

Будникова О. С.

**Reading Unlocked:
Original Stories,
Language Skills &
Thoughtful Discussion**

Учебное пособие

Ольга Сергеевна Будникова

**READING UNLOCKED:
ORIGINAL STORIES, LANGUAGE SKILLS
& THOUGHTFUL DISCUSSION**

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Рецензент:

Тупикова Светлана Евгеньевна – кандидат филологических наук, доцент кафедры английского языка и методики его преподавания, ФГБОУ ВО «Саратовский национальный исследовательский государственный университет имени Н. Г. Чернышевского»;

Абраменко Екатерина Валерьевна – кандидат филологических наук, доцент кафедры лингвистики и межкультурной коммуникации, ФГБОУ ВО «Ростовский государственный экономический университет (РИНХ)»

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Данное учебное пособие предназначено для учащихся старших классов и студентов, достигших уровня языковой компетенции – B1. Пособие может быть использовано в качестве дополнительного ресурса в рамках основных тематических разделов «Семья и дом», «Отношения», «Наука», «Путешествия», «Здоровый образ жизни» и другие, а также самостоятельно в качестве курса англоязычной литературы. Пособие разработано в соответствии с коммуникативным подходом и содержит адаптированные художественные тексты, сопровождающиеся комплексом упражнений на развитие лексики, грамматики, чтения, устной и письменной речи, а также анализ нравственных аспектов произведений. Уникальность издания заключается в его направленности не только на языковые навыки, но и на формирование ценностных ориентиров через диалог культур, сопоставительный анализ мировоззренческих установок и деятельностные методы обучения.

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ПРЕДИСЛОВИЕ

Данное учебное пособие предназначено для обучающихся старших классов, а также студентов, достигших уровня языковой компетенции – B1. Пособие может быть рекомендовано для использования в качестве дополнительного ресурса на занятиях по дисциплине «английский язык» в школе и встроено в следующие тематические разделы: “Family and Home”, “Relationships”, “Pets and Animals”, “Science”, “Travelling”, “Society”, “Healthy Lifestyle”, “Heroes and Heroines”, “Art”. Пособие также может применено в курсах, посвященных изучению иноязычной художественной литературы.

Пособие разработано в рамках коммуникативного подхода в обучении иностранному языку и включает художественные тексты на английском языке с элементами адаптации. К каждому художественному тексту разработаны мотивационные задания; упражнения, направленные на изучение и усвоение новых лексических единиц; упражнения, направленные на практику чтения; упражнения, направленные на усвоение грамматических явлений, представленных в тексте; задания, позволяющие формировать навыки устной и письменной речи; план анализа художественного текста, позволяющий обратиться к нравственной проблематике произведений.

Отличительной особенностью данного пособия является ориентация не только на формирование речевых компетенции обучающихся, но и ценностных ориентиров личности. Указанное достигается за счет содержательной основы, т. к. подобранные художественные тексты в основе своей обращаются к нравственной проблематике. Формирование нравственных качеств личности также достигается за счет работы с аутентичным или адаптированным иноязычным текстом, включающей в себя различные приемы и элементы коммуникативного, культурологического и деятельностного подхода. Подобный интегративный подход в обучении иностранному языку в аспекте формирования нравственных качеств обучающихся, реализуется при помощи: диалога культур; сопоставительного анализа ценностных ориентиров, выраженных в родной и иноязычной картинах мира; деятельностном характере обучения, который формирует субъектную позицию обучающихся.

Изображения, представленные в пособии, взяты из сети Интернет или сгенерированы с помощью нейросетей.

Story	Vocabulary	Grammar	Speaking	Writing
“Soldier’s Home” by E. Hemingway.	Intrigue, atrocity, fraternity, hysteria, courting, feud, consequences, pose, corporal, apocryphal, nausea, alliance, non-committal.	Conditional II, Conditional III, Conditionals with unless, I wish/ If only	Monologue (talking about the heroes in the literature of your country)	Writing a prediction, developing the plot.
“Catch – 22” (abstract) by J. Heller	Pain, liver, jaundice, take the temperature, thermometer, ward, to catch a cold, to get fever, to come down with sth., pneumonia; drone of bombers, chaplain, C. I. D. man, artillery captain, enlisted-man.	Past Simple; Past Continuous; Past Simple VS Past Continuous; Past Perfect.	Reporting a past event (talking about the heroes of your country)	Writing a personal letter
“The Lunchon” by S. Maugham	catch a sight of sb, to keep body and soul together, to be far beyond one’s means, to be flattered, to live on, to cut out sth., to be startled, to reassure, to overload one’s stomach, digestion, to have a mouth watering	Reported Speech (statements, general questions, adverbs of time and place)	Dialogue at the restaurant (role – play)	Creative writing (writing a story on behalf of another character)
“Harrison Bergeron” by K. Vonnegut	To take sth. away, to take out, to toy with, to send out, to stretch out, to come back in, to get away with, to think up	Reported Speech (special questions, commands, suggestions, reporting verbs)	Performing in a debate	Creative writing (alternative outcome of the events)
“A Victim to One Hundred and Seven Fatal Maladies” by Jerome K. Jerome	Malady, ailment, illness, disease, sickness, to be sick, to read up, severe complications, housemaid’s knee, to start off, to pat, to stuck smth. out, miserable wreck, to take up, write out a prescription, to oblige	Modal verbs of advice	Asking for an advice (role play); telling the jokes.	Creative writing (modern version of the story)

Story	Vocabulary	Grammar	Speaking	Writing
“In a season of a Calm Weather” by R. Bradbury	Bay, shore, tide, lagoon, vineyard, meadow, woodlands, horizon, dusk, pebble, boulders, cliff, solitude, bacchanal, vast, canvas, faun, still life, rumour, feast, coincidence, precious.	Modal verbs of possibility, necessity and obligation, recommendation. Modal verbs of deduction and speculation (past and present)	Interview (role-play)	Opinion – essay
“Home” by W. S. Maugham	barns, outhouses, avenue, fireplace, blinds, weather-beaten, stolid, steady, sturby, unpretentious, moto, dignified, patriarchal, upright, despotic;	Future Simple, to be going to, Present Continuous for future, to be about	Monologue (Family History Presentation)	Opinion – essay
“A Dog’s Tale” by M. Twain	Surprised, distress, suspicious, admiration, affectionate, despair, innocent, quadruped, envious, to get one’s breath back, to drag, to blot out, distinction, to occur, to skim, to betray, to tug, shriek, can’t/couldn’t help something.	Complex object (verbs followed by bare infinitive and to)	Performing in the debate on the ethical theme	Opinion -essay
“Lord of the Flies” (chapter 1) by W. Golding.	To be offhand, a scar, delight, to hesitate, adolescence, to grin, awkward, envious, to take a hint, a conch.	Passive Voice	Giving a persuading speech	Creative writing (a personal diary)

SOLDIER'S HOME

by Ernest Hemingway

PRE-READING EXERCISES

Exercise 1. Look at the words that are used in the story "Soldier's Home" by Ernest Hemingway. What do you think the story is about?



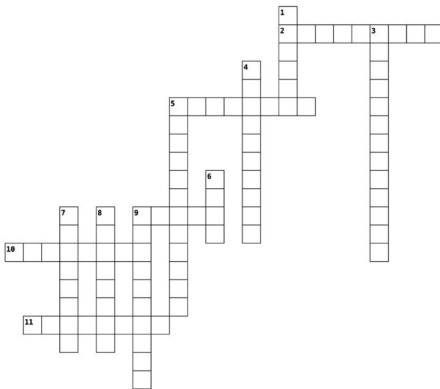
Exercise 2. Read the "Soldier's Home" by Ernest Hemingway and guess the meaning of the underlined words.

Exercise 3. Complete the crossword with the underlined words from the text.

Across

2. Agreements or unions between groups or individuals for getting the benefits.
5. A military rank.
9. Long-standing and deep-seated quarrels or disputes.
10. Exaggerated or uncontrollable emotion or excitement, often among a group of people.
11. The process of trying to win someone's affection.

Down



1. A feeling of sickness in the stomach, often leading to the vomiting.
3. Avoiding a definite statement or opinion; neutral.
4. Doubtful.
5. The results or outcomes of an action or decision.
6. To adopt a particular attitude, often to impress others.
7. A secret plan or plot, often including complicated dealings.
8. An extremely wicked or cruel act, often committed during war time.
9. A group of people associated or formally organized for a common purpose or interest.

Exercise 4. Complete the gaps with the words from the table below. There is one extra word.

fraternity – alliances – feuds – apocryphal – noncommittal – corporal – hysteria – pose – nausea – consequences – intrigue

1. During their college years, the _____ organized lots of charity events and social gatherings.
2. The novel's is full of _____, with unexpected twists and turns of plot.
3. The two countries formed economic _____ to strengthen their positions and share resources.
4. He knew there would be serious _____ if he didn't meet the deadline.
5. After the roller coaster ride, she acquired the _____ and almost fainted.
6. She fell into _____ trying to look like she belonged to the party.
7. The long-lasting family _____ are represented in the world-famous play by William Shakespeare.
8. Many _____ stories about the origin of customs have been passed down through generations.
9. She gave a _____ answer to avoid giving any promises.
10. The announcement of the celebrity's visit caused a wave of _____ on social media.

WHILE-READING EXERCISES

Exercise 1. Read the story "Soldier's Home". Then choose the correct option.

- 1. What did Krebs do before going to the war?**
 - a) He worked in a factory.
 - b) He was receiving the education.
 - c) He served in the Navy.
 - d) He served in the army.
- 2. Why was Krebs lying about his war experience?**
 - a) Because he wanted to impress his acquaintances.
 - b) Because no one wanted to hear the truth.
 - c) Because he had a secret to hide.
 - d) Because he wanted to impress women.
- 3. What did Krebs do during the late summer after returning home?**
 - a) He was looking for a job.
 - b) He spent time enjoying various sport activities.
 - c) He helped his father in the garage.
 - d) He spent his time reading and playing pool.
- 4. What did his father think about Krebs' future?**
 - a) He thought he had lost his ambition.
 - b) He believed Krebs should join the military again.
 - c) He thought Krebs should travel around the world.
 - d) He thought Krebs should run the family business.
- 5. Why did Krebs not want to get involved with the girls in his town?**
 - a) Because he found them unattractive.
 - b) Because he was still in love with the woman from his past.
 - c) Because he didn't want the complications of relationships.
 - d) Because he was going to leave the town soon.
- 6. What did his mother want him to do?**
 - a) Get the job and settle down.
 - b) Go back to college.
 - c) Join the local volunteer club.

- d) Help her around the house.
7. **Why did his mother pray for him?**
- a) Because she wanted him to find a good job.
 b) Because she wanted him to get married.
 c) Because she was afraid, he would fall behind his peers.
 d) Because she was worried about his mental well-being.
8. **What did Krebs do after his mother asked him to pray with her?**
- a) He prayed with her and left the house.
 b) He refused to pray and left the room.
 c) He stayed and had a long conversation with her.
 d) He went to his room and packed his bags.
9. **What did Krebs plan to do after his conversation with his mother?**
- a) Stay at home and help his family.
 b) Go to Kansas City to look for a job.
 c) Enlist in the army again.
 d) Travel around the country.
10. **During the conversation Krebs feels...**
- a) Mostly distant and uncomfortable.
 b) Engaged and interested in the conversation.
 c) Tired but interested.
 d) Mostly ashamed.

Exercise 2. Complete the sentences with the information from the text.

1. Krebs went to the war from college in Kansas and _____ in the Marines in _____.
2. When Krebs returned home, the _____ for heroes was over, and he believed people thought it was ridiculous for him to come back so late.
3. Krebs initially did not want to talk about the war, but later he felt the _____ to do that.
4. Krebs spent his days having long sleeping hours, reading on the _____ and playing _____ to kill the boredom.
5. Krebs admired the young girls in his hometown but the idea of _____ with them seemed to be too complicated.
6. After his conversation with his mother, Krebs decided to go to _____ City to look for a job.

GRAMMAR

Exercise 1. Look at the table and match the conditionals with the uses a-b. Complete the table.

Conditionals
<p>Second conditional: If you loved me, you'd want to come over and watch me play indoor.</p> <p>Third conditional: He would have liked a girl if she had come to him and not wanted to talk.</p>

- a. The possible consequences of an imaginary situation in the present or future.
 b. The imaginary consequences of past events that never happened, so are now impossible.

	conditional clause	main clause
Second conditional	If + ... <i>If you loved me,</i>	would + ... <i>you would want to come over...</i>
Third conditional	If + ... <i>If she had come and not wanted to talk,</i>	would have + past participle <i>he would have liked a girl.</i>

Exercise 2. Complete the gaps with the correct second conditional form of the verbs in brackets.

1. If the young girls _____ (to be) less complicated, Krebs _____ (to court) them.
2. If Krebs _____ (to find) a job in the town, he _____ (not to consider) leaving for Kansas City.
3. If Krebs _____ (to be able) to express his feelings better, his mother _____ (can) understand his struggles more clearly.
4. If people in the town _____ (to show) more interest for Krebs's war experience, he _____ (to not leave) his homeland.
5. If Krebs's mother _____ (not to compare) her son to their neighbour, they _____ (to have) better relationships.

Exercise 3. Match the sentence halves and answer the questions.

1.If you could meet any historical person,	a.what qualities would you want to have?
2. If you were a hero in a story about war,	b.where would you go and why?
3. If you could participate in a peacekeeping mission,	c.what message would you convey?
4. If you had to teach about the importance of remembering the heroes,	d. who would it be and what would you ask them?
5. If you had a chance to write a letter to the soldier of the Second World War,	e.what would you focus on?

Exercise 4. Complete the gaps with the correct third conditional form of the verbs in brackets.

1. If Krebs _____ (to return) home earlier, the greetings for heroes _____ (not be) over.
2. If Krebs _____ (to lie) about his war experience when he returned, he _____ (not to feel) so much distaste.
3. If Krebs _____ (not to feel) so abandoned and disconnected after the greetings were over, he _____ (enjoy) the simple pleasures of life more.
4. If people in Krebs's town _____ (not to hear) so many atrocity stories before he returned, they _____ (to be) more interested in his ones.
5. If Ernest Hemingway _____ (not to participate) in The First World War himself, the theme of war _____ (might not appear) in his works.

CONDITIONALS with UNLESS

Unless + affirmative = if + negative

You did not need a girl **unless** you **thought** about them.

=

You wouldn't need a girl, **if** you **didn't think** about them.

Unless can be used with all types of conditionals, but it's more common with first conditionals.

Exercise 5. Rewrite the sentences using *unless*.

1. You won't understand the importance of remembering the heroes if you don't learn History. _____
2. You can't expect to feel better emotionally if you don't talk about your feelings with someone you trust. _____
3. You won't get any improvements if you reproach and compare people. _____
4. People won't understand the value of family relationships if they don't support each other. _____
5. You can't expect your dream come true if you don't work hard. _____
6. If we don't honor the heroes, future generations will forget their sacrifices. _____
7. Monuments will lose their meaning if people don't understand the history behind them. _____
8. Humanity will repeat the mistakes of the past if it doesn't learn from them. _____

Exercise 6. Read the part of the dialogue between Krebs and his mother. What does she want him to do? What grammar construction does she use?

"Then she sat down across the table from Krebs.

"I wish you'd put down the paper a minute, Harold," she said.

Krebs took down the paper and folded it."

"I wish you would put down the paper for a minute, Harold"

I wish + would+ infinitive is used...

- a) to express joy and satisfaction;
- b) to express anger and annoyance of someone's behavior;
- c) to express a strong wish that things could be different;

Exercise 7. Read the situations and write what you would say.

0. A person you share a desk with doodles in your copybook. *I wish you would stop drawing pictures in my copybook.*

1. A groupmate constantly interrupts you in class.
2. Your friend is always 20 minutes late.
3. Your roommate never washes the dishes.
4. Your sibling is always borrowing your possessions without asking.
5. Your neighbour plays loud music late at night.

6. Your friend texts while you're talking to them.
7. Someone cuts in line at the grocery store.
8. A person you share a desk with cracks his knuckles when he's nervous.
9. Write your example
10. Write your example

Exercise 8. Read the sentences and underline the correct option.

I wish/If only...	
1)	<i>I wish you had a definite aim in life.</i>
2)	<i>I wish I had returned home with the other soldiers and hadn't lied.</i>
a)	I wish + <i>Past Simple/Past Perfect</i> is used to express that one feels sorry or sad about a situation that exists at the moment;
b)	I wish + <i>Past Simple/Past Perfect</i> is used to express that one feels sorry or sad about a particular action in the past.

Exercise 9. Read the sentences and write what the people wish. Use *I wish/If only* + *Past Simple* or *Past Perfect*.

1. Ann doesn't like her new house because it's filthy. She has to renovate it. The house doesn't have the electricity. The bathroom is too small.

- a) I wish the house wasn't so filthy.
- b) _____
- c) _____

2. Tom regrets what he did or didn't do in the past. Tom was noisy in class. He didn't hear the task. He missed the assignment deadline.

- a) _____
- b) _____
- c) _____

3. Sarah wants things to be different in life. She wants to leave her hometown for college. She wants to live in the campus. She doesn't want to stay all the summer in her hometown.

- a) _____
- b) _____
- c) _____

4. Jack feels frustrated because of his career choice when he was young. He doesn't feel satisfied with his job. He regrets not following in his father's footsteps. He regrets he didn't benefit his family business a lot.

- a) _____
- b) _____
- c) _____

Exercise 10. Read the facts from E. Hemingway's biography and write about six things that he might have regretted about. Use *I wish/If only* + *Past Perfect*.

Ernest Hemingway was born in 1899 in the USA and became famous thanks to his novels and short stories. The writer also had an extraordinary life. His father was a doctor and his mother was an opera singer, but E. Hemingway didn't have any talent neither for medicine nor for music.

In 1918 he enlisted in the army and was seriously injured by the mortar fire. The recovery took him almost a year depriving him of work. That period led him to depression. Ernest Hemingway

was married four times. His first wife, Hadley, accidentally left a suitcase containing all his works of that time on a Paris train in 1922. The works were never recovered. Later, all of his four marriages collapsed due to different reasons. One of them is the writer's alcoholism.

In 1928 the writer was struck by the news of his father's suicide.

From 1941 to 1943 he spent in Cuba chasing Nazi submarines in the Caribbean.

During his last years he was suffering from a number of diseases and mental problems. Hemingway was treated with psychiatric methods, including electroshock therapy. After that he lost his memory and ability to write.

Example: I wish I had been more talented.

ANALYSIS AND DISCUSSION

Exercise 1. *The phenomenon of the Lost Generation refers to people who were born before World War I, between 1883 and 1900. The defining characteristic of this generation is that lots of them found it difficult to readjust to the civilian life after the war. They had lots of struggles to overcome, e.g. mental breakdowns, addictions, unemployment etc. This theme was crucial in Hemingway's works, e.g. his novel "The Sun also Rises".*

Can you identify Krebs as a representative of lost generation? What features of lost generation does he have?

Exercise 2. **Read the sentences and decide which stylistic device they contain. Why does the author use this device so often? What does the author emphasize? Do they influence the reader's understanding and feelings? In what way?**

- He did not want to get into the intrigue and the politics. He did not want to have to do any courting. He did not want to have to do any courting. He did not want to tell any more lies.
- He did not want any consequences. He did not want any consequences ever again.
- He liked to look at them from the front porch as they walked on the other side of the street. He liked to watch them walking under the shade of the trees. He liked the round Dutch collars above their sweaters. He liked their silk stockings and flat shoes. He liked their bobbed hair and the way they walked.

Exercise 3. **The story presents several contrasts. The main character is contrasted with the rest of the society in the town because he cannot find his place in it. Describe:**

- the way Krebs distances himself from the family and the society;
- his life before and after the war;
- who symbolizes the new way of life in the town;
- reasons why Krebs can't find his place.

SPEAKING PRACTICE

1. Prepare a presentation about a hero depicted in the literature of your country, who struggles similar problems but finds the way out. Analyze the characters and their experience. What could Krebs learn from their experience to overcome his struggles?

- Give some information about the character's background
- Describe his/her war experience
- Describe his/her mental and physical state after war
- Talk about people or events that supported him/her
- Analyze the ways that character overcame the struggles
- Decide if Krebs could apply those methods.

If you don't have any ideas what character to describe, you can get some inspiration from the book "The Fate of a Man" by Mikhail Sholokhov.

WRITING PRACTICE

Exercise 1. Write an episode of a story describing Krebs's future life. Follow the steps.

I. Brainstorming. Read the last paragraph of the story "Soldier's home". Discuss the following questions in groups.

- Does Krebs have a real intension to go to Kansas City?
- Who/What motivates him to leave home?
- Krebs "tried so to keep his life from being complicated", he wanted it "to go smoothly". According to this, what might he do in Kansas? What kind of work and daily routine might he have?

II. Planning the episode.

- How much time has passed?
- Where is Krebs? (Kansas City, abroad, still at home?)
- What does he do? Is he unemployed? Is he adrift?
- What is his marital status? What kind of person might his wife be? Does he have "simple" relationship? Does he still avoid "consequences"?
- What is his mental state? Has he recovered?
- What are his family relationships like? Has he reconnected with the family? Has he become more isolated?

III. Check. Read your story and answer the questions.

- Have you tried to make your writing interesting?
- Have you used conditionals?
- Have you used I wish/If only structure?
- Have you included dialogues in your story?
- Have you included any stylistic devices in your episode? (epithets, anaphora, metaphors, etc.)
- Is your story open-ended like Hemingway's?

Soldier's Home

by Ernest Hemingway

Krebs went to the war from a Methodist college in Kansas. There is a picture which shows him among his fraternity brothers, all of them wearing exactly the same height and

style collar. He enlisted¹ in the Marines² in 1917 and did not return to the United States until the second division returned from the Rhine³ in the summer of 1919.

There is a picture which shows him on the Rhine with two German girls and another corporal. Krebs and the corporal look too big for their uniforms. The German girls are not beautiful. The Rhine does not show in the picture.

By the time Krebs returned to his home town in Oklahoma the greeting of heroes was over. He came back much too late. The men from the town who had been drafted had all been welcomed elaborately⁴ on their return. There had been a great deal of hysteria. Now the reaction had set in. People seemed to think it was rather ridiculous for Krebs to be getting back so late, years after the war was over.

At first Krebs, who had been at Belleau Wood, Soissons, the Champagne, St. Mihiel and in the Argonne did not want to talk about the war at all. Later he felt the need to talk but no one wanted to hear about it. His town had heard too many atrocities stories to be thrilled by actualities. Krebs found that to be listened to at all he had to lie and after he had done this twice he, too, had a reaction against the war and against talking about it. A distaste⁵ for everything that had happened to him in the war set in because of the lies he had told. All of the times that had been able to make him feel cool and clear inside himself when he thought of them; the times so long back when he had done the one thing, the only thing for a man to do, easily and naturally, when he might have done something else, now lost their cool, valuable quality and then were lost themselves.

His lies were quite unimportant lies and consisted in attributing to himself things other men had seen, done or heard of, and stating as facts certain apocryphal incidents familiar to all soldiers. Even his lies were not sensational at the pool room. His acquaintances, who had heard detailed accounts of German women found chained to machine guns in the Argonne and who could not comprehend, or were barred⁶ by their patriotism from interest in, any German machine gunners who were not chained, were not thrilled by his stories.

Krebs acquired the nausea in regard to experience that is the result of untruth or exaggeration, and when he occasionally met another man who had really been a soldier and the talked a few minutes in the dressing room at a dance he fell into the easy pose of the old soldier among other soldiers: that he had been badly, sickeningly frightened all the time. In this way he lost everything.

During this time, it was late summer, he was sleeping late in bed, getting up to walk down town to the library to get a book, eating lunch at home, reading on the front porch until he became bored and then walking down through the town to spend the hottest hours of the day in the cool dark of the pool room. He loved to play pool.

In the evening he practiced on his clarinet, strolled down town, read and went to bed. He was still a hero to his two young sisters. His mother would have given him breakfast in bed if he had wanted it. She often came in when he was in bed and asked him to tell her about the war, but her attention always wandered. His father was non-committal.

Before Krebs went away to the war he had never been allowed to drive the family motor car.

His father was in the real estate business and always wanted the car to be at his command when he required it to take clients out into the country to show them a piece of farm property. The car always stood outside the First National Bank building where his father had an office on the second floor. Now, after the war, it was still the same car.

Nothing was changed in the town except that the young girls had grown up. But they lived in such a complicated world of already defined alliances and shifting feuds that Krebs did not feel the

¹ To enlist – 1) поступать на военную службу; 2) заручиться поддержкой кого-либо;

² Marines – морская пехота;

³ The Rhine ['rain] – р. Рейн;

⁴ Elaborately – искусно, тщательно;

⁵ Distaste – отвращение;

⁶ To be barred – быть отстраненным; быть запрещенным;

energy or the courage to break into it. He liked to look at them, though. There were so many good-looking young girls. Most of them had their hair cut short. When he went away only little girls wore their hair like that or girls that were fast. They all wore sweaters and shirt waists with round Dutch collars. It was a pattern. He liked to look at them from the front porch as they walked on the other side of the street. He liked to watch them walking under the shade of the trees. He liked the round Dutch collars above their sweaters. He liked their silk stockings and flat shoes. He liked their bobbed hair⁷ and the way they walked.

When he was in town their appeal to him was not very strong. He did not like them when he saw them in the Greek's ice cream parlor. He did not want them themselves really. They were too complicated.⁸ There was something else.

Vaguely he wanted a girl but he did not want to have to work to get her. He would have liked to have a girl but he did not want to have to spend a long time getting her. He did not want to get into the intrigue and the politics. He did not want to have to do any courting. He did not want to tell any more lies. It wasn't worth it.

He did not want any consequences. He did not want any consequences ever again. He wanted to live along without consequences. Besides he did not really need a girl. The army had taught him that. It was all right to pose as though you had to have a girl. Nearly everybody did that. But it wasn't true. You did not need a girl. That was the funny thing. First a fellow boasted how girls mean nothing to him, that he never thought of them, that they could not touch him. Then a fellow boasted that he could not get along without girls, that he had to have them all the time, that he could not go to sleep without them.

That was all a lie. It was all a lie both ways. You did not need a girl unless you thought about them. He learned that in the army. Then sooner or later you always got one. When you were really ripe for a girl you always got one. You did not have to think about it. Sooner or later it could come. He had learned that in the army.

Now he would have liked a girl if she had come to him and not wanted to talk. But here at home it was all too complicated. He knew he could never get through it all again. It was not worth the trouble. That was the thing about French girls and German girls. There was not all this talking. You couldn't talk much and you did not need to talk. It was simple and you were friends. He thought about France and then he began to think about Germany. On the whole he had liked Germany better. He did not want to leave Germany. He did not want to come home. Still, he had come home. He sat on the front porch⁹.

He liked the girls that were walking along the other side of the street. He liked the look of them much better than the French girls or the German girls. But the world they were in was not the world he was in. He would like to have one of them. But it was not worth it. They were such a nice pattern. He liked the pattern. It was exciting. But he would not go through all the talking. He did not want one badly enough. He liked to look at them all, though. It was not worth it. Not now when things were getting good again.

He sat there on the porch reading a book on the war. It was a history and he was reading about all the engagements he had been in. It was the most interesting reading he had ever done. He wished there were more maps. He looked forward with a good feeling to reading all the really good histories when they would come out with good detail maps. Now he was really learning about the war. He had been a good soldier. That made a difference.

One morning after he had been home about a month his mother came into his bedroom and sat on the bed. She smoothed her apron¹⁰.

"I had a talk with your father last night, Harold," she said, "and he is willing for you to take the car out in the evenings."

"Yeah?" said Krebs, who was not fully awake. "Take the car out? Yeah?"

⁷ Bobbed hair – боб-каре (короткая женская стрижка);

⁸ Complicated – сложный, запутанный;

⁹ Porch – крыльцо;

¹⁰ Apron – фартук;

"Yes. Your father has felt for some time that you should be able to take the car out in the evenings whenever you wished but we only talked it over last night."

"I'll bet you made him," Krebs said.

"No. It was your father's suggestion that we talk the matter over."

"Yeah. I'll bet you made him," Krebs sat up in bed.

"Will you come down to breakfast, Harold?" his mother said. "As soon as I get my clothes on," Krebs said.

His mother went out of the room and he could hear her frying something downstairs while he washed, shaved and dressed to go down into the dining-room for breakfast. While he was eating breakfast, his sister brought in the mail.

"Well, Hare," she said. "You old sleepy-head. What do you ever get up for?" Krebs looked at her. He liked her. She was his best sister.

"Have you got the paper?" he asked.

She handed him The Kansas City Star and he shucked off its brown wrapper and opened it to the sporting page. He folded The Star open and propped it against the water pitcher with his cereal dish to steady it, so he could read while he ate.

"Harold," his mother stood in the kitchen doorway, "Harold, please don't muss up the paper. Your father can't read his Star if its been mussed"¹¹."

"I won't muss it," Krebs said.

His sister sat down at the table and watched him while he read.

"We're playing indoor over at school this afternoon," she said. "I'm going to pitch."

"Good," said Krebs. "How's the old wing?"

"I can pitch better than lots of the boys. I tell them all you taught me. The other girls aren't much good."

"Yeah?" said Krebs.

"I tell them all you're my beau. Aren't you my beau, Hare?"

"You bet."

"Couldn't your brother really be your beau just because he's your brother?" "I don't know."

"Sure you know. Couldn't you be my beau, Hare, if I was old enough and if you wanted to?"

"Sure. You're my girl now." "Am I really your girl?" "Sure."

"Do you love me?"

"Uh,huh."

"Do you love me always?" "Sure."

"Will you come over and watch me play indoor?"

"Maybe."

"Aw, Hare, you don't love me. If you loved me, you'd want to come over and watch me play indoor."

Krebs's mother came into the dining-room from the kitchen. She carried a plate with two fried eggs and some crisp bacon on it and a plate of buckwheat cakes.

"You run along, Helen," she said. "I want to talk to Harold."

She put the eggs and bacon down in front of him and brought in a jug of maple syrup for the buckwheat cakes. Then she sat down across the table from Krebs.

"I wish you'd put down the paper a minute, Harold," she said. Krebs took down the paper and folded it.

"Have you decided what you are going to do yet, Harold?" his mother said, taking off her glasses.

"No," said Krebs.

¹¹ To muss – приводить в беспорядок;

"Don't you think it's about time?" His mother did not say this in a mean way. She seemed worried.

"I hadn't thought about it," Krebs said.

"God has some work for every one to do," his mother said. "There can be no idle hands in His Kingdom."

"I'm not in His Kingdom," Krebs said. "We are all of us in His Kingdom."

Krebs felt embarrassed and resentful as always.

"I've worried about you too much, Harold," his mother went on. "I know the temptations¹² you must have been exposed to. I know how weak men are. I know what your own dear grandfather, my own father, told us about the Civil War and I have prayed for you. I pray for you all day long, Harold."

Krebs looked at the bacon fat hardening on his plate.

"Your father is worried, too," his mother went on. "He thinks you have lost your ambition, that you haven't got a definite aim in life. Charley Simmons, who is just your age, has a good job and is going to be married. The boys are all settling down; they're all determined to get somewhere; you can see that boys like Charley Simmons are on their way to being really a credit to the community."

Krebs said nothing.

"Don't look that way, Harold," his mother said. "You know we love you and I want to tell you for your own good how matters stand. Your father does not want to hamper your freedom. He thinks you should be allowed to drive the car. If you want to take some of the nice girls out riding with you, we are only too pleased. We want you to enjoy yourself. But you are going to have to settle down to work, Harold. Your father doesn't care what you start in at. All work is honorable as he says. But you've got to make a start at something. He asked me to speak to you this morning and then you can stop in and see him at his office."

"Is that all?" Krebs said.

"Yes. Don't you love your mother dear boy?" "No,"

Krebs said.

His mother looked at him across the table. Her eyes were shiny. She started crying.

"I don't love anybody," Krebs said.

It wasn't any good. He couldn't tell her, he couldn't make her see it. It was silly to have said it. He had only hurt her. He went over and took hold of her arm. She was crying with her head in her hands.

"I didn't mean it," he said. "I was just angry at something. I didn't mean I didn't love you."

His mother went on crying. Krebs put his arm on her shoulder. "Can't you believe me, mother?"

His mother shook her head.

"Please, please, mother. Please believe me."

"All right," his mother said chokily. She looked up at him. "I believe you, Harold."

Krebs kissed her hair. She put her face up to him.

"I'm your mother," she said. "I held you next to my heart when you were a tiny baby."

Krebs felt sick and vaguely nauseated.

"I know, Mummy," he said. "I'll try and be a good boy for you."

"Would you kneel and pray with me, Harold?" his mother asked.

They knelt down beside the dining-room table and Krebs's mother prayed. "Now, you pray, Harold," she said.

"I can't," Krebs said. "Try, Harold."

¹² Temptation – искушение;

"I can't."

"Do you want me to pray for you?"

"Yes."

So his mother prayed for him and then they stood up and Krebs kissed his mother and went out of the house. He had tried so to keep his life from being complicated. Still, none of it had touched him. He had felt sorry for his mother and she had made him lie. He would go to Kansas City and get a job and she would feel all right about it. There would be one more scene maybe before he got away. He would not go down to his father's office. He would miss that one. He wanted his life to go smoothly. It had just gotten going that way. Well, that was all over now, anyway. He would go over to the schoolyard and watch Helen play indoor baseball.

CATCH – 22

Chapter I The Texan

by Joseph Heller

PRE-READING EXERCISES

Exercise 1. Discuss the following questions in pairs.

1. What does patriotism mean to you? Can you give an example of a patriotic act from your experience or people you know?
2. What values and personal features do you think are important for a citizen to contribute to their country?
3. Are there any events organized in your school/university that refer to patriotism? Do you take part in them?

Exercise 2. Read the sentences and write the meaning of the words IN BOLD and write the translation and use the dictionary if necessary.

Sentence	Definition	Translation
<i>Health and medicine</i>		
<i>Example:</i> Yossarian was in the hospital with a pain in his liver that fell just short of being jaundice.	<i>A large organ in the body that cleans blood</i>	<i>Боль в печени</i>
The doctors were puzzled by the fact that it wasn't quite jaundice .		
Temperatures were taken twice a day in the ward.		
Nurse Cramer entered with a jar full of thermometers and worked her way up one side of the ward and down the other.		
The Texan had been shot into the Adriatic Sea in midwinter and not even caught cold .		
"I've got a fever of a hundred and one", Yossarian added just as quickly.		
The warrant officer fled. In less than ten days, the Texan drove everybody in the ward back to duty – everybody but the C. I. D. man, who had caught cold from the fighter captain and come down with pneumonia .		
<i>Military terms</i>		
Suddenly there was the monotonous old drone of bombers returning from a mission.		
The chaplain arrived the day after the fire.		
They all knew he was a C.I.D. man because he kept inquiring about an officer named Irving.		
Next to Dunbar was the artillery captain with whom Yossarian had stopped playing chess.		
All the officer patients in the ward were forced to censor letters written by all the enlisted-men patients, who were kept in residence in wards of their own.		

Exercise 3. Complete the gaps with the topical words. The first letter is given.

