

АНГЛИЙСКИЙ ЯЗЫК

А. Б. ЩУЦКИЙ, А. А. САВКО,  
В. К. КОНОВАЛИК

**О КНИГАХ, АВТОРАХ  
И МНОГОМ ДРУГОМ...**

**OF BOOKS & AUTHORS  
AND WHAT NOT..**

Учебно-методическое пособи



МИНИСТЕРСТВО ОБРАЗОВАНИЯ РЕСПУБЛИКИ БЕЛАРУСЬ  
УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ  
«БАРАНОВИЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»

А. Б. ЩУЦКИЙ, А. А. САВКО, В. К. КОНОВАЛИК

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Учебно-методическое пособие

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**Б И Б Л И О Т Е К А**

**Авторы:**

*А. Б. Щуцкий, А. А. Савко, В. К. Коновалик*

**Рецензенты:**

*Н. Г. Оловникова, зав. кафедрой иностранных языков УО БГПУ им. М. Танка,  
кандидат психологических наук, доцент;*

*А. В. Никишова, зав. кафедрой немецкого и английского языков УО БарГУ,  
кандидат филологических наук, доцент*

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**О книгах, авторах и многом другом... = Of books & authors, and what not...** [Текст] :  
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Данное учебно-методическое пособие включает тексты, упражнения и задания, направленные на совершенствование навыков и умений чтения, говорения и аудирования по теме «Роль книг в формировании личности». Акцент также делается на формировании навыков лингвистического анализа художественных текстов.

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## FOREWORD

This book begins a series of study materials intended for upper intermediate and advanced students of English at Faculties of Foreign Languages. Thematically, it meets the requirements of the curriculum and is designed to upgrade the students' language and interaction skills as well as training them in text processing including the stylistic analysis of works of fiction and their interpretation.

The compilation includes authentic materials selected with the view to covering such areas of verbal communication as *The Role of Reading in Shaping a Personality*, *Books and Authors*, *Books and Children*, *Literacy versus Computer Literacy*. Emphasis is also laid on building up and updating thematic vocabulary, revising grammar and polishing up listening and reading comprehension skills.

The book comes with an audio cassette and a CD version of classroom tasks and activities. Appended to the book are a glossary, a set of classroom expressions and a list of used resources.

Authors

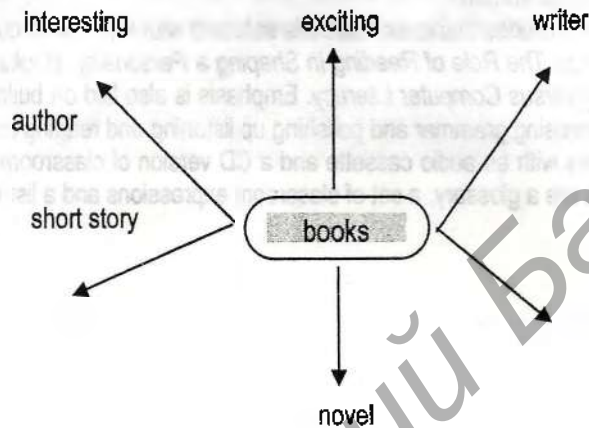
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## TIME TO HIT THE BOOKS...

1

### Why read books?

1. What associations do you have with the word books? Add as many as you can to complete the books maze.



2. Read the passage below and say if there is something you agree or disagree with.

### Why read books?

Is it worth reading books, since nowadays there are so many other forms of entertainment? Some people say that even *paperback* books are expensive, and not everyone can borrow books from a library. They might add that television is more exciting and that viewers can relax as they watch their favourite programmes. All that may be true, but books are still very popular. They encourage the reader to use his or her imagination for a start. You can read a chapter of a book, or just a few pages, and then stop. Of course, it may be so *gripping* that you can't stop! There are many different kinds of books, so you can choose a crime novel or an autobiography, or a book which gives you interesting information. If you find it hard to choose, you can read *reviews* or ask friends for ideas. Personally, I can't *do without* books, but I can give up television easily enough. You can't watch television at bus stops!

3. In pairs, discuss the following.

1. Would you agree with the writer who regards reading as a form of entertainment?
2. Are there any other functions that reading or books can perform? What are they, if any?
3. Which side of reading appeals to you most: entertaining, informative, educational, psychological, emotional, developmental or other?
4. As a future teacher, what would you recommend your students to read in Russian, Belarusian, English? Why?
5. What would your answer be to the title of the story?

4. Look at the statements below and decide which function each statement describes.

1. Reading is not only limited to *bridging the information gap* for academic purposes.
2. The more you read, the wider your *horizons*.
3. Reading may arouse deep emotions and improve our mood.
4. It can make us sentimental or optimistic and remove us from dull thoughts.
5. Reading *stirs* people's *imagination*, fills their minds with new ideas, makes them think and *inspires* to greater efforts.
6. Reading creates a special spiritual world that is very important for one's development as a human being.
7. Collecting books can be an exciting experience, pastime and/or hobby.
8. Reading is an excellent means of entertainment and relaxation.

5. Look back at Ex. 2 and Ex. 4 and find words and expressions in italics which mean the following. Which of them are 'phrasal verbs'?

- books in soft cover
- exciting and interesting
- smth you need badly
- stop doing smth
- a big difference between the situations, amounts, etc.
- the limit of your ideas, knowledge, etc.
- to make someone have a strong feeling or reaction
- to encourage someone by making them feel confident and eager to do smth
- rest
- an article in a newspaper or magazine that gives an opinion about a new book, play, film, etc.

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6. Below are names of most popular literary genres. Can you match them with their definitions?

