast; to decide; to get the part; to expect much of



2. on getting through the role; to rehearse; partners; to instruct; to imitate; in his opinion; no doubt, on seeing the rehearsal; the director, to be pleased; to be astonished; to appreciate; what he heard was...; in his opinion; to be sure; to be a success; to be flattered



3. to be excited; to have a feeling that; to hear and see nothing; to be astonished; to forget; to prompt; to try to do one's best



4. the performance; to fail; silence; no applause



5. the director, to be angry, furious, to come backstage; to leave the theatre; to be afraid

Unit Six

SPEECH PATTERNS

1. ... and the blossoming Auguste agreed, **for he was seeing** for the first time original Leonardos, Titians, Raphaels, Rubenses, Rembrandts and Michaelangelos.

Many days he copied or drew from memory, it did not seem to matter which any more, for he drew equally well either way now.

Now that was an advantage, for he did not have to see but feel.

2. ... but **it was** Michaelangelo and Rembrandt who were his men.

It was from these articles that I was to glean my ideas.

I suppose it was you who sent the message to my paper?

3. **Everything about** the Louvre ... stimulated him to draw and paint.

She had a nervous intentness about her face.

There is something strange about the way things are going here.

4. He was a poor boy who could never be **anything but** a workman.

What could I do but invite her in?

It seemed to him that he had been eating nothing but boiled beef for weeks.

5. **The closer** he was to the clay **the better**.

The more a magician protects his secrets, the more banal they turn out to be.

The longer we spoke the easier the conversation became.

1. Complete the following sentences using the Speech Patterns.

1. He nodded cheerfully, 2. The news was unexpected,
3. They tried to escape from the meeting, 4. It was my mother
5. It is oil and gas 6. It is the Caspian Sea 7. There is something terrifying 8. There was nothing interesting 9. ... could be surprising for her. 10. I prefer any fruit 11. He asks no one
12. There was nothing to build anew 13. The more we learn,
14. The more he listened to his father, 15. The longer our journey,

2. Suggest a beginning matching up the end. Use Speech Patterns 2, 3 and 5.

1. ... who performed this famous aria. 2. ... that kept us awake.
3. ... who didn't have the heart to tell that awful news. 4. ... attracted

our attention. 5. ... was collected thoroughly. 6. ... is kept at the museum. 7. ... the better results are achieved. 8. ... the higher marks I receive. 9. ... the closer friends we are.

3. Respond to the following statements and questions using the Speech Patterns.

1. Why did you refuse to go to the museum? 2. She lays the blame entirely on him. 3. He seemed odd. 4. The child should eat many vegetables and fruit. 5. What do you plan to do with your canvases? 6. How often do you remember this tragedy? 7. Why does he look so cheerful? 8. Are you allowed to touch everything? 9. We should translate as much as possible. 10. The teacher should pay his maximal attention to most typical mistakes. 11. She seems upset. 12. His eyesight is very poor. 13. Do frequent visits to the resort do him any good? 14. How did you guess that something had happened with your sister? 15. Michael's father looks furious.

4. Paraphrase the following sentences using the Speech Patterns.

1. Here is the group of islands discovered by James Cook. 2. We enjoyed everything except skating. 3. His health worsened more when he tried to work actively. 4. Jane's face bore the traces of gloom. 5. Mr. Trump liked only French wines. 6. The students were in high spirits because they passed the last exam. 7. The exhibits include what refers to the development of railway transport in England. 8. When the journey is long it becomes boring. 9. We found it suspicious how the crime was being investigated. 10. Only Michael and Joe had the access to the classified files. 11. Miss Rosewood rushed home as she was afraid her husband would be the first to come. 12. If you don't watch much TV, you sleep better. 13. "What can we speak about? Ballet only?" Liz said. 14. Her usual complaints were a reason of their divorce.

5. Make up 2 sentences of your own on each Speech Pattern.

6. Translate the following into Turkmen.

1. I think it was my brother who came here in 1970. 2. There was something dreary about the house. His face was the worst thing about him. 3. I must write of her as objectively as possible, for my knowing her has already set fair to change my fortune. 4. It was my liver that was out of order. 5. As everyone was waiting for him he had no alternative but to begin. 6. I had to resume this, for it is the only way to find work. 7. I had no responsibility to anyone but myself. 8. The more Freddie looked at his mother's face the more wrinkles he saw. 9. It was I who tried to humiliate Angier, and I, in turn, who was humiliated by him. 10. Nothing can be left to chance, for without my equipment I have no stage show. 11. It was at this moment that it began to dawn on me who my great-grandfather had actually been. 12. There was nothing to see but some small trees growing at the edge of the dirty river. 13. The less said about that humiliating occasion the better. 14. I have nothing to sleep on but a piece of sacking. 15. It is he who takes the ovation, who bows and waves and blows kisses and bows again and again. 16. But all in good time, you will develop your own ideas and techniques, for you are undoubtedly a young man of much talent. 17. It hadn't been him that had worn her out, but talking to him, dredging up all those memories from childhood. 18. She spoke quietly, for the memory of Baltimore had reminded her of other parties.

7. Translate into English using the Speech Patterns.

1. Kriketden başga, Piter bilen gürleşere zat ýokdy. 2. Biz ýatmazdan öň näçe köp gezelenç etsek, şonça-da gowy ýatýardy. 3. Maňa elimi uzadaýmakdan başga zat galanokdy. 4. Men Awazanyň gözelligine maýyl bolandygym üçin, ýene-de bir gezek şol ýere gitmek isleýärim. 5. Onuň geýiminde ünsüni çekiji bir üýtgeşiklik bardy. 6. Diňe Daliniň suratlary onuň ünsüni özüne çekýärdi. 7. Türkmen nebit önümleriniň hili näçe ýokary bolsa, şonça-da onuň dünýä bazaryndaky bäsdeşlik ukyby artar. 8. Türkmen halkyny birleşige çagyran – Magtymgulydyr. 9. Biz daşky gurşawy gorama-

ly, sebäbi ösümlikleriň we haýwanlaryň käbir görnüşleri ýitip barýar. 10. Onuň daşary ýurtdan gelendigi ýa-da köp wagtdan bäri Angliýada ýaşamadygy, onuň gürleýşinden bildirýärdi. 11. Dokladçy näçe haýal gürlese, şonça-da onuň sözlerini terjime etmek aňsatdy. 12. Ony üns merkezinde saklaýan zat, onuň geýimidi. 13. Onuň dogany detektiv eserlerinden başga hiç zat okamaýardy. 14. Biz özümizi sagdyn saklamak üçin sport bilen meşgullanmalydyrys.

8. Make up and act out a dialogue using the Speech Patterns.

TEXT

NAKED CAME I

by David Weiss

Naked Came I is a bestselling 1963 historical novel by David Weiss based on the life of sculptor Auguste Rodin. “*Naked Came I*” portrays Rodin as a born artist who was driven to be an artist because his desire and temperament would allow him to be nothing else. It is a full chronicle of the sculptor’s family, his love affairs, his fellow artists, and his works. The title is derived, according to the frontspiece, from Cervantes’ “Don Quixote”.

School settled into a pattern the next few months: mornings were spent at the Petite École; afternoons Auguste and the others were encouraged to visit the Louvre, to study and copy the drawings and engravings of Michelangelo and Rembrandt, to become acquainted with the other masters; and two evenings a week devoted to drawing from life with a nude model.

Auguste was fascinated by the Louvre – a new universe flowered before his hungry eyes. Fantin-Latour said, “The Louvre is the greatest art school of all,” and the blossoming Auguste agreed, for he was seeing for the first time original Leonardos, Titians, Raphaels, Rubenses, Rembrandts, and Michelangelos, and he was delighted that he could choose his own masters. The vast gallery of the Louvre was filled with paintings he liked. Auguste didn’t know where to start. He was attracted by Delacroix’s “Dante and Virgil”, Leonardo’s “Madonna on the Rocks”, Raphael’s “La Belle Jardinière”, but it was Michel-

angelo and Rembrandt who were his men. Suddenly tears filled his eyes, he had an overwhelming wish to have better eyesight.

He stood before their drawings and etc.hings and resolved to remember these as long as he lived. He thought Michelangelo's work vigorous, muscular, and powerful. Rembrandt's rude, jarring, and full of human feeling. He noticed also that Michelangelo's designs were vivid, with rapid lines, that the Florentine often used exaggeration and deliberate distortion, while Rembrandt created his own reality, without drapes, ornaments, or intricate embellishments, but with known faces, known love, using pen, pencil, and crayon to strike with all his might.

Many days he copied or drew from memory, it didn't seem to matter which any more, for he drew equally well either way now. He continued to carry his sketch-book with him everywhere, and he did hundreds of drawings.

He also fell in love with water color and oils in this first real experience with them. Wherever he gazed in the Louvre, his blood raced through his body. He had not known there was such splendour. Everything about the Louvre – the galleries, the students and artists studying, observing, and copying, the constant conversation about art – stimulated him to draw and paint. He had an enormous eagerness to learn and to discover more and more.

Day by day his drawings grew better. Auguste knew he would never know enough about the human body, but he found himself devoting most of his energy to torsos and heads.

"Why don't you come to the painting class?" Lecoq asked one day. "You are about ready for it Rodin."

Auguste looked up but didn't answer.

"Are you afraid?"

Auguste grew red.

"Oh, you have no paint."

Auguste said hurriedly, "You told us to draw with all our might, that one can never know much about it."

"True, true, but you should start to work seriously with water color and oils. Unless you want to remain just an etc.her."

"No, I - " Auguste paused.

"You can't afford paint. Too bad."

“How are my drawings?”

“A little too Rembrandtish, and they smell of the Louvre.”

“But you sent me there!”

“I sent you to the Louvre to use your eyes and hands, and to be independent enough to depend only upon yourself.”

“What should I do?”

“Do? You have no paint. We are a free school and the state cannot afford to supply everyone with paint. You will end up an artisan or an ornament maker. Too bad. You draw well.”

“I can sketch Michelangelo’s figures from memory.”

“I know,” sighed Lecoq. “I see it in your work. Try to get paint, and I will put you in the painting class and we will see what you can do.”

The next day Auguste was moved into this class to work with pastels, water colors, oils, copying the model or doing an invention of his own – there was complete freedom of method and experimentation – but he could not afford it. He told Aunt Thérèse about this advancement, and she said she would get paint from Drolling¹ no matter what, even if she had to steal it. Several days later she handed him a slightly used box of paints.

The colours were beautiful, he thought. In a festive mood he experimented with different colours on the palette, sucking in his breath with pleasure. He had also measured himself this morning and he had reached five feet four, a two-inch gain in the last year – perhaps he should do a portrait of himself, many painters did. He went to look for an empty canvas. He found none that were usable, but finally there was one that could be scrapped. He returned with this battered canvas and felt struck dumb. His paints were gone. He looked on his chair, behind his easel, but there was no trace of the precious box of paints. Someone had stolen them. He sat there blinking back his tears. Suddenly the studio was desolate.

Auguste sat there all that night without drawing a line.

The next few painting classes Auguste was able to work occasionally, when he found a tube of paint discarded by a more prosperous student. Only it was rarely a color he needed: the best colors

¹ Drolling – the painter Aunt Thérèse worked for

were already squeezed to the last drop, or other students got to the discarded tubes ahead of him. It became hopeless. Finally he just sat unable to quit, but unable to work. He tried to sketch, but it was senseless to go on, Papa was right, he was a poor boy who could never be anything but a workman – a cabinetmaker, perhaps, or an ornament worker. There was no alternative. He wiped the tears from his eyes. He could not draw, there was no purpose to it now. He dried his eyes and decided to tear up his drawings. He had them between his hands when Lecoq halted him.

Lecoq insisted on seeing them.

“Why?”

“Don’t ask why, idiot!” He had never seen Lecoq so irritated. “I’m the one to decide what’s to be done with your drawings!” Lecoq stared at them, not really seeing them, thought Auguste, and said, “I’ll keep them.”

“Why? – I ...”

“Is that all you can say – why?”

Auguste stood up. “I don’t have to stay here.”

“No, *mon ami*, you don’t. You don’t have to do anything. You don’t even have to draw, paint, eat, sleep. But you can’t sit here all night and do nothing.”

“I can go.”

“And give up art?”

“I cannot afford paint or canvas.”