1. After eating contaminated food, he developed a severe case of (j) ____.
2. The nurse will (t) ____ the (t) ____ of each patient to monitor their health status.
3. A digital (t) ____ is often used to measure body temperature accurately.
4. During the winter, it's easy to (c) ____ a (c) ____ if you don't dress warmly.
5. The (l) ____ is a vital organ in the body that cleans the blood and produces bile.
6. She had a (f) ____ and was advised to rest and drink plenty of water.
7. After being in the cold weather for a long time, he got (p) _____. So, he could hardly breathe.
8. The sound of the (d) ____ flying overhead was deafening.
9. The (e) ____ were assigned to different tasks to support the officers.
10. The (a) ____ was placed in the front lines to support the soldiers behind.
11. The military (c) ____ provided spiritual guidance to the soldiers.
12. He was admitted to the hospital (w) ____ for the further help.

WHILE-READING EXERCISES

Exercise 1. "Jigsaw" reading.

Divide into four "Expert" groups, read the abstract from the text and discuss them according to the plan below.

Group I. Introduction of Yossarian and his stay in the hospital.	Group II. Yossarian's interaction with the doctors and nurses in the hospital. His activities in the hospital.
<ol style="list-style-type: none"> 1. Read your part of the text carefully; 2. Highlight the main characters, events and themes in the section; 3. Identify the key vocabulary; 4. Prepare your summary of the text to present to the class, be ready to answer the questions; 5. Prepare the questions to ask the other groups about their extracts. 	<ol style="list-style-type: none"> 1. Read your part of the text carefully; 2. Highlight the main characters, events and themes in the section; 3. Identify the key vocabulary; 4. Prepare your summary of the text to present to the class, be ready to answer the questions; 5. Prepare the questions to ask the other groups about their extracts.
Group III. The introduction and role of the Texan in the ward.	Group IV. The arrival of the chaplain and final events in the ward.
<ol style="list-style-type: none"> 1. Read your part of the text carefully; 2. Highlight the main characters, events and themes in the section; 3. Identify the key vocabulary; 4. Prepare your summary of the text to present to the class, be ready to answer the questions; 5. Prepare the questions to ask the other groups about their extracts. 	<ol style="list-style-type: none"> 1. Read your part of the text carefully; 2. Highlight the main characters, events and themes in the section; 3. Identify the key vocabulary; 4. Prepare your summary of the text to present to the class, be ready to answer the questions; 5. Prepare the questions to ask the other groups about their extracts.

Change the groups so there is at least one "expert" from each group. Discuss your abstracts according to the plan.

1. Present the summary of your abstract in the following order: the presenter of group 1, 2, 3, 4;
2. Answer the questions from the other groups about your abstract;

3. Listen to the summaries of the other presenters and ask questions to clarify understanding.

Return to your initial groups of “Experts” after discussion.

Exercise 2. Read the sentence and chose the correct option TRUE (T), FALSE (F), NOT STATED (NS).

1. Yossarian was really ill with jaundice when he was in the hospital. T/F/NS
2. The Texan was well-liked by everyone in the ward from the beginning. T/F/NS
3. The chaplain visited Yossarian in the hospital and had a conversation with him. T/F/NS
4. The warrant officer was very impressed by the accident involving the soldier in white. T/F/NS
5. Yossarian and Dunbar were the only patients in the ward who were not driven to duty by the Texan. T/F/NS
6. The C. I. D. man was thought to be a spy because he refused to censor the letters. T/F/NS
7. The chaplain was a Catholic priest. T/F/NS
8. Yossarian wrote letters to everyone he knew, telling them he was going on a dangerous mission. T/F/NS
9. The Texan was transferred to another ward because of his behaviour. T/F/NS
10. Yossarian had the experience of volunteering for dangerous missions before his hospital stay. T/F/NS

Exercise 3. Answer the questions in pairs.

1. Why was Yossarian in the hospital, and what was unusual about his condition?
2. How did the doctors and nurses react to Yossarian’s condition?
3. What did Yossarian do to pass the time while he was in the hospital?
4. How did Yossarian describe his experience with censoring the letters?
5. What was the reaction of the other patients in the ward to the Texan?
6. What happened to the soldier in white, and how did the other patients react to his death?
7. How did the chaplain interact with Yossarian during his visit?
8. What was significant about the chaplain being an Anabaptist?
9. How did Yossarian and Dunbar react to the presence of the Texan in the ward?
10. What was the outcome for the patients in the ward after the Texan’s influence?

GRAMMAR

Exercise 1. Read the sentences from the text. Match the sentences and their meanings. Write the number and the grammar tense.

1. “The pain in his liver had gone away, but Yossarian didn’t say anything”.
 2. “When he rose to walk, he bent forward even more, making a deep cavity of his body, and placed his feet down very carefully, moving ahead by inches from the knees down”.
 3. “In less than ten days the Texan cleared the ward”.
 4. “He was working hard at increasing his life span”.
 5. “The Texan was talking to the soldier in white when Nurse Cramer entered with a jar full of thermometers”.
- a. *indicates the action in progress in the past – _____ / _____;*

- b. describes two actions in the past, one of the actions is completed and interrupts another action in progress – ____/____;
- c. describes two actions in the past, one of the actions was completed before another one – ____/____;
- d. describes a series of actions that happened one after another in the past – ____/____;
- e. indicates a completed action at a specific time in the past – ____/____;

Exercise 2. Complete the gaps with the correct form of the verbs in Past Simple, Past Continuous or Past Perfect.

1. Yossarian ____ (to stay) in the hospital with a pain in his liver.
2. The doctors ____ (to be) puzzled with Yossarian's condition when he ____ (to tell) them about his pain.
3. The nurse ____ (to suspect) Yossarian of pretending to be seriously ill.
4. Yossarian ____ (to decide) to stay in the hospital before he ____ (to realize) the consequences.
5. Yossarian ____ (to lie) in bed when the doctors came to check on him.
6. Last night it ____ (turn out) that the patient needed the operation.
7. The Texan ____ (to talk) to the soldier while the nurse ____ (to check on) the other patients in the ward.
8. The enlisted-man ____ (to have) a serious injury before he was brought to the hospital.
9. The chaplain ____ already ____ (to leave) when Yossarian ____ (to think) about another question to ask.
10. The firemen ____ (to fight) the fire when the bombers ____ (to return) from their mission.

ANALYSIS AND DISCUSSION

Exercise 1. Discuss the questions within your mini-group.

1. How do the characters in the text define patriotism? Do their definitions align with of different from yours?
2. Yossarian and other characters are in a military hospital during the wartime. How do their actions reflect their sense of duty and patriotism?
3. Can you justify Yossarian's actions?

Exercise 2. Analyze the characters using the questions below.

1. *Why does the character act like this? Could he/she choose the other way?*
2. *Analyze the quotes by the character. Why did he/she say those phrases?*
3. *Why does the character think and feel this way?*
4. *What is the aim and intentions of the character at this moment?*
5. *Do the character's efforts/actions align with the general aim of him/her? What character from Russian literature can be compared with this one? Are they alike or different? Is it mostly positive or negative comparison?*

SPEAKING PRACTICE

Exercise 1. Prepare a presentation about the hero of your country who performed a feat or dedicated his/her life to the country service. Follow the plan:

- Choose a hero who inspires you. You can choose among the family members, citizens of your city or country;
- Describe his/her feat and how it benefited the country;
- Mention a few interesting facts of the hero's biography;
- Mention if there are any references to this hero in books, films, his/her place of birth, architecture etc.

WRITING PRACTICE

Exercise 1. Imagine yourself a person you chose to give a presentation about. Write a letter on his/her behalf. Think about the following questions. Add any details you think are important.

- What personal information can you give to the reader? (age, current location, state of health etc.)
- Who are you writing to? What is the reason for writing?
- Has anything significant happened to you recently?
- What is your daily routine like?
- What problems do you have?
- Are there any positive sides in your life?
- What are your dreams and goals?

Catch – 22 The Texan

by Joseph Heller

It was love at first sight.

The first time Yossarian saw the chaplain he fell madly in love with him.

Yossarian was in the hospital with a pain in his liver that fell just short of being jaundice. The doctors were puzzled by the fact that it wasn't quite jaundice. If it became jaundice they could treat it. If it didn't become jaundice and went away they could discharge him. But this just being short of jaundice all the time confused them.

Each morning they came around, three brisk¹³ and serious men with efficient mouths and inefficient eyes, accompanied by brisk and serious Nurse Duckett, one of the ward nurses who didn't like Yossarian. They read the chart at the foot of the bed and asked impatiently about the pain. They seemed irritated when he told them it was exactly the same.

"Still no movement?" the full colonel demanded.

The doctors exchanged a look when he shook his head.

"Give him another pill."

Nurse Duckett made a note to give Yossarian another pill, and the four of them moved along to the next bed. None of the nurses liked Yossarian. Actually, the pain in his liver had gone away, but Yossarian didn't say anything and the doctors never suspected. They just suspected that he had been moving his bowels and not telling anyone.

Yossarian had everything he wanted in the hospital. The food wasn't too bad, and his meals were brought to him in bed. There were extra rations of fresh meat, and during the hot part of the afternoon he and the others were served chilled fruit juice or chilled chocolate milk. Apart from the doctors and the nurses, no one ever disturbed him. For a little while in the morning he had to censor¹⁴

¹³ Brisk – оживленный;

¹⁴ To censor – подвергать цензуре;

letters, but he was free after that to spend the rest of each day lying around idly with a clear conscience. He was comfortable in the hospital, and it was easy to stay on because he always ran a temperature of 101. He was even more comfortable than Dunbar, who had to keep falling down on his face in order to get his meals brought to him in bed.

After he had made up his mind to spend the rest of the war in the hospital, Yossarian wrote letters to everyone he knew saying that he was in the hospital but never mentioning why. One day he had a better idea. To everyone he knew he wrote that he was going on a very dangerous mission. "They asked for volunteers. It's very dangerous, but someone has to do it. I'll write you the instant I get back." And he had not written anyone since.

All the officer patients in the ward were forced to censor letters written by all the enlisted-men patients, who were kept in residence in wards of their own. It was a monotonous job, and Yossarian was disappointed to learn that the lives of enlisted men were only slightly more interesting than the lives of officers. After the first day he had no curiosity at all. To break the monotony he invented games. Death to all modifiers, he declared¹⁵ one day, and out of every letter that passed through his hands went every adverb and every adjective. The next day he made war on articles. He reached a much higher plane of creativity the following day when he blacked out everything in the letters but *a*, *an* and *the*. That erected more dynamic intralinear tensions¹⁶, he felt, and in just about every case left a message far more universal. Soon he was proscribing parts of salutations¹⁷ and signatures and leaving the text untouched. One time he blacked out all but the salutation "Dear Mary" from a letter, and at the bottom he wrote, "I yearn for you tragically. R. O. Shipman, Chaplain, U.S. Army." R. O. Shipman was the group chaplain's name.

When he had exhausted all possibilities in the letters, he began attacking the names and addresses on the envelopes, obliterating¹⁸ whole homes and streets, annihilating¹⁹ entire metropolises with careless flicks of his wrist as though he were God. Catch-22 required that each censored letter bear the censoring officer's name. Most letters he didn't read at all. On those he didn't read at all he wrote his own name. On those he did read he wrote, "Washington Irving." When that grew monotonous he wrote, "Irving Washington." Censoring the envelopes had serious repercussions²⁰, produced a ripple of anxiety on some ethereal²¹ military echelon that floated a C.I.D. man back into the ward posing as a patient. They all knew he was a C.I.D. man because he kept inquiring about an officer named Irving or Washington and because after his first day there he wouldn't censor letters. He found them too monotonous.

It was a good ward this time, one of the best he and Dunbar had ever enjoyed. With them this time was the twenty-four-year-old fighter-pilot captain with the sparse²² golden mustache who had been shot into the Adriatic Sea in midwinter and not even caught cold. Now the summer was upon them, the captain had not been shot down, and he said he had the grippe. In the bed on Yossarian's right, still lying amorously on his belly, was the startled captain with malaria in his blood and a mosquito bite on his ass. Across the aisle from Yossarian was Dunbar, and next to Dunbar was the artillery captain with whom Yossarian had stopped playing chess. The captain was a good chess player, and the games were always interesting. Yossarian had stopped playing chess with him because the games were so interesting they were foolish. Then there was the educated Texan from Texas who looked like someone in Technicolor and felt, patriotically, that people of means-decent folk-should be given more votes than drifters, whores, criminals, degenerates, atheists and indecent folk-people without means.

Yossarian was unspringing rhythms in the letters the day they brought the Texan in. It was another quiet, hot, untroubled day. The heat pressed heavily on the roof, stifling sound. Dunbar was

¹⁵ To declare – объявлять;

¹⁶ Intralinear tensions – внутрилинейные конфликты, напряжение;

¹⁷ Salutation – приветствие, обращение;

¹⁸ To obliterate – полностью уничтожить;

¹⁹ To annihilate – аннигилировать, уничтожить;

²⁰ Repercussion /'ri:pə'kʌʃ.ən/ – последствие, отголосок;

²¹ Ethereal /i'θiə.ri.əl/ – эфирный, неземной;

²² Sparse – редкий, скудный;

lying motionless on his back again with his eyes staring up at the ceiling like a doll's. He was working hard at increasing his life span. He did it by cultivating boredom. Dunbar was working so hard at increasing his life span that Yossarian thought he was dead. They put the Texan in a bed in the middle of the ward, and it wasn't long before he donated his views.

Dunbar sat up like a shot. "That's it," he cried excitedly. "There was something missing-all the time I knew there was something missing-and now I know what it is." He banged his fist down into his palm. "No patriotism," he declared.

"You're right," Yossarian shouted back. "You're right, you're right, you're right. The hot dog, the Brooklyn Dodgers. Mom's apple pie. That's what everyone's fighting for. But who's fighting for the decent folk? Who's fighting for more votes for the decent folk? There's no patriotism, that's what it is. And no matriotism, either."

The warrant officer on Yossarian's left was unimpressed. "Who gives a shit?" he asked tiredly, and turned over on his side to go to sleep.

The Texan turned out to be good-natured, generous and likable. In three days no one could stand him.

He sent shudders²³ of annoyance scampering up ticklish spines²⁴, and everybody fled from him-everybody but the soldier in white, who had no choice. The soldier in white was encased from head to toe in plaster and gauze. ²⁵He had two useless legs and two useless arms. He had been smuggled into the ward during the night, and the men had no idea he was among them until they awoke in the morning and saw the two strange legs hoisted from the hips, the two strange arms anchored up perpendicularly, all four limbs pinioned strangely in air by lead weights suspended darkly above him that never moved. Sewn into the bandages over the insides of both elbows were zippered lips through which he was fed clear fluid from a clear jar. A silent zinc pipe rose from the cement on his groin and was coupled to a slim rubber hose that carried waste from his kidneys and dripped it efficiently into a clear, stoppered jar on the floor. When the jar on the floor was full, the jar feeding his elbow was empty, and the two were simply switched quickly so that the stuff could drip back into him. All they ever really saw of the soldier in white was a frayed²⁶ black hole over his mouth.

The soldier in white had been filed next to the Texan, and the Texan sat sideways on his own bed and talked to him throughout the morning, afternoon and evening in a pleasant, sympathetic drawl.²⁷ The Texan never minded that he got no reply.

Temperatures were taken twice a day in the ward. Early each morning and late each afternoon Nurse Cramer entered with a jar full of thermometers and worked her way up one side of the ward and down the other, distributing a thermometer to each patient. She managed the soldier in white by inserting a thermometer into the hole over his mouth and leaving it balanced there on the lower rim. When she returned to the man in the first bed, she took his thermometer and recorded his temperature, and then moved on to the next bed and continued around the ward again. One afternoon when she had completed her first circuit of the ward and came a second time to the soldier in white, she read his thermometer and discovered that he was dead.

"Murderer," Dunbar said quietly.

The Texan looked up at him with an uncertain grin.

"Killer," Yossarian said.

What are you fellas talkin' about?" the Texan asked nervously.

"You murdered him," said Dunbar.

"You killed him," said Yossarian.

The Texan shrank back. "You fellas are crazy. I didn't even touch him."

"You murdered him," said Dunbar.

²³ Shudder – дрожь;

²⁴ Scampering up ticklish spines – щекотание, быстро пробегающее по позвоночнику;

²⁵ Gauze – марля;

²⁶ Frayed – потрепанный;

²⁷ Drawl – медленная, растянутая манера речи;

"I heard you kill him," said Yossarian.

"You killed him because he was a nigger," Dunbar said.

"You fellas are crazy," the Texan cried. "They don't allow niggers in here. They got a special place for niggers."

"The sergeant smuggled him in," Dunbar said.

"The Communist sergeant," said Yossarian.

"And you knew it."

The warrant officer on Yossarian's left was unimpressed by the entire incident of the soldier in white. The warrant officer was unimpressed by everything and never spoke at all unless it was to show irritation.

The day before Yossarian met the chaplain, a stove exploded in the mess hall and set fire to one side of the kitchen. An intense heat flashed through the area. Even in Yossarian's ward, almost three hundred feet away, they could hear the roar of the blaze and the sharp cracks of flaming timber²⁸. Smoke sped past the orange-tinted windows. In about fifteen minutes the crash trucks from the airfield arrived to fight the fire. For a frantic half hour it was touch and go. Then the firemen began to get the upper hand. Suddenly there was the monotonous old drone of bombers returning from a mission, and the firemen had to roll up their hoses and speed back to the field in case one of the planes crashed and caught fire. The planes landed safely. As soon as the last one was down, the firemen wheeled their trucks around and raced back up the hill to resume²⁹ their fight with the fire at the hospital. When they got there, the blaze was out. It had died of its own accord, expired completely without even an ember to be watered down, and there was nothing for the disappointed firemen to do but drink tepid coffee and hang around trying to screw the nurses.

The chaplain arrived the day after the fire. Yossarian was busy expurgating³⁰ all but romance words from the letters when the chaplain sat down in a chair between the beds and asked him how he was feeling. He had placed himself a bit to one side, and the captain's bars on the tab of his shirt collar were all the insignia³¹ Yossarian could see. Yossarian had no idea who he was and just took it for granted that he was either another doctor or another madman.

"Oh, pretty good," he answered. "I've got a slight pain in my liver and I haven't been the most regular of fellows, I guess, but all in all I must admit that I feel pretty good."

"That's good," said the chaplain.

"Yes," Yossarian said. "Yes, that is good."

"I meant to come around sooner," the chaplain said, "but I really haven't been well."

"That's too bad," Yossarian said.

"Just a head cold," the chaplain added quickly.

"I've got a fever of a hundred and one," Yossarian added just as quickly.

"That's too bad," said the chaplain.

"Yes," Yossarian agreed. "Yes, that is too bad."

The chaplain fidgeted. "Is there anything I can do for you?" he asked after a while.

"No, no," Yossarian sighed. "The doctors are doing all that's humanly possible, I suppose."

"No, no," The chaplain colored faintly. "I didn't mean anything like that. I meant cigarettes... or books... or... toys."

"No, no," Yossarian said. "Thank you. I have everything I need, I suppose-everything but good health."

"That's too bad."

"Yes," Yossarian said. "Yes, that is too bad."

The chaplain stirred again. He looked from side to side a few times, then gazed up at the ceiling, then down at the floor. He drew a deep breath.

"Lieutenant Nately sends his regards," he said.

²⁸ Flaming timber – горящие бревна;

²⁹ To resume – возобновлять, продолжать;

³⁰ Expurgate – подвергнуть цензуре;

³¹ Insignia – знаки отличия;

Yossarian was sorry to hear they had a mutual friend. It seemed there was a basis to their conversation after all. "You know Lieutenant Nately?" he asked regretfully.

"Yes, I know Lieutenant Nately quite well."

"He's a bit loony, isn't he?"

The chaplain's smile was embarrassed. "I'm afraid I couldn't say. I don't think I know him that well."

"You can take my word for it," Yossarian said. "He's as goofy as they come."

The chaplain weighed the next silence heavily and then shattered it with an abrupt question. "You are Captain Yossarian, aren't you?"

"Nately had a bad start. He came from a good family."

"Please excuse me," the chaplain persisted timorously. "I may be committing a very grave error. Are you Captain Yossarian?"

"Yes," Captain Yossarian confessed. "I am Captain Yossarian."

"Of the 256 thSquadron?"

"Of the fighting 256 thSquadron," Yossarian replied. "I didn't know there were any other Captain Yossarians. As far as I know, I'm the only Captain Yossarian I know, but that's only as far as I know."

"I see," the chaplain said unhappily.

"That's two to the fighting eighth power," Yossarian pointed out, "if you're thinking of writing a symbolic poem about our squadron."

"No," mumbled the chaplain. "I'm not thinking of writing a symbolic poem about your squadron."

Yossarian straightened sharply when he spied the tiny silver cross on the other side of the chaplain's collar. He was thoroughly astonished, for he had never really talked with a chaplain before.

"You're a chaplain," he exclaimed ecstatically. "I didn't know you were a chaplain."

"Why, yes," the chaplain answered. "Didn't you know I was a chaplain?"

"Why, no. I didn't know you were a chaplain." Yossarian stared at him with a big, fascinated grin. "I've never really seen a chaplain before."

The chaplain flushed again and gazed down at his hands. He was a slight man of about thirty-two with tan hair and brown diffident eyes. His face was narrow and rather pale. An innocent nest of ancient pimple pricks lay in the basin of each cheek. Yossarian wanted to help him.

"Can I do anything at all to help you?" the chaplain asked.

Yossarian shook his head, still grinning. "No, I'm sorry. I have everything I need and I'm quite comfortable. In fact, I'm not even sick."

"That's good." As soon as the chaplain said the words, he was sorry and shoved his knuckles into his mouth with a giggle of alarm, but Yossarian remained silent and disappointed him. "There are other men in the group I must visit," he apologized finally. "I'll come to see you again, probably tomorrow."

"Please do that," Yossarian said.

"I'll come only if you want me to," the chaplain said, lowering his head shyly. "I've noticed that I make many of the men uncomfortable."

Yossarian glowed with affection. "I want you to," he said. "You won't make me uncomfortable."

The chaplain beamed gratefully and then peered down at a slip of paper he had been concealing in his hand all the while. He counted along the beds in the ward, moving his lips, and then centered his attention dubiously on Dunbar.

"May I inquire," he whispered softly, "if that is Lieutenant Dunbar?"

"Yes," Yossarian answered loudly, "that is Lieutenant Dunbar."

"Thank you," the chaplain whispered. "Thank you very much. I must visit with him. I must visit with every member of the group who is in the hospital."

"Even those in other wards?" Yossarian asked.

"Even those in other wards."

"Be careful in those other wards, Father," Yossarian warned. "That's where they keep the mental cases. They're filled with lunatics."

"It isn't necessary to call me Father," the chaplain explained. "I'm an Anabaptist."

"I'm dead serious about those other wards," Yossarian continued grimly³². "M.P.s won't protect you, because they're craziest of all. I'd go with you myself, but I'm scared stiff: Insanity is contagious³³. This is the only sane ward in the whole hospital. Everybody is crazy but us. This is probably the only sane ward in the whole world, for that matter."

The chaplain rose quickly and edged away from Yossarian's bed, and then nodded with a conciliating smile and promised to conduct himself with appropriate caution. "And now I must visit with Lieutenant Dunbar," he said. Still he lingered³⁴, remorsefully³⁵. "How is Lieutenant Dunbar?" he asked at last.

"As good as they go," Yossarian assured him. "A true prince. One of the finest, least dedicated men in the whole world."

"I didn't mean that," the chaplain answered, whispering again. "Is he very sick?"

"No, he isn't very sick. In fact, he isn't sick at all."

"That's good." The chaplain sighed with relief.

"Yes," Yossarian said. "Yes, that is good."

"A chaplain," Dunbar said when the chaplain had visited him and gone. "Did you see that? A chaplain."

"Wasn't he sweet?" said Yossarian. "Maybe they should give him three votes."

"Who's they?" Dunbar demanded suspiciously.

In a bed in the small private section at the end of the ward, always working ceaselessly behind the green plywood partition, was the solemn middle-aged colonel who was visited every day by a gentle, sweet-faced woman with curly ash-blond hair who was not a nurse and not a Wac and not a Red Cross girl but who nevertheless appeared faithfully at the hospital in Pianosa each afternoon wearing pretty pastel summer dresses that were very smart and white leather pumps with heels half high at the base of nylon seams that were inevitably straight. The colonel was in Communications, and he was kept busy day and night transmitting glutinous messages from the interior into square pads of gauze which he sealed meticulously and delivered to a covered white pail that stood on the night table beside his bed. The colonel was gorgeous. He had a cavernous mouth, cavernous cheeks, cavernous, sad, mildewed eyes. His face was the color of clouded silver. He coughed quietly, gingerly, and dabbed the pads slowly at his lips with a distaste that had become automatic.

The colonel dwelt in a vortex of specialists who were still specializing in trying to determine what was troubling him. They hurled lights in his eyes to see if he could see, rammed needles into nerves to hear if he could feel. There was a urologist for his urine, a lymphologist³⁶ for his lymph, an endocrinologist for his endocrines, a psychologist for his psyche, a dermatologist for his derma; there was a pathologist for his pathos³⁷, a cystologist for his cysts³⁸, and a bald and pedantic cetologist from the zoology department at Harvard who had been shanghaied ruthlessly into the Medical Corps by a faulty anode in an I.B.M. machine and spent his sessions with the dying colonel trying to discuss *Moby Dick* with him.

The colonel had really been investigated. There was not an organ of his body that had not been drugged and derogated³⁹, dusted and dredged⁴⁰, fingered and photographed, removed, plundered and replaced. Neat, slender and erect, the woman touched him often as she sat by his bedside and was the epitome of stately sorrow each time she smiled. The colonel was tall, thin and stooped. When he rose

³² Grimly – мрачно, утрумо;

³³ Contagious – заразный;

³⁴ To linger – задерживаться;

³⁵ Remorsefully – с раскаянием;

³⁶ Lymphologist – лимфолог;

³⁷ Pathos -пафос;

³⁸ Cysts – кисты;

³⁹ To derogate – умалять;

⁴⁰ To dredge – вычерпывать;

to walk, he bent forward even more, making a deep cavity of his body, and placed his feet down very carefully, moving ahead by inches from the knees down. There were violet pools under his eyes. The woman spoke softly, softer than the colonel coughed, and none of the men in the ward ever heard her voice.

In less than ten days the Texan cleared the ward. The artillery captain broke first, and after that the exodus started. Dunbar, Yossarian and the fighter captain all bolted the same morning. Dunbar stopped having dizzy spells⁴¹, and the fighter captain blew his nose. Yossarian told the doctors that the pain in his liver had gone away. It was as easy as that. Even the warrant officer fled. In less than ten days, the Texan drove everybody in the ward back to duty-everybody but the C.I.D. man, who had caught cold from the fighter captain and come down with pneumonia.

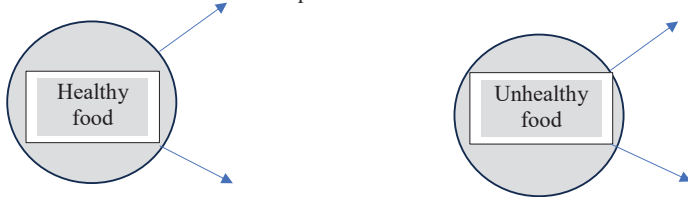
⁴¹ Dizzy spells – головокружение

THE LUNCHEON

by Somerset Maugham

PRE-READING EXERCISES

Exercise 1. Complete the spider-webs in teams or pairs. Write as many food-related words as you can remember. You have a few minutes to complete the exercise.



Exercise 2. Answer the questions. Compare and discuss the answers with your partner.

1. Do you have any family traditions or rules while having a meal? What are they? Why do you need them?
2. What is food for you except being the way of satisfying your hunger?
3. Can a particular type of food change your mood? How?
4. Who would you share your last meal with? Why?

Exercise 3. Read the sentences and write the meaning of the words **IN BOLD** and write the translation if necessary.

Sentence	Definition	Translation
<i>Example: I caught a sight of her at the play</i>	<i>He saw/met her</i>	<i>Видеть или встречать кого-либо</i>
I was earning barely enough money to keep body and soul together		
Foyot's is a restaurant at which the French senators eat and it was so far beyond my means that I have never thought of going there		
But I was flattered and I was too young to say no to a woman		
I had eighty francs to live on till the end of the month and a modest luncheon should not cost more than fifteen		
If I cut out coffee for the new two weeks I could manage well enough		
I was startled when the menu was brought. But she reassured me		
I never overload my stomach .		
Peaches are wonderful for the digestion		
My mouth had often watered at the sight of the peaches		

Exercise 4. Complete the gaps with the following words in the correct grammar form: to catch a sight of someone; to startle someone; to cut out something; mouth waters; to reassure; to be far beyond one's means; to keep body and soul together; to live on. There are some extra words. Answer the questions with your partner.

- a) Who is someone you would love to _____ of again, and what memories do they bring back for you?
- b) Have you ever received or bought something that was _____? How did you feel afterwards?
- c) What type of dish makes your _____ when you think about it? Do you have a specific memory about it?
- d) Are you good at _____ people when they are worried? How do you usually act when someone is upset?
- e) Can you recall a moment you were _____ by someone's words? How did it affect your mood?
- f) Have you ever _____ any products from your diet? What was it like?

WHILE READING EXERCISES

Exercise 1. Read the sentence and chose the correct option TRUE (T), FALSE (F), NOT STATED (NS).

- | | | |
|----|--|--------|
| 1. | The author caught sight of the woman at the restaurant. | T/F/NS |
| 2. | The author was lack of money twenty years ago. | T/F/NS |
| 3. | The woman was in love with the author. | T/F/NS |
| 4. | The woman ordered a big portion of seafood. | T/F/NS |
| 5. | The author chose a mutton chop because it was his favourite. | T/F/NS |
| 6. | The author felt anxious while having dinner. | T/F/NS |
| 7. | The author and the woman split the bill. | T/F/NS |
| 8. | The author left a small tip because the service was bad. | T/F/NS |

GRAMMAR

Exercise 1. Look at the sentences. Which are direct speech sentences and which are reported speech ones?

- 1a I am only going to eat one thing.
- 1b She said she was going to eat only one thing.
- 2a My doctor has forbidden me to drink any champagne.
- 2b I said that my doctor had absolutely forbidden me to drink champagne.
- 3a Aren't you going to have any asparagus?
- 3b I asked her if she was going to have any asparagus.
- 4a Do you always have a heavy lunch like this?
- 4b She asked me if I always had a heavy lunch like that.

Exercise 2. Choose the correct alternative.

1. We change/don't change tenses, pronouns and words like *this* and *here* in the same way in reported questions and statements.
2. We use/don't use question marks in reported questions.
3. We use/don't use the auxiliary verb *do* in reported questions.
4. We put/don't put the verb before the subject in reported questions.
5. We use/don't use *if* or *whether* in reported questions when there is no question word (*where, who, why, when* etc.) in the original question.

Exercise 3. Look at the examples in the exercises above and complete the table.

Direct Speech		Reported Speech
1.	Present Simple	→ Past Simple
2.	Past Continuous	
3.	Past Simple	
4.	Present Perfect	
5.	Will	
6.	Can	

Exercise 4. Rewrite the sentences into DIRECT speech.

Example: *He assured me that they had large and splendid asparagus. – We have large and splendid asparagus, – he said.*

- I answered her that I would meet her at Foyot's on Thursday at half past twelve.
- I asked the waiter if there was any salmon.
- The waiter asked her if she would have something while it was being cooked.
- I told the waiter by all means to bring caviar.
- Madam wants to know if you have any giant asparagus.
- She asked me if I would give her a little luncheon.

Exercise 5. In reported speech we also have to change adverbs and pronouns. Match the adverbs and pronouns in direct speech to the reported ones.

Adverbs of time and place, pronouns also change as follows	
This	A week/ a year before
Here	That day
Today	There
Yesterday	That night
Tomorrow	The next/ the following day
Tonight	The day before
Next week/ month	The previous week/ month
Last week/month	The following week/month
A week/ a year ago	That

Exercise 6. Rewrite the sentences into reported speech.

- "Do you remember the first time I saw you?", she asked.
- "I think you're unwise to eat meat," she said.
- "My doctor won't let me drink anything but champagne", she said.
- "These French white wines are so light. They are wonderful for the digestion", she said.
- "I see that you're in the habit of eating a heavy luncheon. I'm sure it's a mistake", she said.
- "I should be sorry to leave Paris without having asparagus today", she said.
- "Will you join me for lunch tonight?", he asked.
- "Do you remember we met more than 10 year ago?", she asked.

9. “Are you coming to the new book launch tomorrow? The writer seems to be promising”, he asked.
10. “Can we meet here at the same time next Monday?”, he asked.

ANALYSIS AND DISCUSSION

Exercise 1. The theme of the story is expressed verbally: “I was too young to say “no” to a woman”. Define the theme of the story.

Exercise 2. Discuss the questions within your mini-group.

1. What are the personal features of the narrator?
2. What are the personal features of the female character?
3. What is the gap between her words and actions?
4. Why do the characters act like this? Could they choose the other way?
5. Analyze the quotes by the characters. Why did he/she say those phrases?
6. Why do the characters think and feel this way?
7. What are the aims and intentions of the characters in the story – hidden and exposed ones?
8. Do the character’s efforts/actions suit the general aim of him/her?

Exercise 2. Read the sentences and decide which stylistic devices they contain. Why does the author use them? Do they influence the reader’s understanding and feelings? In what way?

- Little luncheon; modest luncheon –
- She gave me the impression of having more teeth, white and large and even, than were necessary for any practical purpose” –
- “I never eat anything for luncheon”, “I never eat more than one thing unless caviar”, “I never eat more than one thing” –

SPEAKING PRACTICE

Exercise 1. Act out a dialogue between the narrator and the woman with the alternative ending to “The Luncheon”. Follow the steps.

I. Brainstorming. Discuss the questions.

- How could the luncheon have ended differently?
- What if the narrator confronted the woman? How might he stand up for himself?
- What if she realized her hypocrisy? Would she apologize, justify herself, feel guilty?
- What if the bill was even worse?

II. Choose one of the situations above and write the script for your dialogue.

Include:

- The tone of your monologue;
- Quotes from the original text or modified ones;
- Keep the characters’ voices
- Gestures if needed

III. Rehearse your dialogue and perform in class.

WRITING PRACTICE

Exercise 1. Write a similar story from the female character's point of view. Follow the steps.

I. Brainstorming.

- Who will potentially read this story? Is it a letter for a friend, a page in a diary, a post on social media, etc.?
- What might be the tone of the story? Is it humorous or may be full of regret?
- What details might the story contain on behalf of her character?
- Will you present this character in the same way as the narrator of the story? Might she be a victim?

II. Planning your story.

- Why did the female character want to have dinner with the writer?
- Why did she choose that particular restaurant?
- What was her impression of the writer?
- Did she realize he had lack of money and ordered expensive dishes on purpose?
- Did she really have a restriction from the doctor?
- Did she have a good time in the restaurant in general?

III. Check.

- Did you try to set a certain mood of your story?
- What stylistic devices did you use to set the mood of the story?
- Did you use reported and direct speech in your story?