- |  |  |
|--|--|
| <p><i>a short story</i></p> <p><i>a novel</i></p> <p><i>a poem</i></p> <p><i>a fable</i></p> <p><i>a fairy tale</i></p> <p><i>a play</i></p> <p><i>an essay</i></p> <p><i>memoirs</i>.../memwɔ:z/</p> <p><i>biography</i></p> <p><i>an autobiography</i></p> <p><i>science fiction (sci fi)</i></p> <p><i>a diary</i>/ˈdaɪəri/</p> | <ul style="list-style-type: none"> <li>- the story of your own life which you have written yourself, especially about your involvement in important political or military events</li> <li>- a piece of writing that expresses emotions, experiences, and ideas, especially in short lines using words that rhyme</li> <li>- a long written story in which the characters and events are usually imaginary</li> <li>- a children's story in which magical things happen</li> <li>- a short piece of writing giving someone's ideas about politics, society etc.</li> <li>- a short piece of writing in which the writer tells a story</li> <li>- a story that is written to be performed by actors, especially in a theatre</li> <li>- a book about someone's life, written by another person</li> <li>- stories about events in the future which are affected by imaginary developments in science, for example about travelling in time or to other planets with life on them</li> <li>- a short story in prose or verse which is written so that a moral may be learnt from it.</li> <li>- a book in which you write down the things that happen to you each day</li> <li>- a book in which someone writes about their own life</li> </ul> |
|--|--|

7. As is known, stories may vary according to the subject matter and include *thrillers, mysteries, horror stories, ghost stories, spy stories, crime stories, adventure stories, detective stories, love stories, etc.* and, of course, *sci fi stories* and *fairy tales*.

Now listen to some stories and identify the genre of the story. Write it in the blanks below.

1 \_\_\_\_\_

2 \_\_\_\_\_

\* A group of words that is used like a verb and consists of a verb with an adverb or preposition after it, for example 'set off' or 'look after'.

- 3 \_\_\_\_\_  
 4 \_\_\_\_\_  
 5 \_\_\_\_\_

## Getting professional

8. How would you explain to your prospective students the difference between \_\_\_\_\_ ? Roleplay a student-teacher interaction.

- a fairy tale and a fable
- a biography and memoirs
- a short story and an essay

You may use the sample below as a beginning:

STUDENT: Excuse me! (Excuse me, miss/ma'am/sir!) May I ask you a question?

TEACHER: Yes, certainly. Yes, certainly, Jane/Mike. What's your question?

STUDENT: Could you explain the difference between \_\_\_\_\_, please? I'm afraid I'm not quite sure about it.

TEACHER: Yes, of course. Well, you see \_\_\_\_\_.

9. The words in the box are often used with reference to books or reading. Complete the sentences by filling in the blanks with the words from the box. The first sentence is done for you.

thriller    best seller    first/debut ['deɪbjʊ:]    novel    secondhand book    hardback  
 non-fiction

1. Books or writing about real facts or events, not \_\_\_\_\_ imaginary \_\_\_\_\_ ones.  
 \_\_\_\_\_ non-fiction \_\_\_\_\_

2. The first ... that someone writes.  
 \_\_\_\_\_

3. A very popular book that \_\_\_\_\_.  
 \_\_\_\_\_

4. An exciting story in which surprising events happen suddenly and you never know what will \_\_\_\_\_.  
 \_\_\_\_\_

5. Someone has already \_\_\_\_\_ this book.  
 \_\_\_\_\_

6. This book has a \_\_\_\_\_ made of stiff paper.  
 \_\_\_\_\_

10. *Pair work*

With your partner, take turns to ask each other about the types of books given in Ex-s 6,7.

11\*. Complete each sentence with one word from the box <sup>2</sup>.

reviews    about    novels    on    by    literature    science fiction    biographies    diary  
 autobiography    short stories    best-seller    latest    collection    non-fiction  
 paperback    memoirs    hardback

1. I think Muriel Spark is a great writer, I love her \_\_\_\_\_.

2. I'm reading a book \_\_\_\_\_ a little girl who was a slave in 19th century Atlanta.

3. Do you have any books \_\_\_\_\_ astronomy?  
 \_\_\_\_\_

<sup>2</sup> It is recommended that the exercises marked with an asterisk (\*) should be roleplayed in class with the view to practising classroom expressions and training students for their student-teaching. For reference, look at the appended section of Classroom Expressions.

4. She wrote a \_\_\_\_\_ of short stories, but it never got published.
5. This is the study where Hemingway wrote the legendary \_\_\_\_\_ 'Death in the Afternoon' and 'For Whom the Bell Tolls'.
6. The movie is based on a novel \_\_\_\_\_ Anne Tyler Butler who has also written several historical novels under the pen-name of Jenny Melville.
7. Keller's \_\_\_\_\_ novel is about a Korean woman who was sold into prostitution during World War II.
8. She is a professor of language and \_\_\_\_\_ at Arizona State University.
9. \_\_\_\_\_ is often wrongly regarded as a 'lesser' form of literature.
10. She's the author of three acclaimed \_\_\_\_\_.
11. During his illness, David kept a \_\_\_\_\_ which his family hopes to publish.
12. The duke's \_\_\_\_\_ will be serialised in the Sunday Times.
13. In her \_\_\_\_\_, Doris Lessing writes about her childhood in Zimbabwe.
14. She started out writing \_\_\_\_\_ for the magazine 'Black Mask'.
15. J. K. Rowling's 'Harry Potter' books were number one on the \_\_\_\_\_ list for months.
16. The books in the library are divided into fiction and \_\_\_\_\_.
17. The two books you need for the regular assignment are both inexpensive and in \_\_\_\_\_.
18. The book is published by Harper Collins, and costs \$15 in \_\_\_\_\_ and \$4.95 in paperback.

12\*. As is known, books are divided into fiction and non-fiction. Complete the table with the words from the box.

*novel textbook biography encyclopedia short story reference book  
poetry journal diary thriller bestseller comedy tragedy*

Fiction books	Non-fiction books

### Getting professional

13. How would you explain to your prospective students the purpose of each non-fiction book you have written out? Roleplay a student-teacher interaction.

14\*. Who is who in literature? Complete the sentences with a suitable word.