“I know.” Lecoq saw the boy standing bereaved, ready to ruin his life for the lack of a few sous², but no, it was more than that, it was a matter of very hard-to-earn francs, the common ailment of the student and the artist, so common no one cared about it. But this boy was one of his best pupils, and he had an enormous eagerness to learn. Lecoq said suddenly, abruptly, “I’ll think of something, Rodin. But you cannot just sit here. Go to the modelling room. At least it will keep you occupied.”

“*Maître*, I don’t know anything about sculpture.”

“You can learn. You learn very well when you are interested.”

“I’m tired.” He meant sick at heart, defeated.

² Sou – the smallest French coin

“And don’t you think I am!” Lecoq shouted. “Do you think you are the first promising student I have lost for a few francs? Teach you what I know, get you to where you can draw a decent line, where you can see for yourself! Go, I can’t keep you here!”

Auguste shaken by Lecoq’s emotion, didn’t know what to do.

“But Michelangelo was a great sculptor, too. It will not hurt you to learn. And it will help your figure drawing while we find a way to keep you in the painting class. Come on, I will go with you.”

Auguste went hesitantly to the sculpture room. He stared at the wet clay, the heavy loads of plaster, terra cotta, and marble, the ladders, the stands, more tools than he could count. Most of it was a world new to him.

Lecoq said, “You are a strong lad, with fine fingers. At least if you don’t succeed as an artist you will make a good molder or caster some day.”

There were only a few students in the sculpture room, but suddenly Auguste was glad that Lecoq had brought him. He felt drawn to the stone by a force outside himself. There were completed statues, and copies of famous works, and they were so beautiful and potent he wanted to caress them. He felt the clay under his string fingers and he was full of new sensations. He wanted to shout “I love this!” but he was afraid it would sound sentimental. Yet there was no need to feel handicapped here because he had to strain to see pictures on account of his nearsightedness. Now that was an advantage, for he didn’t have to see but feel – the closer he was to the clay the better.

Day after day he found excuses to work in the statuary room. He lost track of time, he forgot about paints and canvases. It seemed to him that this work, unlike the drawing and painting, passed not through his mind but through his body. In spite of the hardness and the coldness of the stone, there was a soft, enticing warmth to it. He was full of a new, unbreakable desire – hold the stone, carve it, shape it.

EXPLANATORY NOTES

1. **Rodin, René-François-Auguste (1840–1917)** French sculptor of sumptuous bronze and marble figures, considered by some critics to be the greatest portraitist in the history of sculpture. His “La

Porte de l'Enfer" ("The Gates of Hell"), commissioned in 1880 for the future Musée des Arts Decoratif in Paris, remained unfinished at his death but nonetheless resulted in two of Rodin's most famous images: "Le Penseur" (1880; "The Thinker") and "Le Baiser" (1886; "The Kiss"). His portraits include monumental figures of Victor Hugo and Honoré de Balzac.

2. **Louvre Museum** national museum and art gallery of France, housed in part of a large palace in Paris that was built on the right-bank site of the 12th-century fortress of Philip Augustus. The Louvre's painting collection is one of the richest in the world, representing all periods of European art up to Impressionism. The Louvre's collection of French paintings from the 15th to the 19th century is unsurpassed in the world, and it also has many masterpieces by Italian Renaissance painters and Flemish and Dutch painters of the Baroque period.

3. **Leonardo da Vinci (1452–1519)** Italian painter, draftsman, sculptor, architect, and engineer whose genius, perhaps more than that of any figure, epitomized the Renaissance humanist ideal. His "Last Supper" (1495–97) and "Mona Lisa" (1503–06) are among the most widely popular and influential paintings of the Renaissance. His notebooks reveal a spirit of scientific inquiry and a mechanical inventiveness that were centuries ahead of their time.

4. **Titian (1488/90–1576)** the greatest Italian Renaissance painter of the Venetian school. The range of his accomplishments—his observant portraits ("Philip II," 1550–51), poignant religious compositions ("Christ Crowned with Thorns," 1546–50), and joyous treatments of mythological subjects ("Venus and Adonis," 1553–54)—has made him one of the giants of Western art.

5. **Raphael (1483–1520)** master painter and architect of the Italian High Renaissance. Raphael is best known for his Madonnas and for his large figure compositions in the Vatican in Rome. His work is admired for its clarity of form and ease of composition and for its visual achievement of the Neoplatonic ideal of human grandeur.

6. **Rubens, Peter Paul (1577–1640)** Flemish painter who was the greatest exponent of Baroque painting's dynamism, vitality, and sensuous exuberance. Though his masterpieces include portraits and landscapes, Rubens is perhaps best known for his religious and mythological compositions. As the impresario of vast decorative pro-

grams, he presided over the most famous painter's studio in Europe. His powers of invention were matched by extraordinary energy and versatility.

7. **Rembrandt Harmensz Van Rijn (1606 – 1669)**, Dutch painter, draftsman, and etc. her of the 17th century, a giant in the history of art. His paintings are characterised by luxuriant brushwork, rich colour, and a mastery of chiaroscuro. Numerous portraits and self-portraits exhibit a profound penetration of character. His drawings constitute a vivid record of contemporary Amsterdam life.

8. **Michelangelo (1475–1564)** Italian Renaissance sculptor, painter, architect, and poet who exerted an unparalleled influence on the development of Western art. Michelangelo was considered the greatest living artist in his lifetime, and ever since then he has been held to be one of the greatest artists of all times. A number of his works in painting, sculpture, and architecture rank among the most famous in existence. Although the frescoes on the ceiling of the Sistine Chapel (Vatican) are probably the best known of his works today, the artist thought of himself primarily as a sculptor. Michelangelo worked in marble sculpture all his life and in the other arts only at certain periods.

9. **Delacroix, Eugène (1798 – 1863)** the greatest French Romantic painter.

ESSENTIAL VOCABULARY

1. **draw** *vt/i* 1) to make a picture of something or someone with a pencil or pen, *e.g.* He showed her his key, which was attached to a piece of wood with a red six drawn on it. 2) to attract attention or interest, *e.g.* It was not vanity that drew her to the mirror; it was amazement at seeing her own I. 3) to make or show a comparison between things, *e.g.* But he, too, had drawn an equal sign between her and the rest of them. 4) **to draw a conclusion** to consider the facts of a situation and make a decision about what is true, correct, likely to happen, etc., *e.g.* She had drawn the necessary conclusions before it was too late. 5) to move in a particular direction, especially in a vehicle, *e.g.* She drew back to go, but he stopped her. **to draw near/closer** to become nearer in space or time, *e.g.* But, as he and his housekeeper

Mr. Porter drew near to the porch, each carrying two bags of groceries. 6) to cause a reaction, *e.g.* The previous week my stage act had drawn a favourable press notice or two. 7) to pull, *e.g.* I watched him close the window, then re-latch it and draw the curtains. 8) to get a feeling, idea, etc. from something or someone, *e.g.* Michelangelo emanated creative power, conceiving vast projects that drew for inspiration on the human body as the ultimate vehicle for emotional expression. 9) to finish a game with the same number of points as the other person or team, *e.g.* In certain rugby knockout competitions, if the scores are drawn after 80 minutes, the teams that have scored the most tries are considered the victors. **to draw breath** UK to pause for a moment to allow your breathing to become calmer and easier, *e.g.* It was not till they were fairly out of sight that Sam ventured to draw breath freely. **to draw the line** 1) to decide firmly an arbitrary boundary between two things, *e.g.* “Where do you draw the line between your own decisions and those of your superiors?” 2) to decide firmly the limit of what one will tolerate or participate in, *e.g.* The officer committed fraud but drew the line at blackmail.

drawing *n* the act of making a picture with a pencil or pen, or a picture made in this way, *e.g.* She looked for a place to hang them, then took a pencil drawing off the wall and handed it to David.

2. **art** *n* 1) the making of objects, images, music, etc. that are beautiful or that express feelings, *e.g.* An amateur is never in proper control of his art. 2) paintings, drawings and sculptures, *e.g.* “I guess I’ll never understand modern art,” O’Toole said. **fine arts** painting and sculpture, *e.g.* The Fine Arts Museum was closed on Tuesday. **work of art** an object made by an artist of great skill, especially a painting, drawing or statue, *e.g.* “You are burning a real work of art,” the colonel said. 3) **the arts** the making or showing or performance of painting, acting, dancing and music, *e.g.* “Miss Bertram knew a lot about the arts,” I daresay. 4) the Humanities, subjects, such as history, languages and philosophy, that are not scientific subjects, *e.g.* Jadavpur University has three faculties – Arts, Science and Engineering. 5) a skill or special ability, *e.g.* He said it was the art of the Techno-Structure.

state-of-the-art *adj* very modern and using the most recent ideas and methods, *e.g.* The bookshelves were lined with the latest books

on management, and a state-of-the-art personal computer stood on his desk.

artist *n* someone who paints, draws or makes sculptures, *e.g.* A father cares for his child in his infancy, just like an artist does for his art.

artistic *adj* The several millennia following 30,000 B.C. saw a powerful outburst of artistic creativity.

artificial *adj* 1) made by people, often as a copy of something natural, *e.g.* Greg didn't think tanning was healthy, even in the sun – much less under artificial light. 2) not sincere, *e.g.* Perhaps had this poet lived in a less artificial age he might have been greater still.

artifact (*Br artefact*) *n* an object that is made by a person, such as a tool or a decoration, *e.g.* A new conservator has been employed by the local museum to ensure the preservation of its artifacts.

3. **paint** *n* 1) a coloured liquid that is put on a surface such as a wall to decorate it, *e.g.* Although someone had put a coat of white emulsion paint over the scorch marks they still showed through. 2) paints tubes of paint or blocks of dried paint used for making pictures, *e.g.* Brother Remy mixes his paints from animal, vegetable, and mineral substances according to his own carefully guarded recipes.

paint *vt/i* 1) to cover a surface with paint, *e.g.* I stayed a moment outside the governor's house, which was painted with a pink wash. 2) to make a picture using paints, *e.g.* "I'd rather have my portrait painted." I said. *syn.* **picture**, *e.g.* But I travel to learn, and I still remember that they picture no French defeats in the battle-galleries of Versailles. 3) to describe vividly, *e.g.* I don't want to paint too rosy a picture. **to paint a black picture of something/someone** to describe a situation or person as extremely bad, *e.g.* In *Oliver Twist*, Charles Dickens paints a black picture of life in the workhouse. *syn.* **picture**, **imagine**, *e.g.* You can't imagine what the winters are like in those countries, so long and dark and cold.

painter *n* someone who paints pictures, *e.g.* Archer remembered, on his last visit to Paris, seeing a portrait by the new painter, Carolus Duran, whose pictures were the sensation of the Salon.

painting *n* 1) the skill or activity of making a picture or putting paint on a wall, *e.g.* As a child she studied drawing and painting with

first-class professors, and they assured me she had a talent. 2) a picture made using paint, *e.g.* I asked her if the painting was accurate. **be no oil painting** to not be attractive, *e.g.* She has an interesting face but she's no oil painting.

4. **colour** *n* 1) an attribute of things that results from the light they reflect, transmit, or emit, *e.g.* His hair is apparently paler in colour than his brother's. 2) a paint, a dye, a pigment, *e.g.* There was no use of bright colorus, distracting lights or areas of deliberate black. 3) vividness, authenticity, or individuality, *e.g.* His books about his adventures in Africa are full of local colour. **to show oneself in one's true colours** to show or express one's real character, opinion, etc., *e.g.* Then the great hour struck, and every man showed himself in his true colors. **with flying colours** with great success, *e.g.* He passed his exam with flying colors.

colour *v* 1) to put colour on, to paint, *e.g.* They coloured the walls yellow. 2) to add colour to, *e.g.* Morning coloured the mountains. 3) to affect as in thought or feeling, *e.g.* My personal feelings colour my judgment in this case. 4) to become red in the face, especially when embarrassed or annoyed *e.g.* She looked away and slightly coloured. **to colour** in to put colour into (drawings, etc.), *e.g.* The child colored in the drawings. *syn.* **reddden**, *e.g.* Then he felt a jealousy, which made him redden with shame and indignation. **flush**, *e.g.* By turns I shiver and flush with heat, and Thedora is greatly disturbed about me. **blush**, *e.g.* His answer (as he afterward said) made me blush with pleasure.

coloured *adj* 1) having colour, *e.g.* She prefers white baths to coloured baths. 2) belonging to a dark-skinned race, *e.g.* There are only two white families living in this street – the rest are coloured.

colourful *adj* 1) full of colour a colourful pattern, a colorful period of history; a colorful character; colorful language, *e.g.* Jewelry shops displayed colorful traditional ornaments in tune with the rising demand. 2) vivid and interesting, *e.g.* He had to give a colourful account of his experiences.

coloring *n* 1) something used to give colour, *e.g.* Who put green colouring in the icing? 2) complexion, *e.g.* Her colouring is fairer than mine.

colourless *adj* 1) without colour, *e.g.* Water is colourless. 2) not lively or interesting, *e.g.* He remembered what a colourless slip of a thing she had looked the day he had met her at the station.

colour-blind *adj* unable to tell the difference between certain colours, *e.g.* Females are red-green colour-blind only if both their X chromosomes are defective with a similar deficiency.

colour scheme *n* an arrangement or choice of colors in decorating a house, etc., *e.g.* In colour theory, a colour scheme is the choice of colors used in design for a range of media.

off-colour *adj* not feeling well, *e.g.* "I am all off colour. I can do nothing for myself."