IV. Mimic the voice of the female character and read the story in class.

The Luncheon

by Somerset Maugham

I caught sight of her at the play and in answer to her beckoning⁴² I went over during the interval and sat down beside her. It was long since I had last seen her and if someone had not mentioned her name I do not think I would have recognized her. She addressed me brightly. 'Well, it's many years since we first met. How time flies! We are not getting any younger. Do you remember the first time I saw you? You asked me to luncheon.' Did I remember?

It was twenty years ago and I was living in Paris. I had a tiny apartment in the Latin Quarter and I was earning barely enough money to keep body and soul together. She had read a book of mine and had written to me about it. I answered, thanking her, and presently I received from her another letter saying that she was passing through Paris and would like to have a chat with me; but her time was limited and the only free moment she had was on the following Thursday. She asked me if I would give her a little luncheon at Foyot's. Foyot's is a restaurant at which the French senators eat and it was so far beyond my means that I had never even thought of going there. But I was flattered and I was too young to say no to a woman. I had eighty francs to live on till the end of the month and a modest luncheon should not cost more than fifteen. If I cut out coffee for the next two weeks I could manage well enough.

I answered that I would meet her at Foyot's on Thursday at half past twelve.

She was not so young as I expected and in appearance imposing rather than attractive. She was in fact a woman of forty, and she gave me the impression of having more teeth, white and large

⁴² To beckon – совершать манящий жест рукой

and even, than were necessary for any practical purpose. She was talkative, but since she seemed inclined to talk about me I was prepared to be an attentive listener. I was startled when the menu was brought, for the prices were a great deal higher than I had expected. But she reassured me.

'I never eat anything for luncheon,' she said.

'Oh, don't say that!' I answered generously.

'I never eat more than one thing. I think people eat too much nowadays. A little fish, perhaps. I wonder if they have any salmon.'

Well, it was early in the year for salmon and it was not on the menu, but I asked the waiter if there was any. Yes, they had a beautiful salmon, it was the first they had had. I ordered it for my guest. The waiter asked her if she would have something while it was being cooked.

'No,' she answered, 'I never eat more than one thing. Unless you had a little caviar. I never mind caviar.'

My heart sank a little. I knew I could not afford caviar, but I could not tell her that. I told the waiter by all means to bring caviar. For myself I chose the cheapest dish on the menu and that was a mutton chop.

'I think you're unwise to eat meat,' she said. 'I don't know how you can expect to work after eating heavy things like chops. I never overload my stomach.'

Then came the question of drink.

'I never drink anything for luncheon,' she said.

'Neither do I,' I answered promptly.

'Except white wine,' she went on as though I had not spoken. 'These French white wines are so light. They are wonderful for the digestion⁴³.'

'What would you like?' I asked her.

'My doctor won't let me drink anything but champagne.'

I think I turned a little pale. I ordered half a bottle. I mentioned casually that my doctor had absolutely forbidden me to drink champagne.

'What are you going to drink, then?'

'Water.'

She ate the caviar and she ate the salmon. She talked gaily of art and literature and music. But I wondered what the bill would come to. When my mutton chop arrived she said:

'I see that you're in the habit of eating a heavy luncheon. I'm sure it's a mistake. Why don't you follow my example and just eat one thing? I'm sure you'd feel much better then.'

'I am only going to eat one thing,' I said, as the waiter came again with the menu. She waved him aside with a light gesture.

'No, no, I never eat anything for luncheon. Just a bite, I never want more than that. I can't eat anything more unless they had some of those giant asparagus. I should be sorry to leave Paris without having some of them.'

My heart sank. I had seen them in the shops and I knew that they were horribly expensive. My mouth had often watered at the sight of them. 'Madame wants to know if you have any of those giant asparagus,' I asked the waiter. I hoped he would say no. A happy smile spread over his broad face, and he assured me that they had some so large, so splendid, so tender, that it was a marvel.

'I'm not in the least hungry,' my guest sighed, 'but if you insist I don't mind having some asparagus.'

I ordered them.

'Aren't you going to have any?'

'No, I never eat asparagus.'

'I know there are people who don't like them.'

We waited for the asparagus to be cooked. Panic seized me. It was not a question now how much money I should have left for the rest of the month, but whether I had enough to pay the bill. It would be terrible to find myself ten francs⁴⁴ short and be obliged to borrow from my guest. I could

⁴³ Digestion – пищеварение

⁴⁴ Franc or fr. – франк (вид валюты)

not bring myself to do that. I knew exactly how much money I had and if the bill came to more I made up my mind that I would put my hand in my pocket and with a dramatic cry start up and say my money had been stolen. If she had not money enough to pay the bill then the only thing to do would be to leave my watch and say I would come back and pay later.

The asparagus appeared. They were enormous and appetizing. The smell of the melted butter tickled my nostrils. I watched the woman send them down her throat and in my polite way I talked on the condition of the drama in the Balkans. At last she finished.

‘Coffee?’ I said.

‘Yes, just an ice-cream and coffee,’ she answered.

It was all the same to me now, so I ordered coffee for myself and an ice-cream and coffee for her.

‘You know, there’s one thing I thoroughly believe in,’ she said, as she ate the ice-cream. ‘One should always get up from a meal feeling one could eat a little more.’

‘Are you still hungry?’ I asked faintly.

‘Oh, no, I’m not hungry; you see, I don’t eat luncheon. I have a cup of coffee in the morning and then dinner, but I never eat more than one thing for luncheon. I was speaking for you.’

‘Oh, I see!’

Then a terrible thing happened. While we were waiting for the coffee, the head waiter, with a smile on his false face, came up to us bearing a large basket full of huge peaches. Peaches were not in season then. Lord (Bor) knew what they cost. I knew too – a little later, for my guest, going on with her conversation, absent-mindedly took one. ‘You see, you’ve filled your stomach with a lot of meat and you can’t eat any more. But I’ve just had a snack and I shall enjoy a peach.’

The bill came and when I paid it I found that I had only enough for a quite inadequate tip. Her eyes rested for a moment on the three francs I left for the waiter and I knew that she thought me mean. But when I walked out of the restaurant I had the whole month before me and not a penny in my pocket.

‘Follow my example,’ she said as we shook hands, ‘and never eat more than one thing for luncheon.’

‘I’ll do better than that,’ I answered. ‘I’ll eat nothing for dinner tonight.’

‘Humorist!’ she cried gaily, jumping into a cab. ‘You’re quite a humorist!’

But I have had my revenge at last. Today she weighs twenty-one stone⁴⁵.

⁴⁵ Stone – стоун. Британская единица измерения массы, равная 14 фунтам или 6.35 килограммам

HARRISON BERGERON

by Kurt Vonnegut, Jr.

PRE-READING EXERCISES

Exercise 1. Answer the questions.

1. Imagine living in a world where everyone is exactly the same in every way – their look, intelligence, physical abilities and talents. How would you feel about yourself in such a society?
2. Think what makes you unique. How would you feel if you were not allowed to express these qualities? How important is it for you to be different from others?
3. Consider the idea of “fairness” in your life. Have you ever been treated unfairly? How did you handle it?
4. Do you think it’s possible to make everything completely fair for everyone in the world?

Helpful Vocabulary

- **Unceasing vigilance** – the constant watchfulness and monitoring by the Handicapper General;
- **Handicapper General** – the authority figure responsible for enforcing equality;
- **Mental handicap radio** – a device used to disrupt the thoughts of intelligent individuals;
- **Sashweights and bags of birdshot** – physical burdens used to handicap stronger individuals;
- **Government transmitter** – a device used to send noises to mental handicap radio;
- **Handicap harness** – the physical restraints worn by Harrison to limit his strength;
- **Red rubber ball for a nose** – a disfiguring handicap worn by Harrison to offset his good looks;
- **Emperor and Empress** – the titles Harrison claims for himself and his partner;
- **Handicap bag** – the bag of birdshot worn around George’s neck to limit his strength;

Exercise 2. Find the sentences in the text and guess the meaning of the words in bold.

Write their definitions.

Phrasal verb	Example from the text	Meaning
To take ...away	“...the H-G men took George and Hazel Bergeron’s fourteen-year-old son, Harrison, away ...”	
To take out	“If there was just some way we could ... take out a few of them lead balls.”	
To toy with	“George was toying with the vague notion...”	
To send out	“Every twenty seconds or so, the transmitter would send out some sharp noise to keep people like George from taking unfair advantage of their brains.”	
To stretch out	“Why don’t you stretch out on the sofa...”	
To come back in	“George came back in with the beer.”	
To get away with	“If I tried to get away with it.”	
To think up	“All the things they think up .”	

Exercise 3. Choose the correct option.

1. The government had to *think up/get away with* new ways to enforce equality, as people could find the ways to avoid the rules.
2. The Handicapper General worried that if Harrison tried to *get away with/take away with* removing his handicaps, others might follow his example.
3. After the shocking news about Harrison, George *came back in/got away with* from the kitchen, trying to understand what had happened.
4. Hazel suggested that George *stretch out/send out* on the sofa to rest his handicap bag, hoping it would ease the discomfort.
5. The Handicapper General's agents *took/got* all the grace and easiness of the ballerina *away* by physical handicaps.
6. Hazel wished they could secretly *take out/send out* a few lead balls from the handicaps to ease the discomfort.
7. Harrison was *toying with/getting away with* the idea of a world where people could be free and express their uniqueness.
8. The government *sent out/stretched out* sharp noises through mental handicap radios to prevent intelligent people from the ideas of being free and unique.

WHILE-READING EXERCISES

Exercise 1. Read the text and answer the questions.

1. When does the story take place? What significant change has happened in the society by this time?
2. Who are George and Hazel Bergeon? What is their relationship to Harrison?
3. What is the purpose of the "mental handicap radio" that George wears? Why are they necessary to wear in this society?
4. What are some of the handicaps Harrison must wear? Why?
5. Why is Harrison considered dangerous?
6. What happened to Harrison while he was in prison?
7. How did Harrison free himself from his handicaps?
8. Describe the scene in the television studio after Harrison removes his handicaps. What did he do with the musicians and ballerina?
9. What is the significance of Harrison and the ballerina's dance? What does it symbolize?
10. Who is Diana Moon Glampers? What did she do in response to Harrison's actions?
11. What happened to Harrison and the ballerina at the end of the story?
12. How did George and Hazel react to the events they watched on TV?

Exercise 2. Complete the gaps with the information from the text.

1. The story is set in the far away future, when everyone is finally _____.
2. All the people have to wear mental or physical _____ to prevent them from gaining from their advantages.
3. Harrison is described as an _____ who is also intelligent.
4. The ballerinas are burdened with sashweights and bags of _____. Their faces are also _____ so no one feels inferior.
5. When Harrison escapes from jail, he gets to the television studio and _____ his handicaps to be free.

6. Diana Moon Glampers, the Handicapper General, enters the studio and kills the dancing couple with a _____.
7. The story ends with Hazel and George forgetting the sad events they have witnessed as they were affected by the sharp sounds of _____.

GRAMMAR

Exercise 1. Read the examples and answer the questions.

Questions that begin with Wh-/How
<p>“What do you think happens to society?” – George asked Hazel what she thought happened to society.</p> <p>“Who knows better than I do what normal is?” said Hazel. – Hazel asked who knew better than she did what normal was.</p> <p>«What was it?” he said. – He asked what it had been.</p>

1. Are the tense changed in the same way as in reported statements?
2. Are question marks used in reported questions?
3. What is the word order in the reported questions that begin with Wh-/How?

Exercise 2. Rewrite the questions as reported questions.

1. How many bad teeth will you take out? – *The patient asked the dentist* _____
2. Which of the torches sends out the most powerful beam of light? – *The customer wanted to know* _____
3. What is the silliest excuse you ever got away with as a kid? – *My friend asked me* _____
4. What other silly excuse will you think up to skip school? – *My mother* _____
5. How many guests are going to come back in the dining room from the cocktail lounge? – *The servants* _____
6. How long were you stretching out on the sofa? You haven’t done anything! – *A wife* _____
7. Why do you think he is toying out with me? – *Sarah asked* _____
8. How many times did you flee from danger? – *Tom* _____
9. Why did the collector buy that hideous sculpture? – *The art dealer* _____
10. A: What is the handicap you’d like to overcome? – *The surgeon* _____
 B: No one says “handicap” today! That’s offensive!
11. Why have you winced? Did I hurt you? – *The nurse* _____
12. Why was your driving license taken away? – *The judge* _____

Exercise 3. Read the examples and answer the questions.

Commands
"If you see this boy," said the ballerina, "do not – I repeat, do not – try to reason with him." – She told them not to try to reason with that boy .
Offers
"Shall we show the people the meaning of the word dance? Music!" – He offered to show the people the meaning of the word dance.
Orders
"Play your best," he told them. – He ordered them to play their best.
Suggestions
"Why don't you stretch out on the sofa, so's you can rest your handicap bag on the pillows, honeybunch." – Hazel suggested that George stretch out on the sofa/ Hazel suggested George stretching out on the sofa.

1. Which of the verbs take the *infinitive* with *to*?
2. Which of the verbs require *an object*?
3. Which of the verbs can take both *that clause* and *-ing form*?

Exercise 4. Choose the reporting verb from the table below and turn the following into reported speech.

<u>to infinitive</u>	<u>+sb+to infinitive</u>	<u>+ ing form</u>	<u>+ that</u>
refuse	warn	suggest	explain
promise	advise		
offer	ask		
	beg		
	order		
	tell		

1. "Shall I take out a few of the lead balls from your bag?", Hazel said to her husband. _____
2. "I will get two years of prison and two thousand dollars fine for every ball I took out", George said to his wife. _____
3. "Why don't you lie on the sofa and rest the bag for a little while," she said to her husband. _____
4. "I am the Emperor! Everybody must do what I say at once!", Harrison cried. _____
5. "I'll make you barons and dukes and earls", Harrison said to the musicians. _____
6. "Don't toy with the notions or the noise in your ear radio will scatter your thoughts", the government said to the people. _____
7. "You should rest for a while", Hazel said to George. _____
8. "Could you give me a hand with those bags?", she said to him. _____
9. "Please, please, don't take him away from me?", she said to Handicapper General. _____

10. "Get you handicaps back on! You have ten seconds", Diana Moon Glampers said to the musicians and loaded the gun again.
-

ANALYSIS AND DISCUSSION

Exercise 1. Answer the questions.

1. Find Harrison's description in the text. What do the handicaps reveal about his natural abilities?
2. Why does the government consider Harrison a threat?
3. Why does Harrison act like this? Could he choose the other way?
4. Analyze the quotes by the character. Why did he say those phrases? What do they reveal about his attitude and nature?
5. Is Harrison's rebellion heroic or foolish?
6. Find George's description in the text. What do the handicaps reveal about his natural abilities?
7. Why isn't Hazel handicapped?
8. Contrast Hazel's and George's reactions to Harrison's death. What does it reveal about the characters?

Exercise 2. Analyze the symbolic meaning of objects and events in the story.

- **Handicaps.** What do they symbolize beyond physical limitations? How can people be handicapped in less obvious ways?
- **The dance scene.** Why does the author describe Harrison and ballerina floating in the air? What does it symbolize about human potential, talents and abilities?
- **Television.** What role belongs to the television in the story? How does the plot reflect the role of media in shaping ideas and attitudes of people?

Exercise 3. Complete the table to analyze the main themes of the story.

theme	quotes or story events	real-world connection
<i>Media-enforced ideology</i>	<i>TV and radio broadcasts against one's will</i>	<i>Social media algorithms shaping opinions</i>

SPEAKING PRACTICE

Prepare for the debates based on the story. Follow the steps:

Debate topic: *"Is the society in 'Harrison Bergeron' truly equal, or is it oppressive?"*

I. Preparation and distribution of the roles

- **Proposition group** should support the society's equality measures.
- **Opposition group** should argue that it's oppressive.
- Both groups should search for the evidence in the text to support their ideas.
- Read the debate plan and distribute the roles in your teams. The recommended numbers of the participants in each team is between 4 and 6.
- Both groups should make research to find real-world evidence (e. g., historical facts).

II. Follow the debate plan.

Step 1 (2 min). Speakers 1 present the members of their teams and reveal their position. No reasoning is needed at this moment.

Step 2 (3 min). Speaker 2 of the proposition team presents the argumentation and evidence, proves their point of view.

Step 3 (3 min). The members of the opposite team prepare questions to refute the opponent's points.

Step 4 (3 min). The members of the proposition team discuss and give the answers.

Step 5. Follow steps 2- 4 again but now the teams change the roles (opposition team presents the argumentation, proposition team asks questions).

Step 6 (2 min). Speaker 3 of each team summarizes the best points of their argumentation.

III. Assessment. The judges give 0-5 points for each criteria:

- Text and real-life evidences.
- Clear logic.
- Presentation (confidence, fluency, literacy).

WRITING PRACTICE

Exercise 1. Think about the alternative outcomes of Harrison's rebellion. Describe the society if Harrison's rebellion succeeded. Follow the steps:

I. Brainstorming. Discuss the following questions in groups.

- What would Harrison's first actions be as leader?
- How might ordinary people react? (Joy? Fear of chaos?)
- Could absolute power corrupt Harrison?
- Who makes laws? Is there a constitution?
- Are arts/sports encouraged? Is competition allowed?
- What happens to the handicaps?
- What happens to the rebels who doubt Harrison's authority?

II. Planning the episode.

- Write your episode and think what idea you wanted to convey to the reader.
- Try to convey the idea to the reader with the plot twists and stylistic devices.
- Divide your text into the paragraphs.

III. Check. Read your story and answer the questions.

- Have you tried to make your writing interesting?
- Have you divided it into paragraphs?
- Have you used reported speech?
- Have you included dialogues in your story?
- Have you included any stylistic devices or symbolism in your episode?

Harrison Bergeron

by Kurt Vonnegut, Jr.

THE YEAR WAS 2081, and everybody was finally equal. They weren't only equal before God and the law. They were equal every which way. Nobody was smarter than anybody else. Nobody was better looking than anybody else. Nobody was stronger or quicker than anybody else. All this

equality was due to the 211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance⁴⁶ of agents of the United States Handicapper General.

Some things about living still weren't quite right, though. April for instance, still drove people crazy by not being springtime. And it was in that clammy month that the H-G men took George and Hazel Bergeron's fourteen-year-old son, Harrison, away.

It was tragic, all right, but George and Hazel couldn't think about it very hard. Hazel had a perfectly average intelligence, which meant she couldn't think about anything except in short bursts⁴⁷. And George, while his intelligence was way above normal, had a little mental handicap radio in his ear. He was required by law to wear it at all times. It was tuned to a government transmitter. Every twenty seconds or so, the transmitter would send out some sharp noise to keep people like George from taking unfair advantage of their brains.

George and Hazel were watching television. There were tears on Hazel's cheeks, but she'd forgotten for the moment what they were about.

On the television screen were ballerinas.

A buzzer sounded in George's head. His thoughts fled⁴⁸ in panic, like bandits from a burglar alarm.

"That was a real pretty dance, that dance they just did," said Hazel.

"Huh" said George.

"That dance-it was nice," said Hazel.

"Yup," said George. He tried to think a little about the ballerinas. They weren't really very good-no better than anybody else would have been, anyway. They were burdened with sashweights⁴⁹ and bags of birdshot, and their faces were masked, so that no one, seeing a free and graceful gesture or a pretty face, would feel like something the cat drug in. George was toying with the vague notion that maybe dancers shouldn't be handicapped. But he didn't get very far with it before another noise in his ear radio scattered his thoughts.

George winced. So did two out of the eight ballerinas.

Hazel saw him wince⁵⁰. Having no mental handicap herself, she had to ask George what the latest sound had been.

"Sounded like somebody hitting a milk bottle with a ball peen hammer," said George.

"I'd think it would be real interesting, hearing all the different sounds," said Hazel a little envious. "All the things they think up."

"Um," said George.

"Only, if I was Handicapper General, you know what I would do?" said Hazel. Hazel, as a matter of fact, bore a strong resemblance to the Handicapper General, a woman named Diana Moon Glampers. "If I was Diana Moon Glampers," said Hazel, "I'd have chimes⁵¹ on Sunday-just chimes. Kind of in honor of religion."

"I could think, if it was just chimes," said George.

"Well-maybe make 'em real loud," said Hazel. "I think I'd make a good Handicapper General."

"Good as anybody else," said George.

"Who knows better than I do what normal is?" said Hazel.

"Right," said George. He began to think glimmeringly⁵² about his abnormal son who was now in jail, about Harrison, but a twenty-one-gun salute in his head stopped that.

"Boy!" said Hazel, "that was a doozy, wasn't it?"

It was such a doozy that George was white and trembling, and tears stood on the rims of his red eyes. Two of the eight ballerinas had collapsed to the studio floor, were holding their temples.

⁴⁶ Unceasing vigilance [ʌn 'si:.sɪŋ] ['vɪdʒ.əl.əns/] – неусыпная бдительность

⁴⁷ In short bursts – урывками;

⁴⁸ To flee-fled-fled – убежать;

⁴⁹ Sashweights – утяжелители, гири.

⁵⁰ To wince – содрогнуться, вздрогнуть

⁵¹ Chime [tʃaɪm] – перезвон

⁵² Glimmeringly /'ɡlɪm(ə)rɪŋli/ – мерцающе;

"All of a sudden you look so tired," said Hazel. "Why don't you stretch out on the sofa, so's you can rest your handicap bag on the pillows, honeybunch." She was referring to the forty-seven pounds of birdshot⁵³ in a canvas bag, which was padlocked around George's neck. "Go on and rest the bag for a little while," she said. "I don't care if you're not equal to me for a while."

George weighed the bag with his hands. "I don't mind it," he said. "I don't notice it any more. It's just a part of me."

"You been so tired lately-kind of wore out," said Hazel. "If there was just some way we could make a little hole in the bottom of the bag, and just take out a few of them lead balls. Just a few."

"Two years in prison and two thousand dollars fine for every ball I took out," said George. "I don't call that a bargain."

"If you could just take a few out when you came home from work," said Hazel. "I mean-you don't compete with anybody around here. You just sit around."

"If I tried to get away with it," said George, "then other people'd get away with it-and pretty soon we'd be right back to the dark ages again, with everybody competing against everybody else. You wouldn't like that, would you?"

"I'd hate it," said Hazel.

"There you are," said George. The minute people start cheating on laws, what do you think happens to society?"

If Hazel hadn't been able to come up with an answer to this question, George couldn't have supplied one. A siren was going off in his head.

"Reckon it'd fall all apart," said Hazel.

"What would?" said George blankly.

"Society," said Hazel uncertainly. "Wasn't that what you just said?"

"Who knows?" said George.

The television program was suddenly interrupted for a news bulletin⁵⁴. It wasn't clear at first as to what the bulletin was about, since the announcer, like all announcers, had a serious speech impediment⁵⁵. For about half a minute, and in a state of high excitement, the announcer tried to say, "Ladies and Gentlemen."

He finally gave up, handed the bulletin to a ballerina to read.

"That's all right-" Hazel said of the announcer, "he tried. That's the big thing. He tried to do the best he could with what God gave him. He should get a nice raise for trying so hard."

"Ladies and Gentlemen," said the ballerina, reading the bulletin. She must have been extraordinarily beautiful, because the mask she wore was hideous⁵⁶. And it was easy to see that she was the strongest and most graceful of all the dancers, for her handicap bags were as big as those worn by two-hundred pound men.

And she had to apologize at once for her voice, which was a very unfair voice for a woman to use. Her voice was a warm, luminous, timeless melody. "Excuse me-" she said, and she began again, making her voice absolutely uncompetitive.

"Harrison Bergeron, age fourteen," she said in a grackle squawk, "has just escaped from jail, where he was held on suspicion of plotting to overthrow the government. He is a genius and an athlete, is under-handicapped, and should be regarded as extremely dangerous."

A police photograph of Harrison Bergeron was flashed on the screen-upside down, then sideways, upside down again, then right side up. The picture showed the full length of Harrison against a background calibrated in feet and inches. He was exactly seven feet tall.

The rest of Harrison's appearance was Halloween and hardware. Nobody had ever born heavier handicaps. He had outgrown hindrances faster than the H-G men could think them up. Instead of a little ear radio for a mental handicap, he wore a tremendous pair of earphones, and spectacles

⁵³ Birdshot – орудийная дробь

⁵⁴ Bulletin ['bʊl.ə.tɪn] – сводка

⁵⁵ Impediment [ɪm'ped.ɪ.mənt] – препятствие

⁵⁶ Hideous ['hɪd.i.əs] – уродливый

with thick wavy lenses. The spectacles were intended to make him not only half blind, but to give him whanging⁵⁷ headaches besides.

Scrap metal was hung all over him. Ordinarily, there was a certain symmetry, a military neatness to the handicaps issued to strong people, but Harrison looked like a walking junkyard. In the race of life, Harrison carried three hundred pounds.

And to offset his good looks, the H-G men required that he wear at all times a red rubber ball for a nose, keep his eyebrows shaved off, and cover his even white teeth with black caps at snaggletooth random.

"If you see this boy," said the ballerina, "do not – I repeat, do not – try to reason with him."

There was the shriek of a door being torn from its hinges.

Screams and barking cries of consternation came from the television set. The photograph of Harrison Bergeron on the screen jumped again and again, as though dancing to the tune of an earthquake.

George Bergeron correctly identified the earthquake, and well he might have – for many was the time his own home had danced to the same crashing tune. "My God-" said George, "that must be Harrison!"

The realization was blasted from his mind instantly by the sound of an automobile collision in his head.

When George could open his eyes again, the photograph of Harrison was gone. A living, breathing Harrison filled the screen.

Clanking, clownish, and huge, Harrison stood – in the center of the studio. The knob of the uprooted studio door was still in his hand. Ballerinas, technicians, musicians, and announcers cowered on their knees before him, expecting to die.

"I am the Emperor!" cried Harrison. "Do you hear? I am the Emperor! Everybody must do what I say at once!" He stamped his foot and the studio shook.

"Even as I stand here" he bellowed, "crippled, hobbled, sickened – I am a greater ruler than any man who ever lived! Now watch me become what I can become!"

Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds.

Harrison's scrap-iron handicaps crashed to the floor.

Harrison thrust⁵⁸ his thumbs under the bar of the padlock that secured his head harness. The bar snapped like celery. Harrison smashed his headphones and spectacles against the wall.

He flung away his rubber-ball nose, revealed a man that would have awed Thor, the god of thunder.

"I shall now select my Empress!" he said, looking down on the cowering⁵⁹ people. "Let the first woman who dares rise to her feet claim her mate and her throne!"

A moment passed, and then a ballerina arose, swaying like a willow⁶⁰.

Harrison plucked the mental handicap⁶¹ from her ear, snapped off her physical handicaps with marvelous delicacy⁶². Last of all he removed her mask.

She was blindingly beautiful⁶³.

"Now-" said Harrison, taking her hand, "shall we show the people the meaning of the word dance? Music!" he commanded.

The musicians scrambled back into their chairs, and Harrison stripped them of their handicaps, too. "Play your best," he told them, "and I'll make you barons and dukes and earls."⁶⁴

⁵⁷ To whang [wæŋ]- наносить звонкие удары

⁵⁸ To thrust – thrust-thrust – [θrʌst] – пронзать; толкать; сунуть

⁵⁹ Cowering – трусливый; съежившийся;

⁶⁰ Swaying like a willow – покачиваясь как ива;

⁶¹ Handicap -недостаток;

⁶² Marvelous delicacy – изумительная утонченность;

⁶³ Blindingly beautiful – ослепительно красивая;

⁶⁴ Barons, dukes, earls – бароны, герцоги, графы

The music began. It was normal at first—cheap, silly, false. But Harrison snatched two musicians from their chairs, waved them like batons⁶⁵ as he sang the music as he wanted it played. He slammed them back into their chairs.

The music began again and was much improved.

Harrison and his Empress merely listened to the music for a while—listened gravely, as though synchronizing their heartbeats with it.

They shifted their weights to their toes.

Harrison placed his big hands on the girls' tiny waist, letting her sense the weightlessness that would soon be hers.

And then, in an explosion of joy and grace, into the air they sprang!

Not only were the laws of the land abandoned, but the law of gravity and the laws of motion as well.

They reeled, whirled, swiveled, flounced, capered, gamboled, and spun⁶⁶.

They leaped like deer on the moon.

The studio ceiling was thirty feet high, but each leap brought the dancers nearer to it.

It became their obvious intention to kiss the ceiling. They kissed it.

And then, neutralizing⁶⁷ gravity with love and pure will, they remained suspended⁶⁸ in air inches below the ceiling, and they kissed each other for a long, long time.

It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.

Diana Moon Glampers loaded the gun again. She aimed it at the musicians and told them they had ten seconds to get their handicaps back on.

It was then that the Bergerons' television tube burned out.

Hazel turned to comment about the blackout to George. But George had gone out into the kitchen for a can of beer.

George came back in with the beer, paused while a handicap signal shook him up. And then he sat down again. "You been crying," he said to Hazel.

"Yup," she said.

"What about?" he said.

"I forget," she said. "Something real sad on television."

"What was it?" he said.

"It's all kind of mixed up in my mind," said Hazel.

"Forget sad things," said George.

"I always do," said Hazel.

"That's my girl," said George. He winced⁶⁹. There was the sound of a rivetting gun⁷⁰ in his head.

"Gee – I could tell that one was a doozy⁷¹," said Hazel.

"You can say that again," said George.

"Gee—" said Hazel, "I could tell that one was a doozy."

⁶⁵ Batons- дирижерские палочки

⁶⁶ They reeled, whirled, swiveled, flounced, capered, gamboled and spun – Они покачивались, кружились, вращались, подпрыгивали, прыгали, резвились и кружились.

⁶⁷ Neutralizing – нейтрализуя;

⁶⁸ Suspended – парящие;

⁶⁹ To wince – морщиться;

⁷⁰ Riveting gun – заклепочный пистолет;

⁷¹ Doozy – потрясающе (разг.); необычный (в отриц. значении);

A VICTIM TO ONE HUNDRED AND SEVEN FATAL MALADIES

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

PRE-READING EXERCISES

Exercise 1. Learn the vocabulary.

Notes on Synonyms

Synonyms may also differ by the degree or intensity of the phenomenon. E.g. *malady* /'mæl.ə.di/ describes a more dangerous illness than disease, sometimes a fatal one, whereas *ailment* /'eɪ.mənt/ mostly refers to a slight disorder. *Malady* is used for a lasting, sometimes a chronic illness, whereas *ailment* is short and temporary.

'**illness**' (general) If you have an illness, there is something wrong with your health. An illness can last for a long time or a short time, and its effects can be serious or not serious.

The doctor thought that Bae's illness was caused by stress.

You can use the adjectives long and short in front of illness, but not in front of disease.

He died last month after a long illness.

'**disease**' (general) – a disease is a particular kind of illness, often *caused by bacteria or an infection*. Diseases can often be passed from one person to another. Disease also refers to pathology.

Glaucoma is an eye disease.

Children should be immunised against dangerous diseases.

Animals and plants can also have diseases, but not illnesses.

'**be sick**', sickness

To be sick means to bring up food from your stomach.

Cristina ate so much that she was sick.

Exercise 2. Choose the correct option. Only one option is possible.

1. A dangerous health problem, sometimes fatal:
a) ailment; b) illness; c) malady; d) disease;
2. Refers to a chronic or long-lasting health problem:
a) disorder; b) ailment; c) illness; d) malady;
3. A short and temporary health problem:
a) ailment; b) malady; c) illness; d) disorder;
4. A slight disorder:
a) sickness; b) illness; c) malady; d) ailment;

Exercise 3. Choose the correct word from above.

1. The trees were killed by Dutch Elm _____.
2. He died after fighting a long and exhausting _____.
3. In primary school children often get respiratory _____.
4. She had five days off work due to _____.
5. People with mental _____ should be treated continuously.
6. Drinking unclean water can cause diarrhea _____.

Exercise 4. Match the underlined words and phrases in the text to these definitions.

1. To please or help sb., especially by doing something they have asked you to do – _____
2. A painful knee usually caused by being on the knees too much – _____
3. To spend time reading in order to find out information about smth. – _____
4. An extra medical problem that makes it more difficult to treat an existing illness – _____
5. To touch someone or something gently and usually repeatedly with the hand – _____
6. To come forward from the rest of your body, or to make part of your body do this – _____
7. To begin – _____
8. Someone who is in bad physical or mental condition – _____
9. To write the details of the medicine or other treatment that someone needs on a piece of paper – _____
10. To fill an amount of space or time – _____

Exercise 5. Complete the gaps with the words and phrases from exercise 4 in the correct grammar form. Answer the questions.

1. When was the last time you _____ someone even though you didn't want to? What was the request? Why did you agree to help after all?
2. What's something you've recently _____ on just because you were interested? (Inventions, memes, news etc.) What did you learn?
3. What object _____ too much space in your backpack/ room / house etc.? Why can't you get rid of it?
4. Can you think of a small problem that could lead to _____ if ignored? (e.g. small cut can lead to infection).
5. What would make you feel like a _____?
6. If you could _____ for happiness, what would you put on it?

WHILE READING EXERCISES

Exercise 1. Read the text again and complete the notes with between one and four words.

1. The narrator went to the British Museum to read up on the treatment for a _____.
2. While reading about diseases, he became convinced he had typhoid fever and _____.
3. The only disease he didn't think he had was _____.
4. According to the narrator he was _____ for medical students.
5. While checking his pulse, he timed it at _____ beats per minute.
6. The narrator was patting his body and examining heart beating in the _____.
7. After self-diagnosing, he _____ of the museum feeling like a miserable wreck.
8. His doctor hit him unexpectedly on the chest, which the narrator considered a _____ thing to do.
9. The chemist refused to fulfill the prescription because he was neither a _____ nor a _____.
10. The prescription advised a daily ten-mile walk and avoiding things he didn't _____.

GRAMMAR

Exercise 1. Match the health problems and things people should do to recover.

- | | |
|---------------------|--|
| a. Housemaid's knee | 1. You should do gentle stretches. |
| b. Sore throat | 2. You ought to follow RICE: Rest, Ice, Compression, Elevation. |
| c. Sprained ankle | 3. You shouldn't drink cold fluids |
| d. Headache | 4. Why don't you stay in bed and rest? |
| e. Jellyfish sting | 5. You ought not to rinse it with fresh water. |

Exercise 2. Answer the questions.

1. What modal verbs do we use to give a piece of advice?
2. Do we need auxiliaries to make a negative form or a question?
3. What idiom do we use to make a suggestion?

Exercise 3. Complete the gaps with the correct form of the modal verb and choose the correct answer.

1. Sunburn

- a. You ____ rub ice directly on the burn.
- b. You ____ apply aloe vera gel to soothe the skin.

2. Sprained ankle

- a. You ____ follow the RICE method (Rest, Ice, Compression, Elevation).
- b. You ____ keep walking on it immediately.

3. Food poisoning

- a. You ____ eat dairy products.
- b. You ____ drink small sips of water to avoid dehydration.

4. Migraine

- a. You ____ drink coffee.
- b. You ____ relax in a dark, quiet room.

5. Jellyfish sting

- a. You ____ rinse with saltwater.
- b. You ____ apply urine.

6. Nosebleed

- a. You ____ tilt your head back.
- b. You ____ lean forward slightly and pinch the nostrils.