1. Someone who writes novels is a/an \_\_\_\_\_.
2. Someone who writes short stories is a/an \_\_\_\_\_.
3. Someone who has written one's biography is his or her \_\_\_\_\_.
4. Someone who writes poetry is a/an \_\_\_\_\_.
5. Someone who writes drama is a/an \_\_\_\_\_ (2 words).
6. Someone who writes science fiction is a/an \_\_\_\_\_.
7. Someone who writes essays is a/an \_\_\_\_\_.
8. Someone who writes humorous stories is a/an \_\_\_\_\_.
9. Someone who writes a book with someone else) \_\_\_\_\_.
10. Someone whose job is to write articles for newspapers or magazine \_\_\_\_\_ (2 words).

### General knowledge quiz

15\*. Below are names of some outstanding British and American men (and women) of letters. Can you identify them? Complete the table.





7. The Time Machine



8. Romeo & Juliet



9. The Canterbury Tales



10. The Forsyte Saga



11. The Picture of Dorian Grey



12. Ivanhoe

18. Besides stereotypical portraits, most English readings provide stereotypical pictures of writers' characters, both famous and notorious. Look at those below and identify them.



1)



2)



3)



4)



5)



6)



7)

## Getting professional

19. In pairs or small teams, act out a talk about books and authors to schoolchildren. Feel free to add any relevant information.

2

### Read any good books?

#### Listening Comprehension

20. Before listening to a story make sure you understand the meanings of these words. Write their Russian/Belarusian equivalents in the gaps.

- a survey* \_\_\_\_\_ - a set of questions that you ask a large number of people in order to find out about their opinions or behaviour.
- an adolescent* \_\_\_\_\_ - someone who is at the age when they change from being a child into a young adult (used especially when talking about problems that young people have at this age).
- take smth in (phrasal verb)* \_\_\_\_\_ - to understand and remember new facts or information. E.g. "I'm not going to my next class. I'm too tired *to take anything in.*"
- quote (spoken)* \_\_\_\_\_ - used when you are going to repeat what someone else has said, to emphasize that it is exactly the way they said it.  
"The minister said, quote: 'There will be no more tax increases this year.'"
- a distraction* \_\_\_\_\_ - something that stops you paying attention to what you are doing  
"I study in the library as there are too many distractions at home."
- a CD-ROM* \_\_\_\_\_ - a CD on which large quantities of information can be stored to be used by a computer.  
*compact disc read-only memory*
- a laptop (computer)* \_\_\_\_\_ - (a notebook computer) a small computer that you carry with you.
- a substitute* \_\_\_\_\_ - a person or thing that you use instead of the one that you usually have, because the usual one is not available. E.g. *a sugar substitute, a father substitute.*
- portable (adj)* \_\_\_\_\_ - able to be carried or moved easily. E.g. *a portable radio.*
- a bookmark* \_\_\_\_\_ - a piece of paper, leather etc that you put in a book to show you the last page you have read.
- an established author* \_\_\_\_\_ - having a good reputation as a writer.
- glamorous (adj)* \_\_\_\_\_ - attractive, exciting, and related to wealth and success.
- to kidnap smb* \_\_\_\_\_ - to take someone somewhere illegally by force, often in order to get money for returning them.
- an arms dealer* \_\_\_\_\_ - someone who sells arms (weapons) illegally.
- a fashion editor* \_\_\_\_\_ - someone who prepares a book or article for printing on the subject of fashion by deciding what to include and checking for any mistakes.
- background* \_\_\_\_\_ - the sounds that you can hear apart from the main thing that you are listening to someone's family, education, previous work etc.

21. The recording mentions some names as well as titles of books. Which is which? Can you sort them out into names and titles?

Jason Marshall    the Booksellers' Association    John Grisham    The Pelican Brief  
Ruth Rendell    Gallowglass    Barbara Vine    John Le Carre [ka'rei]    Dazzle  
The Night Manager    Rising Sun    Judith Krantz    Michael Crichton [kraiton]

Names	Titles

Note the meanings of these words:

dazzle (n) - the *dazzle* of a light is its sudden brightness, so you cannot see properly.

brief - a law case that a lawyer will argue in a court.

22. Listen to the recording and fill the gaps with the information from the broadcast.

1. According to recent research, \_\_\_\_\_ percent of American adolescents can't read a printed page unless they have a background of \_\_\_\_\_.
2. The main advantages of printed books over cassettes and computers is that they are relatively \_\_\_\_\_ and very \_\_\_\_\_.
3. To use a book, the only equipment you need is a \_\_\_\_\_.
4. Many people buy \_\_\_\_\_ book(s) a year, which they read in the \_\_\_\_\_, on the \_\_\_\_\_ and on the \_\_\_\_\_.
5. Books by \_\_\_\_\_ are selling more copies every year.

23. Five books are mentioned in the broadcast. Listen to it again and match the authors with their books. Arrange them as they come in the story (in the logical sequence: 1, 2, 3 etc.).

_____ Barbara Vine	<i>The Pelican Brief</i>
_____ Ruth Rendell	<i>Rising Sun</i>
_____ John Grisham	<i>Gallowglass</i>
_____ Michael Crichton	<i>The Night Manager</i>
_____ John Le Carre	<i>Dazzle</i>
_____ Judith Krantz	

24. Below are brief plots mentioned in the broadcast. Listen to it again and write in the gaps the title of the book it is about.

1. It's about a beautiful young law student who is trying to find out why two judges have been murdered. \_\_\_\_\_
2. It's about a man who's trying to find out why a young woman has been murdered in an office in a Japanese company. \_\_\_\_\_
3. It is about a rich and beautiful woman who is a world-famous photographer and three different men are in love with her. \_\_\_\_\_
4. It's about a clever young man's plan to kidnap a rich young woman. \_\_\_\_\_
5. It's about an ex spy who has to catch the world's most dangerous arms dealer. \_\_\_\_\_

25. As is seen from the recording, most writers use their backgrounds for their books. Listen to the broadcast once more for their backgrounds. Complete the sentences.