5. **oil** *n* 1) a thick liquid that comes from under the Earth's surface which is used as a fuel and for making parts of machines move easily, *e.g.* Oil geologists didn't write academic papers; they just found oil. **to strike oil** 1) to discover petroleum, *e.g.* More and more exploration and drilling are being carried on in deeper water farther from the shore to strike oil. 2) to become prosperous or successful, *e.g.* We've struck oil in our search for useful reference literature. 3) a smooth thick liquid that is used to improve the appearance or quality of the skin or hair, *e.g.* "Be a darling, darling, rub some oil on my back," his wife turned to him. **to burn the midnight oil** to work late into the night, *e.g.* I have a big exam tomorrow so I'll be burning the midnight oil tonight. **to pour oil on troubled waters** to do or say something in order to make people stop arguing and become calmer, *e.g.* He said sardines calmed his nerves, that eating them was like pouring oil on troubled waters. 4) **oils** thick paints with an oil base, used for painting pictures, *e.g.* He paints in oils. **oil paint** a thick type of paint with an oil base, used for painting pictures, *e.g.* The artist's clothes were covered with oil paint. **oil painting** 1) a picture painted with oil paints, *e.g.* There was an oil painting of a fishing boat in a storm after Van de Velde over Sir Alfred's place at the dining-room table. 2) the art or process of painting with oil paints, *e.g.* We had had the best instructors in drawing and oil painting in Germany.

oil *vt* to put oil on something, especially a machine, usually to make it work more easily without sticking, *e.g.* Mandy slipped into the front room of the farmhouse where Pa was oiling his rifle. **to oil the wheels** to make it easier for something to happen, *e.g.* An aid programme was established to oil the wheels of economic reform in the region. **to oil (someone's) hand/palm** to bribe, *e.g.* He had no money to oil the judge's palm.

oily *adj* 1) consisting of or similar to oil, as an oily liquid, *e.g.* Sulphur is of an oily and fiery nature 2) covered in oil or containing a lot of oil, *as* an oily rag, oily fish, oily skin, *e.g.* These nuts are oily when cracked. 3) too friendly and polite in a way that is not sincere, *e.g.* And then the steward came up with an oily smile and said, "What can I get you, sir?"

6. **gaze** *vi* to look at something or someone for a long time, especially in surprise, admiration or because you are thinking about something else, *e.g.* Then he turned away and gazed out at the dimly lit houses.

gaze *n* a long look, usually of a particular kind, *e.g.* She tried to hold my gaze but her eyes turned away again.

7. **constant** *adj* 1) never stopping, *e.g.* He said we should have fresh air, exercise and quiet; the constant change of scene would occupy our minds. 2) unchanging, *e.g.* Chocolate must be kept at a constant temperature. 3) faithful, *e.g.* "You have certainly been very constant," my aunt said, but the remark did not sound like a compliment.

8. **canvas** *n.* 1) strong, rough cloth used for making tents, sails, bags, strong clothes, etc., *e.g.* Breasley nodded down towards a huge piece of canvas. 2) a piece of this cloth used by artists for painting on, usually with oil paints, or the painting itself, *e.g.* He proceeded to produce only two or three canvasses in the time it took the rest of us to complete six or seven.

9. **tear** *vi/t* 1) to separate forcefully; wrench, *e.g.* He leaped to his feet, tearing his hands away from Lord Henry's grasp. 2) to pull or be pulled apart, or to pull pieces off, *e.g.* Mr Visconti turned the frame over and began to tear away the backing. **to tear something apart** 1) to pull something so violently that it breaks into two or more pieces, *e.g.* The bear tore the tent apart. 2) to make a group of people that

was united, such as a country, family or political party, argue or fight with each other by dividing it into two or more parts, *e.g.* The enormous disruption of the accident tore them apart and they separated.

tear *n* (usually plural) a drop of salty liquid which flows from the eye, as a result of strong emotion, especially unhappiness, or pain, *e.g.* There were traces of tears in her eyes. **in tears** weeping, *e.g.*

10. **tube** *n* 1) a long hollow cylinder made from plastic, metal, rubber or glass, especially used for moving or containing liquids or gases, *e.g.* It was just a matter of taking off the wheel, patching the inner tube and replacing the wheel. **to go down the tubes** to fail completely, *e.g.* His business is going down the tubes and he's about to lose his house. 2) a long thin container made of soft metal or plastic, which is closed at one end and has a small hole at the other, usually with a cover, and which is used for storing thick liquids, *e.g.* Then I bought a tube of Colgate for Françoise. 3) **the tube (the Tube)** London's underground train system, *e.g.* "I must pick up my great-nephew Colin at the Underground station at three. He's coming in on the tube."

11. **stare** *vi/t* to look for a long time with the eyes wide open, especially when surprised, frightened or thinking, *e.g.* She stared at me for a moment, and I could see her mind was working. **to stare someone in the face** 1) to be plainly visible or obvious; force itself on one's attention, *e.g.* The money on the table was staring her in the face. 2) to be obvious though initially overlooked, *e.g.* The explanation had been staring him in the face all along. 3) to be imminent or unavoidable, *e.g.* Bankruptcy now stares us in the face. *syn.* **to look** *vi* to direct your eyes in order to see, *e.g.* Come nearer; let me look at you. **to glance** *vi* to give a quick short look, *e.g.* She only glanced at the paper. **to glare** *vi* to give a long angry look, *e.g.* His dark heart is filled with rage and his eyes glare fiercely; **to glimpse** to see something or someone for a very short time or only partly, *e.g.* For a few seconds I glimpsed Olivia in the mood of two weeks ago.

stare *n* a look at something or someone for a long time, *e.g.* He responded with a disconcerting stare.

12. **occupy** *vt/i* 1) to fill, exist in, or use a place or period of time, *e.g.* I am allowed to remain in the rooms I presently occupy until I finish my education. 2) to keep someone busy or interested, *e.g.* And Louise was, of course, usually occupied in the afternoons. She

shopped in the morning when I was engaged. 3) (of an army or group of people) to move into and take control and/or possession of a place, *e.g.* With regard to narrow passes, if you can occupy them first, let them be strongly garrisoned and await the advent of the enemy.

occupation *n* 1) a person's job; a regular activity or hobby, *e.g.* "Men are difficult," she said. "They have so many occupations beyond a woman's knowledge and that affects the interpretation." 2) the period of time during which a town, house etc. is occupied, *e.g.* "How can you ask that, Father? I've been at it all the time ever since the occupation."

13. **decent** *adj* socially acceptable or good, *e.g.* "You can't make any decent money with a music degree," Dad says.

decently *adv* appropriately; acceptably; not embarrassingly or shockingly, *e.g.* We can still make a commitment to behave decently.

14. **picture** *n* 1) a drawing, painting or photograph, etc., *e.g.* The walls were white; there were no pictures on them. 2) an image seen on a television or cinema screen, *e.g.* The husband was trying to focus the picture on the TV screen. 3) a feature film, *e.g.* There's a good picture on at the cinema tonight. 4) **the pictures** the cinema, *e.g.* We went to the pictures last night, but it wasn't a very good film. 5) something you produce in your mind, by using your imagination or memory, *e.g.* He described his mental picture of his enemy. **to be a picture** to look beautiful, *e.g.* "You'll look a picture in your new velvet dress," Nick assured her. **to be the picture of health/innocence, etc.** to look very healthy, innocent, etc., *e.g.* "You're not exactly the picture of health yourself," she replied. 6) (an idea of) a situation, *e.g.* It's a similar picture across the border in Ethiopia. **to get the picture** to understand, *e.g.* I think I'm beginning to get the picture. **to be in the picture** to be informed about a given situation, *e.g.* Whatever happened in the firm, he was always in the picture. **to put someone in the picture** to tell someone the facts about a situation, *e.g.* We haven't had time to put the Prime Minister in the picture yet. 7) a situation described in a particular way, *e.g.* The author gives a depressing picture of life in the remote settlement.

picture *v* to imagine something, *e.g.* I looked at him and tried to picture him working at a place like Seymour Surveys; but without success.

pictorial *adj* 1) having many pictures *as* a pictorial magazine, book, etc. or consisting of a picture or pictures, *as* a pictorial map, *e.g.* It was a **pictorial** sheet, and Jo examined the work of art nearest her. 2) evoking lifelike images within the mind, *e.g.* Recent readings about Rome and Venice disposed Rebecca to believe that those cities might have an advantage over Milltown in the matter of mere pictorial beauty. 4) represented *as* if in a picture *as* pictorial prose, *e.g.* It may be that the primal source of all those pictorial delusions will be found among the oldest Hindu, Egyptian, and Greek sculptures.

pictorial *n* a periodical (magazine or newspaper) containing many pictures, *e.g.* The Age of Innocence first appeared in four large installments in The Pictorial Review, from July to October 1920.

picturesque *adj* (especially of a place) attractive in appearance, especially in an old-fashioned way, *e.g.* You will find it very impressive, very picturesque, and very hot.

picturesquely *adv* strikingly, colourfully, attractively, *e.g.* They had taken a slightly different route, to show him a picturesquely ruined farm.

picturesqueness *n* the quality of being strikingly expressive or vivid, *e.g.* She felt a little disappointed that he had not joined the group – it would have increased the theatrical picturesqueness of the situation.

Words Combinations and Phrases

to become acquainted with	no trace of
to be devoted to	unable to do
to draw from memory	to be a matter of
in a festive mood	a promising student
day by day	to succeed in
to grow better	to sound sentimental
a smell of	to find excuses
to feel struck dumb	unlike the drawing and painting

READING COMPREHENSION EXERCISES

1. Put fifteen questions to the text.

2. Note down the sentences from the text which contain the word combinations and phrases. Translate them into Turkmen.

3. Complete the following sentences using the word combinations and phrases.

1. He was offered shelter and refreshment, but before accepting either, he told the monk, he would first seek ... with Brother Jonathan, uncle of friend of his youth. 2. Mandy was ... for the first time since coming to Charity Home. 3. Anne ... her father but she obviously liked her mother, too. 4. We were ... by the candidate's announcement. 5. He could hardly believe he'd written that all ... once he reviewed it a second time. 6. The noise of traffic and of the rain ... as she pushed open one of the heavy doors, and faded as the door swung shut. 7. ... the plants grew higher, and the thorns that sprouted from them stronger and crueller. 8. The New York plane ... to land, they told him, and no more planes were expected that day. 9. ... barbecue mixed with the summer air and hung like a fog close to the pavement. 10. "A pair of spectacles and a hot temper are not the most ... capital for success in life, Master Titbottom." 11. ... many professors, he spent a lot of time just chatting to students. 12. With him, as with Aldrich, art was ... of exquisite touches, of infinite compression, of almost imperceptible shadings. 13. I need ... to explain my behaviour this evening. 14. Wormold's worst fears about the new model had been justified, for he had not ... in selling a single specimen. 15. She spoke of him charitably and with ... bitterness, as if her voice, her disposition, were incapable of registering anything beyond simple affection and pleasure. 16. It was a lie, and they knew it. But it ... and it was promising.