7. Bee sting

- a. You ____ squeeze the stinger.
- b. You ____ scrape the stinger out sideways with a card.

8. Frostbite

- a. You ____ gradually warm the area with lukewarm water.
- b. You ____ rub the skin.

9. Heatstroke

- a. You ____ move to a cool place and hydrate slowly.
- b. You ____ drink ice-cold water.

10. Cut/wound

- a. You _____ apply hydrogen peroxide.
- b. You _____ clean it with mild soap and water.

ANALYSIS AND DISCUSSION

Exercise 1. Answer the questions.

1. What is the narrative style of the chapter?
2. Why does the action take place in the British Museum?
3. What personal traits does the scene in the British Museum reveal in the character?
4. How does exaggeration function in the text? Provide the examples.
5. How does the punchline “*And don't stuff up your head with things you don't understand*” reveal the theme of the text? What is it?
6. Why does Jerome end with the prescription reveal instead of the narrator's reaction?
7. What issues does the author mock in this chapter?

SPEAKING PRACTICE

Exercise 1. Cut out the cards and put them face down. Pick up the card and describe your symptoms. Your partner should give you some recommendations. Change turns.

MOUSE SHOULDER	NINTENDO THUMB	WRITER'S BUMP
BAD HANGNAILS	COLD SORE/ ORAL HERPES	MOSQUITO BITE
CHIKENPOX	PARIS SYNDROME	WEAVER'S BOTTOM/ TAILOR'S BOTTOM
FIDDLER'S NECK	BLISTERS	BURNOUT SYNDROME

Exercise 2. Make humorous notes about the diseases in exercise 1. You can also make your own examples.

Example:

Werewolf syndrome: fool moons or bad shave days?

WRITING PRACTICE

Exercise 1. Write a modern version of the story. Imagine a cyberchondriac searching the Internet or using AI apps to get the diagnosis. Follow the plan.

I. Brainstorming.

- Hypochondriac is a person who continuously worries about their health without having any reason to do so. Who is a cyberchondriac?
- Have you or your family members ever searched for a diagnosis online?
- What absurd diagnosis and treatments did you/they find?
- Is hypochondria as funny in real life as in literature? Why?

II. Planning your episode.

- Who is your character? Are there any other characters?
- Where does the action take place?
- What is your character's problem?
- What is the emotional state of the character?
- Is his/her health problem real?
- What is the prescription?

III. Check.

- Did you try to make your story interesting for the reader?
- Did you use a humorous tone in the story? Sarcastic? Tragic?
- Did you use exaggeration and hyperbolas?
- Did you use modal verbs of recommendation?

A Victim to One Hundred and Seven Fatal Maladies

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

I remember going to the British Museum one day to read up the treatment for some slight ailment. I got down the book and read all I came to read; and then, in an unthinking moment, I idly turned the leaves and began to study diseases, generally. I forgot which was the first, and before I had glanced half down the list of "premonitory symptoms", I was sure that I had got it.

I sat for a while frozen with horror; and then in despair again turned over the pages. I came to typhoid fever ⁷²— read the symptoms — discovered that I had typhoid fever— began to get interested in my case, and so started alphabetically.

Cholera I had, with severe complications; and diphtheria⁷³ I seemed to have been born with. I looked through the twenty-six letters, and the only disease I had not got was housemaid's knee. I sat and thought what an interesting case I must be from a medical point of view. Students would have no need to "walk the hospitals" if they had me. I was a hospital in myself. All they need do would be to walk round me, and, after that, take their diploma.

Then I wondered how long I had to live. I tried to examine myself. I felt my pulse. I could not at first feel any pulse at all. Then, all of a sudden, it seemed to start off. I pulled out my watch and timed it. I made it a hundred and forty-seven to the minute. I tried to feel my heart. I could not feel my heart. It had stopped beating. I patted myself all over my front, from what I call my waist up to my head but I could not feel or hear anything. I tried to look at my tongue. I stuck it out as far as ever it would go, and I shut one eye and tried to examine it with the other. I could only see the tip, but I felt more certain than before that I had scarlet fever.⁷⁴

I had walked into the reading-room a happy, healthy man. I crawled out a miserable wreck.

⁷² Typhoid fever /ˌtaɪ.fəɪd ˈfiː.vər/ – брюшной тиф;

⁷³ Diphtheria /dɪfˈθɛ.ri.ə/ – дифтерия

⁷⁴ Scarlet fever /ˌskɑːlət ˈfiː.vər/ – скарлатина

I went to my medical man. He is an old chum of mine, and feels my pulse, and looks at my tongue, and talks about the weather, all for nothing, when I fancy I'm ill. So I went straight up and saw him, and he said:

"Well, what's the matter with you?"

I said:

"I will not take up your time, dear boy, with telling you what is the matter with me. Life is short and you might pass away before I had finished. But I will tell you what is not the matter with me. Everything else, however, I have got."

And I told him how I came to discover it all.

Then he opened me and looked down me, and took hold of my wrist, and then he hit me over the chest when I wasn't expecting it – a cowardly thing to do, I call it. After that, he sat down and wrote out a prescription, and folded it up and gave it me, and I put it in my pocket and went out.

I did not open it, I took it to the nearest chemist's, and handed it in. The man read it, and then handed it back. He said he didn't keep it. I said:

"You are a chemist?"

He said: "I am a chemist. If I was a co-operative stores and family hotel combined, I might be able to oblige you." I read the prescription.

It ran: "1 lb.16 beefsteak⁷⁵, with 1 pt.17 bitter beer ⁷⁶16 lb. (pound): a measure of weight = 453.6 g 28 every six hours. 1 ten-mile walk ⁷⁷every morning. 1 bed at 11 sharp every night. And don't stuff up your head with things you don't understand."

I followed the directions with the happy result that my life was preserved and is still going on.

⁷⁵ lb. – written abbreviation for pound (фунт). 1 фунт = 453, 592 гр.

⁷⁶ pt. – written abbreviation for pint (пинта). 1 пинта = 473, 176 мл.

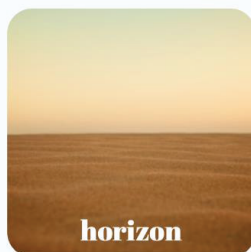
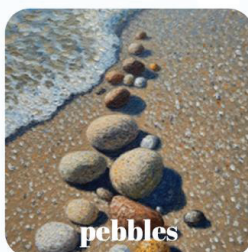
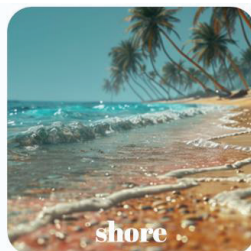
⁷⁷ mile – миля. 1 миля = 1, 609 км.

IN A SEASON OF A CALM WEATHER

by Ray Bradbury

PRE-READING EXERCISES

Exercise 1. Look at the pictures. Match the words and their definitions.



1.shore	a. a field with grass and often wild flowers in it
2.cliff	b. a very large rock
3.meadow	c. a piece of land on which vines are grown
4.horizon	d. a small smooth round stone, especially one found on a beach or in a river
5.lagoon	e. a high area of rock with a very steep side, often on a coast
6.tide	f. an area of sea water separated from the sea by a reef
7.dusk	g. a part of the coast where the land curves in so that the sea is surrounded by land on three sides
8.bay	h. the land along the edge of a sea, lake or wide river
9.pebbles	i. land in which many trees grow
10.boulder	j. the rise and fall of the sea that happens twice every day
11.woodlands	k. the line at the farthest place that you can see, where the sky seems to touch the land or sea.
12.vineyard	l. the time before night when it is not yet dark

Exercise 2. Practise the definitions above with your partner.

Example:

- *What does the word "boulder" mean?*
- *It means a very large rock.*

Exercise 3. Find the topical words. Words are hidden horizontally, vertically and diagonally.

M	F	C	C	G	A	V	F	A	W	V	N	L	X	H	X	B	H
Z	P	P	E	B	B	L	E	S	Q	O	H	A	G	I	R	D	K
S	Z	F	K	H	O	R	I	Z	O	N	W	G	G	B	O	M	P
S	G	Z	B	Z	F	Q	E	Y	D	N	G	O	T	V	Y	F	V
H	Q	S	P	O	S	E	F	I	X	Q	J	O	T	I	S	A	I
O	Q	M	I	H	U	B	A	Y	X	R	Z	N	K	L	D	F	N
R	R	V	E	D	B	L	W	O	O	D	L	A	N	D	S	E	E
E	E	X	C	A	O	G	D	Y	V	C	G	R	R	P	S	T	Y
K	F	U	O	V	D	U	W	E	P	M	E	S	W	B	B	P	A
G	I	L	Y	V	B	O	K	I	R	I	B	D	U	S	K	X	R
S	E	Z	E	L	C	V	W	V	N	E	N	R	A	V	N	S	D
I	U	J	V	M	U	L	P	E	Q	C	L	I	F	F	H	A	X

W _____
V _____
H _____
P _____

B _____
M _____
L _____
S _____

C _____
T _____
D _____
B _____

Exercise 4. Read the story “In a Season of a Calm Weather” and match the underlined words to their definitions.

1. an unofficial interesting story or piece of news that might be true or invented, and quickly spreads from person to person – _____
2. a special meal with very good food or a large meal for many people – _____
3. an occasion when two or more similar things happen at the same time – _____
4. a piece of this cloth used by artists for painting on – _____
5. the situation of being alone without other people – _____
6. a type of painting or drawing of an arrangement of objects that do not move, such as flowers, fruit, bowls, etc. – _____
7. extremely big – _____
8. of great value because of being rare, expensive, or important – _____
9. an imaginary creature that is like a small man with a goat’s back legs, a tail, ears, and horns _____
10. a wild party or celebration in honor of Bacchus, the Roman god of wine _____

Exercise 5. Complete the gaps with the words below. There are extra words.

- solitude – bacchanal – vast – canvas – fauns – still life – rumour – feast – coincidence – precious –

Titian’s *The* 1) _____ *of the Andrians* (1523–26) presents a 2) _____ scene of celebration on a large 3) _____. A joyful 4) _____ depicts – people drinking, dancing and laughing in true bacchanalian spirit. Yet within this lively crowd, we find a 5) _____ moment of solitude: the sleeping 6) _____ Ariadne rests peacefully, untouched by the celebration around her.

Half-goat 7) _____ and nymphs join the feast, their wild energy contrasting with the maiden's calm. The painting beautifully balances excitement and peace.



Notes on Vocabulary

- Caravaggio /kæɪə'vædʒiəʊ/- baroque artist who is known for realistic religious scenes in the European art of 17th century.
- Pablo Picasso [pi'kɒsəʊ] (1881 – 1973) – revolutionary 20th-century artist, co-founder of Cubism.
- Blue Period (1901-1904) – blue pictures of Picasso that are associated with pain, fear and loneliness.
- Rose Period (1904-1906) – warm circus-themed works by Picasso.
- “Girl Before a Mirror” (1932) – a portrait of Picasso's mistress and muse, Marie-Thérèse Walter, who is depicted standing in front of a mirror looking at her reflection.
- “Guernica” /'gɜːnɪkə/ (1937) – one of the best-known pictures by Picasso, regarded by many art critics as the most moving and powerful anti-war painting in history.
- Van Gogh /væn'gɒʊ/ (1853 – 1890) – one of the most talented post-Impressionist painters famous for bold colors and emotional brushwork.
- Neptune /'nep.tʃuːn/ – in Roman mythology, the god of water and the sea.
- Biarritz /'biəriːts/ – a city in France.
- Gibraltar /dʒɪ'brɔːl.tər/ – a British territory that is peninsula connected to the south cost of Spain.

- Grecian /'grɪːʃən/ – belonging to the style of Ancient Greece, beautiful and simple style of buildings.
- Mediterranean /,med.i.tər'ei.ni.ən/ – relating to the Mediterranean Sea or the countries around it (the sea surrounded by southern Europe, North Africa, and Western Asia).
- Bordeaux /bɔː'dəʊ/ – a type of wine from the Bordeaux region in France.

WHILE READING EXERCISES

Exercise 1. Read the text “In a Season of a Calm Weather” and answer the questions.

1. Where do George and Alice Smith arrive at the beginning of the story?
2. What mean of transport do they use to get the destination?
3. What is the biggest passion in George's life?
4. How does George try to assimilate into French culture?
5. Which artist is George obsessed with?
6. What rumor does Alice mention that makes George's anxious?
7. How does George describe "Picasso country"?
8. What would George do if he had \$5,000?
9. What does Alice suggest George do to relax?
10. How does the person George meets at the beach looks like?
11. What serves the stranger as a paintbrush and a canvas?
12. Describe what the stranger draws in the sand.
13. How does George react when he sees the drawings?
14. What does George consider doing to preserve the artwork?
15. What happens to the sun while George watches the artist?
16. What do George and Alice talk about while having dinner?

Exercise 2. Read the statements and decide if they are true (T), false (f), not stated (NS).

Correct the false statements.

1. According to the first impression George Smith seemed to be an ordinary tourist on a beach holiday.
2. George was trying to assimilate into French culture because he wanted to relocate there.
3. George shows disappointment when his wife mispronounces the name of his favourite artist.
4. Alice is also a big fan of Picasso.
5. George wondered if he had his worldview was authentic Picasso's art had forever changed how he saw everything.
6. George recognized the artist he admired immediately.
7. The stranger on the beach is young and pale like iced lettuce.
8. The stranger's drawings include mythical creatures like unicorns and satyrs.
9. The stranger and the artist had a small talk on the beach.
10. George memorized the image on the sand and kept it in mind for many years.
11. Alice is angry that George was late for supper.
12. George told Alice the truth about what had happened on the beach.

GRAMMAR

Exercise 1. Read the sentences and choose the correct option (True or False).

I can read your lips.

He could breakfast most congenially on Caravaggio still-lives of autumn pears and midnight plums.

After a full minute, he did the only thing he could possibly do.

So that, given time, he might really begin to understand the genius of one man.

I know you heard the rumour this morning, but you should see your eyes – your tic is back.

But you must forget it or our vacation's ruined."

"I think you'd better go in the water now," she said.

1. We use *can* to talk about ability to do something in present or future – True/False
2. We often use *could* to express ability and possibility in the present or future. – True/False
3. We often use *might* to refer to weak ability. – True/False
4. We often use *should* to give advice. – True/False
5. We use *must* to express strong obligation and necessity. – True/False
6. We use *had better* to refer to the present or the future, to talk about actions we think people should do in a specific situation. – True/False
7. We normally shorten *had better* to *'d better* in informal situations. It is followed by the infinitive with *to*. – True/False

Exercise 2. Complete the gaps with the correct modal verb. More than one answer is possible in some sentences.

1. A painter _____ lose track of time working in the solitude of the studio. (possibility)
2. You _____ visit the exhibition to see Titan's *The Bacchanal of the Andrians* – it's a feast of color and movement! (advice/ suggestion)
3. If you stare at the vast landscape long enough, you _____ imagine fauns dancing in the woodlands. (hypothetical ability)
4. The rumour about Van Gogh's lost sketch _____ be true, but no one _____ confirm it yet. (possibility / inability)
5. To capture the still life perfectly, an artist _____ study the way light falls on each object. (strong necessity)
6. A sculptor _____ turn a simple boulder into a masterpiece, but it _____ take years of practice. (ability / possibility)
7. At dusk, the colors of the lagoon shift from gold to blue in a way that an artist _____ fully capture. (inability)
8. "You _____ go and see how the tide pulls at the pebbles now— it can bring you some inspiration for your new picture!" (advice in a specific situation)
9. If Monet _____ return today, he would choose to paint the vineyard at sunrise. (hypothetical possibility)
10. "We _____ hurry to finish the photoshoot—the light over the bay won't last forever!" (strong necessity)

Exercise 3. Read the example and put the modal verbs of deduction and speculation in the correct form.

Present	Past
The artist might not stop his flying hand nor turn him round.	“The artist might not have stopped his flying hand nor turned him round”.
“A blind man might read with one rush of scorched fingers down fiery canvas”.	A blind man ... with one rush of scorched fingers down fiery canvas.
At the end of the story the reader realizes that Picasso’s work on the sand must be a masterpiece.	At the end of the story the reader realizes that Picasso’s work on the sand ... a masterpiece.
George could stay there all night if the painting didn’t disappear.	George ... there all night if the painting hadn’t disappeared.
The stranger ... an ordinary artist – his skills are too perfect.	The stranger can’t have been an ordinary artist – his skills were too perfect.

Exercise 4. Read the sentences in exercise 10 again and underline the correct option.

1. We use *must* when we think that something is **definitely/ possibly** true.
2. We use *could* and *might* when we think something is **definitely/possibly** true.
3. We use *can’t* when we think something is **definitely not/ possibly not** true.
4. To talk about the **present/ past** we use the *modal verb + infinitive*.
5. To talk about the **present/ past** we use the *modal verb + have + past participle*.
6. We **can/ can’t** use both *couldn’t* and *can’t* to speculate and make deductions about the past.

Exercise 5. Look at Picasso’s picture called “Guernica”, and imagine what people might say about it. Write the sentences using the present and past form of modal verbs of deduction and speculation. Use the prompts to help you with the ideas. Sometimes more than one answer is possible.



Guernica
oil on canvas
1937

1. *Example:* John Richardson, while writing the book “A Life of Picasso”: the bombing stuns the artist, stay indifferent. The bombing of Guernica must have stunt Picasso strongly, so he couldn’t stay indifferent anymore.
2. Dolores Ibárruri Gómez, a Spanish communist and anti-fascist leader: inspire to fight. _____

3. Herluf Bidstrup, the renowned Danish cartoonist and illustrator: the most meaningful anti-war painting, reflects the horror of war in the abstract forms.
4. «Sábado Gráfico», a Spanish-language weekly satirical magazine: the worst painting.
5. Tatiana Pigaryova, the Russian art historian and lecturer: endless interpretation of the images.
6. Emir Kusturica, a Serbian filmmaker: use the picture in the film, show antisemitic tragedy.
7. Sir Roland Penrose, the author of the book “Picasso: His Life and Work”: the bull holds the evil, the most moving figures are women.

Exercise 6. Look at Picasso’s picture called “Guernica”, and think what the images might symbolize. Discuss your ideas with your partner. Do you agree with each other?

The image of ...

- *the bull*
- *the horse*
- *the woman holding a baby*
- *the bird*
- *the plant*
- *the soldier*

Exercise 7. Pablo Picasso had a long and interesting life. Read some facts about the artist and write the sentences using modal verbs of deduction and speculation of the past.

1. Picasso's painting “Les Femmes d'Alger” was sold for \$179 million in 2015 and became the most expensive artwork ever sold at auction at that time. Picasso's painting “Les Femmes d'Alger” must have become the most expensive work of art in 2015.
2. The full name of Picasso had plenty of words, it was Pablo Diego José Francisco de Paula Juan Nepomuceno Crispín Crispiniano María de los Remedios de la Santísima Trinidad Ruiz Picasso.
3. Picasso’s last love and second wife was Jacqueline Roque. Every day, he gifted her a single rose, and after six months she agreed to date him.
4. In 1998, Picasso was entered into the Guinness Book of World Records because he created approximately 150,000 artworks (paintings, prints, ceramic works etc.)
5. Picasso collaborated with Sergei Diaghilev, creating the set designs for the ballet “Parade” that caused a scandal in Paris in 1917. Afterwards, they produced five more ballets together.
6. While Picasso was working and travelling with the Ballets Russes, Picasso met his first wife, Russian ballerina Olga Khokhlova. Though the couple separated in 1927, they never formally divorced and kept exchanging the letters.
7. After Stalin’s death Picasso created a portrait of Stalin for the French newspaper “*Les Lettres Françaises*”. The work caused a big scandal because Picasso’s interpretation had nothing in common with the former leader’s face.
8. “El picador” is the first painting by Pablo Picasso that he never sold. Perhaps he copied the image from a popular bullfighting magazine of that time.
9. His works have been stolen more than any other artist’s. Over 1,000 Picasso works are listed as stolen or missing.

10. Picasso was suspected of stealing the Mona Lisa. In 1911, when the *Mona Lisa* was stolen from the Louvre, Picasso's friend, poet Guillaume Apollinaire, implicated him.

ANALYSIS AND DISCUSSION

Exercise 1. Read the sentences and say which character they are used to describe.

- a man who loved art more than life itself – ____
- close-shaven head dyed almost mahogany by the sun – ____
- like Neptune risen, crowned with limewood, alabaster, coral, paintbrushes clenched like tridents in horn-nailed fists – ____
- only a tourist flown fresh as iced lettuce to Europe – ____
- "I can read your lips" – ____
- he winced – ____
- shorter, square-cut man – ____
- his mouth moved, forming a name – ____
- began to do the one thing in all the world he knew best how to do – ____
- "We'll never have five thousand dollars." – ____
- his eyes were two small fires – ____
- eyes were clear and bright as water in his face – ____
- Glancing about, he saw his aloneness – ____
- after a long while, looking, he began to tremble – ____
- opened his mouth, closed it, put out his hand, took it back – ____
- "I can tell by your face" – ____

Exercise 2. Answer the questions referring to the character analysis. Use exercise 1 and the text to support your answers.

1. Who is the main character of the story? Who is the minor one? Why do you think so?
2. What conclusion can you come to on the basis of characters' dialogues and inner monologues in the story? What are their personalities like?
3. Why does the author include inner monologues in the story?
4. What are the characters' attitude to art?
5. How does George's wife, Alice, react to his obsession with Picasso? What does it reveal about their relationships?
6. Why might Bradbury depict Picasso as silent and unaware of George's presence?

Exercise 3. Read the sentences and decide which stylistic devices they contain. Why does the author use them? Do they influence the reader's understanding and feelings? In what way?

- a tourist flown fresh as iced lettuce to Europe –
- people who at last, with the sun's decline, their bodies all lobster colours and colours of broiled squab and guinea hen, trudged for their wedding-cake hotels –
- gazed here, gazed there –
- billboard tatters blowing like confetti in night winds –
- Now the ice-cream stick had fallen casually from his fingers. Now he was saying good night, good night. Now he was gone, and he walked slowly along the shore. He walked a long way –

- looking from George Smith to his own creations flung like idle footprints down the way –
- Coming down on the train I thought, Good Lord, it's all Picasso country! –
- like Neptune risen, crowned with limewood, alabaster, coral, paintbrushes clenched like tridents in horn-nailed fists –
- if we saved our money... –
- maidens with flesh of sand like powdered gold
- boil out the Ohio tap-water –
- his eyes were two small fires –
- his eyes were clear and bright as water in his face –
- That old man had distilled turpentine and linseed oil so thoroughly through George Smith that they shaped his being –
- How the sand flew! –
- For lunch: those fire-squirting, thick-wormed Van Gogh sunflowers –
- breakfast most congenially on Caravaggio still-lives of autumn pears and midnight plums –
- a mandolin ripe as a fruit in some man's thousand fingerprinting hands –
- But the great feast? The paintings he saved his palate for? –

Exercise 4. Find the epithets you think are important for the reader's perception in the text. Compare your answer with your partner's and explain your choice.

Epithets describing people	Epithets describing nature	Epithets describing paintings

Exercise 5. Answer the questions referring to the symbolism and the theme of the story.

1. The drawings on the sand include "*Grecian lions, nymphs, and musicians*." Why might the author have chosen these mythological subjects?
2. How does the imagery of "*white fire*" (waves erasing the art) deepen the theme?
3. "*Just the tide, coming in.*"
Why does Bradbury end the story this way? What emotions does this evoke? How is the imagery of the tide used symbolically in the story?
4. How does the title of the story reflect and contrast the plot and the characters' feelings?
5. What are the main themes and subthemes explored in the story?

WRITING PRACTICE

Exercise 1. Read the opinion essay. What might be the topic of it?

School subjects such as science, technology, engineering, and mathematics are thought to be prioritised at the expense of arts education to enhance career readiness in the future. While some believe that it might bring lack of development in the students' personalities, I agree with those who suggest this approach is mainly beneficial.

Many people think that the lack of arts education at schools and the effect it has on the students can only be seen as negative. Proponents of this view believe that art curriculum comprises developing skills and abilities such as creative thinking and emotional intelligence, which are highly valued by the employers these days. Therefore, learning arts makes

individuals as competitive and proficient in the job market as learning STEM. Furthermore, learning arts provides diversity both for the job market and society.

On the other hand, I am in agreement with those who believe that the impact that excessive learning of STEM has on students is advantageous. Firstly, the modern world, driven by technological innovation, has a great demand for highly skilled employees in fields like coding, data analysis, engineering, and related professional areas. With the rapid progress of recent years, it is obvious that these branches are being dramatically developed now and will remain profitable for many years ahead. Secondly, the STEM curriculum involves teaching holistic knowledge of the world. Thus, it compensates for the absence of arts studies and enables students to solve complex problems by considering them from different perspectives. The latter makes them well-rounded and experienced individuals.

In conclusion, whereas many believe that art studies can be helpful in terms of future career prospects, I side with those who think STEM should be prioritised. It is clearly important to consider the tendencies of progress and labour market when creating a study plan.

Exercise 2. Read the essay again. Then match each paragraph to its function.

- ___ includes a sentence that introduces the topic and the thesis statement.
- ___ contains the writer's main argument.
- ___ the conclusion paragraph.
- ___ presents a counter argument (an argument which the writer disagrees with).

Exercise 3. Match the underlined sentences in the essay to their functions.

- a. Summary of arguments – _____
- b. Topic sentences (outline the topic of the paragraph) – _____
- c. Conclusion signal – _____
- d. Thesis statement – _____
- e. Topic introduction – _____

Exercise 4. Read the statements and write Yes or No.

- 1. The introduction paragraph should include a sentence that introduces the topic and the thesis statement. –
- 2. The thesis presents the writer's opinion. –
- 3. Paragraph 2 begins with a topic sentence which tells the reader what this paragraph is about. –
- 4. "Proponents'" ideas are supported by the writer. –
- 5. Paragraph 3 begins with the topic sentence and explains the reasons behind it.
- 6. Paragraph 4 summarises the main arguments found in the essay. –
- 7. Paragraph 4 may not include the writer's position. –
- 8. The essay can be finished with a piece of advice that is connected to the topic.
- 9. Other finishing sentences could include a warning, a suggestion or a prediction.

Exercise 5. Linking words and phrases signal the logical connections between ideas and tell the reader what type of information will follow. Highlight the linking words in the essay and match them to their functions. What other linking words with the same functions do you know?

- a. presents a contrasting idea or argument – _____
- b. presents writer's opinion – _____
- c. presents an additional supporting idea which agrees with or supports a previous idea – _____
- d. presents a logical consequence or result – _____
- e. signals the end of essay – _____
- f. present the order of ideas in a list of sequence – _____

Exercise 6. Choose the topic to write an opinion essay.

- *AI-generated art is just as valuable as human-made art. Do you agree?*
- *Some people think that the government is wasting money on the arts instead of spending this money more effectively. To what extent do you agree with this view?*
- *Some people think that art is an essential subject of the school curriculum while others think it is a waste of time. Do you agree or disagree?*

Write four paragraphs:

- Introduction
- Body Paragraph I
- Body Paragraph II
- Conclusion

Write 270 – 290 words

Use Linking Words

Follow the opinion – essay structure.

SPEAKING PRACTICE

- Do you have a person, dead or alive, that inspires or interests you?
- Was there a writer or an artist you were obsessed with in your childhood? Is there an artist or a writer you are fond of now?
- Imagine you got a chance to interview this person. What would you talk about? What is the main question you want to get the answer for?
- Prepare a set of questions to interview him/her and think about possible answers. Act out the dialogue with your partner.
- Follow the QR-code and listen to the interview with Ray Bradbury to get some hints and ideas.



In a Season of a Calm Weather

by Ray Bradbury

George and Alice Smith detrained⁷⁸ at Biarritz one summer noon and in an hour had run through their hotel on to the beach into the ocean and back out to bake upon the sand.

To see George Smith sprawled⁷⁹ burning there, you'd think him only a tourist flown fresh as iced lettuce to Europe and soon to be transhipped home. But here was a man who loved art more than life itself.

"There..." George Smith sighed. Another ounce of perspiration⁸⁰ trickled down his chest. Boil out the Ohio tap-water, he thought, then drink down the best Bordeaux. Silt your blood⁸¹ with rich French sediment⁸² so you'll see with native eyes!

⁷⁸ To detrain – сойти с поезда

⁷⁹ To sprawl – сидеть или лежать развалившись

⁸⁰ Ounce /aʊns/ of perspiration /ˌpɜːspəˈreɪʃən/ – капля (унция) пота

⁸¹ Silt one's blood with smth. – взбаламутить кровь (метафора: возбудить чувства, страсть)

⁸² Sediment /ˈsedɪmənt/- осадок (здесь: о вине)

Why? Why eat, breathe, drink everything French? So that, given time, he might really begin to understand the genius of one man.

His mouth moved, forming a name.

"George?" His wife loomed over him. "I know what you've been thinking. I can read your lips."

He lay perfectly still, waiting.

"And?"

"Picasso," she said.

He winced. Some day she would learn to pronounce that name.

"Please," she said. "Relax. I know you heard the rumour this morning, but you should see your eyes – your tic is back. All right, Picasso's here, down the coast a few miles away, visiting friends in some small fishing town. But you must forget it or our vacation's ruined."

"I wish I'd never heard the rumour," he said honestly.

"If only," she said, "you liked other painters."

Others? Yes, there were others. He could breakfast most congenially⁸³ on Caravaggio still-lives of autumn pears and midnight plums. For lunch: those fire-squirting, thick-wormed Van Gogh sunflowers, those blooms a blind man might read with one rush of scorched fingers down ⁸⁴fiery canvas. But the great feast? The paintings he saved his palate for? There, filling the horizon, like Neptune risen, crowned with limewood, alabaster, coral, paintbrushes clenched like tridents⁸⁵ in horn-nailed fists⁸⁶, and with fishtail vast enough to fluke summer showers out over all Gibraltar – who else but the creator of Girl Before a Mirror and Guernica?

"Alice," he said, patiently, "how can I explain? Coming down on the train I thought. Good Lord, it's all Picasso country!"

But was it really, he wondered. The sky, the land, the people, the flushed-pink bricks here, scrolled electric-blue ironwork balconies there, a mandolin ripe⁸⁷ as a fruit in some man's thousand fingerprinting hands, billboard tatters blowing like confetti in night winds – how much was Picasso, how much George Smith staring round the world with wild Picasso eyes? He despaired of answering. That old man had distilled turpentine⁸⁸ and linseed oil ⁸⁹so thoroughly through George Smith that they shaped his being, all Blue Period at twilight, all Rose Period at dawn.

"I keep thinking," he said aloud, "if we saved our money..."

"We'll never have five thousand dollars."

"I know," he said quietly. "But it's nice thinking we might bring it off some day. Wouldn't it be great to just step up to him, say 'Pablo, here's five thousand! Give us the sea, the sand, that sky, or any old thing you want, we'll be happy....'"

After a moment, his wife touched his arm.

"I think you'd better go in the water now," she said.

"Yes," he said. "I'd better do just that."

White fire showered up when he cut the water.

During the afternoon George Smith came out and went into the ocean with the vast spilling motions of now warm, now cool people who at last, with the sun's decline, their bodies all lobster colours and colours of broiled squab⁹⁰ and guinea hen⁹¹, trudged⁹² for their wedding-cake hotels.

The beach lay deserted for endless mile on mile save for two people. One was George Smith, towel over shoulder, out for a last devotional⁹³. Far along the shore another shorter, square-cut man

⁸³ Congenially /kən'dʒiː.ni.əl.i/ – приятно, дружелюбно

⁸⁴ Rush of scorched fingers – порыв опаленных (обожженных) пальцев.

⁸⁵ Clenched like tridents /'traɪ.dənt/ – сжатые как трезубцы

⁸⁶ Horn-nailed fists – кулаки с ногтями похожими на рог

⁸⁷ Mandolin /ˌmæn.dəˈlɪn/ ripe – мандолина, зрелая, как плод. Мандолина – итальянский музыкальный инструмент

⁸⁸ To distill turpentine /'tɜː.pən.taɪn/ – дистиллировать скипидар

⁸⁹ Linseed /'lɪn.siːd/ oil – льняное масло (у художников). Также «олифа»

⁹⁰ Broiled squab /skwɒb/ – жаренный на огне голубь

⁹¹ Guinea hen /'ɡɪn.iˌhen/ – цесарка, птица из Африки

⁹² To trudge /trʌdʒ/ – тащиться по чему-либо, пробираться сквозь что-то

⁹³ Devotional /dɪˈvəʊ.ʃən.əl/ – религиозный, духовный

walked alone in the tranquil weather. He was deeper tanned, his close-shaven head dyed almost mahogany⁹⁴ by the sun, and his eyes were clear and bright as water in his face. So the shoreline stage was set, and in a few minutes the two men would meet. And once again Fate fixed the scales for shocks and surprises, arrivals and departures. And all the while these two solitary strollers did not for a moment think on coincidence, that unswum stream which lingers at man's elbow with every crowd in every town. Nor did they ponder the fact that if man dares dip into that stream he grabs a wonder in each hand. Like most they shrugged at such folly, and stayed well up the bank lest Fate should shove them in.

The stranger stood alone. Glancing about, he saw his aloneness, saw the waters of the lovely bay, saw the sun sliding down the late colours of the day, and then half-turning spied a small wooden object on the sand. It was no more than the slender stick from a lime ice-cream delicacy long since melted away. Smiling he picked the stick up. With another glance around to re-insure his solitude, the man stooped again and holding the stick gently with light sweeps of his hand began to do the one thing in all the world he knew best how to do.

He began to draw incredible figures along the sand. He sketched one figure and then moved over and still looking down, completely focused on his work now, drew a second and a third figure, and after that a fourth and a fifth and a sixth.

George Smith, printing the shoreline with his feet, gazed here, gazed there, and then saw the man ahead. George Smith, drawing nearer, saw that the man, deeply tanned, was bending down. Neerer yet, and it was obvious what the man was up to. George Smith chuckled. Of course, of course... along on the beach this man – how old? Sixty-five? Seventy? – was scribbling and doodling away. How the sand flew! How the wild portraits flung themselves out there on the shore! How...

George Smith took one more step and stopped, very still.

The stranger was drawing and drawing and did not seem to sense that anyone stood immediately behind him and the world of his drawings in the sand. By now he was so deeply enchanted with his solitudinous⁹⁵ creation that depth-bombs set off in the bay might not have stopped his flying hand nor turned him round.

George Smith looked down at the sand. And, after a long while, looking, he began to tremble.

For there on the flat shore were pictures of Grecian lions and Mediterranean goats and maidens with flesh of sand like powdered gold and satyrs piping on hand-carved horns and children dancing, strewing flowers along and along the beach with lambs gambolling after and musicians skipping to their harps and lyres, and unicorns racing youths towards distant meadows, woodlands, ruined temples and volcanoes. Along the shore in a never-broken line, the hand, the wooden stylus of this man bent down in fever and raining perspiration, scribbled, ribboned, looped around over and up, across, in, out, stitched, whispered, stayed, then hurried on as if this travelling bacchanal must flourish to its end before the sun was put out by the sea. Twenty, thirty yards or more the nymphs and dryads and summer founts sprang up in unravelled hieroglyphs. And the sand, in the dying light, was the colour of molten copper on which was now slashed a message that any man in any time might read and savour down the years. Everything whirled and poised in its own wind and gravity. Now wine was being crushed from under the grape-blooded feet of dancing vintners' daughters, now steaming seas gave birth to coin-sheathed monsters while flowered kites strewed scent on blowing clouds... now... now... now....