1. John Grisham is a \_\_\_\_\_ by profession and the main character in his books is always a \_\_\_\_\_.
2. John Le Carre's books are about \_\_\_\_\_ and he used to be a \_\_\_\_\_ himself.
3. Judith Krantz used to be a \_\_\_\_\_ and her character is a young and \_\_\_\_\_.
4. Michael Crichton used to be a \_\_\_\_\_.

### Summarizing and discussing

26. Look back at the previous exercises and work out answers to the following questions. Work in pairs.

1. In your opinion, what can the survey results testify to?
2. The survey says that many young people need a kind of electronic background noise or music to cut out outside distractions to take in the information. Doesn't it sound paradoxical?

3. What about you or your friends? Do you need an outside distraction to concentrate on what you are reading?
4. What's the main advantage that books have over other entertainments?
5. What substitutes can be provided for the printed page, according to the speaker?
6. How many books do people in the US buy a year and where do they usually read them?
7. What kinds of books do people there prefer to buy and why?
8. Who are *established authors* in the west? Can you give their names now?
9. Do all writers produce books under their own names?
10. What helps writers in their creative work, according to the speaker?
11. What is there that all the books mentioned in the broadcast have in common?
12. Is the length of the book an advantage or a disadvantage?
13. The speaker says that people tend to read more as they get older. What should be done to discover the pleasures of getting involved in a good book?
14. Are CD-ROMs and online information going to replace printed books, magazines and newspapers in the future?
15. What kind of information do you prefer to get from a computer and from books?
16. In the future, will students use computers instead of textbooks?
17. If a book you want to read for pleasure is available both as a book and as a CD-ROM, which version would you buy/use? Why?

### Vocabulary development

27. The words below all have the same meaning of 'reading' though may differ in shades of meaning and use. Study them carefully and make sure you understand the differences. Write their Russian equivalents in the blanks.

Word	Meaning	Example	Russian equivalent
read smth: - read about	read about smth or smb	Did you <i>read about</i> that terrible car crash?	_____
- read that	read + a clause	I was <i>astonished to read that</i> half of all sixteen year olds have experimented with drugs.	_____
- read to smb/read smb smth	read + TO + indirect object read + indirect object + direct object	Our mother used <i>to read to us</i> every evening. <i>Read me Aunt Evelyn's letter</i> while I cook dinner.	_____
read out: - read out smth/read smth out	to read something and say the words so that people can hear it	He opened the letter and <i>read out</i> the name of the inner. <i>Read the number out</i> and I'll write them down.	_____
- read smth out to smb	to read something and say the words so that smb can hear it	Sarah <i>read the letter out to me</i> .	_____
read aloud/read out loud: - read aloud/read out loud from - read smth aloud	to read smth and say the words so everyone can hear it	After he went blind she would <i>read out loud to him</i> .  Sam <i>read aloud from</i> the note pinned to his door. He picked up the letter and began <i>to read it aloud</i>	_____
read smth quickly: - skim - skim through	to read something quickly so that you get a general idea of what it is about	I <i>skimmed</i> the newspaper but didn't see any report on the demonstration. She didn't have much time so she just <i>skimmed through</i> the report before the meeting.	_____
- scan	to read something quickly in order to find a particular piece of information	She <i>scanned</i> the menu outside the restaurant, but decided it looked too expensive.	_____

Word	Meaning	Example	Russian equivalent
- scan smth for smth		Robert scanned the lists for his name.	_____
- have/take a look at	to read something quickly to check that there are no mistakes or problems	Would you mind having a look at this report for me? Take a look at these figures.	_____
read parts of smth: - leaf/flick/thumb through	to turn the pages of a book, magazine etc without reading much of it, looking for something interesting or useful	She flicked through the guidebook, looking for somewhere to visit in the afternoon. I began leafing through the magazine. Gloria lay on her bed and idly thumbed through the pages of a travel brochure.	_____
- dip into	to read short parts of a book, magazine etc because you do not want to read the whole thing or because you are looking for a particular piece of information	He had some books by his bed which he would dip into when he couldn't sleep.	_____
- browse through	to turn the pages of a magazine or book, stopping to read parts that interest you	I was browsing through a magazine at the station when I noticed Susan.	_____
read smth carefully: - read through/over smth - read smth through/over	to read something carefully especially in order to check every detail or find any mistakes	It's important to read through your essay before you finally hand it in. My professor read over my dissertation and said he was satisfied.	_____
- pore over	to read something for a long time, very carefully, and with great interest	He was sitting at his desk poring over old maps of the area.	_____
read smth long and boring: - plough through	to read all of something even though it takes a long time and is boring	After plowing through so many huge textbooks it was a relief to pick up a novel again.	_____
- wade through	to read something that is very long and boring, or to read a lot of different pieces of writing such as letters, reports etc which together are long and boring to read	We waded through a huge pile of applications, and finally selected six people to interview.	_____
read a lot about smth: - read up on	to read a lot about something or someone in order to find out about them	I'll need to read up on the rules of the game if I want to referee.	_____

28 \*. Now complete the blanks with appropriate English equivalents from the previous exercise.

**1 читать**

кому-либо \_\_\_\_\_  
о ком/чем-либо выборочно \_\_\_\_\_  
вслух выборочно \_\_\_\_\_  
зачитать \_\_\_\_\_

**2 читать быстро**

поверхностно \_\_\_\_\_  
изыскивая информацию \_\_\_\_\_  
с целью проверки \_\_\_\_\_

**3 читать отдельные части**

(про)листать \_\_\_\_\_  
(про)листать \_\_\_\_\_  
листать читая \_\_\_\_\_

4 осилить, одолеть

5 из необходимости

с трудом осилить \_\_\_\_\_

29\*. Complete the sentence with the correct form of the verb in Ex. 27. Sometimes more than one option is possible.