4. Paraphrase the following sentences using the words and word combinations.

1. Colonel Andersen has granted me permission to get to know the details of our mission in order that I might be aware of the serious-

ness of the situation we're facing. 2. His colleagues therefore had no opportunity to admire his no doubt brilliant and innovative magic. 3. I managed to take a modest place in that world, finding what work I could. 4. He was a born anatomist and spent all his time for his studies. 5. Gasoline smelt very heavily there. 6. This time Lucy didn't bother making an excuse for herself for attending the meeting. 7. "You can't expect an agent working relying on his memory to get every detail right. I want photographs, Hawthorne." 8. A wild pain blasted his hip when he tried to rise, and it was not like anything he'd ever imagined. 9. Along the new embankment in Chelsea, there are no remains of snow on the ground. 10. Gradually the pressure on me increased. 11. It was only a question of time before Lord Rutherford went and split the atom. 12. A picture of John hung on the wall. Clancy was impressed greatly with the strength and intelligence of his son's face. 13. Father Mark's words were very stern but neither of the women thought them so. 14. Excitement was high; everyone's spirits were festive. 15. "I like you. You're a youngster with good prospects. That's why I'm talking to you like a father." 16. It became colder in the night. It snowed for two days, and Eliwys's health became steadily worse.

5. Translate the following sentences into Turkmen. Pay attention to the words and word combinations from the text.

1. Despite several promising relationships he did not marry. 2. Port sat drinking his coffee, enjoying the rain-washed smell of the mountain air. 3. I tried to draw G.P. from memory again today. Hopeless. 4. Having seen his King but once and at a distance he remembered only that His Highness, unlike this poor fellow, had been exquisitely dressed. 5. The ocean floor was quite young at the mid-Atlantic ridge but grew progressively older as you moved away from it to the east or west. 6. He found excuses. His family difficulties, his long stay from home. 7. Both are struck dumb with love. She dared not explain herself to him, and he was afraid to speak as well. 8. When this moment happened is a matter of some debate. 9. The sight of those columns

against the sky put me in a melancholy mood. 10. James Chadwick devoted eleven intensive years to hunting for neutrons before finally succeeding in 1932. 11. "I became acquainted with at least fifty girls your age who know precisely what they want to do. They want to be historians, editors, doctors, housewives, and mothers. They want to do something useful." 12. And just as she was unable to shake off the dread that was always with her, he was unable to break out of the cage into which he had shut himself, the cage he had built long ago to save himself from love. 13. My dear Henry, if you live with us, you won't be edging day by day across to any last wall. 14. "Sounds perfect," said the Earl. "He leaves for the Palace tomorrow." 15. She was a "comfortable" woman, completely devoted to making her husband happy. 16. Mr. Bruce noticed that there was no trace of pain, or of the effort to conceal it, on her face.

6. Translate the following sentences into English using the words and word combinations.

1. Nowruz baýramynda ähli kişiniň şähti açak bolýar. 2. Palawyň ysy Batyryň ünsüni özüne çekdi. 3. Maral üçünji ýyl talyplarynyň içinde uly umyt bildirilýän talyplaryň biri. 4. Türkmen alymlary ýyg-nakda öz kärdeşleriniň üstünlikleri bilen tanyşdylar we öz gazanan sepgitleri bilen paýlaşdylar. 5. Hyzmatkär oňa onuň kakasynyň gelip bilmejegi baradaky haty getirip berdi. 6. "Kakam biziň Köneürgen-je gitjekdigimizi aýtdy." – "Bu örän gyzykly!" 7. Suratynyň üstün-den işläp oturan suratkeş garaňky düşenden soň öz işini togtatdy. 8. Sahnada duran adam gözümiziň ýanyndan ýitip gitdi. 9. Yzzat Gy-lyjow öz ömrüni Watanyň owadanlygyny wasp etmäge bagyşlap-dyr. 10. "Liz, sen özüňi mekdepde bidedep alyp barandygyňa delil tapjak bolma!" diýip kakasy gygyrýardy. 11. Başda men şeýle bir al-jyradym, hatda näme diýjegimem bilmedim. 12. Eger men başarsam, siz menden has çylşyrymly soraglaryň çözgütlerine garaşyp bilersiňiz. 13. Gün-günden howa maýlaýar (gyzýar). 14. Hemme işlerde myda-ma meni goldaýan Grirsona garaňda, Juliýa hemişe tankydy garaýardy (taňkytlaýardy). 15. "Bu heýkel göwnüňe ýaraýarmy?"

7. Make up and practise a short situation using the word combinations.

To take shape; to be determined; to fire someone with; to concentrate; to put something down to something; to be put out; to put up with something; not to have the heart to do something; to lose heart; to lose one's heart; to take heart.

8. Find in the text equivalents for the following words and phrases and use them in sentences of your own.

To be given support and confidence; to find something very interesting and attractive; to select; to decide firmly; with one's vigor; to be of importance; to have enough money to pay for something; to draw in one's breath sharply; to be depressingly empty; from time to time; to achieve what one aims or wants to; to touch gently; by reason of; to forget about of time; tempting.

9. Reproduce situations from the text using the following word combinations.

1. to settle into a pattern, to be encouraged to do something, to copy the drawings and engravings of, to become acquainted with, to draw from life; 2. to be fascinated by, a vast gallery, to be attracted by, to resolve to do; 3. to draw or copy from memory, to do hundreds of drawings, to stimulate someone to draw and paint, to have an enormous eagerness to learn, day by day, to devote most of one's energy to; 4. to draw with all one's might, to work with water colours and oils, to afford something (to do something), to depend on oneself, to supply someone with, to end up an artisan, to put someone in the painting class; 5. to get paint no matter what..., a slightly used box of paints, in a festive mood, to experiment with, an empty canvas, to be struck dumb, to be gone, there was no trace of; 6. a tube of paint discarded by ..., to be squeezed to the last drop, there was no alternative, to tear up one's drawings, to halt someone; 7. to be the one to decide, to give up art, to ruin one's life for the lack of, to think of something,

to keep someone occupied, a promising student, to be shaken by one's emotions; 8. to stare at, not to succeed as an artist, to make a good moulder, to feel drawn to, to be full of new sensations; 9. to find excuses, to lose track of time, to be full of unbreakable desire, to carve something, to shape something.

10. Find evidence in the text to support the following statements.

1. Auguste had an enormous eagerness to learn. 2. Lecoq hated the idea of losing his most promising student and tried hard to help him. 3. Sculpture fascinated Rodin more than anything else.

11. Explain what is meant by the following sentences.

1. School settled into a pattern the next few months. 2. A new universe flowered before his hungry eyes. 3. He was delighted that he could choose his own masters. 4. Wherever he gazed in the Louvre, his blood raced through his body. He had not known there was such splendour. 5. It was a matter of very hard-to-earn francs, the common ailment of the student and the artist.

12. Answer the following questions and do the given assignments.

a) 1. How was the time of the Petite École students occupied? 2. What effect did the Louvre have upon Auguste? 3. Whom did he choose as "his own masters"? What difference did he see in their manner of painters? 4. Why did Auguste have to confine himself to drawing? 5. What did Lecoq think of his progress? Why did he insist that Auguste should go on to the painting class? 6. Could Auguste provide himself with paint? 7. Why was he on the point of giving up everything? 8. Why was he on the point of giving up everything? 9. Why wouldn't Lecoq let Auguste leave the school? 10. What were Auguste's first impressions of the sculpture class? 11. Why did he decide to stay there?

b) 1. Speak on the composition of the extract. Is it loose or logically organised? 2. What form is each part written in (narration, description, dialogue, inner speech, etc.)? 3. Is it the first- or the third-person narration? Why did the author prefer this type? 4. What is the general slant of the extract? 5. What words and phrases give atmosphere to the story? 6. Is the vocabulary employed by the author in keeping with the subject-matter or out of place? Account for the frequent use of artistic terms. 7. How does the tenor change through the extract? 8. How would you describe the language of the passage? Is it the same through the passage? Prove your statement with examples. 9. Comment on the stylistic devices used in the following sentence: “Auguste was fascinated by the Louvre – a new universe flowered before his hungry eyes.” What other stylistic devices are used by the author? What effect do they help achieve?

13. Retell the text a) close to the text; b) in indirect speech; c) as if you are Auguste, his aunt or his teacher.

14. Give a summary of the text.

15. Make up and act out a dialogue between Auguste and his aunt; between Auguste and his teacher.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Translate the following sentences into Turkmen.

A. 1. People usually escape from their troubles into the future; they draw an imaginary line across the path of time, a line beyond which their current troubles will cease to exist. 2. Julia is gradually, inexorably, drawing out of me the true talent I think I have always possessed. 3. He acted as adviser to the German authorities on questions of art. 4. This was Julia – half artiste, half craftsman. Art and technique. 5. In a wave of sympathy for her tiny country, Geneva’s

patrons of the arts bought up all her paintings. 6. You can't raise a child without a village; you can't create art without honesty. 7. The project will use state-of-the-art technology for connection to the regional grid. 8. "I am by profession an artist's model," Eleanor said quickly, to silence her own thoughts. 9. She had absolutely no taste in dress, and wore a batch of rusty black lace with a bunch of artificial violets pinned to the side of her hair. 10. Another cause of a pompous and artificial mode of life, among those who could afford it, was that the example was set by the royal governors. 11. People have travelled particularly far for valued materials—such as the best toolmaking stones, metal ores, and seashells—or for artifacts not manufactured locally, perhaps mirrors or wrought metal tools. 12. I asked her if the painting was accurate. 13. I painted my first really important work in oils—and had it hung up in the midst of a wilderness of oil-pictures in the Art Exhibition, with no name attached to it. 14. I want to paint sunlight on children's faces, or flowers in a hedge or a street after April rain. 15. I've been making sketches for a painting I shall do when I'm free. 16. You've obviously seen quite a lot of good painting. 17. Such personages, I think, would please nobody, but the painter that made them. 18. "Kind of strange colour for a wolf," was Bill's criticism. 19. The shimmer of pearl belongs of right to her whose soul reflects the colour and quiet radiance of a thousand dreams. 20. She did not look at him, but straight in front of her, and her colour darkened. 21. In our profession we know something of human nature, and take my word for it, that the feller that came back to work out that shilling, will show himself one of these days in his true colours. 22. They were, for the most part, really fine specimens of English water-colour art. 23. And it is colourful life, to say the least. 24. He had a fine head, his hair turning grey; a colourless complexion, and a firm profile. 25. We had files of those good old family magazines which used to publish coloured lithographs of popular paintings, and I was allowed to use some of these. 26. He coloured, and stammered out an unintelligible reply. 27. The excessive contrasts of her colouring reminded one of a portrait by one of the modern French painters; her skin was very white, her cheeks were very red, her thick eyebrows, her hair were very black. 28. She was sick, she did look off-colour then. 29. I boxed,

swam, sailed, rode horses, lived in the open an arrantly healthful life, and passed life insurance examinations with flying colours.

B. 1. I dried my new lawn-mower carefully and oiled the blades before I did anything else. 2. He took the card and held it up to the light of an oil-lamp which flickered above his head. 3. All was forgiven in the exhilaration of being young and full of energy in a familiar world of sand and suntan oil and splashing brown bodies. 4. I couldn't keep from thinking about it, and contemplating it, just as one does who has struck oil. 5. I explained our circumstances to her skipper and asked for food, water and oil. 6. He left the ship on Tuesday, and as it steamed away from the landing stage he gazed after it regretfully. 7. As it dawned on me what she was saying I sat silently before her, staring at her and marvelling. 8. He glanced again towards the windows with their undrawn curtains, then looked at his watch in a distracted way. 9. Tereza listened with silent concentration, the kind few professors ever glimpse on their students' faces. 10. Strong winds seem to be a constant factor in this area. 11. The torn red-and-white canvas top lay in the grass, partially concealing a shattered wheel. 12. Everywhere were stacks of old canvasses tied together with rope, broken easels, all manner of pots and jars with brushes or sticks protruding. 13. Then she tore note in little pieces and dropped them in her waste-paper basket. 14. She began to remove carefully the traces of tears. Arthur nodded. 15. "Tearful farewells," he said. 16. An accurate reading was dependent on getting a very even bore in a glass tube, and that wasn't easy to do. The first person to crack the problem was Daniel Gabriel Fahrenheit, a Dutch maker of instruments, who produced an accurate thermometer in 1717. 17. The next night when I came home I shouted, "Hello, honey!" or something like that, and I heard this very impersonal voice from the kitchen saying, "Will you please go to the corner drugstore and get me a tube of Pepsodent?" 18. Dunworthy was to go through to Trafalgar Square, take the tube from Charing Cross to Paddington and the 10:48 train to Oxford where the main net would be open. 19. There were tubes in his nose and down his throat, and opfibers leading from his head and chest to the screens above the bed. 20. "Don't hold with them, myself." Mama is given the choice of occupying a principal wing of the main house

or total occupation of the dower house by the gate. 21. Wordsworth is very occupied now because he is studying to enter the London School of Economics. 22. I did get decent grades, mostly Cs with the occasional B and always an A only in typing. 23. The flight attendants came by just moments later and served us a pretty decent supper of roast turkey, mixed vegetables, and mashed potatoes and gravy, along with a fruit cup and juice. 24. He was quite decently dressed in a baggy suit of black. 25. He pictured her unlocking their Prague flat, and suffered the utter abandonment breathing her in the face as she opened the door. 26. She has brought me some marvelous pictures. 27. Joe Larrabee came out of the post-oak flats of the Middle West pulsing with a genius for pictorial art. 28. Rochester's master-key admitted us to the tapestried room, with its great bed and its pictorial cabinet. 29. It has also been reported that The Shambles area of York has been voted "Britain's most picturesque street". 30. Poetic picturesqueness is sought first of all by imagery or word-painting.