The artist stopped.

George Smith drew back and stood away.

The artist glanced up, surprised to find someone so near. Then he simply stood there, looking from George Smith to his own creations flung like idle footprints down the way. He smiled at last and shrugged as if to say. Look what I've done; see what a child? You will forgive me, won't you? One day or another we are all fools... you, too, perhaps? So allow an old fool this, eh? Good! Good!

But George Smith could only look at the little man with the sun-dark skin and the clear sharp eyes, and say the man's name once, in a whisper, to himself.

⁹⁴ Mahogany /məˈhɒɡ.ə.ni/ – махагони, красное дерево

⁹⁵ Solitudinous – одинокий

They stood thus for perhaps another five seconds, George Smith staring at the sand-frieze, and the artist watching George Smith with amused curiosity. George Smith opened his mouth, closed it, put out his hand, took it back. He stepped towards the picture, stepped away. Then he moved along the line of figures, like a man viewing a precious series of marbles cast up from some ancient ruin on the shore. His eyes did not blink, his hand wanted to touch but did not dare to touch. He wanted to run but did not run.

He looked suddenly at the hotel. Run, yes! Run! What? Grab a shovel, dig, excavate, save a chunk of this all too crumbling sand? Find a repair-man, race him back here with plaster-of-paris to cast a mould of some small fragile part of these? No, no. Silly, silly. Or...? His eyes flicked to his hotel window. The camera! Run, get it, get back, and hurry along the shore, clicking, changing film, clicking until...

George Smith whirled to face the sun. It burned faintly on his face, his eyes were two small fires from it. The sun was half underwater and, as he watched, it sank the rest of the way in a matter of seconds.

The artist had drawn nearer and now was gazing into George Smith's face with great friendliness as if he were guessing every thought. Now he was nodding his head in a little bow. Now the ice-cream stick had fallen casually from his fingers. Now he was saying good night, good night. Now he was gone, walking back down the beach towards the south.

George Smith stood looking after him. After a full minute, he did the only thing he could possibly do. He started at the beginning of the fantastic frieze ⁹⁶of satyrs ⁹⁷and fauns⁹⁸ and wine-dipped maidens⁹⁹ and prancing unicorns and piping youths and he walked slowly along the shore. He walked a long way, looking down at a free-running bacchanal.¹⁰⁰ And when he came to the end of the animals and men he turned round and started back in the other direction, just staring down as if he had lost something and did not quite know where to find it. He kept on doing this until there was no more light in the sky, or on the sand, to see by.

He sat down at the supper table.

"You're late," said his wife. "I just had to come down alone. I'm ravenous"¹⁰¹."

"That's all right," he said.

"Anything interesting happen on your walk?" she asked.

"No," he said.

"You look funny; George, you didn't swim out too far, did you, and almost drown? I can tell by your face. You did swim out too far, didn't you?"

"Yes," he said.

"Well," she said, watching him closely. "Don't ever do that again. Now – what'll you have?"

He picked up the menu and started to read it and stopped suddenly.

"What's wrong?" asked his wife.

He turned his head and shut his eyes for a moment.

"Listen."

She listened.

"I don't hear anything," she said.

"Don't you?"

"No. What is it?"

"Just the tide," he said, after a while, sitting there, his eyes still shut. "Just the tide, coming in."

⁹⁶ Frieze /fri:z/ – фриз

⁹⁷ Satyr /'sæt.ər/ – сатир

⁹⁸ Faun /fə:n/ – фавн

⁹⁹ Wine-dipped maiden /'meɪ.dən/ – юная дева, испуанная в вине

¹⁰⁰ Bacchanal /,bæk.ə'nei.l/ – вакханалия

¹⁰¹ Ravenous /'ræv.ən.əs/ – очень голодный

HOME

by W. S. Maugham

PRE-READING EXERCISES

Exercise 1. Answer the questions.

1. If you had to describe 'home' using only three words—not a place, but a feeling—what would they be? Why?
2. Imagine you've been away for years. What one detail would make a house instantly feel like 'home' when you returned? (The smell of a certain meal, a family ritual, etc.)
3. Is 'home' something we owe loyalty to, or is it meant to serve us? Can it do both?

Exercise 2. Read the sentences and guess the meaning of the words in bold.

1. The old red **barns** stood at the edge of the farm, storing hay and farm equipment.
2. There were two small **outhouses** behind the cabin – one for the tools and another for the firewood.
3. The long **avenue** of oak trees led straight to the mansion's front gates.
4. The travelers gathered around the **fireplace** to warm their hands
5. She pulled down the **blinds** to prevent the room from heating by the sun.
6. The **weather-beaten** fence had turned gray from years of snow and rains.
7. The guard remained **stolid**, showing no reaction to the surprising news.
8. The progress was slow but **steady**. So, the company had a constant growth.
9. The **sturdy** oak table could easily support heavy pots and pans.
10. Despite his wealth, he lived in an **unpretentious** cottage with simple furniture.
11. The **dignified** old professor carried himself with quiet confidence.
12. The **patriarchal** society expected all major decisions to be made by male elders.
13. She had a backache so keeping an **upright** position hurt.
14. The **despotic** ruler banned all newspapers and magazines that represented the opposite views.
15. Ernest Hemingway's **motto** "Write hard and clear about what hurts" made his style unique.
16. When the writer published a new novel after twenty years of silence, the literary world reacted with **astonishment** – the critics and the readers were surprised.
17. The biographer noted how the artist Mikhail Vrubel, **in the prime of life** at thirty-five, was creating his greatest work "The Demon Seated" while living in Moscow.
18. She is thought to be an **upstanding** person who always behaves in a good and moral way in public.

Exercise 3. Read the definitions and write the words from exercise 2.

1. A wide road with trees or tall buildings on both sides, or a wide country path with trees on both sides – _____;
2. (of a person) calm and not showing emotion or excitement – _____;
3. simple – _____;
4. a large building on a farm in which animals or hay (dried grass) and grain are kept – _____;
5. controlled, serious, and calm, and therefore deserving respect – _____;
6. having unlimited power over other people, and often using it unfairly and cruelly – _____;

7. happening in a gradual, and regular way, not suddenly – _____;
8. a cover for a window that is pulled up or down by a string – _____;
9. a small building joined to or near to a larger one – _____;
10. a space in the wall of a room for a fire to burn in – _____;
11. straight up or vertical – _____;
12. a short sentence or phrase that expresses a belief or purpose – _____;
13. skin or a building material that that has been changed or damaged by the weather – _____;
14. strong and solid, and therefore hard to break or be hurt – _____;
15. behaving in a good and moral way – _____;
16. great surprise – _____;
17. in the best, most successful, most productive stage (idiom) – _____;
18. ruled or controlled by men – _____;

(from Cambridge dictionary online)

Exercise 4. Complete the gaps with the words from exercise 2. The first letter is given.



The 1) **w**_____ barns and 2) **u**_____ outhouses lined the dirt path leading to the old farm, their wooden walls became gray of wind and rain. A narrow 3) **a**_____ of oaks stretched beyond them, their 4) **s**_____ branches were swaying in the wind. Inside the farmhouse, the stone 5) **f**_____ crackled, projecting the light through the half-closed 6) **b**_____. The owner, a 7) **p**_____ man with a 8) **d**_____ posture, was sitting in his 9) **u**_____ chair, his 10) **s**_____ face expression was showing no emotions. Though his rule over the household was 11) **d**_____—no one dared question his decisions—his 12) **m**_____ in life was simple: "Work hard, speak little."

WHILE READING EXERCISES

Exercise 1. Read the story "Home" by W. S. Maugham and answer the questions.

1. Where is the Meadows' farm located, and how long has the family lived there?
2. Describe Mrs. Meadows' role in the household. What does this reveal about the family structure and relationships?
3. Why was everyone surprised to receive a letter about Uncle George Meadows?
4. What physical condition was Captain George Meadows in when he returned home?
5. Why did Uncle George insist on walking up the driveway instead of riding in the car?
6. What was the marital status of Uncle George in the story?
7. Why did Uncle George leave home fifty years earlier?
8. How did the family greet Uncle George when he was back? What does it reveal about relationship between him and Mrs. Meadows?
9. How does Mrs. Meadows react when George calls her by her first name ("Emily")?
10. What joke does Mrs. Meadows make about George's appearance?
11. What didn't George succeed to do in life according to Mrs. Meadows?
12. What was George's attitude toward his life choices when speaking to the narrator?
13. What made the narrator respect and admire George?
14. Why were the blinds in the house drawn the next day?
15. What does Mrs. Meadows admit at the very end of the story, and why is this important?

Exercise 2. Match the sentences.

1. The farm lay in a hollow among the Somersetshire hills,	a. "and not many men can say that."
2. Over the doorway the date when it was built had been carved, 1673,	b. when he got to the gate he made me stop the car and said he wanted to walk.
3. George Meadows was now a man of fifty,	c. an old-fashioned stone house, surrounded by barns and outhouses.
4. The master of the house was not George Meadows;	d. "He was a good-looking young fellow when he left, but not so steady as his brother."
5. "Who do you think is coming here today?"	e. it was his mother.
6. For Uncle George Meadows and Tom had both courted Mrs. Meadows	f. she asked me.
7. "When he got to the gate," Albert told me,	g. and his wife was a year or two younger.
8. "I walked down that drive fifty-two years ago when I went away," he said	h. "and now I've walked back again."
9. "I said I'd never marry anyone but you, Emily," he said,	i. when she was Emily Green, fifty years and more ago.
10. "Make it and spend it; that's my motto. But one thing I can say for myself,"	j. "and I never have."
11. "Time enough to live in the dark when you're buried,"	k. she always said.
12. When Lizzie brought him a cup of tea this morning,	l. she found he was dead.
13. "Well, I'm glad he came back," Mrs. Meadows said,	m. "After I married Tom Meadows and George went away..."
14. The house, grey and weather-beaten, looked	n. "you ought to know better than that, they're yellow."
15. "They're not black in China, Emily," he replied,	o. as much a part of the landscape as the trees that surrounded it.

Exercise 3. Complete the gaps. Use between one and four words from the text.

- The gray and _____ house, barns and outhouses looked as a part of the landscape.
- The house and the people who lived there were all _____ and _____.
- George Meadows and his wife were upstanding people in _____.
- George's mother had gray hair and wrinkled face but her eyes were _____ and _____.
- The story of Uncle George _____ the narrator.
- When Tom Meadows died, Mrs. Meadows write him a letter but didn't _____ any answer.
- George's _____ went to Portsmouth in the car to fetch him.
- Mrs. Meadows preferred Tom to George because he wasn't _____ enough for a family life.
- Mrs. Meadows asked the narrator to come and see George because she thought they had something _____.
- Uncle George was crippled with _____ and hadn't been out of his bed for _____ years.
- The narrator didn't expect Mrs. Meadows to allow Uncle George to take _____ with her by calling her by her first name.
- Before George died, he told a lot about all things that had _____ to him in life.
- George was proud that he had walked up the drive without _____.
- Mrs. Meadows was never _____ that she had made the right decision to marry Tom.

GRAMMAR

1. Look at the sentences from the text and answer the questions below.

1. *"Who do you think is coming here today?" she asked me.*
2. *"I'll see you out yet, Emily!"*
3. *He was to arrive that afternoon.*
 - a. Which sentence shows plans that are definite – already decided or arranged?
 - b. Which sentence shows past form of a planned or expected future event?
 - c. Which sentence shows certainty in the future?

Be to + bare infinitive (more formal)
<ul style="list-style-type: none">- <i>Be to</i> refers to what someone is obliged or required to do. We also use it to refer to formal decisions.- We can also use <i>be to</i> when we give someone commands or instructions.- Is commonly used in newspaper headlines referring to the things which have been decided.
Be about to + bare infinitive
<p>We use <i>be about to</i> + base form of the verb to refer to things that we expect to happen very soon.</p> <p><i>We are about to leave. Do you want to come?</i></p>

Exercise 2. Practise using "be about to + verb" to describe actions that will happen very soon.



1. _____



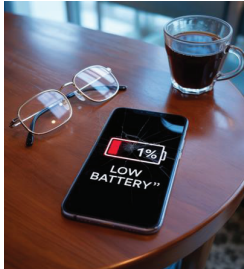
2. _____



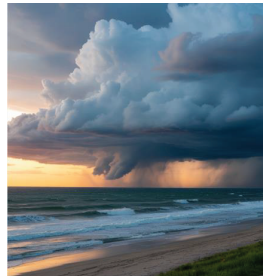
3. _____



4. _____



5. _____



6. _____

Exercise 3. Complete the dialogues with one word in each space. Use Future Simple, Present Continuous or To be about + bare infinitive.

1. A: When _____ you _____ (paint) those outhouses?
B: I _____ (paint) them next weekend.
2. A: Who _____ (meet) the architect?
B: John _____ (fetch) him from the station at three.
3. A: Why _____ is everyone _____ gathering?
B: The mayor _____ (announce) the festival dates.
4. A: How long _____ these solid oak chairs _____ (last)?
B: They _____ (survive) another 50 years easily.
5. A: Why _____ you _____ (grin)?
B: I'm thinking about the meeting. I _____ (see) my childhood friend this afternoon.
6. A: What _____ (happen) to that chest?
B: They _____ (sell) it at the auction tomorrow.
7. A: _____ the piano _____ (fit) through the door?
B: Yes, the movers _____ (angle) it carefully.
8. A: Why _____ is the crowd _____ murmuring?
B: The speaker _____ (reveal) something astonishing.
9. A: Why _____ is the ground _____ shaking?
B: The bulldozer _____ (knock) down that shed.
10. A: Why _____ is everyone _____ silent?
B: The judge _____ (announce) the verdict.
11. A: _____ the weather-beaten fence _____ (survive) winter?
B: It _____ (last) one more season.
12. A: Why _____ you _____ (flutter) around excitedly?
B: I _____ (meet) my pen pal from Canada tonight!
13. A: What's _____ that loud noise?
B: The old tree is creaking and _____ (fall) in the storm.
14. A: How _____ the team _____ (transport) the furniture? It looks solid, but it's very old, I'm _____ afraid.
B: They _____ (deliver) corrugated cardboard next week to pack the it.
15. A: Why _____ the gardener _____ (trim) those bushes? They've been recently cut.
B: The family _____ (prepare) for the wedding tomorrow.
16. A: When _____ you _____ (fetch) your grandmother?
B: I _____ (drive) to get her on Sunday.

ANALYSIS AND DISCUSSION

Exercise 1. The story raises several themes. Put them in order of their significance in the story. Provide the themes with the examples from the text.

- _____ Regrets about life choices: How should we live now to avoid regrets in future?
 _____ Bonds with our roots: How do the roots identify us?
 _____ Steadiness over unsteadiness: Is living a steady life a wise choice or escaping the challenges?

Exercise 2. Read the sentences and decide which stylistic devices they contain. Why does the author use them? Do they influence the reader's understanding and feelings? In what way?

- The people who lived here were as stolid, sturdy and unpretentious as the house. –
- Death had written a full stop. –

- I had heard the story of Uncle George Meadows a dozen times, and it had amused me because it was like an old ballad. –
- An avenue of splendid elms led from the road to the garden. –
- He was very thin and his skin hung on his bones like an old suit much too large for him. –
- Their only boast was that ever since the house was built from father to son they had been born and died in it. –

Exercise 3. Answer the questions referring to the symbolism and the theme of the story.

1. Why do you think Uncle George decided to return home after 50 years away and avoiding any contacts with the family members?
2. What does “home” really mean for George – a place, a memory, or the people in it? What does it mean for you?
3. How do our family bonds identify us? Can we sever family ties forever?
4. At the end, Emily admits, “I was never quite sure I’d married the right one”. How does this characterize her? Is there any contrast in your view of the character at the beginning and at the end of the story?
5. In your opinion, is it better to wonder ‘what if’ or to accept life’s choices?
6. George says, “If I had the chance to go through my life again, I’d take it”. What defines a successful life—achievements or lack of regrets?

SPEAKING PRACTICE

Exercise 1. Prepare a presentation about your family history. Follow the steps below.

I. Brainstorming. Discuss the following questions in groups.

- What makes your family unique? Are there any special traditions, nice or weird? Has your family been through life challenges?
- Is there a family member whose story stands out? Does this story inspire you? Do you feel proud of it?
- What objects or places symbolize your family’s history?

II. Preparing your monologue.

- Start with a vivid detail to attract the listeners’ attention.
- Develop the main body (family roots, traditions, turning points etc.)
- Include the key story. Focus on the person, achievement, sacrifice, challenge or journey etc.
- Conclusion. Share what this story means to you.

WRITING PRACTICE

Exercise 1. Choose the topic to write an opinion essay.

- *Some people think that traditional family values are outdated in the modern world. Do you agree?*
- *The values children gain from their families have more influence over their future success than any skills and knowledge learned at school. To what extent do you agree or disagree?*
- *Some people believe parents should have the authority to decide their children’s future careers. To what extent do you agree or disagree?*

Write four paragraphs:

- Introduction
- Body Paragraph I
- Body Paragraph II
- Conclusion

Write 270 – 290 words

Use Linking Words

Home

by W. S. Maugham

The farm lay in a hollow among the Somersetshire hills, an old-fashioned stone house, surrounded by barns and outhouses. Over the doorway the date when it was built had been carved, 1673, and the house, grey and weather-beaten, looked as much a part of the landscape as the trees that surrounded it. An avenue of splendid elms led from the road to the garden. The people who lived here were as stolid, sturdy and unpretentious as the house. Their only boast was that ever since the house was built from father to son they had been born and died in it. For three hundred years they had farmed the surrounding land. George Meadows was now a man of fifty, and his wife was a year or two younger. They were both fine, upstanding people in the prime of life; and their children, two sons and three girls, were handsome and strong. I have never seen a more united family. They were merry, industrious and kindly. Their life was patriarchal. They were happy and they deserved their happiness. But the master of the house was not George Meadows; it was his mother. She was a woman of seventy, tall, upright and dignified, with grey hair, and though her face was much wrinkled, her eyes were bright and shrewd¹⁰². Her word was law in the house and on the farm; but she had humour, and if her rule was despotic it was also kindly. People laughed at her jokes and repeated them. One day Mrs. George stopped me on my way home. She was all in a flutter¹⁰³. (Her mother-in-law was the only Mrs. Meadows we knew: George's wife was only known as Mrs. George.) "Who do you think is coming here today?" she asked me. "Uncle George Meadows. You know, the one that was in China." "Why, I thought he was dead." "We all thought he was dead." I had heard the story of Uncle George Meadows a dozen times, and it had amused me because it was like an old ballad¹⁰⁴: it was touching to come across it in real life. For Uncle George Meadows and Tom had both courted Mrs. Meadows when she was Emily Green, fifty years and more ago, and when she married Tom, George had gone away to sea. They heard of him on the China coast. For twenty years now and then he sent them presents; then there was no more news of him. When Tom Meadows died his widow wrote and told him, but received no answer, and at last they came to the conclusion that he must be dead. But two or three days ago to their astonishment they had received a letter from the matron of the sailors' home at Portsmouth saying that for the last ten years George Meadows, crippled with rheumatism¹⁰⁵, had been living there and feeling that he had not much longer to live, wanted to see once more the house in which he was born. Albert Meadows, his great nephew, had gone over to Portsmouth in the car to fetch¹⁰⁶ him and he was to arrive that afternoon. "Just fancy," said Mrs. George, "he's not been here for more than fifty years. He's never even seen my George, who's fifty-one next birthday." "And what does Mrs. Meadows think of it?" I asked. "Well, you know what she is. She sits there and smiles to herself. All she says is, 'He was a good-looking young fellow when he left, but not so steady as his brother.' That's why she chose my George's father. 'But he's probably quietened down by now,' she says." Mrs. George asked me to look in

¹⁰² Shrewd /ʃru:d/ – проныцательный; практичный

¹⁰³ Flutter /'flʌtər/ – волнение

¹⁰⁴ Ballad /'bæləd/ – баллада

¹⁰⁵ Crippled with rheumatism /'ru:mətɪzəm/ – искалеченный ревматизмом

¹⁰⁶ To fetch sb. /fetʃ/ – забрать кого-либо, привезти

and see him. With the simplicity of a country woman who had never been further from her home than London, she thought that because we had both been in China we must have something in common. Of course I went to see him.

I found the whole family assembled when I arrived; they were sitting in the great old kitchen, with its stone floor, Mrs. Meadows in her usual chair by the fire, very upright, and I was amused to see that she had put on her best silk dress, while her son and his wife sat at the table with their children. On the other side of the fireplace sat an old man. He was very thin and his skin hung on his bones like an old suit much too large for him; his face was wrinkled and yellow and he had lost nearly all his teeth. I shook hands with him. "Well, I'm glad to see you've got here safely, Mr. Meadows," I said. "Captain," he corrected. "He walked here," Albert, his great nephew, told me. "When he got to the gate he made me stop the car and said he wanted to walk." "And mind you, I've not been out of my bed for two years. They carried me down and put me in the car. I thought I'd never walk again, but when I saw those elm-trees, I felt I could walk. I walked down that drive fifty-two years ago when I went away and now I've walked back again." "Silly, I call it," said Mrs. Meadows. "It's done me good. I feel better and stronger than I have felt for ten years. I'll see you out yet, Emily!" "Don't be too sure," she answered. I suppose no one had called Mrs. Meadows by her first name for a generation. It gave me a little shock, as though the old man were taking a liberty with her. She looked at him with a shrewd smile in her eyes and he, talking to her, grinned with his toothless gums¹⁰⁷. It was strange to look at them, these two old people who had not seen one another for half a century, and to think that all that long time ago he had loved her and she had loved another. I wondered if they remembered what they had felt then and what they had said to one another. I wondered if it seemed to him strange now that because of that old woman he had left the home of his fathers, and lived an exile's life¹⁰⁸. "Have you ever been married, Captain Meadows?" I asked. "Not me," he answered with a grin. "I know too much about women for that." "That's what you say," retorted Mrs. Meadows. "If the truth was known I shouldn't be surprised to hear that you had half-a-dozen black wives¹⁰⁹ in your day." "They're not black in China, Emily, you ought to know better than that, they're yellow." "Perhaps that's why you've got so yellow yourself. When I saw you, I said to myself, why, he's got jaundice." "I said I'd never marry anyone but you, Emily, and I never have." He said it very simply, as a man might say, "I said I'd walk twenty miles and I've done it." There was a trace of satisfaction¹¹⁰ in his speech. "Well, you might have regretted it if you had," she answered. I talked a little with the old man about China. "There's not a port in China that I don't know better than you know your coat pocket. Where a ship can go I've been. I could keep you sitting here all day long for six months and not tell you half the things I've seen in my day." "Well, one thing you've not done, George, as far as I can see," said Mrs. Meadows, the smile still in her blue eyes, "and that's to make a fortune." "I am not a man to save money. Make it and spend it; that's my motto. But one thing I can say for myself: if I had the chance of going through my life again, I'd take it. And not many men can say that." "No, indeed," I said. I looked at him with admiration and respect. He was a toothless, crippled, penniless old man, but he had made a success of his life, for he had enjoyed it.

When I left him he asked me to come and see him again next day. If I was interested in China he would tell me all the stories I wanted to hear. Next morning I thought I would go and ask if the old man would like to see me. I walked down the beautiful avenue of elm-trees and when I came to the garden saw Mrs. Meadows picking flowers. I said good morning and she raised herself. She had a huge armful of white flowers. I glanced at the house and I saw that the blinds were drawn: I was surprised, for Mrs. Meadows liked the sunshine. "Time enough to live in the dark when you're buried," she always said. "How's Captain Meadows?" I asked her. "He

¹⁰⁷ To grin with one's toothless gum – ухмыляться беззубым ртом

¹⁰⁸ Exile's life – жизнь в изгнании

¹⁰⁹ Black wife – жена – африканка

¹¹⁰ A trace of satisfaction – легкое чувство удовлетворения

always was a harum-scarum ¹¹¹fellow," she answered. "When Lizzie brought him a cup of tea this morning she found he was dead." "Dead?" "Yes. Died in his sleep. I was just picking these flowers to put in the room. Well, I'm glad he died in that old house. It always means a lot to the Meadows to do that." They had had a good deal of difficulty in persuading ¹¹²him to go to bed. He had talked to them of all the things that had happened to him in his long life. He was happy to be back in his old home. He was proud that he had walked up the drive without assistance, and he boasted that he would live for another twenty years. But fate had been kind: death had written the full stop in the right place. Mrs. Meadows smelt the white flowers that she held in her arms. "Well, I'm glad he came back," she said. "After I married Tom Meadows and George went away, the fact is I was never quite sure that I'd married the right one."

¹¹¹ Harum-scarum /,heə.rəm'skeə.rəm/ – безрассудный; разгульный

¹¹² To persuade – убеждать

A DOG'S TALE

By Mark Twain

PRE-READING EXERCISES

Exercise 1. Answer the questions.

1. Have you ever been misunderstood or punished for something good you did? How did you feel?
2. If your pet (or an animal) could talk for just one minute, what do you think they'd say to you or about you?
3. Can animals be smarter than humans? In what way?

Exercise 2. Read the sentences and guess the meaning of the words in bold.

1. The children were **surprised** when the teacher suddenly brought a puppy to the class, their eyes were full of excitement.
2. The lost puppy was whining in **distress**, its tiny paws were trembling as it was hiding under the bench.
3. The policeman grew **suspicious** when the service dog started barking at a passerby.
4. With quiet **admiration**, the dog was watching her owner's firstborn sleeping in the nursery.
5. The old dog, though blind, was still **affectionate**, showing it by licking its owner's hands.
6. The lost dog wandered the streets in **despair**, its tail tucked low as it searched for home.
7. The little puppy's **innocent** eyes made it impossible to stay mad, even after it chewed up expensive shoes.
8. Dogs are devoted **quadruped** companions that can serve as working animals or simply be pets.
9. The smaller dog was watching with the **envious** eyes as the golden retriever was getting all the belly rubs from the kids.

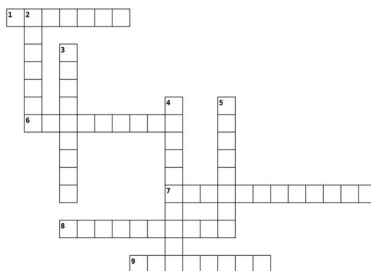
Exercise 3. Complete the crossword.

Across

1. a feeling of having no hope;
6. feeling excited because something has happened that you didn't expect;
7. showing that you love or like someone;
8. making you feel that something is wrong or that something illegal is happening;
9. not guilty of committing a crime;

Down

2. wishing you had what another person has;
3. any animal that has four legs;
4. the feeling that you respect and like someone;
5. the feeling of being extremely upset or worried.



Exercise 4. Read the sentences and guess the meaning of the words in bold.

1. After chasing the squirrel up a tree, the bulldog fell down on the greensward to **get its breath back**.
2. The stubborn terrier **dragged out** his owner's sock from the laundry basket, determined to claim it as a toy.
3. The thunder was so loud it **blotted out** the whimpers of the lost puppy hiding under the bushes.
4. The service dog knew the subtle **distinctions** between a "watch" command and a "guard" command. The first one meant alertness, the other one – protection.
5. The labrador **occurred** to be lazy despite the common idea that the breed is friendly and active.
6. The greyhound **skimmed** across the field. His paws were barely touching the ground as he raced after the flyball disc.
7. The guilty dachshund's look **betrayed** him—his owner knew he'd stolen the sandwich.
8. The two puppies **tugged away** at opposite ends of the rope toy, growling playfully.
9. The dog gave a loud **shriek** when the toddler tugged its tail.
10. All the family members **couldn't help crying** when our dog died.

Exercise 5. Match the words and the definitions.

1. To get one's breath back	a. to pull smth. quickly and usually with a lot of force;
2. to drag	b. to move quickly just above a surface without touching it;
3. to blot out (ph.v.)	c. to happen; to exist;
4. distinction	d. to hide or block the smth. (especially light) from smth.;
5. to occur	e. to rest for a short time until you can breathe comfortably again;
6. to skim	f. not to be loyal to smth. or sb.
7. to betray	g. a short, loud, high cry
8. to tug	h. a difference between two similar things;
9. a shriek	i. not to be able to control or stop smth.
10. can't help doing something (idiom)	j. to move smth. by pulling it along a surface;

Exercise 6. Underline the correct option.

1. The dog gave its owner an **affectionate** / **suspicious** lick, wagging its tail happily.
2. The puppy's **envious** / **innocent** eyes widened when it saw another dog with a bigger bone.
3. The lost whimpers of the dog echoed in the alley, filled with **despair** / **distinction**.

4. The clever border collie understood the **distinction** / **admiration** between "sit" and "stay."
5. The thunder was so loud it seemed to **drag out** / **blot out** all other sounds.
6. It didn't **occur** / **skim** to the dog that digging holes might ruin the garden.
7. The excited terrier tried to **tug away** / **skim away** the blanket to make a nest.
8. The guilty husky's drooping ears seemed to **betray** / **skim** its secret snack theft.

Exercise 7. Write your sentences with the unused words from each pair in exercise 6.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

Exercise 8. Discuss the prompts below. Use *can't/couldn't* help.

If you **can't/couldn't help something**, such as acting in a particular way or making a particular remark, you **are/were not** able to control or stop it.

Describe the time you...

- couldn't help laughing at the wrong moment (like in class). What was so funny?

- couldn't help crying. Why?*
- couldn't help checking your phone.*
- couldn't help doomscrolling*
- couldn't help feeling mad*

Talk about...

- the dish you can't help eating*
- the school lesson you can't help daydreaming*
- the moment you can't help feeling nostalgic*
- the thing you can't help arguing with someone*
- the person you can't help admiring*

WHILE READING EXERCISES

Exercise 1. Read the story and choose the best option to complete each statement.

1. The narrator's mother pretends to be educated by ...
 - a) attending a dog school.
 - b) listening to humans and repeating long words.
2. The mother dog's "emergency word" to confuse the others is ...
 - a) synonymous.
 - b) supererogation.
3. The narrator's name, Aileen Mavourneen, comes from ...
 - a) a song the family knows.
 - b) a famous novel.

4. Mr. Gray is ...
a) a well-known scientist.
b) an experienced dog handler who studies the animals' instincts.
5. The dog saves the baby from ...
a) the explosion in the nursery.
b) the fire in the nursery.
- 6) After rescuing the baby, the master ...
a) rewards the dog with treats.
b) treats the dog with the blows of the cane.
7. The dog hides in the ...
a) basement.
b) attic.
8. The word "agriculture" is used by the narrator to describe the act of ...
a) heroism.
b) planting the seeds in the family garden.
9. Mr. Gray's friend debate whether the dog's actions show ...
a) reason or instinct.
b) luck or training.
10. The dog believes the buried puppy will ...
a) return as a ghost.
b) grow into a big dog.
11. Aileen dies of ...
a) grief and sorrow.
b) disease.
12. The story's tone is mostly ...
a) humorous and lighthearted.
b) satirical and tragic.
13. The mother's dog lesson to her pups was to ...
a) obey humans without question.
b) help others in danger, no matter the cost.
14. The story criticizes ...
a) human cruelty against animals.
b) unconditional devotion of dogs to the owners.

Exercise 2. Decide if the statements are true (T) or false (F). If the statement is false, correct it.

1. The narrator of the story is the dog named Aileen, who was found in the street by her owner.
2. Aileen's mother taught her to be brave in time of danger and protect both friends and strangers.
3. Aileen's mother was only preaching her about being brave in peril.

4. The narrator describes the Gray family with love and admiration.
5. Aileen took all the family love and care for granted because she was a pedigreed dog.
6. Aileen uses the phrase “my cup was full” while describing her life in the family to emphasize that she always had enough food.
7. There was a fire in the nursery on a winter evening.
8. The master kicked the dog furiously as he misunderstood the situation.
9. After the accident the dog was hiding in the garret planning the escape.
10. The dog was found by the servant in the darkness of the attic.
11. When the family members were asked why the dog was limping, they dodged the questions.
12. The experiment on the puppy in the laboratory made him deaf.
13. Allien immediately understood what had happened to her puppy and helped the footman to bury him in despair.
14. Aileen had died of grief before Mrs. Gray and the children returned.

GRAMMAR

Exercise 1. What does the dog *see/hear/make/* others do in the story? Use the sentences from the text below as an example. Use the highlighted pattern in your answer.

- “She liked to see other dogs look surprised and envious”.
- “A strong blow fell upon my left foreleg, which made me shriek and fall”.
- “I tried to help him dig”.
- “I remember my mother pulling it on a kennel once, and explaining it in that way”.

I saw you dig the whole

verb + object + bare infinitive

see
watch
notice
observe
feel
make
let
help

smb.

cry/sleep/work

I want you to go.

verb + object + to infinitive

tell
advise
remind
warn
invite
encourage
persuade
get
teach
force
allow
enable
expect
help

smb.

to cry/sleep/work

We can use both the infinitive without *to* and the *-ing* form after the object of verbs such as *hear, see, notice, watch*. The infinitive without *to* often emphasises the whole action or event which someone hears or sees. The *-ing* form usually emphasises an action or event which is in progress or not yet completed.

The dog saw the footman dig the whole.	The speaker observed the whole event.
The dog saw the footman digging the whole, and felt that something had gone wrong.	The action was in progress, not completed.

Exercise 2. Complete the second sentence so that the meaning is similar to the first sentence.

- The master said that the dog could sleep wherever it wants.
The master allowed the dog to sleep wherever it wants.
- The dog was licking her puppy to bring him comfort and ease the pain after the lab experiment on him.
She made _____
- Don't stop the dog eating game and delicacies that are out of season.
Let _____
- Aileen the dog was introduced to the neighbours who were treating her with admiration.
Aileen saw _____
- Aileen was shocked that Mr. Gray gave her blows with his cane.
Aileen didn't expect _____
- "Be brave and prompt in time of danger, and do not run away, but face the peril that threatens friend or stranger".

Aileen's mother taught _____

7. Aileen dug the wholes to plant the seeds together with Sadie.

Aileen helped _____

8. Aileen was lying next to the puppy's grave, waiting for him to come alive.

Aileen wanted _____

9. "Why is the dog limping?" the neighbours asked.

The neighbours noticed _____

10. Aileen could hear that the puppy was shrieking in the lab.

Aileen heard _____

Exercise 3. Underline the correct option.

- When Mr. Gray saw the dog *to drag/ drag* the baby out by the waist-band.
- The darkness of the garret blotted out the sunlight and let the dog *to hide/ hide* in the corner.
- Aileen's mother taught her *to make/make* no distinction between friends and strangers in time of perish.
- The mother watched the kids *to skim/skim* across the fields playfully.
- Mr. Gray persuaded the other scientists *to believe/ believe* his theory.
- Mr. Gray told the footman *to bury/bury* the dead puppy in the garden.
- Aileen's mother never allowed herself *to repine/ repine*.
- It is possible that Mrs. Gray's departure enabled her husband *to conduct/ conduct* his cruel experiment on the puppy.
- The children were warned *not to make a mess/ not make a mess* in the lab.
- The feeling of grief and despair forced Aileen *to refuse/refuse* food.