1. My hobbies include \_\_\_\_\_ and painting.
2. I'll need \_\_\_\_\_ the case before the meeting.
3. He \_\_\_\_\_ the article trying to find his name.
4. She \_\_\_\_\_ the newspaper over breakfast.
5. The teacher listened to the children reading \_\_\_\_\_.
6. Most patients derive enjoyment from \_\_\_\_\_ old picture albums.
7. If you can't make it to Italy, \_\_\_\_\_ the excellent "Guide to the Wines of Italy", the most uncompromising and comprehensive book on the subject.
8. Could you \_\_\_\_\_ at my essay, sir?
9. \_\_\_\_\_ the contract \_\_\_\_\_ carefully before you sign it.
10. Aunt Bella sat at the table, \_\_\_\_\_ catalogues, surveying the accounts, calculating.
11. Most staff will never want to \_\_\_\_\_ the manuals that come with the software.
12. Each day Parkin \_\_\_\_\_ lengthy court reports.

30\*. The passage below is taken from reading instructions for schoolchildren. Read it carefully and fill in the missing words.

We \_\_\_\_\_ (1) for different purposes. So it is natural that there are different kinds of reading, \_\_\_\_\_ (2), \_\_\_\_\_ (3) and \_\_\_\_\_ (4) for full understanding.

People \_\_\_\_\_ (5) when they want to look for the gist of a text, its general meaning. While \_\_\_\_\_ (6) people try to understand the main ideas of a passage. They are not concerned with understanding every word.

We \_\_\_\_\_ (7) the text when we want to get specific information – a date, a place, a definition, etc. We want to find a particular point in the text. For example, you want to find out the date of a certain battle in a textbook. Use the \_\_\_\_\_ (8) and \_\_\_\_\_ (9) the pages referred to until you come across the date you want.

When we want to understand both the central \_\_\_\_\_ (10) and the supporting details, we \_\_\_\_\_ (11) understanding.

### Getting professional

31. Act out a teacher-class session giving them a few tips on reading techniques.

3

### Are you computer-literate?

32. Read the passage and guess the meanings of the words in bold.



**Hardware** is the general term for computer machinery and equipment, as opposed to the programs that make computers work which are called **software**.

These programmes are on disks, e.g. **the hard disc** inside the computer, or **floppy disc** or on **CD-ROMS**, a CD on which you can put a large amount of information.

Using a **mouse**, you can do a number of things by **clicking on different icons** (moving the mouse to point at different pictures at the top of the screen). Some of them are shown below. You can:



1 2 3 4 5 6 7

- 1 open a new document
- 2 open an existing document
- 3 save the data in the document
- 4 print
- 5 cut
- 6 copy
- 7 paste

A **word processor** is a computer used to prepare documents or letters, or the software that is used for this purpose. Many people use their computers for **word processing**, e.g. writing letters and reports. A lot of business people use **spreadsheets** (a programme used to enter and arrange numbers and financial information) and **databases** (programmes which allow you to store, look at or change a large amount of information quickly and easily). Some people also use **graphics** (the pictures and symbols a computer programme can produce).

More and more people are becoming **computer-literate** as many programmes and machines are so **user-friendly**. You can connect your computer to computers all over the world using **the Internet**. People send each other **e-mail messages** using this system or **network**.

If your computer is slow it may need more **memory**. It may **crash** or **hang** if there is not enough memory or if it has a **bug** (also a **virus**). Make sure you make a **back-up copy** of your work.

33. Find in the passage the words and word combinations which mean the following.

- "железо" детали компьютера (платы, монитор и т. д.) в отличие от программного обеспечения
- программное обеспечение
- жесткий диск
- гибкий диск
- компакт-диск (СИ-ДИ)
- пиктограмма, «значок», иконка
- щелкнуть (мышкой) на иконке
- сохранить данные
- вставить (информацию из одного файла в другой)
- текстовый редактор
- электронная обработка текста
- крупноформатная таблица
- база данных
- (компьютерная) графика
- умеющий пользоваться компьютером
- простой в обращении
- сообщение по электронной почте
- сеть
- виснуть (о компьютере)
- (компьютерный) вирус
- сделать запасную копию

34\*. The words in the box name some computer machinery and equipment. Write them under the correct picture. Make sure you know their Russian/Belarusian equivalents.

a diskette a CD (compact disc) a disc drive a CD-ROM a disc case a computer  
a desktop computer a laptop (notebook) a palmtop a mouse a keyboard  
a modem a scanner click



35 \*. What are they used for? Identify the piece of equipment in question.

- a) A square piece of plastic that you can store computer information on, and which you can remove from and put into a computer, otherwise called a *floppy disc*.  
\_\_\_\_\_
- b) A small object connected to a computer by a wire, which you move with your hand to give instructions to the computer.  
\_\_\_\_\_
- c) A piece of computer equipment that allows written or printed information to be taken onto a computer and stored there.  
\_\_\_\_\_
- d) A board with buttons marked with letters or numbers that are pressed to put information into a computer.  
\_\_\_\_\_
- e) A CD on which large quantities of information can be stored to be used by a computer.  
\_\_\_\_\_
- f) A small circular piece of hard plastic on which high quality recorded sound or large quantities of information can be stored.  
\_\_\_\_\_
- g) A piece of equipment in a computer system that is used to get information from a disk or to store information on it.  
\_\_\_\_\_
- h) A computer that is small enough to be used on a desk.  
\_\_\_\_\_
- i) A small computer that you can carry with you.  
\_\_\_\_\_
- j) A very small computer that you can hold in your hand.  
\_\_\_\_\_

36. Listen to a dialogue. Say what part of computer equipment they are talking about.

37. Listen to the dialogue again and complete the sentences from the dialogue.

- Have you tried \_\_\_\_\_ off and on?
- Yes, but it still \_\_\_\_\_ like this. I can't send this \_\_\_\_\_, can I?
- The cable connection may be \_\_\_\_\_.
- Then it must be the \_\_\_\_\_.
- Could I just sit down and \_\_\_\_\_.
- It's probably \_\_\_\_\_.