3. Paraphrase the following sentences using your Essential Vocabulary.

1. The agent had already come to his own conclusions. 2. Explanatory diagrams and instructions accompanied each section. 3. I made him promise that he shall only taste liquor after each performance. 4. The same may be said of the other handmade lakes full of ships that go in and out upon this high road to all parts of the world. 5. She gave him a passionately angry glance, and hardly able to restrain her tears and maintain the insincere smile on her lips, she got up and left the room. 6. There is a great number of objects of archeological interest found there that are exhibited in the British Museum. 7. They pay thousands and thousands for the Van Goghs and Modiglianis they'd have spat on at the time they were created. 8. When Roy murmured a poetical compliment as he helped her on with her coat, she did not blush and thrill as usual. 9. The war correspondents described the afterwar situation as extremely depressing. 10. He stayed at his laboratory continuing his experiments with organic solvents.

11. Steady emissions of hazardous substances can lead to considerable air pollution. 12. "Let's take subway, it'll be quicker," Ron said. 13. "My advice is, find a hobby. Don't bother me anymore," her husband said. 14. The room was small but nice and tidy. 15. Sarah looked gorgeous in her white satin dress.

4. Choose the right word.

look – glance

1. He ... quietly at his empty coffee cup. 2. I showed her my press card, but she hardly ... at it. 3. I ... at him to try to see where he was

stare – gaze

1. She tried to hold my ... but her eyes turned away again. 2. He responded with a disconcerting ... 3. He ... wildly up and down the train. 4. I stood for a moment by the door of the car, in the light rain ... at the puddle ground.

glimpse – glance

1. It was a ... into the laboratory of a scientific fiend. 2. I had seen their smiles, their happy ... at each other. 3. The idea for a new departure came to me while I was ... through a daily newspaper. 4. We ... the ruins of the castle from our carriage.

look – glare

1. He ... and muttered something. 2. Long ... at Saxon, then she transferred the ... to her protector. 3. The windows of the house in which he lived were high and he wanted to ... at the trees when he awoke in the morning. 4. When he came up to me and my companions, he stood still and gave a pitiful ... round upon us.

1. We ... the Queen as she got into her limousine. 2. But the next moment Maggie snatched it from him, and ... at him like a wounded war-goddess, quivering with rage and humiliation. 3. I was ... through the contract when my ... fell on one of the clauses toward the end. 4. ... at him, Kate felt that either his eyes must be closed or he was ... blankly into the dark. 5. As everybody knows, a steady ... on a sleeping face is apt to awake the sleeper.

5. Fill in the blanks with the words and word combinations from the Essential Vocabulary.

1. The local store sent me a tear-off calendar with a different treasure of British ... for each month, the ... bright and shiny. 2. I had some ... of the woods behind the house, and some of the sea coming over the wall at Seaford, really nice ones, I enlarged them myself. 3. Later in my life I was often to surprise colleagues with my ability to realise a scene on ... based only on the briefest of passing 4. The picture, painted in ..., shows several tables and takes in much of the ... and decor of the place. 5. Everyone thought me lucky, but I found it difficult to ... my time. 6. I always carry a set of ... , so all we'd need is a 7. The ache in his heart grew bigger and bigger until he thought that he could not possibly ... another breath. 8. He winced when the ... touched the palms of his hands, and his breathing seemed to grow louder as Roche prayed. 9. She shaped her lips with one ..., ... her cheeks from another. 10. Ross was the boy to have ... courage from the desperation of their case, and made some ... if not glorious ending. 11. Vice and virtue are to the ... materials for an 12. A fashionable young London architect now has the place and comes there for weekends, and loves it, so wild, so out-of-the-way, so ... rural. 13. Then she ... it in little pieces and dropped them in her waste-paper basket. 14. Mama is given the choice of ... a principal wing of the main house or total ... of the dower house by the gate. 15. I turned my ... from the landscape to the heavens where the myriad stars formed a gorgeous and fitting canopy for the wonders of the

earthly scene. 16. Half-way he stopped; she'd dropped an ... violet from a spray; he picked it off the stair. 17. He ... at Mr. Diamond. "If my friend Larry Diamond here can bring us up to par without destroying the ship, our computer lab will be ... again by this time next week. 18. Recent readings about Rome and Venice disposed her to believe that those cities might have an advantage over Milltown in the matter of mere ... beauty. 19. She took his heart in her hands as though it were a diamond, a priceless ... not meant to be touched by man. 20. Borden thrust his hand into the pocket and produced a paper rose, brilliant pink in 21. Most of the arts, as ..., sculpture, and music, have emotional appeal to the general public. 22. We ... at each other. I was ... between irritation with her and frustration at myself. 23. The ... man shot a ... up at the pilot-house, ... around at the fog, stumped across the deck and back (he evidently had ... legs), and stood still by my side, legs wide apart, and with an expression of keen enjoyment on his face. 24. Tom, who had been slowly ... through the pages of a ..., in the contents of which he seemed to be deeply interested, ruffled the sheets back again to look at a certain map and 25. Let your daughter ... half a dozen ... for me, and she shall have her dowry. 26. She had been, in fact, ... until Dr. Goodman had called her. 27. She flicked a ... at the red LED numbers of the clock: 5:17 p.m. 28. You found the right clue – but you ... the wrong conclusion. 29. The clues had been ... the police ... right from the start of the investigation.

6. Translate the following sentences into English.

A. 1. Ol onuň golaýyna süýşüp, elýaglygyny uzatdy. 2. Neýjel reňkler bilen däl-de, galam bilen surat çekmegi has gowy görýärdi. 3. Men ýagly reňkler salynýan gutymy ýitirdim, maňa gök reňkli meşijeginizi berip bilmersiňizmi? 4. Onuň içgin garaýşy Jeýni utandyrdy. 5. Ol hemişe goňşularyndan zeýrenýärdi. 6. Onuň ýasama ýylgyryşy hiç kimi aldap bilmedi. 7. Silwiýa assyrynlyk bilen ýapy-lan tutulara göz aýlady, soňra bolsa sagadyna seretdi. 8. Türkmenis-tanyň köp ýerlerinden nebit tapylýar. 9. Ol surata seredýärdi, gözleri bolsa ýaşdan doludy. 10. Düýnki futbol duşuşygy deňme-deň gutardy.

11. Türkmen zenanlarynyň köýneklerini owadan keşdeler bezeýär. 12. Wagtyň geçmegi bilen örtginiň reňki öçdi. 13. Genri diwarlarynda dostunyň çeken suratlary asylan täze öýüni göz önüne getirdi. 14. Türkmenistanda ösümlük ýaglarynyň haýsy görnüşleri öndürilýär? 15. Jenap Roçford: “Maňa özümi dürsemäge maý beriş, onsoň biziň bu ajaýyp ýerlerimizde nähili aýylganç wakalaryň bolandygyny size gürrüň bereýin” – diýdi. 16. Ol näme bilen meşgullanýandygy baradaky soraga gysgaça “Sungat” diýip jogap bererdi. 17. Ol hakyky ýüzüni görkezenden soňra men nämäniň nämedigine düşünip galdym. 18. Men öýümiz göze görnükli bolar ýaly onuň poluny reňklemek isleýärim. 19. Türkmenistanyň milli muzeýinde biziň gadymy hem baý taryhymyza şaýatlyk edýän köp artefaktlar bar. 20. Nebitiň we nebit önümleriniň bahalarynyň ýokarlanyşynyň diagrammasyny düzüň. 21. Hut “Don Juan” operasy tomaşaçylaryň alkyşyna mynasyp bolýar.

B. 1. Nakgaş suratlaryny näçe köp satyp bilse, onuň şonça-da meşhurlygy artýar. 2. Ol onuň görmegeý ýüzüni we edaly hereketlerini suratlandyrdy. 3. Serginiň açylyşy üstünlikli geçdi, ýöne Sleýter özüni oňaslyz duýýardy. 4. Keýt olary köşeşdirjek bolýardy, sebäbi olaryň gykylygy goňşulary oýarmagy ahmaldy. 5. Iň gözel ýaradylan zat bolan kebeleklerede degişli hemme zat onuň ünsüni özüne çekýärdi. 6. Onuň döreden suratlarynyň täze tapgyry gapma-garşylykly seslenmeleri tapdy. 7. Lukman onuň gözlerine seredip, “Beýle operasiýadan soňra sen entek okamakdan başga zat bilen meşgullanyp bilmersiň” diýdi. 8. Alan telekeçiligi doly dargandan soňra işe ýerleşmeli boldy. 9. Dike suratlary reňklemegi haýyş edenlerinde, onuň reňkleri saýgarmaýandygy (daltonikligi) belli boldy. 10. Laýza endamynyň reňkini gowulandyrmak üçin güne ýanma ýagyny ulanýardy. 11. Ol makiýaž sungaty arkaly owadan görünýärdi. 12. Longman para bermegi ýolberilmesiz zat hasaplaýardy we kömekçisine gaharly seredýärdi. 13. Men Smite Çeperçilik sungaty muzeýiniň önünde duşdum, ol maňa suratlaryň ogurlanandygyny gürrüň berdi. 14. Soňsuz dawalar olaryň maşgalasyny bozdy. 15. Sibil özüne maýyl ediji bolmasada, aýk reňkli köýnekleri geýmegi halaýardy. 16. Ol giç agşama çenli işleýärdi we kompaniýada bolup geçýän ähli zatdan habarlydy. 17. Jaýyň içki bezeginde aýk reňkleriň sazlaşygy ulanyldy, diwarlarda bolsa akwarel bilen çekilen suratlar asylydy. 18. Naýjeliň fotosuratlary köp suratly neşirlerde çap edildi. 19. “Filmi haladyňmy?” –

“Hawa, ýöne ýerli öwüşginler ýetmezçilik edýär.” 20. Sungat doktory Jons sagdynlygyň we ruhbelentligiň janly nusgasydyr.

7. Give English equivalents for the following phrases.

Suratlaryň we haşamlaryň (suratlaryň) nusgasyny göçürmek; se-redip suratyny çekmek; haýran galdyrmak; galam we reňkler (boýag) bilen surat çekmek; akwarel we ýagly reňkler bilen işlemek; öz-özüňe ynanmak (bil baglamak); ýatdan eskizi (suratyň deslapky garalamasy) çekmek; suratçylyk otagy; keýpikök (şat ýagdaýda bolmak); kendir mata (kenep mata); lal bolmak (diliň tutulmak); gymmat bahaly; gy-syp çykarmak; saýlama (seçme, seçip alma); saklamak, duruzmak; hiç bolmasa (juda bolmasa); uly umyt bildirýän talyp; senden oňat hünärment (senetçi, ussa) çykar, bolar; ol duýgudan doludy; wagtyň hasabyny ýitirmek.

8. Review the Essential Vocabulary and use it in answering the following questions.

1. What should a jury do at the end of the court proceedings? 2. What do you do when the sun is too bright and hot? 3. How do you usually listen to your favourite piece of music? 4. How do we call a work of great talent? 5. If you have to be in contact with a person whom you don't like, how will you behave? 6. How do people usually describe what they see, if they are in low spirits? 7. What do we say when a person shows his or her real essence in the emergency situation? 8. What advice would you give to an artist if you find his or her picture too grey and dull? 9. What should we try to do if something goes slower than we expected? 10. How do we call a period of regular changes? 11. What fabric is made of flax? 12. What do people often do with the letter bringing unpleasant or bad news? 13. How can a patient breathe if he or she is seriously injured? 14. How can you ask anyone about his or her recent work experience? 15. How can you characterize the manners of the girl you know well? 16. What compliments would your mother like to hear from you?