Exercise 4. Discuss with your partner.

- Do teachers make you memorize or read long texts? Do you find it a useful way of education?
- Do your parents/teachers encourage you somehow to study hard? How? Does it help you?
- Do your parents allow you to stay overnight at your friend's place easily?
- Do you have a hobby or another interests? What/Who made you decide to pursue it?
- What do your parents often remind you to do but you still forget?

ANALYSIS AND DISCUSSION

Exercise 1. Write out the information from the text to complete the characters' description. Make your conclusion about the characters' personal traits.

Character's name	Character's quotes	Character's actions	Your conclusion

Exercise 2. Answer the questions.

- Why is the story written from a dog's perspective? How does it shape the reader's understanding of human behavior?

2. Why does the author have the mother dog misuse big words? How does this flaw contrast the other features of hers?
3. How does Twain use humor/dark humor in scenes with misusing the words heroism and agriculture? What purpose does it serve?
4. How does the dog's misunderstanding of events (e. g. the buried puppy "growing") create the dramatic irony? What effect does this scene have on the reader?
5. What trust issues does the story rise?
6. The dog remains loyal even after being mistreated. Is this admirable or tragic? What effect does it have on you?
7. Why is the puppy chosen as an object for the experiments? What does the author try to depict? What impression does the author try to make on the reader?
8. Is the scientist justified in experimenting on the puppy? What characters does the author use to show his attitude to the animals?
9. The ending shows the servants pitying the dog but not intervening. What does this say about complicity in cruelty?
10. What symbols can be defined in the story? How do they function?

SPEAKING PRACTICE

Exercise 1. Prepare for the debates based on the story. Follow the steps:

Debate topic: *"Scientific advancement justifies the use of animals in research"*.

IV. Preparation and distribution of the roles

- **Proposition group** should support the use of animals in research.
- **Opposition group** should support the opposite idea.
- Both groups should search for the evidence in the text and other sources to support their ideas.
- Read the debate plan and distribute the roles in your teams. The recommended numbers of the participants in each team is between 4 and 6.
- Both groups should make research to find real-world evidence (e. g., historical, scientific facts).

V. Follow the debate plan.

Step 1 (2 min). Speakers 1 present the members of their teams and reveal their position. No reasoning is needed at this moment.

Step 2 (3 min). Speaker 2 of the proposition team presents the argumentation and evidence, proves their point of view.

Step 3 (3 min). The members of the opposite team prepare questions to refute the opponent's points.

Step 4 (3 min). The members of the proposition team discuss and give the answers.

Step 5. Follow steps 2- 4 again but now the teams change the roles (opposition team presents the argumentation, proposition team asks questions).

Step 6 (2 min). Speaker 3 of each team summarizes the best points of their argumentation.

VI. Assessment. The judges give 0-5 points for each criteria:

- Text and real-life evidences.
- Clear logic.
- Presentation (confidence, fluency, literacy).

WRITING PRACTICE

Exercise 1. Choose the topic to write an opinion essay.

- *Animal testing is necessary for medical and scientific advancements. Do you agree or disagree?*
- *Some people think that the government is spending vast amounts of money protecting animals and their habitat. This money could be better spent dealing with fundamental issues in society such as poverty and health care. To what extent do you agree with this view?*
- *Some people think that zoos play a vital role in animal conservation and public education. Do you agree or disagree?*

Write four paragraphs:

- Introduction
- Body Paragraph I
- Body Paragraph II
- Conclusion

Write 270 – 290 words

Use Linking Words.

A Dog's Tale

By Mark Twain

Chapter I.

My father was a St. Bernard, my mother was a collie, but I am a Presbyterian¹¹³. This is what my mother told me, I do not know these nice distinctions myself. To me they are only fine large words meaning nothing. My mother had a fondness for such; she liked to say them, and see other dogs look surprised and envious, as wondering how she got so much education. But, indeed, it was not real education; it was only show: she got the words by listening in the dining-room and drawing-room when there was company, and by going with the children to Sunday-school and listening there; and whenever she heard a large word she said it over to herself many times, and so was able to keep it until there was a dogmatic¹¹⁴ gathering in the neighborhood, then she would get it off, and surprise and distress them all, from pocket-pup to mastiff, which rewarded¹¹⁵ her for all her trouble. If there was a stranger he was nearly sure to be suspicious, and when he got his breath again he would ask her what it meant. And she always told him. He was never expecting this but thought he would catch her; so when she told him, he was the one that looked ashamed, whereas he had thought it was going to be she. The others were always waiting for this, and glad of it and proud of her, for they knew what was going to happen, because they had had experience. When she told the meaning of a big word they were all so taken up with admiration that it never occurred¹¹⁶ to any dog to doubt if it was the right one; and that was natural, because, for one thing, she answered up so promptly that it seemed like a dictionary speaking, and for another thing, where could they find out whether it was right or not? for she was the only cultivated dog¹¹⁷ there was. By and by, when I was older, she brought home the word Unintellectual, one time, and worked it pretty hard all the week at different gatherings, making much unhappiness and despondency¹¹⁸; and it was at this time that I noticed that during that week she was asked for the meaning at eight different assemblages¹¹⁹, and flashed out a fresh

¹¹³ Presbyterian – пресвитерианец (иронич. указание религии для собак);

¹¹⁴ Dogmatic gathering – догматическое собрание (каламбур);

¹¹⁵ To reward – вознаграждать;

¹¹⁶ To occur – 1) оказываться; 2) приходить в голову;

¹¹⁷ Cultivated dog – образованная собака;

¹¹⁸ Despondency – уныние;

¹¹⁹ Assemblage – собрание;

definition every time, which showed me that she had more presence of mind than culture, though I said nothing, of course. She had one word which she always kept on hand, and ready, like a life-preserver, a kind of emergency word to strap on when she was likely to get washed overboard in a sudden way—that was the word *Synonymous*. When she happened to fetch out a long word which had had its day weeks before and its prepared meanings gone to her dump-pile¹²⁰, if there was a stranger there of course it knocked him groggy¹²¹ for a couple of minutes, then he would come to, and by that time she would be away down wind on another tack¹²², and not expecting anything; so when he'd hail and ask her to cash in, I (the only dog on the inside of her game) could see her canvas flicker a moment—but only just a moment—then it would belly out taut¹²³ and full, and she would say, as calm as a summer's day, "It's synonymous with supererogation," or some godless long reptile of a word like that, and go placidly about and skim away on the next tack, perfectly comfortable, you know, and leave that stranger looking profane and embarrassed, and the initiated slatting the floor with their tails in unison and their faces transfigured with a holy joy.

And it was the same with phrases. She would drag home a whole phrase, if it had a grand sound, and play it six nights and two matinees¹²⁴, and explain it a new way every time—which she had to, for all she cared for was the phrase; she wasn't interested in what it meant, and knew those dogs hadn't wit enough to catch her, anyway. Yes, she was a daisy! She got so she wasn't afraid of anything, she had such confidence in the ignorance of those creatures. She even brought anecdotes that she had heard the family and the dinner-guests laugh and shout over; and as a rule she got the nub¹²⁵ of one chestnut¹²⁶ hitched¹²⁷ onto another chestnut, where, of course, it didn't fit and hadn't any point; and when she delivered the nub she fell over and rolled on the floor and laughed and barked in the most insane way, while I could see that she was wondering to herself why it didn't seem as funny as it did when she first heard it. But no harm was done; the others rolled and barked too, privately ashamed of themselves for not seeing the point, and never suspecting that the fault was not with them and there wasn't any to see.

You can see by these things that she was of a rather vain and frivolous character; still, she had virtues, and enough to make up, I think. She had a kind heart and gentle ways, and never harbored resentments¹²⁸ for injuries done her, but put them easily out of her mind and forgot them; and she taught her children her kindly way, and from her we learned also to be brave and prompt in time of danger, and not to run away, but face the peril¹²⁹ that threatened friend or stranger, and help him the best we could without stopping to think what the cost might be to us. And she taught us not by words only, but by example, and that is the best way and the surest and the most lasting. Why, the brave things she did, the splendid things! she was just a soldier; and so modest about it—well, you couldn't help admiring her, and you couldn't help imitating her; not even a King Charles spaniel could remain entirely despicable¹³⁰ in her society. So, as you see, there was more to her than her education.

Chapter II.

When I was well grown, at last, I was sold and taken away, and I never saw her again. She was broken-hearted, and so was I, and we cried; but she comforted me as well as she could, and said we were sent into this world for a wise and good purpose, and must do our duties without repining¹³¹, take our life as we might find it, live it for the best good of others, and never mind

¹²⁰ Dump-pile – свалка;

¹²¹ Groggy – ошеломленный;

¹²² Tack – галс (курс парусного судна относительно направления ветра);

¹²³ Taut – натянутый;

¹²⁴ Matinees – дневные представления;

¹²⁵ Nub – суть;

¹²⁶ Chestnut – избитая шутка;

¹²⁷ To hitch – прицеплять;

¹²⁸ Resentment – обида;

¹²⁹ Peril – опасность;

¹³⁰ Despicable – презренный;

¹³¹ To repine – роптать;

about the results; they were not our affair. She said men who did like this would have a noble and beautiful reward by and by in another world, and although we animals would not go there, to do well and right without reward would give to our brief lives a worthiness and dignity which in itself would be a reward. She had gathered these things from time to time when she had gone to the Sunday-school with the children, and had laid them up in her memory more carefully than she had done with those other words and phrases; and she had studied them deeply, for her good and ours. One may see by this that she had a wise and thoughtful head, for all there was so much lightness and vanity¹³² in it.

So we said our farewells, and looked our last upon each other through our tears; and the last thing she said—keeping it for the last to make me remember it the better, I think—was, “In memory of me, when there is a time of danger to another do not think of yourself, think of your mother, and do as she would do.”

Do you think I could forget that? No.

Chapter III.

It was such a charming home!—my new one; a fine great house, with pictures, and delicate decorations, and rich furniture, and no gloom anywhere, but all the wilderness of dainty colors¹³³ lit up with flooding sunshine; and the spacious grounds around it, and the great garden—oh, greensward¹³⁴, and noble trees, and flowers, no end! And I was the same as a member of the family; and they loved me, and petted me, and did not give me a new name, but called me by my old one that was dear to me because my mother had given it me—Aileen Mavourneen. She got it out of a song; and the Grays knew that song, and said it was a beautiful name.

Mrs. Gray was thirty, and so sweet and so lovely, you cannot imagine it; and Sadie was ten, and just like her mother, just a darling slender little copy of her, with auburn¹³⁵ tails down her back, and short frocks; and the baby was a year old, and plump and dimpled, and fond of me, and never could get enough of hauling on my tail, and hugging me, and laughing out its innocent happiness; and Mr. Gray was thirty-eight, and tall and slender and handsome, a little bald in front, alert, quick in his movements, business-like, prompt, decided, unsentimental, and with that kind of trim-chiseled¹³⁶ face that just seems to glint and sparkle with frosty intellectuality! He was a renowned¹³⁷ scientist. I do not know what the word means, but my mother would know how to use it and get effects. She would know how to depress a rat-terrier¹³⁸ with it and make a lap-dog look sorry he came. But that is not the best one; the best one was Laboratory. My mother could organize a Trust on that one that would skin the tax-collars off the whole herd. The laboratory was not a book, or a picture, or a place to wash your hands in, as the college president's dog said—no, that is the lavatory; the laboratory is quite different, and is filled with jars, and bottles, and electrics, and wires, and strange machines; and every week other scientists came there and sat in the place, and used the machines, and discussed, and made what they called experiments and discoveries; and often I came, too, and stood around and listened, and tried to learn, for the sake of my mother, and in loving memory of her, although it was a pain to me, as realizing what she was losing out of her life and I gaining nothing at all; for try as I might, I was never able to make anything out of it at all.

Other times I lay on the floor in the mistress's work-room and slept, she gently using me for a foot-stool, knowing it pleased me, for it was a caress; other times I spent an hour in the nursery, and got well tousled¹³⁹ and made happy; other times I watched by the crib there, when the baby was asleep and the nurse out for a few minutes on the baby's affairs; other times I romped¹⁴⁰ and raced through the grounds and the garden with Sadie till we were tired out, then slumbered on the grass in the shade

¹³² Vanity – тщеславие;

¹³³ Dainty colors – нежные оттенки;

¹³⁴ Greensward – зеленый газон;

¹³⁵ Auburn tails – каштановые хвостики (о причёске);

¹³⁶ Trim-chiseled /'tʃɪz.əld/ – резкие, будто высеченные (черты лица);

¹³⁷ Renowned – знаменитый;

¹³⁸ Rat-terrier – крысоловный терьер, рэт-терьер;

¹³⁹ To get tousled – стать растрепанным, взъерошенным;

¹⁴⁰ To romp – резвиться, буйно играть;

of a tree while she read her book; other times I went visiting among the neighbor dogs—for there were some most pleasant ones not far away, and one very handsome and courteous and graceful one, a curly-haired Irish setter by the name of Robin Adair, who was a Presbyterian like me, and belonged to the Scotch minister.

The servants in our house were all kind to me and were fond of me, and so, as you see, mine was a pleasant life. There could not be a happier dog that I was, nor a gratefuller one. I will say this for myself, for it is only the truth: I tried in all ways to do well and right, and honor my mother's memory and her teachings, and earn the happiness that had come to me, as best I could.

By and by came my little puppy, and then my cup was full, my happiness was perfect. It was the dearest little waddling¹⁴¹ thing, and so smooth and soft and velvety, and had such cunning little awkward paws, and such affectionate eyes, and such a sweet and innocent face; and it made me so proud to see how the children and their mother adored it, and fondled it, and exclaimed over every little wonderful thing it did. It did seem to me that life was just too lovely to—

Then came the winter. One day I was standing a watch in the nursery. That is to say, I was asleep on the bed. The baby was asleep in the crib, which was alongside the bed, on the side next the fireplace. It was the kind of crib that has a lofty tent over it made of gauzy¹⁴² stuff that you can see through. The nurse was out, and we two sleepers were alone. A spark from the wood-fire was shot out, and it lit on the slope of the tent. I suppose a quiet interval followed, then a scream from the baby awoke me, and there was that tent flaming up toward the ceiling! Before I could think, I sprang to the floor in my fright¹⁴³, and in a second was half-way to the door; but in the next half-second my mother's farewell was sounding in my ears, and I was back on the bed again. I reached my head through the flames and dragged the baby out by the waist-band, and tugged it along, and we fell to the floor together in a cloud of smoke; I snatched a new hold, and dragged the screaming little creature along and out at the door and around the bend of the hall, and was still tugging away, all excited and happy and proud, when the master's voice shouted:

“Begone you cursed beast!” and I jumped to save myself; but he was furiously quick, and chased me up, striking furiously at me with his cane, I dodging¹⁴⁴ this way and that, in terror, and at last a strong blow fell upon my left foreleg, which made me shriek and fall, for the moment, helpless; the cane went up for another blow¹⁴⁵, but never descended¹⁴⁶, for the nurse's voice rang wildly out, “The nursery's on fire!” and the master rushed away in that direction, and my other bones were saved.

The pain was cruel, but, no matter, I must not lose any time; he might come back at any moment; so I limped on three legs to the other end of the hall, where there was a dark little stairway leading up into a garret¹⁴⁷ where old boxes and such things were kept, as I had heard say, and where people seldom went. I managed to climb up there, then I searched my way through the dark among the piles of things, and hid in the secretest place I could find. It was foolish to be afraid there, yet still I was; so afraid that I held in and hardly even whimpered¹⁴⁸, though it would have been such a comfort to whimper, because that eases the pain, you know. But I could lick my leg, and that did some good.

For half an hour there was a commotion¹⁴⁹ downstairs, and shoutings, and rushing footsteps, and then there was quiet again. Quiet for some minutes, and that was grateful to my spirit, for then my fears began to go down; and fears are worse than pains—oh, much worse. Then came a sound that froze me. They were calling me—calling me by name—hunting for me!

¹⁴¹ Waddling – переваливающаяся (о походке);

¹⁴² Gauzy – полупрозрачная;

¹⁴³ Fright – испуг;

¹⁴⁴ To dodge – уворачиваться;

¹⁴⁵ Blow – удар;

¹⁴⁶ Descended – опушенная (о трости хозяина);

¹⁴⁷ Garret – чердак;

¹⁴⁸ To whimper – скулить;

¹⁴⁹ Commotion – переполох;

It was muffled by distance, but that could not take the terror out of it, and it was the most dreadful sound to me that I had ever heard. It went all about, everywhere, down there: along the halls, through all the rooms, in both stories, and in the basement and the cellar; then outside, and farther and farther away—then back, and all about the house again, and I thought it would never, never stop. But at last it did, hours and hours after the vague twilight of the garret had long ago been blotted out¹⁵⁰ by black darkness.

Then in that blessed stillness my terrors fell little by little away, and I was at peace and slept. It was a good rest I had, but I woke before the twilight had come again. I was feeling fairly comfortable, and I could think out a plan now. I made a very good one; which was, to creep down, all the way down the back stairs, and hide behind the cellar door, and slip out and escape when the iceman came at dawn, while he was inside filling the refrigerator; then I would hide all day, and start on my journey when night came; my journey to—well, anywhere where they would not know me and betray me to the master. I was feeling almost cheerful now; then suddenly I thought: Why, what would life be without my puppy!

That was despair. There was no plan for me; I saw that; I must stay where I was; stay, and wait, and take what might come—it was not my affair; that was what life is—my mother had said it. Then—well, then the calling began again! All my sorrows came back. I said to myself, the master will never forgive. I did not know what I had done to make him so bitter and so unforgiving, yet I judged it was something a dog could not understand, but which was clear to a man and dreadful.

They called and called—days and nights, it seemed to me. So long that the hunger and thirst near drove me mad, and I recognized that I was getting very weak. When you are this way you sleep a great deal, and I did. Once I woke in an awful fright—it seemed to me that the calling was right there in the garret! And so it was: it was Sadie's voice, and she was crying; my name was falling from her lips all broken, poor thing, and I could not believe my ears for the joy of it when I heard her say:

“Come back to us—oh, come back to us, and forgive—it is all so sad without our—”

I broke in with SUCH a grateful little yelp, and the next moment Sadie was plunging and stumbling¹⁵¹ through the darkness and the lumber and shouting for the family to hear, “She's found, she's found!”

The days that followed—well, they were wonderful. The mother and Sadie and the servants—why, they just seemed to worship me. They couldn't seem to make me a bed that was fine enough; and as for food, they couldn't be satisfied with anything but game and delicacies that were out of season; and every day the friends and neighbors flocked in to hear about my heroism—that was the name they called it by, and it means agriculture. I remember my mother pulling it on a kennel¹⁵² once, and explaining it in that way, but didn't say what agriculture was, except that it was synonymous with intramural incandescence; and a dozen times a day Mrs. Gray and Sadie would tell the tale to newcomers, and say I risked my life to save the baby's, and both of us had burns to prove it, and then the company would pass me around and pet me and exclaim about me, and you could see the pride in the eyes of Sadie and her mother; and when the people wanted to know what made me limp¹⁵³, they looked ashamed and changed the subject, and sometimes when people hunted them this way and that way with questions about it, it looked to me as if they were going to cry.

And this was not all the glory; no, the master's friends came, a whole twenty of the most distinguished people, and had me in the laboratory, and discussed me as if I was a kind of discovery; and some of them said it was wonderful in a dumb beast, the finest exhibition of instinct they could call to mind; but the master said, with vehemence¹⁵⁴, “It's far above instinct; it's REASON, and many a man, privileged to be saved and go with you and me to a better world by right of its possession, has

¹⁵⁰ To blot out – поглощать;

¹⁵¹ To plunge and stumble – падать и спотыкаться;

¹⁵² Kennel – собачья будка;

¹⁵³ To limp – хромать;

¹⁵⁴ Vehemence – горячность;

less of it that this poor silly quadruped that's foreordained¹⁵⁵ to perish¹⁵⁶,” and then he laughed, and said: “Why, look at me—I'm a sarcasm! bless you, with all my grand intelligence, the only thing I inferred was that the dog had gone mad and was destroying the child, whereas but for the beast's intelligence—it's REASON, I tell you!—the child would have perished!”

They disputed and disputed, and I was the very center of subject of it all, and I wished my mother could know that this grand honor had come to me; it would have made her proud.

Then they discussed optics, as they called it, and whether a certain injury to the brain would produce blindness or not, but they could not agree about it, and said they must test it by experiment by and by; and next they discussed plants, and that interested me, because in the summer Sadie and I had planted seeds—I helped her dig the holes, you know—and after days and days a little shrub or a flower came up there, and it was a wonder how that could happen; but it did, and I wished I could talk—I would have told those people about it and shown them how much I knew, and been all alive with the subject; but I didn't care for the optics; it was dull, and when they came back to it again it bored me, and I went to sleep.

Pretty soon it was spring, and sunny and pleasant and lovely, and the sweet mother and the children patted me and the puppy good-by, and went away on a journey and a visit to their kin, and the master wasn't any company for us, but we played together and had good times, and the servants were kind and friendly, so we got along quite happily and counted the days and waited for the family.

And one day those men came again, and said, now for the test, and they took the puppy to the laboratory, and I limped three-leggedly¹⁵⁷ along, too, feeling proud, for any attention shown to the puppy was a pleasure to me, of course. They discussed and experimented, and then suddenly the puppy shrieked, and they set him on the floor, and he went staggering¹⁵⁸ around, with his head all bloody, and the master clapped his hands and shouted:

“There, I've won—confess it! He's as blind as a bat!”

And they all said:

“It's so—you've proved your theory, and suffering humanity owes you a great debt from henceforth¹⁵⁹,” and they crowded around him, and wrung his hand cordially and thankfully, and praised him.

But I hardly saw or heard these things, for I ran at once to my little darling, and snuggled close to it where it lay, and licked the blood, and it put its head against mine, whimpering softly, and I knew in my heart it was a comfort to it in its pain and trouble to feel its mother's touch, though it could not see me. Then it dropped down, presently, and its little velvet nose rested upon the floor, and it was still, and did not move any more.

Soon the master stopped discussing a moment, and rang in the footman, and said, “Bury it in the far corner of the garden,” and then went on with the discussion, and I trotted after the footman, very happy and grateful, for I knew the puppy was out of its pain now, because it was asleep. We went far down the garden to the farthest end, where the children and the nurse and the puppy and I used to play in the summer in the shade of a great elm, and there the footman dug a hole, and I saw he was going to plant the puppy, and I was glad, because it would grow and come up a fine handsome dog, like Robin Adair, and be a beautiful surprise for the family when they came home; so I tried to help him dig, but my lame leg was no good, being stiff¹⁶⁰, you know, and you have to have two, or it is no use. When the footman had finished and covered little Robin up, he patted my head, and there were tears in his eyes, and he said: “Poor little doggie, you saved HIS child!”

I have watched two whole weeks, and he doesn't come up! This last week a fright has been stealing upon me. I think there is something terrible about this. I do not know what it is, but the fear

¹⁵⁵ Foreordained – предопределено (о судьбе);

¹⁵⁶ To perish – погибать;

¹⁵⁷ Three-leggedly – на трех лапах;

¹⁵⁸ To stagger – шататься;

¹⁵⁹ Henceforth – отныне;

¹⁶⁰ Stiff – одеревеневший;

makes me sick, and I cannot eat, though the servants bring me the best of food; and they pet me so, and even come in the night, and cry, and say, "Poor doggie—do give it up and come home; don't break our hearts!" and all this terrifies me the more, and makes me sure something has happened. And I am so weak; since yesterday I cannot stand on my feet anymore. And within this hour the servants, looking toward the sun where it was sinking out of sight and the night chill coming on, said things I could not understand, but they carried something cold to my heart.

"Those poor creatures! They do not suspect. They will come home in the morning, and eagerly ask for the little doggie that did the brave deed, and who of us will be strong enough to say the truth to them: 'The humble little friend is gone where go the beasts that perish.'"

LORD OF THE FLIES

Chapter One THE SOUND OF THE SHELL

by W. Golding

Exercise 1. Imagine yourself on a desert island with a group of children between three and fourteen years old.

1. What personal qualities and skills should one have to survive on the island without adults? Why?
2. Distribute the duties among the group on the island. Explain your decision on the roles and responsibilities.
3. What problems can appear at this stage among people? Can you offer the solution?

Exercise 2. Read the statement, agree, or disagree. Explain your choice.

You are on a desert island with a group of survivors. After a few days some argument and separation appeared between people.

Would you rather join a cruel team with strong discipline that is strong enough to fight and hunt or a friendly group that is starving? Why?

PRE-READING EXERCISES

Exercise 1. Read the sentences and guess the meaning of the words IN BOLD.

1. **To be offhand (adj.)** – She has an **offhand** manner to talk that makes her look a little arrogant and unfriendly.
2. **A scar (n.)** – 1. He has a long **scar** on his knee after falling from the bike in his childhood. 2. The huge ocean waves were breaking against the **scar**.
3. **Delight (n.)** – The fans were clapping with **delight** when the team scored the goal.
4. **To hesitate (v.)** – Sarah was **hesitating** about going to the party. So, she took her friend's advice.
5. **Adolescence (n.)** – During adolescence, children often have arguments with their parents.
6. **To grin (v.)** – The boys grinned widely when they heard the joke.
7. **Awkward (adj.)** – It was awkward when Tom's parents were telling his girlfriend his childhood failures.
8. **Envious (adj.) / enviously (adv.)** – She was looking enviously at her classmate's dress, wishing she had the same.
9. **To take a hint** – She was trying to make the guest leave, but they didn't take the hint.
10. **A conch (n.)** – She likes collecting the empty **conches** along the seashore.

Exercise 2. Match the words and their definitions.

1. <i>A conch</i>	a. to understand or do something that is communicated indirectly
2. <i>awkward</i>	b. to smile a wide smile
3. <i>To take a hint</i>	c. great pleasure, satisfaction, or happiness
4. <i>To grin</i>	d. the period of time in a person's life when they are developing into an adult

5. <i>Envious/enviously</i>	e. causing problems, worry, or embarrassment
6. <i>Delight</i>	f. not friendly, and showing little interest in other people in a way that seems slightly rude
7. <i>Adolescence</i>	g. a mark on the skin left after an injury/ a cliff
8. <i>To be offhand</i>	h. to be not sure about saying or doing something
9. <i>A scar</i>	i. a large spiral shell
10. <i>To hesitate</i>	j. wishing you had what another person has

Exercise 3. Practise the definitions above with your partner.

Example:

- *What does the word "offhand" mean?*
- *It means to be not friendly and showing little interest in other people*

WHILE – READING EXERCISES

Exercise 1. "Jigsaw" reading.

Divide into four "Expert" groups, read the abstract from the text and discuss according to the plan below.

Group I. Introduction of Ralph and Piggy. Their initial exploration of the island.	Group II. Gathering of the boys.
1. Read your part of the text carefully; 2. Highlight the main characters, events and themes in the section; 3. Identify the key vocabulary; 4. Prepare your summary of the text to present to the class, be ready to answer the questions; 5. Prepare the questions to ask the other groups about their extracts.	1. Read your part of the text carefully; 2. Highlight the main characters, events and themes in the section; 3. Identify the key vocabulary; 4. Prepare your summary of the text to present to the class, be ready to answer the questions; 5. Prepare the questions to ask the other groups about their extracts.
Group III. The boys' exploration of the island	Group IV. The boys' return to the platform and plans for survival
1. Read your part of the text carefully; 2. Highlight the main characters, events and themes in the section; 3. Identify the key vocabulary; 4. Prepare your summary of the text to present to the class, be ready to answer the questions; 5. Prepare the questions to ask the other groups about their extracts.	1. Read your part of the text carefully; 2. Highlight the main characters, events and themes in the section; 3. Identify the key vocabulary; 4. Prepare your summary of the text to present to the class, be ready to answer the questions; 5. Prepare the questions to ask the other groups about their extracts.

Change the groups so there is at least one “expert” from each group. Discuss your abstracts according to the plan.

1. Present the summary of your abstract in the following order: the presenter of group 1, 2, 3, 4;
 2. Answer the questions from the other groups about your abstract;
 3. Listen to the summaries of the other presenters and ask questions to clarify understanding.
- **Return to your initial groups of “Experts” after discussion.**

Exercise 2. Read the text and choose the correct option T (True), F (False) or NS (Not stated).

1. Ralph is the first boy introduced in the story. (T/F/NS)
2. Piggy’s real name is revealed to be Jack. (T/F/NS)
3. The boys are found on an island and they see no grownups. (T/F/NS)
4. Ralph finds a conch shell and uses it to call the other boys. (T/F/NS)
5. Piggy can swim well because his father taught him. (T/F/NS)
6. The boys elect Jack as their chief because he is the strongest. (T/F/NS)
7. The choir boys wear black cloaks and silver badges. (T/F/NS)
8. Simon is chosen to join Ralph and Jack on the expedition. (T/F/NS)
9. Piggy is allowed to go with Ralph, Jack, and Simon to explore. (T/F/NS)
10. The boys discover fresh water on the mountain. (T/F/NS)
11. Jack successfully kills a pig during their first exploration. (T/F/NS)
12. Ralph suggests drawing a map of the island. (T/F/NS)
13. The island is described as being shaped like a boat. (T/F/NS)
14. The boys hear a ship’s horn while exploring the mountain. (T/F/NS)
15. Piggy is the one who first identifies the conch shell. (T/F/NS)
16. The scar on the island was caused by the plane crash. (T/F/NS)
17. Ralph is older than Piggy. (T/F/NS)
18. The boys find edible fruit trees near the lagoon. (T/F/NS)
19. Jack is angry when Ralph is elected chief instead of him. (T/F/NS)
20. The piglet escapes because Jack hesitates to kill it. (T/F/NS)

Exercise 3. Answer the questions.

1. Who was looking for interaction more? Ralph or Piggy?
2. How did the boys appear on the island?
3. What is Ralph like at the beginning of the chapter? Describe him.
4. What disease does Piggy have?
5. Who was the first to come up with the idea of using the shell as a horn?
6. What did the boys use the shell for?
7. Who was the first person to arrive when the conch was blown?
8. How did Jack appear? Describe the first meeting of Jack and the boys.
9. What initial impression does he create, and how does his behavior toward the other boys reflect his character?
10. Why did the boys choose Ralph to be the leader? What personal feature attracted them?
11. How did Jack react to Ralph’s leadership?
12. Why did Piggy feel offended by Ralph?
13. Why did Ralph, Simon and Jack leave the group?
14. How did the boys behave and feel when they found out they were on the island?
15. What animal did they notice in the creepers? What happened to the animal?

GRAMMAR

Exercise 1. Read the sentences from the text and answer the questions below.

The fat boy waited to be asked his name in turn but this proffer of acquaintance was not made.

This cry was echoed by another.

The undergrowth at the side of the scar was shaken.

"We were attacked!"

1. Do the highlighted sentences present Passive or Active voice?
2. Is the doer of the verb known? Is the doer important?
3. Which prepositional phrase can we use in Passive Voice to place the doer in the sentence?

Exercise 2. Complete the table.

TENSE	PASSIVE VOICE	EXAMPLE
1.Present Simple	Object + am/is/are+ V3	We are attacked every day.
2.Past Simple	...	We were attacked yesterday.
3...	Object + will be + V3	We will be attacked next week.
4.Present Continuous	Object + am/is/are being + V3	We ... now.
5...	Object + was/were being + V3	We were being attacked yesterday at 8 o'clock.
6.Future Continuous	...	We will be being attacked this time tomorrow.
7...	Object + has/have been + V3	We have been just attached.
8.Past Perfect	Object + had been+ V3	We ...
9.Future Perfect	...	We will have been attacked by Friday.
10.Modal verbs	...	We could be attacked.

Exercise 3. Rewrite the sentences using Passive Voice.

1. The authorities demand obedience on account of the rules. _____
2. The storm scattered cloaks across the floor. _____
3. The survivors are piling up the remains of the goods. _____
4. The endless waiting drained away the last of their hope. _____
5. They were piling up the supplies when the storm hit. _____
6. His rivals will savor his mistake. _____
7. Bad luck has wrenched apart all their efforts. _____
8. The animals had scattered the last of their food. _____
9. People should obey the rules on account of safety. _____
10. They could pile the supplies higher if they had more time. _____
11. The rescue team will be flailing his arms and legs to get him warm. _____
12. You must not humiliate anyone. _____

Exercise 4. Each sentence has a mistake. Find and correct them.

1. The conch shell was founded by Piggy.
2. Piggy were called “Fatty” by Jack, which made him upset.
3. The choir boys were led with Jack in black cloaks.
4. A fire were started by the boys to signal for rescue.
5. Ralph have been elected as a leader.
6. The knife has been raised over the pig before it scurried into the undergrowth.
7. The island will being explored by the boys.
8. The pig had be killed by Jack but he hesitated.

Exercise 5. You are going to play a game of battleships using the passive in eight tenses.

Read the rules.

The aim of the game is to be the first student to find and destroy all your partner’s ships.
Mark the following ships horizontally or vertically on your “My ships” grid:

- 1 carrier (five squares)
- 1 battleship (four squares)
- 1 cruiser (three squares)
- 1 submarine (two squares)

Then take turns choosing a square on your “My partner’s ships” grid. However, instead of giving a grid reference to find a ship, the you should make a passive sentence according to the active sentence and tense shown on each axis.

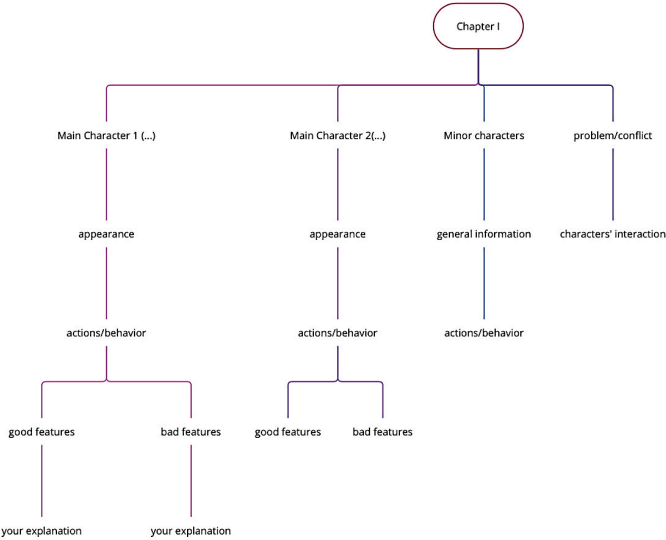
If it’s a hit, your partner marks the square with a “H” and says “Hit”. If it’s a miss, your partner puts an “X” and says “Miss”.

My ships	Present Simple	Past Simple	Past Continuous	Future Continuous	Present Continuous	Present Perfect	Past Perfect	Future Perfect
The boys find the conches on the seashore.								
Good news drains away the tensions of the day.								
He screws-up his eyes to see clearly.								
Jack savors every bite of chocolate after keeping a diet.								
Their shriek startles the birds.								
The boy ranges his possessions carefully on the shore.								
The boy wipes his specs.								
He stabs a knife in the trunk.								