38. What is the woman's job, do you think? Choose the best answer.

- a computer programmer
- a software developer
- a computer technician
- a computer user

39 \*. Add another word, abbreviation, or part of a word to complete 'computer' words and phrases.

- |                     |                     |
|---------------------|---------------------|
| 1. soft _____       | 7. a computer _____ |
| 2. a word _____     | 8. _____-ROM        |
| 3. floppy _____     | 9. laser _____      |
| 4. _____ - friendly | 10. lap _____       |
| 5. _____ - literate | 11. spread _____    |
| 6. key _____        | 12. _____-mail      |

40 \*. Can you remember what these symbols mean?



1 2 3 4 5 6 7

41 \*. Complete this text about using a computer for word processing.

I wrote a report on the \_\_\_\_\_ (1) this morning. When I finished, I \_\_\_\_\_ (2) out two copies – one for me and one for my boss. Then, without any warning, the computer went \_\_\_\_\_ (3), and I'm afraid I lost the whole document. This is very unusual because normally I \_\_\_\_\_ (4) the data when I'm writing and then I make a \_\_\_\_\_ (5) copy when I have finished; this morning I forgot.

Anyway, I gave the report to my boss, hoping she would not ask me to change it in any way. She did. She thought it was a bit long and said it would be better if I used more \_\_\_\_\_ (6) to illustrate some of the written information. She also thought it would make the report look more attractive.

I went back and rewrote most of the report when the computer was OK, only \_\_\_\_\_ (7) part of the middle section which was rather repetitive, and added extra \_\_\_\_\_ (8) as my boss advised. It did look better by the time I'd finished, and this time I remembered to \_\_\_\_\_ (9) it and make a \_\_\_\_\_ (10) copy.

42 \*. There are more 'computer' words in the box. Insert them into the sentences correctly.

button cursor hard disk highlight icon print out memory modem website

- a) The computer stores large amounts of information on its \_\_\_\_\_.
- b) When a program is running, it is using the computer's \_\_\_\_\_.
- c) A small picture that represents a program is called an \_\_\_\_\_.
- d) The flashing symbol that shows where text will appear is the \_\_\_\_\_.
- e) When you've finished writing text you often want to \_\_\_\_\_.
- f) You can click the left or right mouse \_\_\_\_\_.
- g) Organizations use the internet to provide information about themselves – they put the information on their \_\_\_\_\_.
- h) You connect the computer to the internet via a \_\_\_\_\_.
- i) Hold down the left mouse button and drag the cursor across any text that you want to \_\_\_\_\_.

**43. Have your partner answer these questions.**

1. Do you have a computer at home? If so, what is it?
2. Do you use computers at university? If so, what type? What do you use them for?
3. Would you say you are computer-literate?
4. Do you find most computers user-friendly?
5. What software programmes are you familiar with?
6. Do you use e-mail?
7. Have you used CD-ROM? If so, what programmes did you use and why?
8. Do you think the Internet will continue to have an important influence on our daily lives?
9. Do you think it will be important in helping people from different countries to learn English?

**Getting professional**

44. In pairs, roleplay a teacher-student session explaining the purpose and function of the computer and its components. Feel free to add any relevant information.
45. Say how computer-literate you are. Make use of Ex. 43.

**Discussion**

46. Discuss advantages (and disadvantages) of using a personal computer. How can computer literacy (and availability) add to your university studies?

**Describing pictures**

47. With a partner, describe these pictures. Concentrate on the messages they convey.



1



2



3

## Is Reading Fun?



48. Despite new electronic technologies, adults do read printed pages. What about children? Do they read more or less nowadays? Discuss it with your partner/s and then with the group.
49. The text you are going to read may give you an answer to this question. Before reading it, look at the following words and phrases and make sure you understand them. Suggest their Russian equivalents.

- |                                      |   |
|--------------------------------------|---|
| 1. a doom merchant                   | - a person who predicts bad things to happen.   |
| 2. to sound the death knell for smth | - sign that something will soon fail or stop existing.  |
| 3. a poor cousin to                  | - (here) unimportant or secondary in significance.  |
| 4. lucrative [ˈlu:kretɪv] (adj)      | - profitable.   |
| 5. to come into one's own            | - to become very good, useful, or important in a particular situation.  |
| 6. on average - (phr.)               | - based on a calculation about how many times something usually happens, how much money someone usually gets, - - how often people usually do something, etc. |
| 7. on the back of something (phr.)   | - as a result of something that already exists or something you have already done.  |
| 8. to command advances               | - command a high fee/wage/price, etc.   |
| 9. a fertile period                  | - fruitful period.  |
| 10. a real buzz                      | - a strong feeling of excitement, pleasure, or success, or a similar feeling from drinking alcohol or taking drugs.   |
| 11. to fuel the boom                 | - to make something, especially something bad, increase or become stronger.   |
| 12. bespectacled (adj.)              | - someone wearing spectacles.   |
| 13. in pre-teens (phr.)              | - children who are not in their teens yet.  |
| 14. an award-winning author          | - someone rewarded with a prize for something they have done.   |
| 15. sophisticated questions          | - intricate and challenging questions.  |
| 16. mental nourishment               | - something that helps a feeling, idea, or belief to grow stronger emotional/intellectual/spiritual nourishment.  |
| 17. a failed writer                  | - someone who wanted to be a writer but was unsuccessful.   |
| 18. boom (v,n) -                     | - quick increase of business activity; to increase and be very successful.  |
| 19. virtually (adv.)                 | - practically.  |
| 20. feted[feitid] (adj.)             | - celebrated.   |
| 21. a publishing outfit              | - a group of people who work together as a team or organization in the business of producing books and magazines.   |
| 22. smitten (p.p.)                   | - suddenly feeling that you love someone or something very much.  |
| 23. like a bushfire (phr.)           | - quickly (an idiom).   |
| 24. acquisitive (adj.)               | - sensitive, receptive.   |
| 25. relevant (adj.)                  | - directly relating to the subject or problem being discussed or considered.  |
| 26. off limits (phr.)                | - If a place is off limits, you are not allowed to go there; forbidden.   |
| 27. to relish (the chance)           | - to enjoy an experience or the thought of something that is going to happen.   |
| 28. the literati                     | - a small group of people in a society who know a lot about literature.   |
| 29. redemption                       | - the state of being freed from the power of evil, believed by Christians to be made possible by Jesus Christ.  |
| 30. to bid, bidding                  | - you bid for goods in an auction.  |
| 31. bode ill, bode well              | - to predict something bad/good to happen.  |
| 32. to keep a low profile            | - to behave quietly and avoid doing things that will make people notice you.  |