9. Respond to the following statements and questions using the Essential Vocabulary.

1. Young artists are always advised to use their eyes and hands.
2. Should the artist depend only upon himself?
3. Who is better paid, a drawer or a painter? Why?
4. Is it necessary to be able to draw from memory? Why?
5. Why is the Louvre called the greatest art school of all?
6. It is difficult to predict whether this or that work of art will be recognized as a masterpiece.
7. How can the artist become popular?
8. What makes people look at pictures or sculptures for quite a long time?
9. Sotheby's and Christie's are world's preeminent fine art auctioneers.

10. Make up and act out dialogues on the suggested topics using the given words and word combinations.

A visit to the National Gallery in London.

to study and copy; works of art; to become acquainted with; pictures, drawings and sculptures; with all one's might; splendor; masterpieces

Something was stolen from your handbag.

to be careless; to feel struck dumb; to look for; to be gone; no trace of something; to steal; to blink back one's tears

Feelings of a patient after an eye surgery

to stare; a world new to someone; hesitantly; to caress; to be full of new sensations; to sound sentimental; to pass through one's mind.

11. Make up and practise short situations using the following words and word combinations.

to take shape; to be determined; to fire someone with; to concentrate; to put something down; to be put out; to put up with someone; not to have the heart to do something; to lose heart; to lose one's heart; to take heart.

12. Use as many word combinations from the Essential vocabulary as possible in one situation.

13. Find in the text and write out phrases in which the prepositions *into; with; up; to; through; by; of* are used. Translate them into Turkmen.

14. Fill in prepositions.

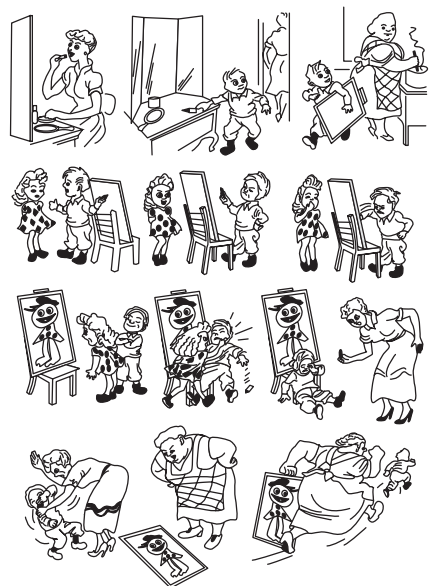
1. The dog tore ... the newspaper. 2. She experimented ... different kinds of weaving. 3. He wandered about all day full ... despair and misery. 4. The speech fired the audience ... enthusiasm for change. 5. I passed ... the countryside and breathed the good clean air. 6. She was fascinated ... the strange clothes and customs of the country people. 7. If she did not supply him ... money, he would supply himself. 8. We settle ... a routine of early morning workouts followed by lectures. 9. When I have got ten thousand I will give ... the glass trade and become a jeweler. 10. Here, you can temporarily rent an apartment before you finally move ... a new house to get the most ideal place. 11. When alone, I could fill my mind ... the sights of heaven and earth. 12. All of Sarah's time was devoted ... Roger. 13. She does not depend ... his coming so much as I do. 14. "Have they been acquainted ... their rights?" Inspector asked.

15. Translate the following sentences into English. Pay attention to the prepositions.

1. Täze öýe göçülende çaltrak ornaşmak isleýärsiň. 2. Jonatan haty okaman ýyrtdy. 3. Batyp barýan Günüň şekili ummana düşýärdi, Patrik bu görnüşe jadylanan ýalydy. 4. Biz işiň materiallary bilen haçan tanşyp bileris? 5. Sowadyjyny bir hepdelik azyk bilen doldur. 6. Meniň jogabym käbir ýagdaýlara bagly bolar. 7. Eger biz bu pikir-den ýüz öwürmedik bolsa, onda bäsdeşlerimiz bizden öňürderdiler. 8. Ol boş wagtlaryny ýeke gezelenç etmäge sarp edýär. 9. Ol turşular we olaryň duzlary bilen örän uzak wagtlap synag geçirdi. 10. Meniň kelläm dürli pikirlerden doly, ýöne birem döredijilikli däl. 11. Bu kompaniýa bizi ölçeg abzallary bilen üpjün edýär. 12. Onuň çykyşy diňleýjilerde meýletinlige ýazylmaga isleg döretdi. 13. Gijeki polisiýa işgäri bu köçeden her sagatda iki gezek geçýär.

16. Describe the comic strips of the Danish artist Herluf Bidstrup (1912 – 1988) using the vocabulary from the text.

Young painter



Peak



17. a) Explain in English the meaning of the following proverbs.

Every picture tells a story.

The tongue can paint what the eye can't see.

Every art requires the whole person.

Art has no enemy except ignorance.

Lawyers and painters can soon change white to black.

b) Make up a dialogue to illustrate them.

18. Express your agreement or disagreement with the following famous quotations. Do you know other quotations about art?

“Art washes away from the soul the dust of everyday life.” – Pablo Picasso (1881 – 1973), Spanish painter, sculptor, printmaker, ceramicist, and stage designer.

“The artist is nothing without the gift, but the gift is nothing without work.” – Émile Zola (1840 – 1902), French novelist, critic, and political activist.

“The true work of art is but a shadow of the divine perfection.” – Michelangelo (1475 – 1564), Italian sculptor, painter, architect, and poet.

“Art is the great democrat, calling forth creative genius from every sector of society, disregarding race or religion or wealth or color.” – John F. Kennedy (1917 – 1963), 35th American President.

“Love the art in yourself, not yourself in the art.” – Konstantin Stanislavsky (1863 – 1938), Russian actor, director, and producer.

“We have art to save ourselves from the truth.” – Friedrich Nietzsche (1844-1900), German classical scholar, philosopher, and critic of culture

“Art is parasitic on life, just as criticism is parasitic on art.” – Harry S. Truman (1884 – 1972), 33rd American President.

“Art is not a mirror held up to reality, but a hammer with which to shape it.” – Bertolt Brecht (1898 – 1956), German poet, playwright, and theatrical reformer.

“Every good painter paints what he is.” – Jackson Pollack (1912 – 1956), American painter.

19. Read the following quotations of Francois-Auguste Rodin. Interpret the essence of them. Translate the quotations into Turkmen.

“The main thing is to be moved, to love, to hope, to tremble, to live. Be a man before being an artist!”

“To the artist there is never anything ugly in nature.”

“The artist must create a spark before he can make a fire and before art is born, the artist must be ready to be consumed by the fire of his own creation.”

“True artists are almost the only men who do their work for pleasure.”

“The artist is the confidant of nature, flowers carry on dialogues with him through the graceful bending of their stems and the harmoniously tinted nuances of their blossoms. Every flower has a cordial word which nature directs towards him.”

“It is the artist who is truthful and it is photography which lies, for in reality time does not stop...”

“He who is discouraged after a failure is not a real artist.”

“Sculpture is the art of the hole and the lump.”

“I choose a block of marble and chop off whatever I don’t need.”
(when asked how he managed to make his remarkable statues).

Unit Seven

SPEECH PATTERNS

1. **I don’t know why**, I can see it in the smallest detail.

We don’t know why, we’d like to stay in this small hotel for a week.

He doesn’t know why, he is unable to find words to express his thanks.

I don’t know why, I suffer from constant sleeplessness.

2. There was **something very precise and practiced** about her movements.

There was something very careful and exact about her interpretation.

There is something very cheerful and clear about his singing.

There was something very fast and industrious about her cooking.

3. **You want to pick cotton**; we could may be get you on.

You want to translate a text; we could may be get you on.

He wants to play the piano; we could may be get him on.

They want to water a plant; we could may be get them on.

4. His face was **neither friendly nor unfriendly**.

Her character was neither strong nor difficult.

His heart was neither kind nor warm.

Their works were neither complicated nor hard.

5. I know, of course, some of the reasons **why it was pleasant**.

I know, of course, some of the ways why it was easy.

He knows, of course, some of the explanations why it was complicated.

We know, of course, some of the grounds why it was agreeable.

EXERCISES

1. Complete the following sentences using the Speech Patterns.

1. ... looking after a child is so tiresome. 2. I don't know why...
3. ... we'll have to do everything all over again. 4. There was something very ... about doing his duty. 5. There was something very

punctual and careful about ... 6. There is something very ... about his speech. 7. ... ; we could may be get you on. 8. He wants to reap the harvest; ... 9. We want ... ; we could may be get them on. 10. His translation is neither ... 11. This place was neither ... 12. The sea is neither ... 13. I know of course, some of the reasons ... 14. I know of course, some of the techniques ... 15. I know of course, some of the procedure...

1. Paraphrase the following sentences using the Speech Patterns.

1. I cannot understand his behaving like that. 2. We do not understand why she left. 3. We felt wide and practical experience about her activities. 4. I feel clear and distinct way about her writing. 5. She desires to remain neutral in the dispute; we will accept it with pleasure. 6. If you wish to go away for the weekend, our office will be delighted to make hotel reservations. 7. His mood wasn't either good or cheerful. 8. We didn't meet him either in Ashgabat or Mary. 9. Certainly, I am well informed for what reason she did it. 10. Undoubtedly, they were aware of the secret of success.

2. Make up two sentences of your own on each Speech Pattern.

3. Translate the following into English.

1. Men kitaphanadan näme üçin ir gaýdanyma düşünemok. Ata-babalarymyz şeýle diýipdirler: “Gowy kitaby ilkinji gezek okanymyzda, biz täze dost tutunan ýaly bolýarys. Öň okan kitabymyzy gaýtdan okanymyzda bolsa, köne dostumyza sataşan ýaly bolýarys.” 2. Men onuň nämä haýran galýandygyny bilemok. 3. Merediň futbol oýnuna näme üçin gatnaşjak bolýanyňa düşünemok. Oňa entek biraz türgenleşmek gerek. 4. Onuň iş edişinde ussatlyk hem söýgi duýulýar. 5. Türkmen talyplarynyň özüni alyp barşynda mukaddeslik, bagtyýarlyk, batyrlyk bolmalydyr. Edep mukaddeslige esaslanýar, mukaddesligiň ýok ýerinde edep hakynda gürrüňem bolup bilmez.

6. Türkmen itiniň häsiýetinde örän hüşgärlik, duýgurlyk we urşujylyk bardyr. 7. Siz terjime işleri bilen meşgullanmak isleýärsiňiz. Biz bu işe sizi goşup bileris. 8. Talyplar internet arkaly habarlaşmak isleýärler. Biz olary internet bilen üpjün edip bileris. 9. Siz küşt oýnamak isleýärsiňiz. Ýakynda küşt, şaşka boýunça aýal-gyzlaryň arasynda ýurdumyzyň birinjiligini almak boýunça ýaryşa gatnaşyp bilersiňiz. 10. Awazada dynç alanymyzda Ejegyz ne size, ne-de bize düşupdyr. 11. Onuň ýüzünde ne gaýgy, ne gam bar. 12. Otagyň içi gyzgynam däl sowugam. 13. Elbetde, men saz diňlemegiň lezzetiniň syryny bilýärim. Dutar türkmenler üçin diňe güýmenje däl. Onuň perdelerinde halkyň ykbalynyň ýyl ýazgysy bar. 14. Biz türkmen tebigatynyň owadanlygynyň syryny bilýäris. Türkmenistan ösümlik dünýäsiniň baýlygy, köpdürlüligi boýunça jahanda iň öňdäki orunlaryň birindedir. Derman ot-çöpleriň 70 görterimi bizde bitýär. 15. Çaga terbiýelemegiň ýollarynyň inçe we jogapkärlidigini mugallym oňat bilýär.

4. Make up and act out in front of the class suitable dialogues using the Speech Patterns.

TEXT

BREAKFAST

by John Steinbeck

John Steinbeck (1902-1968), born in Salinas, California, came from a family of moderate means. He worked his way through college at Stanford University but never graduated. In 1925 he went to New York, where he tried for a few years to establish himself as a free-lance writer, but he failed and returned to California. His style is natural and lucid.

After publishing some novels and short stories, Steinbeck first became widely known with *Tortilla Flat* (1935), a series of humorous stories.