My partner's ships	Present Simple	Past Simple	Past Continuous	Future Continuous	Present Continuous	Present Perfect	Past Perfect	Future Perfect
The boys find the conches on the seashore.								
Good news drains away the tensions of the day.								
He screws-up his eyes to see clearly.								
Jack savors every bite of chocolate after keeping a diet.								
Their shriek startles the birds.								
The boy ranges his possessions carefully on the shore.								
The boy wipes his specs.								
He stabs a knife in the trunk.								

ANALYSIS AND DISCUSSION

**Exercise 1. Complete the mind-map below to analyze the characters.
Compare your conclusions with your classmates.**



Exercise 2. Discuss the questions.

1. What is the author's attitude to the characters? Whom does he describe with sympathy, suspicion, admiration, etc.?
2. How do Ralph and Piggy's personalities contrast when they first meet? What might their differences suggest about their future roles on the island?

3. How does Jack assert authority over the choir boys? What does his focus on "rules" and "hunting" reveal about his character?
4. Why do the boys vote for Ralph as leader instead of Jack? Is this decision surprising?
5. Why does Ralph blow the conch? What does the conch symbolize in Chapter 1?
6. What do the spears symbolize in Chapter 1?
7. Could the island be interpreted as a distinct character in its own right? If yes, what traits would you assign to it?
8. What stylistic device is used in the island description "Now the forest stirred, roared, flailed"? How does it function in the text?
9. What is the symbolic significance behind Golding's choice to shape the island like a boat?
10. Even in Chapter 1, what signs suggest the boys are already slipping into savagery?
11. What event in this chapter hints at future violence or power struggles?
12. How do you think the characters' stories will end? What do you predict will happen next?

SPEAKING PRACTICE

Exercise 1. Work in groups to prioritise survival tasks in the most effective way using evidence from *Lord of the Flies* (Chapter 1).

I. Before the discussion.

- What are the most urgent survival needs after a plane crash? Discuss with your partner and make a list of ideas.
- Divide into three groups.
 Jack's group: prioritises hunting (food, strength);
 Ralph's group: prioritises rescue (fire, conch);
 Piggy's group: prioritises safety/ logic (rules, order, shelter).

II. Discussion. As a team, debate why your assigned survival task (food/fire/shelter) deserves the top priority. Convince the other groups using evidence from the text and logical arguments.

Round 1. Each group presents their priority and tries to persuade the others (3 min.). While the other groups make a list of questions to argue after each presentation (3 min.)

Use persuasive language:

We believe ... is most urgent because... Firstly, ... Secondly, ...

"In Chapter 1, ... says... which proves... In conclusion ...

Round 2. Groups ask their questions and respond to others' rankings.

III. Class vote. After all speeches, vote on the most convincing ones.

WRITING PRACTICE

Exercise 1. Practise narrative writing from the perspective of one of the characters. Choose the character and write a personal diary from his perspective.

I. Brainstorming. Discuss the questions.

- Drawing from textual evidence, analyze the probable emotional responses of the boys (e.g., Ralph, Piggy, Jack, Simon) to their post-crash reality and meeting each other. What their inner feelings and thoughts might be?

- Choose the character to write a personal diary from his perspective. Explain your choice.

II. Planning the diary.

- What are character's opinions of the other boys and the distributing of the roles?
- What does the character think about the island?
- How does the character feel about being on the island?
- Does the character have a rescue plan?

III. Check. Did you try to include...

- first-person perspective
- emotional state of the character
- his attitude to the key events
- topical grammar and vocabulary?

LORD OF THE FLIES Chapter I THE SOUND OF THE SHELL

by W. Golding

Group I. Introduction of Ralph and Piggy and their exploration of the island.

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

"Hi!" it said. "Wait a minute!"

The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

"Wait a minute," the voice said. "I got caught up."

The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.

The voice spoke again.

"I can't hardly move with all these creeper things."

The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker. The naked crooks of his knees were plump, caught and scratched by thorns. He bent down, removed the thorns carefully, and turned around. He was shorter than the fair boy and very fat. He came forward, searching out safe lodgments for his feet, and then looked up through thick spectacles.

"Where's the man with the megaphone?"

The fair boy shook his head.

"This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't any groupings anywhere."

The fat boy looked startled¹⁶¹.

"There was that pilot. But he wasn't in the passenger cabin, he was up in front."

The fair boy was peering at the reef through screwed-up eyes¹⁶².

"All them other kids," the fat boy went on. "Some of them must have got out. They must have, mustn't they?"

¹⁶¹ Startled – ошеломленный; испуганный;

¹⁶² Screwed-up eyes – зажмурились; прищурились;

The fair boy began to pick his way as casually as possible toward the water. He tried to be offhand¹⁶³ and not too obviously uninterested, but the fat boy hurried after him.

"Aren't there any grownups at all?"

"I don't think so."

The fair boy said this solemnly; but then the delight of a realized ambition overcame him¹⁶⁴. He stood on his head and grinned¹⁶⁵ at the reversed fat boy.

"No grownups!"

The fat boy thought for a moment.

"That pilot."

The fair boy allowed his feet to come down and sat on the steamy earth.

"He must have flown off after he dropped us. He couldn't land here. Not in a place with wheels."

"We were attacked!"

"He'll be back all right."

The fat boy shook his head.

"When we was coming down I looked through one of them windows. I saw the other part of the plane. There were flames coming out of it."

He looked up and down the scar.

"And this is what the cabin done."

The fair boy reached out and touched the jagged end of a trunk. For a moment he looked interested.

"What happened to it?" he asked. "Where's it got to now?"

"That storm dragged it out to sea. It wasn't half dangerous with all them tree trunks falling. There must have been some kids still in it."

He hesitated¹⁶⁶ for a moment, then spoke again. "What's your name?"

"Ralph."

The fat boy waited to be asked his name in turn but this proffer of acquaintance¹⁶⁷ was not made; the fair boy called Ralph smiled vaguely, stood up, and began to make his way once more toward the lagoon. The fat boy hung steadily¹⁶⁸ at his shoulder.

"I expect there's a lot more of us scattered about¹⁶⁹. You haven't seen any others, have you?"

Ralph shook his head and increased his speed. Then he tripped¹⁷⁰ over a branch and came down with a crash.

The fat boy stood by him, breathing hard.

"My auntie told me not to run," he explained, "on account of my asthma¹⁷¹."

"Ass-mar?"

"That's right. Can't catch my breath. I was the only boy in our school what had asthma," said the fat boy with a touch of pride¹⁷². "And I've been wearing specs¹⁷³ since I was three."

He took off his glasses and held them out to Ralph, blinking and smiling, and then started to wipe them against his grubby wind-breaker. An expression of pain and inward concentration altered the pale contours of his face. He smeared the sweat from his cheeks and quickly adjusted the spectacles on his nose.

"Them fruit."

¹⁶³ To be offhand – бесцеремонный; небрежный;

¹⁶⁴ ...the delight of a realized ambition overcame him – восторг исполненного желания переполнил его;

¹⁶⁵ To grin – ухмыляться;

¹⁶⁶ To hesitate – колебаться, сомневаться;

¹⁶⁷ Proffer of acquaintance – попытка завязать знакомство;

¹⁶⁸ To hang – hung – hung steadily – неотступно следовать; устойчиво держаться;

¹⁶⁹ Scattered about – разбросанные;

¹⁷⁰ To trip – спотыкаться;

¹⁷¹ Asthma – астма;

¹⁷² With a touch of pride – с легким оттенком гордости; немного горделиво;

¹⁷³ Specs – очки, линзы

He glanced round the scar.

"Them fruit," he said, "I expect—"

He put on his glasses, waded away from Ralph, and crouched down among the tangled foliage.

"I'll be out again in just a minute—"

Ralph disentangled himself cautiously and stole away through the branches. In a few seconds the fat boy's grunts were behind him and he was hurrying toward the screen that still lay between him and the lagoon. He climbed over a broken trunk and was out of the jungle.

He was old enough, twelve years and a few months, to have lost the prominent tummy¹⁷⁴ of childhood and not yet old enough for adolescence¹⁷⁵ to have made him awkward. You could see now that he might make a boxer, as far as width and heaviness of shoulders went, but there was a mildness about his mouth and eyes that proclaimed¹⁷⁶ no devil. He patted the palm trunk softly, and, forced at last to believe in the reality of the island laughed delightedly again and stood on his head. He turned neatly on to his feet, jumped down to the beach, knelt and swept a double armful of sand into a pile against his chest. Then he sat back and looked at the water with bright, excited eyes.

"Ralph—"

The fat boy lowered himself over the terrace and sat down carefully, using the edge as a seat.

"I'm sorry I been such a time. Them fruit—"

He wiped his glasses and adjusted them on his button nose. The frame had made a deep, pink "V" on the bridge. He looked critically at Ralph's golden body and then down at his own clothes. He laid a hand on the end of a zipper that extended down his chest.

"My auntie—"

Then he opened the zipper with decision and pulled the whole wind- breaker over his head.

"There!"

Ralph looked at him sidelong¹⁷⁷ and said nothing.

"I expect we'll want to know all their names," said the fat boy, "and make a list. We ought to have a meeting."

Ralph did not take the hint¹⁷⁸ so the fat boy was forced to continue.

"I don't care what they call me," he said confidentially, "so long as they don't call me what they used to call me at school."

Ralph was faintly interested.

"What was that?"

The fat boy glanced over his shoulder, then leaned toward Ralph. He whispered.

"They used to call me 'Piggy.'"

Ralph shrieked with laughter¹⁷⁹. He jumped up.

"Piggy! Piggy!"

"Ralph—please!"

Piggy clasped his hands in apprehension.

"I said I didn't want—"

"Piggy! Piggy!"

Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy.

"Sche-aa-ow!"

He dived in the sand at Piggy's feet and lay there laughing.

"Piggy!"

Piggy grinned reluctantly, pleased despite himself at even this much recognition¹⁸⁰.

¹⁷⁴ Prominent tummy – выпирающий животик;

¹⁷⁵ Adolescence – подростковый возраст;

¹⁷⁶ Proclaimed – ясно показывал, вещал;

¹⁷⁷ Sidelong – искоса;

¹⁷⁸ To take the hint – понимать намек;

¹⁷⁹ To shriek with laughter – визжать от смеха;

¹⁸⁰ Piggy grinned reluctantly, pleased despite himself at even this much recognition. – неохотно улыбнулся, втайне радуясь даже такому признанию.

"So long as you don't tell the others—"

Ralph giggled into the sand. The expression of pain and concentration returned to Piggy's face.

"Half a sec'."

He hastened back into the forest. Ralph stood up and trotted along to the right.

He picked his way to the seaward edge of the platform and stood looking down into the water.

It was clear to the bottom and bright with the efflorescence of tropical weed and coral. A school of tiny, glittering fish flicked hither and thither¹⁸¹. Ralph spoke to himself, sounding the bass strings of delight.

"Whizzoh!"

The water was warmer than his blood and he might have been swimming in a huge bath.

Piggy appeared again, sat on the rocky ledge, and watched Ralph's green and white body enviously¹⁸².

"You can't half swim."

"Piggy."

Piggy took off his shoes and socks, ranged them carefully on the ledge¹⁸³, and tested the water with one toe.

"It's hot!"

"What did you expect?"

"I didn't expect nothing. My auntie—"

"Sucks to your auntie!"

"Aren't you going to swim?"

Piggy shook his head.

"I can't swim. I wasn't allowed. My asthma—"

"Sucks to your ass-mar!"

Piggy bore this with a sort of humble patience. "You can't half swim well."

"I could swim when I was five. Daddy taught me. He's a commander in the Navy. When he gets leave he'll come and rescue us. What's your father?"

Piggy flushed suddenly.

"My dad's dead," he said quickly, "and my mum—"

He took off his glasses and looked vainly for something with which to clean them.

"I used to live with my auntie. She kept a candy store. I used to get ever so many candies. As many as I liked. When'll your dad rescue us?"

"Soon as he can."

Piggy rose dripping from the water and stood naked, cleaning his glasses with a sock. The only sound that reached them now through the heat of the morning was the long, grinding roar of the breakers on the reef.

"How does he know we're here?"

Ralph lolled¹⁸⁴ in the water. Sleep enveloped him like the swathing mirages¹⁸⁵ that were wrestling with the brilliance of the lagoon.

"How does he know we're here?"

Because, thought Ralph, because, because. The roar from the reef became very distant.

"They'd tell him at the airport."

Piggy shook his head, put on his flashing glasses and looked down at Ralph.

"Not them. Didn't you hear what the pilot said? About the atom bomb? They're all dead."

Ralph pulled himself out of the water, stood facing Piggy, and considered this unusual problem.

¹⁸¹ Hither /'hið.ər/ and thither /'ðið.ər/ – туда-сюда;

¹⁸² Enviously – завистливо;

¹⁸³ Ranged them carefully on the ledge – аккуратно расставил их на уступе

¹⁸⁴ To loll – небрежно развалиться (о позе);

¹⁸⁵ Swathing mirages – окутывающие миражи;

Piggy persisted¹⁸⁶.

"This an island, isn't it?"

"I climbed a rock," said Ralph slowly, "and I think this is an island."

"They're all dead," said Piggy, "an' this is an island. Nobody don't know we're here. Your dad don't know, nobody don't know—"

His lips quivered and the spectacles were dimmed with mist¹⁸⁷.

"We may stay here till we die."

With that word the heat seemed to increase till it became a threatening weight and the lagoon attacked them with a blinding effulgence¹⁸⁸.

"Get my clothes," muttered Ralph. "Along there."

Piggy hauled himself up, carrying most of his clothes under his arms. Then he sat carefully on a fallen trunk near the little cliff that fronted the lagoon; and the tangled reflections quivered over him.

Presently he spoke.

"We got to find the others. We got to do something."

Ralph said nothing.

Piggy insisted.

"How many of us are there?"

Ralph came forward and stood by Piggy. "I don't know."

Piggy looked up at Ralph.

"We got to do something."

Ralph looked through him.

"If it really is an island—"

"What's that?"

Ralph had stopped smiling and was pointing into the lagoon. Something creamy lay among the ferny weeds.

"A stone."

"No. A shell."

Suddenly Piggy was a-bubble with decorous excitement.

"S'right. It's a shell! I've seen one like that before. On someone's back wall. A conch¹⁸⁹ he called it. He used to blow it and then his mum would come. It's ever so valuable—"

"Careful! You'll break it—"

"Shut up."

Ralph spoke absently. The shell was interesting and pretty and a worthy plaything. Ralph used one hand as a fulcrum¹⁹⁰ and pressed down with the other till the shell rose, dripping, and Piggy could make a grab¹⁹¹.

Now the shell was no longer a thing seen but not to be touched, Ralph too became excited. Piggy babbled:

"—a conch; ever so expensive. I bet if you wanted to buy one, you'd have to pay pounds and pounds and pounds—he had it on his garden wall, and my auntie—"

Ralph took the shell from Piggy and a little water ran down his arm. In color the shell was deep cream, touched here and there with fading¹⁹² pink. Between the point, worn away into a little hole, and the pink lips of the mouth, lay eighteen inches of shell with a slight spiral twist and covered with a delicate, embossed pattern¹⁹³. Ralph shook sand out of the deep tube.

¹⁸⁶ To persist – настаивать;

¹⁸⁷ His lips quivered and the spectacles were dimmed with mist. – Его губы дрожали, а очки запотели.

¹⁸⁸ Blinding effulgence / ɪˈfʌl.dʒəns/ – ослепительное сияние;

¹⁸⁹ Conch – морская раковина;

¹⁹⁰ Fulcrum / ˈfʊl.krəm/ – точка опоры;

¹⁹¹ To make a grab – схватить;

¹⁹² With fading – поблекший, выцветающий;

¹⁹³ Delicate, embossed pattern – изящный, рельефный узор;

"—moored like a cow," he said. "He had some white stones too, an' a bird cage with a green parrot. He didn't blow the white stones, of course, an' he said—"

Piggy paused for breath and stroked the glistening thing that lay in Ralph's hands.

"Ralph!"

Ralph looked up.

"We can use this to call the others. Have a meeting. They'll come when they hear us—"

"That was what you meant, didn't you? That's why you got the conch out of the water?"

Ralph pushed back his fair hair.

"How did your friend blow the conch?"

"He kind of spat," said Piggy. "My auntie wouldn't let me blow on account of ¹⁹⁴my asthma. He said you blew from down here." Piggy laid a hand on his jutting abdomen¹⁹⁵. "You try, Ralph. You'll call the others."

"He kind of spat¹⁹⁶."

Ralph pursed his lips and squirted air into the shell, which emitted a low, farting noise. This amused both boys so much that Ralph went on squirting for some minutes, between bouts of laughter.

"He blew from down here."

Ralph grasped the idea and hit the shell with air from his diaphragm. Immediately the thing sounded. A deep, harsh note boomed under the palms. Clouds of birds rose from the treetops.

Ralph took the shell away from his lips.

"I bet you can hear that for miles."

Ralph found his breath and blew a series of short blasts. Piggy exclaimed: "There's one!"

-

Group II. Gathering of the boys.

A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way.

Piggy leaned down to him. "What's yer name?"

"Johnny."

Piggy muttered the name to himself and then shouted it to Ralph, who was not interested because he was still blowing. His face was dark with the violent pleasure of making this stupendous noise, and his heart was making the stretched shirt shake. The shouting in the forest was nearer.

Signs of life were visible now on the beach. Three small children, no older than Johnny, appeared from startlingly close at hand, where they had been gorging fruit in the forest. A dark little boy, not much younger than Piggy, parted a tangle of undergrowth, walked on to the platform, and smiled cheerfully at everybody. More and more of them came. Taking their cue from the innocent Johnny, they sat down on the fallen palm trunks and waited. Ralph continued to blow short, penetrating blasts. Piggy moved among the crowd, asking names and frowning to remember them. The children gave him the same simple obedience¹⁹⁷ that they had given to the men with megaphones. Some were naked and carrying their clothes; others half-naked, or more or less dressed, in school uniforms, grey, blue, fawn, jacketed, or jerseyed. There were badges, mottoes even, stripes of color in stockings and pullovers. Their heads clustered above the trunks in the green shade; heads brown, fair, black, chestnut, sandy, mouse-colored; heads muttering, whispering, heads full of eyes that watched Ralph and speculated. Something was being done.

Even while he blew, Ralph noticed the last pair of bodies that reached the platform. The two boys, bullet-headed and with hair like tow, flung themselves down and lay grinning and panting at

¹⁹⁴ On account of – из-за, по причине;

¹⁹⁵ Jutting abdomen – выпирающий живот;

¹⁹⁶ Spit – spat – spat – плюнуть;

¹⁹⁷ Obedience – послушание, покорность;

Ralph like dogs. They were twins, and the eye was shocked and incredulous at such cheery duplication. They breathed together, they grinned together, they were chunky and vital. They raised wet lips at Ralph, for they seemed provided with not quite enough skin, so that their profiles were blurred and their mouths pulled open. Piggy bent his flashing glasses to them and could be heard between the blasts, repeating their names.

"Sam, Eric, Sam, Eric."

Then he got muddled; the twins shook their heads and pointed at each other and the crowd laughed.

At last Ralph ceased to blow and sat there, the conch trailing from one hand, his head bowed on his knees. As the echoes died away so did the laughter, and there was silence.

Ralph saw the creature stepped from mirage on to clear sand. The creature was a party of boys, marching in step in two parallel lines and dressed in strangely eccentric clothing. Shorts, shirts, and different garments¹⁹⁸ they carried in their hands; but each boy wore a square black cap with a silver badge on it. Their bodies, from throat to ankle, were hidden by black cloaks¹⁹⁹ with a long silver cross on the left breast and each neck was finished off with a hambone frill²⁰⁰.

The boy who controlled them was dressed in the same way though his cap badge was golden. When his party was about ten yards from the platform he shouted an order and they halted, gasping, sweating, swaying in the fierce light. The boy himself came forward.

"Where's the man with the trumpet?"

Ralph, sensing his sun-blindness, answered him.

"There's no man with a trumpet. Only me."

The boy came close and peered down²⁰¹ at Ralph, screwing up²⁰² his face as he did so. What he saw of the fair-haired boy with the creamy shell on his knees did not seem to satisfy him. He turned quickly, his black cloak circling.

"Isn't there a ship, then?"

Inside the floating cloak he was tall, thin, and bony; and his hair was red beneath the black cap. His face was crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning, or ready to turn, to anger.

"Isn't there a man here?"

Ralph spoke to his back.

"No. We're having a meeting. Come and join in."

The group of cloaked boys began to scatter²⁰³ from close line. The tall boy shouted at them.

"Choir! Stand still!"

"But, Merridew. Please, Merridew... can't we?"

Then one of the boys flopped²⁰⁴ on his face in the sand and the line broke up.

"All right then. Sit down. Let him alone."

"But Merridew."

"He's always throwing a faint," said Merridew.

This last piece of shop brought sniggers from the choir, who perched like black birds on the criss-cross trunks and examined Ralph with interest. Piggy asked no names. He was intimidated by this uniformed superiority and the offhand authority in Merridew's voice. He shrank to the other side of Ralph and busied himself with his glasses.

Merridew turned to Ralph.

"Aren't there any grownups?"

"No."

¹⁹⁸ Garments – одежда

¹⁹⁹ Cloaks – плащи, мантии

²⁰⁰ Hambone frill – жабо, гафрированный воротник

²⁰¹ To peer down – всматриваться вниз;

²⁰² To screw up – сощуриться;

²⁰³ To scatter – разбегаться, рассеиваться;

²⁰⁴ To flop – упасть, шлепнуться;

Merridew sat down on a trunk and looked round the circle. "Then we'll have to look after ourselves."

"That's why Ralph made a meeting. So as we can decide what to do. We've heard names. That's Johnny. Those two—they're twins, Sam 'n Eric. Which is Eric—? You? No—you're Sam—"

"I'm Sam—"

"I'm Eric."

"We'd better all have names," said Ralph, "so I'm Ralph."

"We got most names," said Piggy. "Got 'em just now."

"Kids' names," said Merridew. "Why should I be Jack? I'm Merridew."

Ralph turned to him quickly. This was the voice of one who knew his own mind.

"Then," went on Piggy, "that boy—I forget—"

"You're talking too much," said Jack Merridew. "Shut up, Fatty." Laughter arose.

"He's not Fatty," cried Ralph, "his real name's Piggy!"

"Piggy!"

"Piggy!"

"Oh, Piggy!"

A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside: he went very pink, bowed his head and cleaned his glasses again.

Finally the laughter died away and the naming continued.

Jack spoke.

"We've got to decide about being rescued."

There was a buzz. One of the small boys, Henry, said that he wanted to go home.

"Shut up," said Ralph absently. He lifted the conch. "Seems to me we ought to have a chief to decide things."

"A chief! A chief!"

"I ought to be chief," said Jack with simple arrogance²⁰⁵, "because I'm chapter chorister and head boy. I can sing C sharp."

Another buzz.

"Well then," said Jack, "I—"

He hesitated. The dark boy, Roger, stirred at last and spoke up. "Let's have a vote."

"Yes!"

"Vote for chief!"

"Let's vote—"

This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamor changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart.

"Him with the shell."

"Ralph! Ralph!"

"Let him be chief with the trumpet-thing."

Ralph raised a hand for silence.

"All right. Who wants Jack for chief?"

With dreary obedience the choir raised their hands. "Who wants me?"

Every hand outside the choir except Piggy's was raised immediately. Then Piggy, too, raised his hand grudgingly into the air.

Ralph counted.

²⁰⁵ Simple arrogance – обыкновенная самоуверенность, надменность

"I'm chief then."

The circle of boys broke into applause. Even the choir applauded; and the freckles on Jack's face disappeared under a blush of mortification²⁰⁶. He started up, then changed his mind and sat down again while the air rang. Ralph looked at him, eager to offer something.

"The choir belongs to you, of course." "They could be the army—"

"Or hunters—"

"They could be—"

The suffusion drained²⁰⁷ away from Jack's face. Ralph waved again for silence.

"Jack's in charge of the choir. They can be—what do you want them to be?"

"Hunters."

Jack and Ralph smiled at each other with shy liking. The rest began to talk eagerly.

Jack stood up.

"All right, choir. Take off your togs."

As if released from class, the choir boys stood up, chattered, piled their black cloaks²⁰⁸ on the grass. Jack laid his on the trunk by Ralph. His grey shorts were sticking to him with sweat. Ralph glanced at them admiringly²⁰⁹, and when Jack saw his glance he explained.

"I tried to get over that hill to see if there was water all round. But your shell called us."

Ralph smiled and held up the conch for silence.

"Listen, everybody. I've got to have time to think things out. I can't decide what to do straight off. If this isn't an island we might be rescued straight away. So we've got to decide if this is an island. Everybody must stay round here and wait and not go away. Three of us—if we take more we'd get all mixed, and lose each other—three of us will go on an expedition and find out. I'll go, and Jack, and, and..."

He looked round the circle of eager faces. There was no lack of boys to choose from.

"And Simon."

The boys round Simon giggled, and he stood up, laughing a little. Now that the pallor of his faint was over²¹⁰, he was a skinny, vivid little boy, with a glance coming up from under a hut of straight hair that hung down, black and coarse²¹¹.

He nodded at Ralph.

"I'll come."

"And I—"

Jack snatched from behind him a sizable sheath-knife and clouted it into a trunk²¹². The buzz rose and died away.

Piggy stirred.

"I'll come."

Ralph turned to him.

"You're no good on a job like this."

"All the same—"

"We don't want you," said Jack, flatly. "Three's enough."

Piggy's glasses flashed.

"I was with him when he found the conch. I was with him before anyone else was."

Jack and the others paid no attention. There was a general dispersal²¹³. Ralph, Jack and Simon jumped off the platform and walked along the sand past the bathing pool. Piggy hung bumbling behind them.

²⁰⁶ Blush of mortification – красные пятна стыда;

²⁰⁷ The suffusion drained away – краска спала (с лица);

²⁰⁸ Piled their black cloaks on the grass – сбросили свои черные мантии на траву;

²⁰⁹ Glanced at them admiringly – взглянуть с восхищением;

²¹⁰ Now the pallor of his faint was over – бледность после обморока прошла;

²¹¹ Coarse – грубый;

²¹² Jack snatched from behind him a sizable sheath-knife /'ʃi:θ ,naɪf/ and clouted it into a trunk. – Джек выхватил из-за спины большой нож в ножнах и воткнул его в ствол.

²¹³ Dispersal – рассеивание;

"If Simon walks in the middle of us," said Ralph, "then we could talk over his head."

The three of them fell into step. This meant that every now and then Simon had to do a double shuffle to catch up with the others. Presently Ralph stopped and turned back to Piggy.

"Look."

Jack and Simon pretended to notice nothing. They walked on. "You can't come."

Piggy's glasses were misted again—this time with humiliation²¹⁴. "You told 'em. After what I said." His face flushed, his mouth trembled.

"After I said I didn't want—"

"What on earth are you talking about?"

"About being called Piggy. I said I didn't care as long as they didn't call me Piggy; an' I said not to tell and then you went an' said straight out—"

Stillness descended on them²¹⁵. Ralph, looking with more understanding at Piggy, saw that he was hurt and crushed. He hovered between the two courses of apology or further insult.

"Better Piggy than Fatty," he said at last, with the directness of genuine leadership, "and anyway, I'm sorry if you feel like that. Now go back, Piggy, and take names. That's your job. So long."

He turned and raced after the other two. Piggy stood and the rose of indignation faded slowly from his cheeks²¹⁶. He went back to the platform.

Group III. The boys' exploration of the island.

The three boys walked briskly on the sand. The tide was low and there was a strip of weed-strewn beach²¹⁷ that was almost as firm as a road. A kind of glamour was spread over them and the scene and they were conscious of the glamour and made happy by it. They turned to each other, laughing excitedly, talking, not listening. The air was bright. Ralph, faced by the task of translating all this into an explanation, stood on his head and fell over. When they had done laughing, Simon stroked Ralph's arm shyly; and they had to laugh again.

"Come on," said Jack presently, "we're explorers."

"We'll go to the end of the island," said Ralph, "and look round the corner."

"If it is an island—"

Now, toward the end of the afternoon, the mirages were settling a little. They found the end of the island, quite distinct, and not magicked out²¹⁸ of shape or sense. There was a jumble of the usual squareness, with one great block sitting out in the lagoon. Sea birds were nesting there.

"Like icing," said Ralph, "on a pink cake."

"We shan't see round this corner," said Jack, "because there isn't one. Only a slow curve—and you can see, the rocks get worse—"

Ralph shaded his eyes and followed the jagged outline of the crags²¹⁹ up toward the mountain. This part of the beach was nearer the mountain than any other that they had seen.

"We'll try climbing the mountain from here," he said. "I should think this is the easiest way. There's less of that jungly stuff; and more pink rock. Come on."

The three boys began to scramble up. Some unknown force had wrenched and shattered²²⁰ these cubes so that they lay askew²²¹, often piled diminishingly²²² on each other. The most usual feature of the rock was a pink cliff surmounted by a skewed block²²³; and that again surmounted, and

²¹⁴ Humiliation – унижение;

²¹⁵ Stillness descended on them. – Они погрузились в тишину.

²¹⁶ The rose of indignation faded slowly from his cheeks. – Румянец негодования медленно спал с щек.

²¹⁷ Weed-strewn beach – усыпанный водорослями пляж;

²¹⁸ To magick out – исчезнуть, будто по волшебству;

²¹⁹ Jagged outline of the crags – Рваный силуэт утесов.

²²⁰ To wrench and shatter – вырвать с корнем и раздробить;

²²¹ To lay askew – лежать криво, наискось;

²²² To pile diminishingly – складываться в виде убывающей пирамиды;

²²³ Skewed block – косо стоящая глыба;

that again, till the pinkness became a stack of balanced rock projecting through the looped fantasy of the forest creepers. Where the pink cliffs rose out of the ground there were often narrow tracks winding upwards. They could edge along them, deep in the plant world, their faces to the rock.

"What made this track?"

Jack paused, wiping the sweat from his face. Ralph stood by him, breathless.

"Men?"

Jack shook his head.

"Animals."

Ralph peered into the darkness under the trees. The forest minutely vibrated.

"Come on."

The difficulty was not the steep ascent round the shoulders of rock, but the occasional plunges²²⁴ through the undergrowth to get to the next path. Here the roots and stems of creepers were in such tangles that the boys had to thread through them like pliant needles. Their only guide, apart from the brown ground and occasional flashes of light through the foliage,²²⁵ was the tendency of slope: whether this hole, laced as it was with the cables of creeper, stood higher than that.

Somehow, they moved up.

Immured²²⁶ in these tangles, at perhaps their most difficult moment, Ralph turned with shining eyes to the others.

"Wacco." "Wizard." "Smashing."

The cause of their pleasure was not obvious. All three were hot, dirty and exhausted. Ralph was badly scratched. The creepers were as thick as their thighs and left little but tunnels for further penetration. Ralph shouted experimentally and they listened to the muted echoes.

"This is real exploring," said Jack. "I bet nobody's been here before." "We ought to draw a map," said Ralph, "only we haven't any paper."

"We could make scratches on bark," said Simon, "and rub black stuff in." Again came the solemn communion²²⁷ of shining eyes in the gloom. "Wacco."

"Wizard."

There was no place for standing on one's head. This time Ralph expressed the intensity of his emotion by pretending to knock Simon down; and soon they were a happy, heaving pile in the under-dusk.

When they had fallen apart Ralph spoke first. "Got to get on."

The pink granite of the next cliff was further back from the creepers and trees so that they could trot up²²⁸ the path. This again led into more open forest so that they had a glimpse²²⁹ of the spread sea. With openness came the sun; it dried the sweat that had soaked their clothes in the dark, damp heat. At last the way to the top looked like a scramble over pink rock, with no more plunging through darkness. The boys chose their way through defiles and over heaps²³⁰ of sharp stone.

"Look! Look!"

High over this end of the island, the shattered rocks lifted up their stacks and chimneys. This one, against which Jack leaned, moved with a grating sound when they pushed.

"Come on—"

But not "Come on" to the top. The assault on the summit must wait while the three boys accepted this challenge. The rock was as large as a small motor car.

"Heave!"

Sway back and forth, catch the rhythm.

"Heave!"

²²⁴ Occasional plunges – периодические провалы, погружения (в чашу);

²²⁵ Foliage / ˈfəʊ.lɪ.dʒ/ – кроны, лиственный покров;

²²⁶ Immured – погребенные;

²²⁷ Solemn communion – торжественное единение;

²²⁸ To trot up – бежать вприпрыжку;

²²⁹ Glimpse – быстрый взгляд;

²³⁰ Through defiles and over heaps – через ущелья и груды камней;

Increase the swing of the pendulum²³¹, increase, increase, come up and bear against that point of furthest balance— increase—increase— "Heave!"

The great rock loitered, poised on one toe²³², decided not to return, moved through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest. Echoes and birds flew, white and pink dust floated, the forest further down shook as with the passage of an enraged monster: and then the island was still.

"Wacco!" "Like a bomb!"

"Whee-aa-oo!"

Not for five minutes could they drag themselves away from this triumph. But they left at last. The way to the top was easy after that. As they reached the last stretch Ralph stopped.

"Golly!"

They were on the lip of a circular hollow²³³ in the side of the mountain. This was filled with a blue flower, a rock plant of some sort, and the overflow hung down the vent and spilled lavishly²³⁴ among the canopy of the forest²³⁵. The air was thick with butterflies, lifting, fluttering, settling.

Beyond the hollow was the square top of the mountain and soon they were standing on it.

They had guessed before that this was an island: clambering among the pink rocks, with the sea on either side, and the crystal heights of air, they had known by some instinct that the sea lay on every side. But there seemed something more fitting in leaving the last word till they stood on the top, and could see a circular horizon of water.

Ralph turned to the others.

"This belongs to us."

It was roughly boat-shaped: humped near this end with behind them the jumbled descent to the shore. On either side rocks, cliffs, treetops and a steep slope: forward there, the length of the boat, a tamer descent, tree-clad, with hints of pink: and then the jungly flat of the island, dense green, but drawn at the end to a pink tail. There, where the island petered out in water, was another island; a rock, almost detached, standing like a fort, facing them across the green with one bold, pink bastion.

The boys surveyed all this, then looked out to sea. They were high up and the afternoon had advanced; the view was not robbed of sharpness by mirage.

"That's a reef. A coral reef. I've seen pictures like that."

The reef enclosed more than one side of the island, lying perhaps a mile out and parallel to what they now thought of as their beach. The coral was scribbled in the sea as though a giant had bent down to reproduce the shape of the island in a flowing chalk line but tired before he had finished. Inside was peacock water, rocks and weeds showing as in an aquarium; outside was the dark blue of the sea. The tide was running so that long streaks of foam tailed away from the reef and for a moment they felt that the boat was moving steadily astern²³⁶.

Jack pointed down.

"That's where we landed."

Beyond falls and cliffs there was a gash²³⁷ visible in the trees; there were the splintered trunks²³⁸ and then the drag, leaving only a fringe of palm²³⁹ between the scar and the sea. There, too, jutting into the lagoon, was the platform, with insect-like figures moving near it.

Ralph sketched a twining line from the bald spot on which they stood down a slope, a gully²⁴⁰, through flowers, round and down to the rock where the scar started.

"That's the quickest way back."