50. Now match the following Russian words with their equivalents from Ex. 49. Complete the table.

1) звучать похоронным звоном; погребальной песней

- 2) пессимист; тот, кто предсказывает несчастье/феибель
- 3) «бедный родственник»
- 4) вступать в свои права, получать обратно то, что принадлежало по праву
- 5) как следствие, не успел, ... как...
- 6) прибыльный)
- 7) в среднем
- 8) требовать авансы)
- 9) плодотворный период
- 10) процветать; бум, резкий подъем деловой активности
- 11) пища для ума
- 12) добавить масла в огонь
- 13) отмеченный наградой
- 14) восприимчивый, чувствительный
- 15) охваченный, пораженный (страстью и т. п.)
- 16) ажиотаж, веселье
- 17) значимый; существенный
- 18) запретный
- 19) аукцион, торги
- 20) предвещать; предсказывать, предсказывать, сулить
- 21) литераторы
- 22) возмездие
- 23) как огонь в степи
- 24) держаться в тени, не высовываться
- 25) практически
- 26) сулить плохое/хорошее
- 27) писатель-неудачник
- 28) наслаждаться, получать удовольствие
- 29) трудные вопросы
- 30) в очках
- 31) издательство
- 32) ребенок 1—12 лет
- 33) знаменитый

51. Skim the first and last paragraphs and answer the questions:

1. Do children in Britain read more or less today?
2. Will the situation continue for the foreseeable future?

#### Twist in the Tale

Less than three years ago, *doom merchants* were predicting that the growth in video games and the rise of the Internet would sound the *death knell* for children's literature. But contrary to popular myth, children are reading more books than ever. A recent survey by Book Marketing found that children up to the age of 11 read on average for four hours a week, particularly girls.

Moreover, the children's book market, which traditionally was seen as a *poor cousin* to the more *lucrative* and successful adult market, has *come into its own*. Publishing houses are now making considerable profits *on the back of* new children's books and children's authors can now *command significant advances*. 'Children's books are *going through an incredibly fertile period*,' says Wendy Cooling, a children's literature consultant. 'There's a *real buzz* around them. Book clubs are happening, sales are good, and people are much more willing to listen to children's authors.'

The main growth area has been the market for eight to fourteen-year-olds, and there is little doubt that the *boom* has been *fueled by the bespectacled apprentice Harry Potter*. So influential has J. K. Rowling's series of books been that they have helped to *make reading fashionable* for *pre-teens*. 'Harry made it OK to be seen on a bus reading a

book,' says Cooling. 'To a child, that is important.' The *buzz* around the publication of the fourth Harry Potter *beats anything in the world of adult literature*.

'People still tell me, "Children don't read nowadays",' says David Almond, the *award-winning author* of children's book such as *Skellig*. 'The truth is that they are skilled, creative readers. When I do classroom visits, they ask me very *sophisticated questions* about use of language, story structure, chapters and dialogue.' No one is denying that books are competing with other forms of entertainment for children's attention but it seems as though children *find* a special kind of *mental nourishment* within the printed page.

'A few years ago, publishers lost confidence and wanted to make books more like television, the medium that frightened them most,' says children's book critic Julia Eccleshare. 'But books aren't TV, and you will find that children always say that the good thing about books is that *you can see them in your head*. Children are demanding readers,' she says. 'If they don't get it in two pages, they'll drop it.'

No more are children's authors considered mere *sentimentalists* or *failed adult writers*. 'Some *feted* adult writers would kill for the sales,' says Almond, who sold 42,392 copies of *Skellig* in 1999 alone. And advances seem to be growing too: UK *publishing outfit* Orion recently negotiated a six-figure sum from US company Scholastic for *The Seeing Stone*, a children's novel by Kevin Crossley-Holland, the majority of which will go to the author.

It helps that once *smitten*, children are loyal and even fanatical consumers. Author Jacqueline Wilson says that children spread news of her books *like a bushfire*. 'My average reader is a girl of ten,' she explains. 'They're sociable and *acquisitive*. They collect. They have parties - where books are a good present. If they like something, they have to *pass it on*.' After Rowling, Wilson is currently the best-selling children's writer, and her sales have *boomed* over the past three years. She has sold more than three million books, but remains virtually invisible to adults, although most ten-year-old girls know about her. Children's books are surprisingly *relevant to contemporary life*, provided they are handled with care, few topics are *considered off-limits* for children. One senses that children's writers *relish* the chance to discuss the whole area of *topics and language*. But Anne Fine, author of many award-winning children's books is concerned that the British *literati* still ignore children's culture. 'It's considered worthy but boring,' she says.

'I think there's still a way to go,' says Almond, who wishes that children's books were taken more seriously as literature. Nonetheless, he derives great satisfaction from his child readers. 'They have a powerful literary culture,' he says. 'It feels as if you're able to step into the store of mythology and ancient stories that run through all societies and encounter the great themes: love and loss and death and *redemption*.'