Steinbeck's novels can all be classified as social novels dealing with the economic problems of rural labour, but there is also a streak of worship of the soil in his books, which does not always agree with his matter-of-fact sociological approach. After the rough and earthy humour of *Tortilla Flat*, he moved on to more serious fiction, often aggressive in its social criticism,

to *In Dubious Battle* (1936), which deals with the strikes of the migratory fruit pickers on California plantations. This was followed by "Of Mice and Men" (1937), the story of the imbecile giant Lennie, and a series of admirable short stories collected in the volume "The Long Valley" (1938). In 1939 he published what is considered his best work, "The Grapes of Wrath", the story of Oklahoma tenant farmers who, unable to earn a living from the land, moved to California where they became migratory workers.

Among his later works should be mentioned "East of Eden" (1952), "The Winter of Our Discontent" (1961), and "Travels with Charley" (1962), a travelogue in which Steinbeck wrote about his impressions during a three-month tour in a truck that led him through forty American states.

The story "Breakfast" by John Steinbeck is a description of a warm experience he had had. He reminisced about it each time with extra gratification. He kept on refreshing the "sunken memory" with greater details which presented him with queer blitheness.

He died in New York City in 1968.

This thing fills me with pleasure. I don't know why, I can see it in the smallest detail. I find myself recalling it again and again, each time bringing more detail out of a sunken memory, remembering brings the curious warm pleasure. It was very early in the morning. The eastern mountains were blue-black, but behind them the light stood up faintly colored at the mountain rims with a washed red, growing colder, grayer and darker as it went up and overhead until, at a place near the west, it was merged with pure night. And it was cold, not painfully so, but cold enough so that I rubbed my hands and shoved them deep into my pockets, and I hunched my shoulders up and scuffled my feet in the ground. Down in the valley where I was, the earth was that lavender gray of dawn. I walked along a country road and ahead of me I saw a tent that was only a little lighter gray than the ground. Beside the tent there was a flash of orange fire seeping out of the cracks of an old rusty iron stove. Gray smoke spurted up and out of the stubby stovepipe, spurted up a long way before it spread out and dispersed. I saw a young woman beside the stove, really a girl. She was dressed in a faded cotton skirt and waist. As I came close I saw that she carried

a baby in a crooked arm and the baby was nursing, its head under her waist out of the cold. The mother moved about, poking the fire, shifting the rusty lids of the stove to make a greater draft, opening the oven door; and all the time the baby was nursing, but that didn't interfere with the mother's work, not with the gracefulness of her movements. There was something very precise and practiced about her movements. The orange fire flicked out of the cracks in the stove and threw dancing reflections on the tent. I was close now and I could smell frying bacon and baking bread, the warmest, pleasantest odors I know. From the east the light grew swiftly. I came near the stove and stretched my hands out to it and shivered all over when the warmth struck me. Then the tent flap jerked up and a young man came out and an older man followed him. They were dressed in new blue dungarees and in new dungaree coats with the brass buttons shining. They were sharp-faced men, and they looked much alike. The younger had a dark stubble beard and the older had a gray stubble beard. Their heads and faces were wet, their hair dripped with water, and water stood on their stiff beards and their cheeks shone with water. Together they stood looking quietly at the lightening east; they yawned together and looked at the light on the fill rimes. They turned and saw me.

"Morning," said the older man. His face was neither friendly nor unfriendly.

"Morning, sir," I said.

"Morning," said the young man.

The water was slowly drying on their faces. They came to the stove and warmed their hands at it. The girl kept to her work, her face averted and her eyes on what she was doing. Her hair was tied back out of her eyes with a string and it hung down her back and swayed as she worked. She set tin cups on a big packing box, set tin plates and knives and forks out too. Then she scooped fried bacon out of the deep grease and laid it on a big tin platter, and the bacon cricked and rustled as it grew crisp. She opened the rusty oven door and took out a square pan full of high big biscuits. When the smell of that hot bread came out, both men inhaled deeply.

The elder turned to me, "Had your breakfast?"

“No.”

“Well, sit down with us, then.”

That was the signal. We went to the packing case and squatted on the ground about it. The young man asked, “Picking cotton?”

“No.”

“We had twelve days’ work so far,” the young man said.

The girl spoke from the stove. “They even got new clothes.” The two men looked down at their new dungarees and they both smiled a little. The girl set out the platter of bacon, the brown high biscuits, a bowl of bacon gravy and a pot of coffee, and then she squatted down by the box too. The baby was still nursing, its head up under her waist out of the cold. I could hear the sucking noises it made.

We filled our plates, poured bacon gravy over our biscuits and sugared our coffee. The older man filled his mouth full and he chewed and chewed and swallowed. Then he said, “God Almighty, it’s good;” and he filled his mouth again. The young man said, “We have been eating well for twelve days.” We all ate quickly, frantically, and re-filled our plates and ate quickly again until we were full and warm. The hot bitter coffee scalded our throats. We threw the last little bit with the grounds in it on the earth and refilled our cups. There was color in the light now, a reddish gleam that made the air seem colder. The two men faced the east and their faces were lighted by the dawn, and I looked up for a moment and saw the image of the mountain and the light coming over it reflected in the older man’s eyes. Then the two men threw the grounds from their cups in the earth and they stood up together.

“Got to get going,” the older man said.

The younger man turned to me. “You want to pick cotton; we could maybe get you on.”

“No. I got to go along. Thanks for the breakfast.”

The older man waved his hand in a negative. “O.K. Glad to have you.” They walked away together. The air was blazing with light at the eastern skyline. And I walked away down the country road. That’s all. I know, of course, some of the reasons why it was pleasant. But there was some element of great beauty there that makes the rush of warmth when I think of it.

EXPLANATORY NOTES

1. **dungaree:** N.America. hard-wearing denim trousers
2. **sucking noises:** child's crying who is not weaned yet

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **recall** *vt* 1) to bring the memory of a past event into your mind, and often to give a description of what you remember, *e.g.* The old man recalled the city as it had been before the war. He recalled (**that**) he had sent the letter over a month ago. Can you recall what happened last night? She recalled seeing him outside the shop on the night of the robbery. 2) to cause to think of a particular event, situation or style, *e.g.* His paintings recall the style of Picasso. 3) to order the return of a person who belongs to an organization or of products made by a company, *e.g.* The ambassador was recalled when war broke out. The company recalled thousands of tins of baby food after a salmonella scare.

recall *n* 1) the ability to remember things, *e.g.* My brother has total recall (He can remember every detail of past events.) 2) an occasion when someone orders the return of a person who belongs to an organization, or orders the return of products made by a company, *e.g.* an emergency recall of Parliament. The company issued a recall of all their latest antibiotics.

2. **curious** *adj* 1) interested in learning about people or things around you, *e.g.* I was curious to know what happened next. Babies are curious about everything around them. 2) strange and unusual; peculiar, *e.g.* There was a curious-looking man standing outside. A curious thing happened to me yesterday. It's curious (**that**) Billy hasn't phoned when he promised he would.

curiosity *n* 1) a strong or eager desire to get knowledge and new information, *e.g.* She yielded to curiosity and opened the letters addressed to her employer.

curiously *adv*, *e.g.* Curiously (strangely), there didn't seem to be a bank in the town.

3. **faint** *adj* 1) not strong or clear; slight, as a faint sound/noise/smell, *e.g.* The lamp gave out a faint glow. She gave me a faint smile of recognition. There's not the faintest hope of ever finding him. She bears a faint resemblance to my sister. I have a faint suspicion that you may be right! 2) weak, exhausted as if you are about to become unconscious, *e.g.* She felt faint with hunger.

faint *n* 1) to become unconscious, *e.g.* On receiving the news, she fell into a dead faint.

faint-hearted *n* 1) people who are not brave, *e.g.* The drive along the winding coast road is not for the faint-hearted.

faintness *n* 1) the quality of not being strong or clear, *e.g.* The faintness of the handwriting made the manuscript difficult to read. 2) the feeling that you are about to become unconscious, *e.g.* Faintness and morning sickness can be signs that you are ill.

faint *vt* 1) to suddenly become unconscious for a short time, usually falling down, *e.g.* He faints at the sight of blood. I nearly fainted in the heat. She took one look at the hypodermic needle and fainted (became unconscious immediately).

4. **merge** *vt* 1) to combine or join together, or to cause things to do this, *e.g.* They decided to merge the two companies into one. The country's two biggest banks are planning to merge. After a while the narrow track merges with a wider path.

merger *n* 1) when two or more companies join together, *e.g.* She is an attorney who advises companies about mergers and takeovers. The merger of these two companies would create the world's biggest accounting firm.

4. **shove** *vt* 1) to push someone or something forcefully, *e.g.* Just wait your turn-there is no need to shove. Reporters pushed and shoved as they tried to get close to the princess. 2) to put something somewhere in a hurried or careless way, *e.g.* I'll just shove this laundry in the washer before we go out. "Where should I put this suitcase?" "Shove it down there for the moment."

shove *n* 1) a strong push, *e.g.* She gave him a hefty shove and he nearly fell. Would you help me give the piano a shove.

5. **hunch** *n* 1) a thick piece of bread, cake, etc., *e.g.* Give me some hunch of bread. 2) an idea which is based on feeling and for

which there is no proof, *e.g.* I had a hunch that you'd be here. Sometimes you have to be prepared to act on/follow a hunch.

hunch *vt* 1) to lean forward with your shoulders raised or to bend your back and shoulders into rounded shape, *e.g.* We hunched round the fire to keep warm. Stand up straight and don't hunch your back.

Hunched *adj* *e.g.* Sitting hunched over a computer all day can cause problems.

hunchbacked *adj* person who has a back with a large round lump (raised area) on it, either because of illness or age.

6. **seep** *vt* 1) to move or spread slowly out of a hole or through something, *e.g.* Pesticides are seeping out of farmland and into the water supply.

7. **spurt** *vt* 1) to cause to flow out suddenly and with force, in a fast stream, *e.g.* Blood was spurting out all over the place. His arm was spurting blood where the vein had been severed. 2) to increase or grow very quickly, or to suddenly increase by a particular amount, *e.g.* Shares of the jewellery-store chain spurted 6 dollars.

spurt *n* 1) a sudden and short period of increased activity, effort or speed, *e.g.* There was a sudden spurt of activity in the housing market. He tends to work in spurts. 2) a sudden fast stream of liquid, *e.g.* The water came out in spurts.

8. **fade** *vt* 1) to cause to lose colour, brightness or strength gradually, *e.g.* If you hang your clothes out in the bright sun, they will fade. They arrived home just as the light was fading (as it was going dark). The sun had faded the blue walls.

faded *adj* less bright in colour than before; as faded curtains/wallpaper/faded jeans.

9. **scald** *vt* 1) to burn the skin with boiling liquid or steam, *e.g.* She dropped a pan of boiling water and scalded her leg. 2) to put something in boiling water or steam in order to make it completely clean, *e.g.* Scald the needles to sterilize them. 3) to heat a liquid until it almost boils, *e.g.* Scald the milk and then add it to the egg and sugar mixture.

scalding *adj* 1) if a liquid is scalding, it is extremely hot; as scalding tea, scalding hot water, scalding coffee.

Word Combinations and Phrases

a sunken memory	a faded cotton skirt
early in the morning	a crooked arm
to grow colder, grayer and darker	to interfere in/ with
to merge into/ with	to shiver all over
to rub smth.	a dark stubble beard
to hunch smb's shoulders	to blaze with light
down in the valley	some element of great beauty

READING COMPREHENSION EXERCISES

1. a) Consult a dictionary and transcribe the following words from the text. Practise their pronunciation paying attention to stresses.

curious, faintly, overhead, shoved, scuffled, stubby, nursing, interfere, gracefulness, precise, dungarees, swayed, scooped, grease, scalded.

b) Listen to your partners' reading of the above exercise. Correct their mistakes.

2. Put fifteen questions to the text.

3. Note down from the text the sentences which contain the word combinations and phrases. Translate them into Turkmen.

4. Paraphrase the following sentences using the word combinations and phrases.

1. I like to recall my great memory about happy days we had in Avaza. 2. We have to leave before sunrise. 3. They went out until sunrise to go bird-watching. 4. It seems to snow because weather is getting frosty, gloomy and misty. 5. If we unite our companies, we shall save on overhead costs. 6. She was invited to join the club.