²³¹ The swing of the pendulum – раскачивание маятника;

²³² Rock loited, poised on one toe – глыба замерла, балансируя на «носке» (в неустойчивом равновесии);

²³³ A circular hollow – круглая впадина;

²³⁴ lavishly – щедро; в большом количестве;

²³⁵ Canopy of the forest – полог леса;

²³⁶ Astern – в обратном направлении;

²³⁷ Gash – глубокая рана; расщелина;

²³⁸ Splintered trunks – расщепленные стволы, древесные обломки;

²³⁹ A fringe of palm – кайма пальм;

²⁴⁰ Gully – овраг;

Eyes shining, mouths open, triumphant, they savored the right of domination²⁴¹. They were lifted up: were friends.

"There's no village smoke, and no boats," said Ralph wisely. "We'll make sure later; but I think it's uninhabited."

"We'll get food," cried Jack. "Hunt. Catch things. until they fetch us."

Simon looked at them both, saying nothing but nodding till his black hair flopped backwards and forwards: his face was glowing.

Ralph looked down the other way where there was no reef. "Steeper," said Jack. Ralph made a cupping gesture. "That bit of forest down there... the mountain holds it up."

Every point of the mountain held up trees—flowers and trees. Now the forest stirred, roared, flailed.²⁴² The nearer acres of rock flowers fluttered and for half a minute the breeze blew cool on their faces.

Ralph spread his arms.

"All ours."

They laughed and tumbled and shouted on the mountain.

"I'm hungry."

When Simon mentioned his hunger the others became aware of theirs. "Come on," said Ralph.

"We've found out what we wanted to know."

Group IV. The boys' return to the platform and plans for survival.

They scrambled down a rock slope, dropped among flowers and made their way under the trees. Here they paused and examined the bushes round them curiously.

Simon spoke first.

"Like candles. Candle bushes. Candle buds."

The bushes were dark evergreen and aromatic and the many buds were waxen green and folded up against the light. Jack slashed at one with his knife and the scent spilled over them.

"Candle buds."

"You couldn't light them," said Ralph. "They just look like candles."

"Green candles," said Jack contemptuously. "We can't eat them. Come on."

They were in the beginnings of the thick forest, plonking with weary feet on a track²⁴³, when they heard the noises—squeakings—and the hard strike of hoofs on a path. As they pushed forward the squeaking increased till it became a frenzy²⁴⁴. They found a piglet caught in a curtain of creepers, throwing itself at the elastic traces in all the madness of extreme terror. Its voice was thin, needle-sharp and insistent²⁴⁵; The three boys rushed forward and Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity²⁴⁶ the downward stroke would be. Then the piglet tore loose from the creepers and scurried²⁴⁷ into the undergrowth. They were left looking at each other and the place of terror. Jack's face was white under the freckles. He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath²⁴⁸. Then they all three laughed ashamedly and began to climb back to the track.

²⁴¹ They savored the right of domination. – Они наслаждались своим превосходством.

²⁴² The forest stirred, roared, flailed. – Лес зашевелился, заревел, забился в ярости.

²⁴³ Plonking with weary feet on a track – шлепая усталыми ногами по тропе;

²⁴⁴ Frenzy – иступление; неистовство;

²⁴⁵ Insistent – настойчивый;

²⁴⁶ Enormity – чудовищность;

²⁴⁷ To scurry – шмыгнуть (быстро убежать);

²⁴⁸ Sheath – ножны;

him." "I was choosing a place," said Jack. "I was just waiting for a moment to decide where to stab²⁴⁹

"You should stick a pig," said Ralph fiercely. "They always talk about sticking a pig."

"You cut a pig's throat to let the blood out," said Jack, "otherwise you can't eat the meat."

"Why didn't you—?"

They knew very well why he hadn't: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood²⁵⁰.

"I was going to," said Jack. He was ahead of them, and they could not see his face. "I was choosing a place. Next time—!"

He snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy. He looked round fiercely, daring them to contradict²⁵¹. Then they broke out into the sunlight and for a while they were busy finding and devouring food as they moved down the scar toward the platform and the meeting.

(Some nature descriptions in the text are removed)

²⁴⁹ To stab – заколоть, воткнуть;

²⁵⁰ Unbearable blood – невыносимый вид крови;

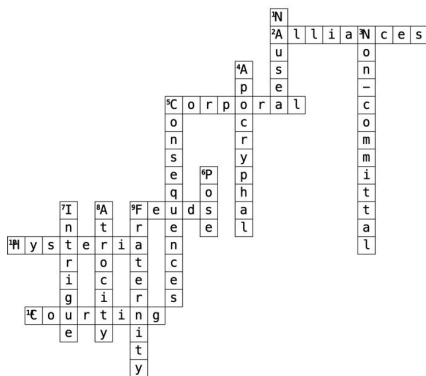
²⁵¹ He looked round fiercely, daring them to contradict. – Он свирепо оглядел их, с вызовом «Готовы поспорить?»

KEYS

SOLDIER'S HOME *by Ernest Hemingway*

Pre-reading exercises

Exercise 3.



Exercise 4. 1- fraternity; 2-intrigue; 3-alliances; 4- consequences; 5-nausea; 6-pose; 7-feuds; 8-apocryphal; 9-non-committal; 10-hysteria.

While-reading exercises

Exercise 1. 1 – b; 2 – b; 3 – d; 4 – a; 5- c; 6- a; 7-d; 8-b; 9 - b; 10 -a.

Exercise 2. 1 – enlisted/1917; 2- greeting; 3-need/temptation; 4-front porch/ pool; 5 – courting; 6 – Kansas;

Grammar

Exercise 1. a – second conditional; b – third conditional.

	conditional clause	main clause
Second conditional	If + past simple	would + infinitive
Third conditional	If + past perfect	would have + past participle

Exercise 2. 1- were/would court; 2-found/wouldn't consider; 3-was able/ could; 4-showed/wouldn't leave; 5-did't compare/would have.

Exercise 3. 1- d; 2-a; 3-b; 4- e; 5- c.

Exercise 4. 1-had returned/wouldn't (might not) have been; 2- hadn't lied/wouldn't have felt; 3- hadn't felt/would (might)have enjoyed; 4- hadn't heard/would have been; 5- hadn't participated/might not have appeared.

Exercise 5. 1-You won't understand the importance of remembering the heroes unless you learn History. 2- You can't expect to feel better emotionally/you won't feel better unless you talk about your feelings. 3- You won't get any improvements unless you stop reproaching and comparing people. 4- People won't understand the value of family relationships unless they support each other. 5- You can't expect your dream come tru/your dream won't come true unless you work hard. 6- Future generations won't forget the sacrifices of the heroes unless we honor them (heroes). 7- Unless people understand the history behind the monuments, they won't become meaningful. 8- Humanity will repeat the mistakes of the past unless it learns from them.

Exercise 6. I wish + would + infinitive is used to (b) express anger and annoyance of someone's behaviour.

Exercise 7. Free response but I wish+would+infinitive is obligatory to use.

Exercise 8. A) I wish+Past Simple; B) I wish + Past Perfect.

Exercise 9.

1. B) I wish I didn't have to renovate it. C) I wish the house had had the electricity. I wish the bedroom was bigger.

2. A) I wish I hadn't been so noisy. B) I wish I had heard the task. C) I wish I hadn't missed the assignment deadline.

3. A) I wish I could leave my hometown/ I wish I were in college now. B) I wish I loved in the campus. C) I wish I didn't stay here in summer.

4. A) I wish I had chosen another job. B) I wish I had followed my father's footsteps. C) I wish I had benefited my family business.

Exercise 10. Free response.

Analysis and Discussion

Exercise 2. Anaphora: 1) He did not want to... He did not want to... He did not want to ... 2) He did not want any consequences. He did not want any consequences ever again. 3) He liked to look at them.... He liked to watch them... He liked.... He liked He liked ...

Catch – 22**The Texan****Pre-reading exercises.**

Exercise. 3. 1- Jaundice; 2- take temperature; 3- thermometer; 4- catch a cold; 5 – liver; 6- fever; 7- pneumonia; 8- drone (drone of bombers); 9- enlisted-men; 10-artillery; 11-chaplain; 12 – ward.

While-reading exercises

Exercise. 2. 1- False; 2- False; 3- True; 4- False; 5- False; 6-True; 7- False; 8- True; 9- NS; 10 – NS.

Exercise. 3 1 – He was in the hospital because of the pain in his liver but that wasn't jaundice. His condition confused the doctors because it wasn't severe enough to be treated properly but they couldn't ask him to leave the hospital. 2- The doctors were puzzled and irritated. Nurse Duckett didn't like hm. 3 – He spent his time censoring letters, playing games with the letters. He enjoyed the comfort of the hospital. 4 – monotonous. 5 – initially, the Texan was seen as good-natured and likeable but within 3 days no one could stand him due to his annoying behaviour. 6 -He died when his thermometer was read. The others accused the Texan of murdering him. 7 – The chaplain was shy and asked if he could be helpful. He seemed relieved when Yossarian said he was comfortable. 8 – It indicates his religious background and could determine the way he supported the soldiers. 9 – They were annoyed. 10 – The Texan's presence made most of them leave the ward and return to their duties.

Grammar

Exercise 1. **A** – 4 / Past Continuous; **b** – 5 / Past Simple and Past Continuous; **c** – 1/ Past Simple and Past Perfect; **d** – 2 /Past Simple; **e** – 3/ Past Simple;

Exercise 2. 1 – stayed; 2- were, told; 3- was suspecting; 4 – had decided, realized; 5- was laying; 6- turned out; 7 – was talking, was checking on; 8 – had had; 9 – had already left, thought; 10 – was fighting, returned.

THE LUNGHON by Somerset Maugham**Pre-Reading exercises**

Exercise 4. A – catch a sight of; b – far beyond your means; c – mouth watering; d – reassuring; e – startled; f – cut out;

While – Reading exercises

Exercise 1. 1 – F; 2 – T; 3 – NS; 4 – F; 5 – NS; 6 – T; 7 – F; 8 – F;

Grammar

Exercise 1. 1a – direct; 1b – reported; 2a – direct; 2b-reported; 3a- direct; 3b – reported; 4a – direct; 4b – reported.

Exercise 2. 1- change; 2 – don't use; 3 – don't use; 4 – don't put; 5 – use.

Exercise 3. Past Continuous – Past Perfect Continuous; Past Simple – Past Perfect; Present Perfect – Past Perfect; will – would; can – could.

Exercise 4. A – I will meet you at Foyot's on Thursday at half past twelve. B – Is there any salmon? C – Will you have something / would you like something while is being cooked? D – Bring the caviar by all means. E – Do you have any giant asparagus? F – Will you give me a little luncheon?

Exercise 5. This-that; here -there; today – that day; yesterday – the day before; tomorrow – the next/following day; tonight – that night; next week/month – the following week; last week/month – the previous week; a week/a year ago – a week/a year before.

Exercise 6. 1 – She asked if/whether he remembered the first time she had seen him. 2 – She said (that) she thought he was unwise to eat meat. 3 – She said (that) her doctor wouldn't let her drink anything but champagne. 4 – She said (that) those French white wines were so light and (that) they were wonderful for the digestion. 5 – She said (that) she saw he was in the habit of eating a heavy luncheon and (that) she was sure it was a mistake. 6 – She said (that) she would be sorry to leave Paris without having asparagus that day. 7 – He asked if/whether she would join him for lunch that night. 8 – She asked if/whether he remembered they had met more than 10 years before. 10 – He asked if/whether they could meet there at the same time the following Monday.

Analysis and discussion

Exercise 1. Little luncheon; modest luncheon – **epithet**. She gave me the impression of having more teeth, white and large and even, than were necessary for any practical purpose" – **hyperbol**. It is used to emphasise woman's overeating and the narrator's failure. "I never eat anything for luncheon", "I never eat more than one thing unless caviar", "I never eat more than one thing" – **irony**, she eats everything.

HURRISON BERGERON by Kurt Vonnegut

Pre-reading exercises

Exercise 3. 1 – think up; 2 – get away with; 3 – came back in; 4 – stretch out; 5 – took; 6 – take out; 7 – toying with; 8 – sent out.

While- reading exercises

Exercise 1. 1 – 2081. Society has achieved absolute equality through oppressive handicaps. 2 -George and Hazel are Harrison's parents. George is highly intelligent but handicapped; Hazel is average.3 – To disrupt his thoughts with loud noises, preventing him from "unfair" intellectual advantages.4 – 300 lbs of scrap metal, earphones, thick glasses, a red rubber nose, shaved eyebrows, and black-capped teeth—to neutralize his strength, intelligence, and beauty.5 – He's "under-handicapped"—his abilities threaten the enforced equality.6 – He escaped prison after being jailed for plotting to overthrow the government. 7 – He tore them off violently. 8 – Chaos ensued. He freed a ballerina (his "Empress") and musicians, commanding them to perform without handicaps.9 – Symbolizes freedom and human potential. Their defiance of gravity mirrors their rejection of societal limits.10 – The Handicapper General. She shot and killed Harrison and the ballerina.11 – They were executed by Diana Moon Glampers mid-dance. 12 – They forgot immediately due to George's mental handicap and Hazel's average intelligence.

Exercise 2. 1 – equal; 2 – handicaps; 3 – athlete; 4 – birdshots/masked; 5 – removes; 6 – shotgun; 7 – handicap radio.

Grammar

Exercise 1. 1- yes; 2 – no; 3 – question word + subject+predicate / direct word order.

Exercise 2. 1 – The patient asked the dentist how many bad teeth he/she would take out. 2 – The customer wanted to know which torch sent out the most powerful beam of light. 3 – My friend asked me what the silliest excuse I had ever gotten away with as a kid was. 4- My mother asked what other silly excuse I would think up to skip school. 5- The servants wondered how many guests were going to come back into the dining room from the cocktail lounge. 6- A wife asked her husband how long he had been stretching out on the sofa and accused him of doing

nothing. 7 – Sarah asked me why he was toying with her. 8 – Tom asked how many times I had fled from danger. 9 – The art dealer wondered why the collector had bought that hideous sculpture. 10 – The surgeon asked the patient what handicap/ challenge they would like to overcome. (That term “handicap” is outdated—use 'disability' or 'challenge'”) 11 – The nurse asked why I had winced and whether she had hurt me. 12 – The judge asked why his/her driving license had been taken away.

Exercise 3. 1 – offer; 2 – tell, order; 3 – suggest.

Exercise 4. 1 – Hazel offered to take out a few of the lead balls from her husband’s bag. 2 – George explained that he would get two years of prison and a two-thousand-dollar fine for every ball he took out. 3 – She suggested that her husband lie on the sofa and rest the bag for a little while / She suggested lying on the sofa and resting ... 4 – Harrison cried that he was the Emperor and told everyone to do what he said. 5 – Harrison promised the musicians that he would make them barons, dukes, and earls. 6 – The government warned people not to toy with the notions or the noise in their ear radios would scatter their thoughts. 7 – Hazel advised George to rest for a while. 8 – She asked him to give him a hand with those bags. 9 – She begged (them) not to take him away from her. 10 – Diana Moon Glampers ordered the musicians to get their handicaps back on and warned them that they had ten seconds.

A VICTIM TO ONE HUNDRED AND SEVEN FATAL MALADIES

by Jerome K. Jerome.

Pre-reading exercises

Exercise 2. 1 – c; 2 – d; 3 – a; 4 – d.

Exercise 3. 1 – disease; 2 – malady; 3 – disease; 4 – disease/illness; 5 – disease; 6 – and sickness.

Exercise 4. 1 – to oblige; 2 – housemaid’s knee; 3 – to read up (on/about) smth.; 4 – severe complications; 5 – to pat (patted); 6 – stick (stuck-stuck) out; 7 – to start off; 8 – miserable wreck; 9 – to write out a prescription; 10 – to take something up.

Exercise 5. 1 – oblige; 2 – read up; 3 – takes up; 4 – severe complications; 5 – miserable wreck; 6 – write out a prescription.

While-reading exercises

Exercise 1. 1 – slight ailment; 2 – diphtheria (or "cholera with severe complications"); 3 – housemaid’s knee; 4 – an interesting case; 5 – a hundred and forty-seven (or "147"); 6 – library; 7 – crawled out; 8 – coward; 9 – co-operative stores ... family hotel; 10 – understand

Grammar

Exercise 1. A – 1; b – 3; c – 2; d – 4; e – 5.

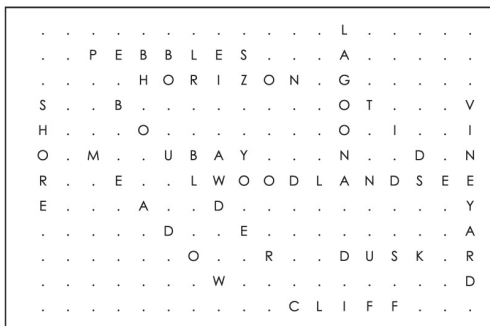
Exercise 2. 1 – should/ought to/ shouldn’t/ ought not to; 2 – no; 3 – Why don’t you ...?

Exercise 3. 1A) shouldn’t / 1B) ought to; 2A) should / 2B) ought not to 3A) shouldn’t / 3B) ought to; 4A) ought not to/ 4B) should; 5A) ought to / 5B) shouldn’t; 6A) ought not to/ 6B) should; 7A) shouldn’t / 7B) ought to; 8A) should / 8B) ought not to; 9A) ought to / 9B) shouldn’t; 10A) ought not to/ 10B) should

IN A SEASON OF A CALM WEATHER *by R. Bradbury*

Exercise 1. 1 – h; 2 – e; 3 – a; 4 – k; 5 – f; 6 – j; 7 – 1; 8 – g; 9 – d; 10 – b; 11 – i; 12 – c;

Exercise 3.



Exercise 4. 1 – rumour; 2 – feast; 3 – coincidence; 4 – canvas; 5 – solitude; 6 – still life; 7 – vast; 8 – precious; 9 – faun; 10 – bacchanal.

Exercise 5. 1 – Bacchanal; 2 – vast; 3 – canvas; 4 – feast; 5 – precious; 6 – maiden; 7 – fauns.

While-reading exercises

Exercise 1. 1- Biarritz, a coastal town in France. 2- train; 3 – art; 4 – by drinking French wine ("best Bordeaux"), eating French food; 5 – Picasso; 6 – That Picasso is staying nearby, "down the coast a few miles away, visiting friends in some small fishing town". 7 – He sees the landscape (sky, bricks, balconies, etc.) as if filtered through Picasso's art—wondering how much is real or just his perception comparing it with Blue and Rose periods of the artist. 8 – to buy "any old thing" the artist might paint for him; 9 – swim; 10 – An elderly, deeply tanned man (implied to be Picasso); 11 – stick, sand; 12. – Grecian lions, Mediterranean goats, maidens, satyrs, unicorns. 13 – trembles, stares, hesitates what to do next; 14 – making a mold; take photo with his camera; 15 – It **sets** ("the sun was put out by the sea"), leaving no light to see the drawings. 16 – usual talk, George doesn't share his thoughts a lot.

Exercise 2. 1- T; 2 – F (he wanted to see it as the locals); 3 – T; 4 – NS; 5 – T; 6 – F (George Smith looked down at the sand. And, after a long while, looking, he began to tremble); 7 – F (the stranger was deeply tanned, between 60 and 70); 8 – T; 9 – F (George kept silent); 10 – NS; 11 – NS; 12 – F (He lies, saying nothing interesting occurred.)

Grammar

Exercise 1. 1 – True; 2 – False (could can be used to talk about possibilities of the past. "After a full minute, he did the only thing he could possibly do"). 3 – False (We often use might to refer to weak possibility). 4 – True. 5- True. 6 – True. 7- False (It is followed by the infinitive without to).

Exercise 2. 1 – might; 2 – should; 3 – could; 4 – might / can; 5 – must; 6 – could / might; 7 – can't; 8 – had better / 'd better; 9 – could; 10 – must.

Exercise 3. A blind man **might have read** with one rush of scorched fingers down fiery canvas. At the end of the story the reader realizes that Picasso's work on the sand **must have been** a masterpiece. George **could have stayed** there all night if the painting hadn't disappeared. The stranger **can't be** an ordinary artist – his skills were too perfect.

Exercise 4. 1 – definitely; 2 – possibly; 3 – definitely not; 4 – present; 5 – past; 6 – can.

Exercise 5. Possible answers: 2. The painting might inspire people to fight against fascists. 3. The picture can become the most meaningful anti-war painting. Picasso could/might have reflected the horror of war in the abstract forms. 4. It must have been/must be the worst painting we ever saw/have seen recently. 5 interpretation of the images can be endless. 6. I must use this picture in my film. It can help to show antisemitic tragedy. 7. Only the bull can hold the evil. Women must be/might be the most moving figures in the picture.

Exercise 6. Possible answers: **A bull:** The bull might be the symbol of Spain because Corrida is a traditional bullfight in Spain. / It also can be a symbol of evil. / It must be the defender of the country or the woman with a child. **A horse:** The horse might symbolize a victim of war. / It also can refer to Spanish people standing up for their right. / It also can refer to the Spanish Revolution,

1936. **A woman with the child:** The woman holding her dead child might symbolize hundreds of civilians attacked in Guernica. /It also can be a reference to a well-known artistic motif: the Virgin Mary mourning Christ (Pietà). **A soldier:** It might be a self-portrait of Picasso/ a symbol of ruined art objects at war as the soldier is wearing the ancient Greek helmet./ torero, the soldier of Spain. **A bird:** It might be a dove – the sacrificial bird of antiquity/ It can also symbolize America. **A plant:** The plant can symbolize life breaking through the ruins. It might be a symbol of hope, just as the Tree of Gernika survived the bombing.

Exercise 7. Free response.

Analysis

Exercise 1.

- a man who loved art more than life itself – George
- close-shaven head dyed almost mahogany by the sun – Picasso
- like Neptune risen, crowned with limewood, alabaster, coral, paintbrushes
- clenched like tridents in horn-nailed fists – Picasso
- only a tourist flown fresh as iced lettuce to Europe – George
- “I can read your lips” – Alice
- he winced – George
- shorter, square-cut man – Picasso
- his mouth moved, forming a name – George
- began to do the one thing in all the world he knew best how to do – Picasso
- "We'll never have five thousand dollars." – Alice
- his eyes were two small fires – George
- eyes were clear and bright as water in his face – Picasso
- Glancing about, he saw his aloneness – Picasso
- after a long while, looking, he began to tremble – George
- opened his mouth, closed it, put out his hand, took it back – George
- “I can tell by your face” – Alice

Exercise 3.

Simile: 1) a tourist flown fresh as iced lettuce to Europe; 2) like Neptune risen, crowned with limewood, alabaster, coral, paintbrushes clenched like tridents in horn-nailed fists; 3) his eyes were clear and bright as water in his face; 4) looking from George Smith to his own creations flung like idle footprints down the way 5) a mandolin ripe as a fruit in some man's thousand fingerprinting hands; 6) billboard tatters blowing like confetti in night winds 7) maidens with flesh of sand like powdered gold

Repetitions: 1) «gazed here, gazed there» 2) **Now** he was saying **good night, good night**.

Anaphora: «**Now** the ice-cream stick had fallen casually from his fingers. **Now** he was saying good night, good night. **Now** he was gone, and he walked slowly along the shore. He walked a long way». (**Now** – is Anaphora).

Metaphor: 1) Boil out the Ohio tap-water; 2) breakfast most congenially on Caravaggio still-lives of autumn pears and midnight plums; 3) For lunch: those fire-squirting, thick-wormed Van Gogh sunflowers; 4) But the great feast? The paintings he saved his palate for? 5) That old man had distilled turpentine and linseed oil so thoroughly through George Smith that they shaped his being 6) people who at last, with the sun's decline, their bodies all lobster colours and colours of broiled squab and guinea hen, trudged for their wedding-cake hotels. 7) his eyes were two small fires

Aposiopesis – «if we saved our money...»

Exclamation sentences : «*Coming down on the train I thought, Good Lord, it's all Picasso country!*», «*How the sand flew!*» etc.

Writing practice

Exercise 1. *Some people think that schools should prioritise STEM subjects over art and music to prepare students for the job market. Do you agree?*

Exercise 2. Paragraph 1; paragraph 3; paragraph 4; paragraph 2.

Exercise 3. A – whereas many believe that art studies can be helpful in terms of future career prospects, I side with those who think STEM should be prioritised. B – Many people think that the lack of arts education at schools and the effect it has on the students can only be seen as negative./ On the other hand, I am in agreement with those who believe that the impact that excessive learning of STEM has on students is advantageous. C – In conclusion. D – While some believe that it might bring lack of development in the students' personalities, I agree with those who suggest this approach is mainly beneficial. E – School subjects such as science, technology, engineering, and mathematics are thought to be prioritised at the expense of arts education to enhance career readiness in the future.

Exercise 4. 1- yes; 2 – no (it presents the writer's opinion and outlines the argument in the following paragraph); 3 – yes; 4- no (the writer does not support the proponents' idea); 5 – yes; 6 – yes; 7 – no (the writer's position is necessary); 8 – yes; 9 -yes.

Exercise 5. A – on the other hand; b – I believe; c – furthermore; d – thus, therefore; e – in conclusion; f – firstly, secondly.

HOME by W. S. Maugham

Pre-reading exercises

Exercise 3. 1- avenue; 2- stolid; 3-unpretentious; 4-barn; 5 – dignified; 6 – despotic; 7 – steady; 8- blinds; 9 – outhouse; 10- fireplace; 11- upright; 12- motto; 13 – weather beaten; 14 – sturdy; 15- upstanding; 16 – astonishment; 17 – in the prime of one's life; 18 – patriarchal;

Exercise 4. 1 – weather – beaten; 2 – unpretentious; 3 – avenue; 4 – sturdy; 5 – fireplace; 6 – blinds; 7 – patriarchal; 8 – dignified; 9 – upright; 10 – stolid; 11 – despotic; 12 – moto.

While-reading exercises.

Exercise 1. 1 – The Meadows' farm is located in a hollow among the Somersetshire hills in England. The family has lived there for 300 years, with generations being born and dying in the same stone house built in 1673. 2 – Mrs. Meadows (the elder) is the matriarch who rules the household with "despotic but kindly" authority. Despite her son George being the nominal head, her word is law. 3 – The family believed George had died decades earlier, as he disappeared after leaving for sea and sent no replies to the letters. 4 – He was crippled with rheumatism, toothless, thin, and yellow-skinned (joked by Emily as having "jaundice"). 5 – George walked because he wanted to follow the same path he took when he left home 52 years before. This was his way of remembering his past and showing he still belonged to this place. 6 – He was never married. 7 – He left after Emily chose to marry his steadier brother Tom. 8 – There was not anything special but the family gathered and Mrs. Meadows was wearing fancy clothing that reveals her desire to be attractive in George's eyes. 9 – She is startled—no one had called her "Emily" in decades—but smiles shrewdly. 10 – She teases George about his yellow skin, saying he must have "yellow" wives in China. 11 – He didn't make a fortune, he was penniless. 12 – He is proud of it, declaring "If I had the chance to go through my life again, I'd take it". 13 – His attitude to life and his life experience. Also, George's weak body contrasted with his personality full of spirit and strength. 14 – George died. 15 – She says: "I was never quite sure that I'd married the right one". It reveals her lifelong doubt about choosing "steady" Tom over "harum-scarum" George.

Exercise 2.

1-c, 2-n, 3-g, 4-e, 5-f, 6-i, 7-b, 8-h, 9-j, 10-a, 11-k, 12-l, 13-m, 14-o, 15-n

Exercise 3. 1 – weather-beaten; 2 – stolid and sturdy /unpretentious; 3 – the prime of life; 4 – bright and shrewd; 5 – amused; 6 – receive; 7 – great nephew; 8 – steady; 9 – in common; 10 – rheumatism/ two; 11 – a liberty; 12 – happened; 13 – assistance; 14 – sure.

Grammar

Exercise 1. 1-a; 2-c; 3-b.

Exercise 2. Possible answers: 1 – The volcano is about to erupt. 2 – The boat is about to sink. 3 – The alarm clock is about to start off. 4 – The boy is about to finish his homework. 5 – The battery is about to die. 6 – The storm is about to come.

Exercise 3. 1. will you repair / will fix; 2- is meeting / is fetching; 3 – is about to announce; 4 – **will** these chairs last / will survive; 5 – are you grinning / am seeing; 6 – is happening / are selling; 7 Will the piano fit / will angle; 8 – is about to reveal; 9 – is about to knock; 10 – is about to announce; 11 – Will the fence survive / will last; 12 – are you **fluttering** / am meeting; 13 – is about to fall; 14 – will the team transport / will deliver; 15 – is the gardener trimming / is preparing; 16 – will you fetch / am driving

Analysis and Discussion

Exercise 1. – Free response.

Exercise 2.

- **Simile:** 1 – The people who lived here were as stolid, sturdy and unpretentious as the house. 2 – I had heard the story of Uncle George Meadows a dozen times, and it had amused me because it was like an old ballad. 3 – He was very thin and his skin hung on his bones like an old suit much too large for him.

- **Metaphor:** 1. – Death had written a full stop.

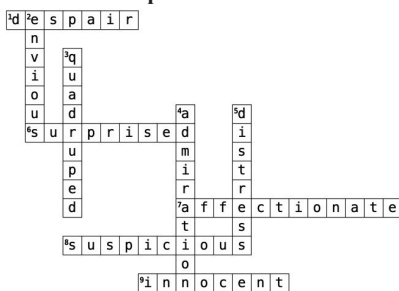
- **Alliteration:** The people who lived here were as **stolid, sturdy** and unpretentious as the house.

- **Imagery** – 1) a huge armful of white flowers (refers to the reverence and purity, on the other hand, a plucked flower is a symbol of death and fragility of life); 2) elm trees avenue – trees are usually associated with life, family, bonds with one's roots; elm is often a symbol of resilience and wisdom.

A DOG'S TALE by M. Twain

Pre-reading exercises

Exercise 3. Complete the crossword.



Exercise 5. 1- e; 2 -j ; 3 -d; 4 -h; 5 -c; 6 -b; 7-f; 8 -a; 9 -g; 10 -i;

Exercise 6. 1- affectionate; 2- envious; 3- despair; 4 – distinction; 5 – blot out; 6 – occur; 7 – tug away; 8 – betray.

While-reading exercises

Exercise 1. 1 - b; 2- a; 3 - a; 4 - a; 5- b; 6- b; 7 - b; 8 - a; 9 - a; 10 - b; 11 - a; 12 - b; 13 - b; 14 - a.

Exercise 2. 1- F; 2- T; 3 - F; 4- T; 5 - F; 6 - F; 7 - T; 8 - F; 9- T; 10- F; 11 -T; 12 - F; 13 -F; 14 - T.

Grammar

Exercise 1. Free response.

Exercise 2.

1. The master said that the dog could sleep wherever it wants.
The master allowed the dog to sleep wherever it wants.
2. She made her puppy feel comfortable by licking him.
3. Let the dog eat game and delicacies that are out of season.
4. Aileen saw the neighbours treating her with admiration.
5. Aileen didn't expect Mr. Gray to give her blows with his cane.
6. Aileen's mother thought her to be brave and prompt in time of danger, and not to run away, but face the peril that threatened friend or stranger
7. Aileen helped Sadie to dig the wholes and plant the seeds.
8. Aileen wanted her puppy to come alive.
9. The neighbours noticed the dog limping.
10. Aileen heard the puppy shrieking in the lab.

Exercise 3. 1 – drag; 2 – hide; 3 – to make; 4 – skim; 5- to believe; 6 – to bury; 7 – to repine; 8 – to conduct; 9 – not to make a mess; 10 – to refuse.

Exercise 4. Free response.

LORD of the FLIES (Chapter 1) by W. Golding

Pre-reading exercises

Exercise 2. 1-I; 2- e; 3 – a; 4 – b; 5 – j; 6 – c; 7 – d; 8 – f; 9 – g; 10 – h.

Exercise 3. Free response

While-reading exercises.

Exercise 2. 1 – T ; 2 – F (Piggy's real name is never given; Jack is a different character.) 3 – T ; 4 -T ; 5 – F (Piggy *cannot* swim due to his asthma.); 6 – F (Ralph is elected chief, not Jack.) 7 – T ; 8 -T ; 9 – F (Piggy is excluded from the exploration.) 10 – NS; 11 – F (Jack fails to kill the piglet.) 12 – T; 13 – T ; 14 – NS ; 15 – T ; 16 – T (The scar is from the plane crash.) 17 – NS (Their exact ages aren't compared.) 18 – T ; 19 – T ; 20 – T.

Exercise 3. 1 – Piggy. 2 – because of the plane crash; 4 – asthma; 5 – Piggy; 6 – to gather the others; 7 – The first boy to arrive after Ralph blows the conch is Johnny, one of the youngest children. He emerges from the jungle with his face stained with fruit juice– 8 – *Jack emerges as the arrogant leader of the choir, dressed in a black cloak and demanding control.* 9 – *He is demanding with the choirboys and rude with Piggy. The reader realizes he is the antagonist in the story.* 10 – The boys chose Ralph as leader because of his charisma, confidence, and the symbolic power of the conch. His physical appearance (tall, attractive, and holding the conch) made him seem like a natural leader. 11. Jack reacted to Ralph's leadership with resentment and competitiveness. But he accepted the vote. 12. Piggy felt offended because Ralph betrayed his trust by revealing his humiliating nickname ("*Piggy*") to the group after promising not to, making him a target for mockery. 13. Ralph, Simon, and Jack left the group to explore the island and confirm if it was truly uninhabited. 14. The boys felt a mix of excitement and unease—Ralph celebrated the freedom, while Jack was planning the hunting for the survival. 15. They noticed a piglet tangled in creepers. Jack tried to kill it but hesitated, allowing it to escape.

Grammar

Exercise 1. 1 – Passive; 2 – no, no; 3 – by.

Exercise 2. 2 – object + was/were+V3; 3 – Future Simple; 4 – we are being attacked; 5 – Past Continuous; 6 – object+will be being+V3; 7 – Present Perfect; 8 – we had been attacked; 9 – object+will have been+V3; 10 modal verb + be+ V3.

Exercise 3. 1. Obedience is demanded on account of the rules. 2. Cloaks were scattered across the floor after the storm. 3. The remains of the goods are being piled up by the survivors. 4. The last

of their hope was drained away by the endless waiting. 5 -The supplies were being piled up when the storm hit. 6 -His mistake will be savored by his rivals. 7 -All their efforts have been wrenched apart by bad luck. 8 -The last of their food had been scattered by the animals. 9 -The rules should be obeyed on account of safety. 10 -The supplies could be piled higher if they had more time. 11. His arms and legs will be being flailed by the rescue team to get him warm. 12. No one must be humiliated.

Exercise 4.

1. The conch shell was ~~founded~~ by Piggy. *found*
2. Piggy ~~were~~ called "Fatty" by Jack, which made him upset. *was*
3. The choir boys were led ~~with~~ Jack in black cloaks. *by*
4. A fire ~~were~~ started by the boys to signal for rescue. *was*
5. Ralph ~~have~~ been elected as a leader. *has*
6. The knife ~~has~~ been raised over the pig before it scurried into the undergrowth.
had
7. The island ~~will being~~ explored by the boys. *Will be explored/ will be being*
explored
8. The pig ~~had be~~ killed by Jack but he hesitated. *Had to be killed*

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