7. The thousand varying shades interflowing like a lighted water. 8. She took off her glasses and cleaned them hard. 9. He moved his hands backwards and forwards together a few times. 10. She cleaned the blackboard to write something. 11. As Jim bent over to pick up the pen, he felt a sharp pain in his back. 12. He got out a map of Yorkshire and raised his shoulders, leaned forward to read the small print. 13. We are going below the mountain. 14. Heavy curtains which lost their colour blocked out the sunlight. 15. We thought we'd take away some wallpapers which were less bright in colour in the children's bedroom to make it brighter. 16. His front teeth are not straight. 17. It's their problem and I'm not going to impede. 18. I warned you not to meddle in other people's relationship. 19. He trembled all over with cold in his thin cotton shirt. 20. They tremble slightly because they feel cold. 21. With the back of his hand he rubbed the short hair on his chin. 22. Ann's eyes suddenly blazed with anger. 23. The sun was blazing down that afternoon. 24. A vivid blue area that is one real beauty of the painting.

5. Translate the following sentences into English using the word combinations and phrases.

1. Köne saçakdaşym, gel seniň bilen birsalym geçeni ýatlaşaly biz! 2. Talyplar Saglyk ýoluna ir ertirden ugradylar. 3. Howa sowap, bulutlaşyp asmanyň ýüzi garalyp başlady. 4. Şäher iki derýanyň birleşýän ýerinde ýerleşýär. 5. Sowukdan ýaña ol ýylanmak üçin ellerini owkalady. 6. Pişik meniň aýaklaryma süýkenýärdi. 6. Eginleriniň büküp oturma, saglygyňa zyýan edersiň. 7. Myradyň maşgalasy jülgäniň eteginde ýaşaýar. 8. Sadaja Anna reňki solan, nah matadan tikilen ýubkasyny geýip çykyp gitdi. 9. Agyr göwresine gysga egri aýaklary edem bermeýän hojaýyn azm urdy. 10. Özgäniň işine goşulmak oňlanýan iş dälidir. 11. Sowukdan ýaña ol bütin göwresi bilen titreyär. 12. Çala aýrylan gara sakgally adam aladaňdan nirädir bir ýere ugrady. 13. Aşgabadyň köçeleri kaşaň çyralaryň ýşygyndan ýalpyldap dur. 14. Dursun görmegeý gyz, onda owadanlygyň aýratyn bir alamaty bar.

6. Make up and practise a short situation using the word combinations and phrases.

7. Make up and act out a dialogue using the word combinations.

8. Note down from the text equivalents for the following words and phrases and use them in sentences of your own.

Ýatlamalar ýakymly lezzet berýär, açyk gyzyl, juda sowuk, elleriňi owkalamak, demirden edilen poslan köne peç, çal tüssäniň ýaýramagy, gowrulýan bekonyň ysy, bir-birine kybapdaş bolmak, elleriňi ýylatmak, gyzgyn çöregiň ysy, pagta ýygmak, kiçijik çaganyň sesi, agzyny doldurmak, eliňi galgatmak.

9. Answer the following questions and do the given tasks.

1. In what key is the extract written: is it matter-of-fact, dramatic, lyrical, pathetic, description? 2. What kind of text is it? Is it a narration, a character-drawing or a dialogue? 3. What helps to create a vivid picture of winter? 4. Make up a list of words and word combinations describing the nature. 5. What role does the word “sunken memory” play in conveying narrator’s state of bliss? 6. Point out the adjectives in the text, classifying them according to sense into literal and figurative. 7. Whom did the narrator chance to meet with while travelling through country early in the morning? 8. Why did the narrator observe the lady’s movement with great vigilance? 9. In what way did the narrator try to explain young woman’s life activity? Give reasons for your answer. 10. What can you say about two men who invited the narrator for breakfast in spite of having too little food for themselves? Can you feel any satisfaction in their speech? 11. Which sentences of the story present some difficulties of getting a job during a period of Great Depression? 12. Comment on the sentences: “Then he said, “God Almighty, it’s good;” and he filled his mouth again. The young man said, “We have been eating well for twelve days.” 13. What conclusions as to J. Steinbeck’s attitude towards life and relations between people? Do you share his views? 14. What is your

attitude towards the sentence “Money and prosperity are the only guarantee for a happy and contented life.”

10. Retell the text: a) close to the text; b) as if you were a young woman.

11. Give a summary of the text.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Translate the following sentences into Turkmen.

A. 1. Real happiness does not depend upon wealth and comforts of life. Money and prosperity are not the only guarantee for a happy and contented life. These simplicities urged the writer to recall the genial meeting again and again. 2. Why I recall this I do not know 3. I recall that this fact gave a twinge to something in my memory 4. If you want to test your memory, try to recall what you were worrying about one year ago today. 5. I don't recall her playing an instrument or be able to carry a tune. 6. If a child is curious, he is always asking questions. 7. I'm curious to know what he said. 8. Are women more curious than men? 9. Don't ask so many curious questions. 10. Children have a natural curiosity about the world around them. 11. “Are you really a student?” she asked curiously. 12. He was faint with hunger and cold. 13. We heard faint sounds in the distance. His breathing became faint. 14. I was too faint-hearted to ask for what I wanted. 15. There is a faint hope. 16. Twilight merged into darkness. 17. The small banks were merged into one large organization. 18. They shoved a boat into the water. 19. That rude man shoved me aside and got on the train ahead of me. 20. The crowd was so thick that I had to shove through to reach my friend. 21. Stop shoving me! 22. She shoved a book across the table.

B. 1. She handed a hunch of cake back to me. 2. I have a hunch that she will not return back. 3. Try not to sit with your shoulders

hunched up like that, it's bad for your neck muscles. 4. You'll easily recognize a hunchbacked man; he walks with a slight limp. 5. Water began to seep through the soles of his boots. 6. He cut his finger, and blood spurted over the sliced potatoes. 7. The other car had spurted to the top of the ramp. 8. Your shirts have faded from frequent washing. 9. All memory of her childhood had faded from her mind. 10. This material will never fade. 11. The sun had faded the carpet. 12. Do you know this boy who wore faded jeans? 13. The tears scalded her eyes. 14. Be very careful with this scalding hot water. 15. Set the temperature of your hot water heater to 60 degrees to prevent possible scalds. 16. Scald the milk then pour over the eggs stirring well. 17. Scald accidents to children happen in the kitchen. 18. Hot tea scalded his tongue.

3. Paraphrase the following sentences using active vocabulary.

1. I can remember people's faces but not their names. 2. She will be remembered for her courage. 3. He didn't seem very interested in what I was saying. 4. I'd be interested to hear more about your work. 5. "Really?" he said, with an interested look on his face. 6. Yes, I'd be very interested in knowing more about the services your firm offers. 7. I haven't the slightest idea what he's talking about. 8. I have a slight suspicion that you may be right. 9. She felt weak with hunger. 10. The two countries combined against their common enemy. 11. A long bridge joins the two islands. 12. The island is joined to the mainland by a road bridge. 13. The design company is planning to join up with shoe manufacturer and create a new range of footwear. 14. The window sticks-you have to push hard to open it. She pushed through the crowd. 15. The invading troops have pushed further into north of the country. 16. She leaned forward and whispered something in my ear. Stand up straight and don't bend your shoulders into a rounded shape. 17. The water has penetrating into the bedrooms. 18. The light couldn't go through the mist. 19. Lava from the volcano was flowing down the hillside. 20. They arrived home just the light was going dark. 21. Hot coffee burned my throat. 22. I dropped a pan of boiling water and burned my leg.

4. a) Form adverbs from the given adjectives and nouns and make up your own sentences with them.

sad, successful, real, slow, usual, day, calm, bright, proud, firm, laud, happy, safe, dry, gradual, soft, brave.

b) Change the italicized noun into a verb and the italicized adjective into an adverb.

Model: There was a sudden change in the weather.

The weather **changed suddenly**.

1. The lady performed a successful movement. 2. They sent me a formal invitation. 3. She gave a sad sigh. 4. He gave an accurate description of the incident. 5. They gave the proposal their immediate consideration. 6. She got a warm greeting from her friend.

5. Translate the following sentences into English using your active vocabulary.

1. Dűynki wakany ýatlap geçsek gowy bolardy. 2. Bu hat meniň geçmişimi ýada salýar. 3. Diňe ýatlama galdy, başga hiç zat galmady. 4. Kompaniýanyň iş dolandyryjysynyň synag möhleti tamamlanandan soň, ol yzyna çagyryldy. 5. Esgerlige çagyrylýan ýaşlarymyz, Watanyň sakçysy bolmaga geliň! 6. Çagalar örän bilesigeliji bolýar. 7. Maslahata gatnaşanlaryň biri: Sen Türkmen milli dünýä dilleri institutynyň talybymy? – diýip bilesigelijilik bilen sorady. 8. Men onuň kimdigini tanasym gelýär diýip, bilesigelijilik bilen garady. 9. Mundam hiç bir üýtgeşik zat ýok. 10. Gowşak häsiýetli adam bu işden baş çykaryp bilmez. 11. Onuň hereketleri gowşak. 12. Çala yşgyň astynda kitap okasaň gözüňe zyýan edersiň. 13. Şemal kem-kemden gowşayar. 14. Şäher iki derýanyň birleşýän ýerinde ýerleşýär. 15. Iki kompaniýa birleşip, çykarýan önümleriniň hilini has-da ýokarlandyrmak isleýärler. 16. Aýsoltan bir gapyny iteledi-de: –Eje, aý eje! – diýip gygyrdy. 17. Köpçülik ýerinde bir-birleriňiz bilen itekleşmäh. 18. Maňa bir bölek çörek beräýiň. 19. Egilmän göni oturyň. 20. Gämä kem-kemden

suw syzyp gidipdir. 21. Dünýä bazarynda gyzyly puluň bahasy birden ýokarlandy. 22. Seýilgählerde owadan suw çüwdürimleri zogdurylyp akyp başlady. 23. Ümür ir ertir sowuldy. 24. Onuň egninde reňki solgun ýün matadan tikilen penjek bardy. 25. Seresap bol, eliňi ýakaýma, çörek ýaňyja tamdyrdan çykdy. 26. Kăşiri köp gaýnatmak gerek däl.

6. Review the Essential Vocabulary and use it in answering the following questions.

1. What do we say if a person remembers or thinks of a fact, event, or situation? 2. What do we say if a person is officially ordered to return to former place? 3. How would you characterize a person who is always eager to know something? 4. What do we call a person who feels weak? 5. How would you characterize a person's behavior if he is not brave? 6. What do we say if one thing combines with another or unite, join. 7. What do we say if a person pushes someone or something with a quick, violent movement? 8. What do we say if a person sits or stands with his shoulders raised and top of his body bent? 9. What do we say if something such as liquid flows or leaks through porous material or small holes? 10. What do we call if something gushes out in a sudden and forceful stream? 11. What is another way of saying "lose or cause to lose colour or brightness"? 12. What do we say if a person injures with very hot liquid or steam?

7. Fill in prepositions.

1. I rubbed my hands and shoved them deep... my pockets. 2. I was a young woman... the stove, really a girl. 3. All the time the baby was nursing, but that didn't interfere... the mother's work. 4. They were dressed ... new blue dungarees and ... new dungarees coats with the brass buttons shining. 5. Their heads and faces were wet, their hair dripped ... water, and water stood on their stiff beards and their cheeks shone ... water. 6. The elder turned ... me. 7. We filled our plates, poured bacon gravy... our biscuits and sugared our coffee.

8. Choose the right word.

recall - remember

1. I didn't realize the town had grown so much; I ... it as being just a small place. 2. The admiral gave the signal of ...

curious - to be interested in

1. She was ... to know what had happened. 2. He has always ... medicine.

fade - lose

1. Your shirts have ... from frequent washing. 2. She kept the diet ... some weight.

scald - burn

1. I can smell something ... in the kitchen. 2. Mind you don't ... yourself with that kettle!

9. a) Give the Turkmen equivalents of the following sayings and proverbs. b) Explain in English the meaning of each proverb and saying. c) Make up and practise short situation to illustrate one of the proverbs and sayings.

1. If you wish to reach the highest, begin at the lowest. 2. Life is not a bed of roses. 3. Without the rich heart, wealth is an ugly begger.

10. Write a narrative essay on one of the topics.

1. Travelling through the country side early in the morning.
2. A family who had fixed their tent down in a valley.
3. Diligence of a young woman.
4. The two men's gratitude to God for providing them with the opportunity to earn a living.

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744000. Aşgabat, Garaşsyzlyk şaýoly, 100.
Türkmen döwlet neşirýat gullugynyň Metbugat merkezi.
744015. Aşgabat, 2127-nji (G. Gulyýew) köçe, 51/1.