At the moment, the race is on to find the next Harry Potter. The *bidding* for new books at Bologna this year - the children's equivalent of the Frankfurt Book Fair - was as fierce as anything anyone has ever seen. All of which *bodes well* for the long-term future of the market - and for children's authors, who have traditionally *suffered the lowest profile* in literature, despite the responsibility of their role.

## 52. Scan the passage and answer the following questions.

1. What proves that children read more today than ever?
2. What proves that children's books have become extremely popular?
3. Which age group makes the largest readership?
4. What caused the unheard-of interest in children's literature?
5. Contrary to a popular opinion, what kind of readers are children?
6. What kind of 'food' is books for them?
7. Children are demanding readers, aren't they?
8. What proves that children's writers are no longer regarded as inferior to adult writers?
9. How do children contribute to 'promoting' a writer's books?
10. What areas do children's books cover?
11. What makes the list of themes covered in children's books inexhaustible?
12. What efforts are now being made by the publishers?

## 53. Who is who? What is what? Identify the names from the passage.

**Model:** Books Marketing

Books Marketing is the organization that conducted the survey mentioned in the passage.

Wendy Cooling  
Harry Potter

J.K. Rowling  
David Almo  
Skellig  
Julia Eccleshare  
Orion  
Scholastic  
The Seeing Stone  
Kevin-Crossley-Holland  
Jacqueline Wilson  
Ann Fine  
Bologna  
The Frankfurt Book Fair

54. Explain the meanings of these statements. Pay attention to the words in italics.

1. \_\_\_ *doom merchants* were predicting that the growth in video games and the rise of the Internet would sound *the death knell for children's literature*.
2. \_\_\_ the children's book market, which traditionally was seen as *a poor cousin to the more lucrative and successful adult market...*
3. Children's books are *going through an incredibly fertile period*. There's a *real buzz* around them.
4. \_\_\_ there is little doubt that *the boom has been fuelled by the bespectacled* apprentice Harry Potter.
5. The current buzz around the publication of *the fourth Harry Potter beats anything* in the world of adult literature.
6. \_\_\_ it seems as though children *find a special kind of mental nourishment* within the printed page.
7. Children are demanding readers, *if they don't get it in two pages, they'll drop it*.
8. Some *feted* adult writers *would kill for the sales*.
9. UK publishing outfit Orion recently *negotiated a six-figure sum* from US company Scholastic for the Seeing Stone.
10. It helps that *once smitten*, children are loyal and even fanatical consumers.
11. Children's books are *surprisingly relevant to contemporary life*.
12. But Anne Fine \_\_\_ is concerned that the *British literati still ignore children's culture*.
13. It feels as if you're able to *step into the store of mythology and ancient stories* that run through all societies and encounter the great themes: love and loss and death and redemption.
14. At the moment *the race is on to find the next Harry Potter*.
15. \_\_\_ and for children's authors, who have traditionally *suffered the lowest profile*

55. How would you interpret the title of the passage? *A twist in the tale* means an unexpected feature or change in a situation or series of events.



56. Listen to the beginning of 2 fairy tales. One is an English tale and the other is Russian. Can you identify them? Write their names in the blanks below.

1. \_\_\_\_\_
2. \_\_\_\_\_



### Text analysis

57. Read the information and do the exercises that follow.

A text consists of paragraphs each being a unit of thought which in print is traditionally marked off with an indentation (абзац, отступ). Each paragraph deals with a theme and develops an idea. Most paragraphs are made up of 2

parts: a) the thesis usually contained in the topic or key sentence and b) the supporting details which revolve around this pivotal (central) idea, expanding upon it (the body of the paragraph).

The structural patterns of paragraphs vary and the key sentence may be found in different parts of the paragraph. The most common pattern is **deductive**<sup>3</sup> in which the point of fundamental importance comes at the top of the paragraph.

The opposite structure is **inductive**, in which the generalizing sentence occurs at the bottom of the paragraph.

A **deductive-inductive** pattern is a combination of the other two basic structures. It is formed by 2 key sentences which frame the paragraph. One of these initiates the hub (central) idea and the other rewords or repeats it in the concluding part of the passage.

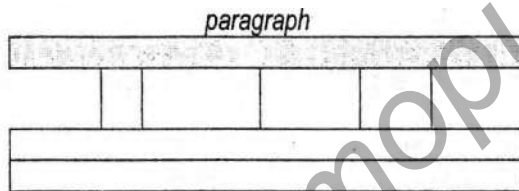
58. To make sure you understand what you've read, complete the sentences.

1. A paragraph deals with \_\_\_\_\_.
2. Normally, it consists of \_\_\_\_\_ a thesis and supporting details.
3. The thesis is found in the \_\_\_\_\_.
4. And the supporting details \_\_\_\_\_.
5. The top sentence may be located in \_\_\_\_\_.
6. There are \_\_\_\_\_ main structural patterns: \_\_\_\_\_.
7. In the deductive pattern \_\_\_\_\_.
8. In the inductive pattern \_\_\_\_\_.
9. In the deductive-inductive pattern 2 key sentences \_\_\_\_\_.

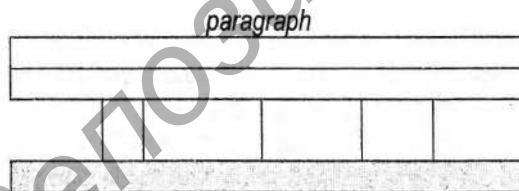
59. **Self-check**

Complete the chart with suitable names from the above exercises.

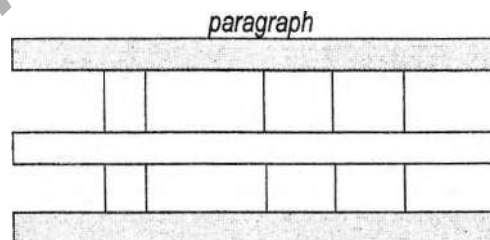
a) the deductive pattern:



b) the inductive pattern:



c) the deductive-inductive pattern:



<sup>3</sup> Though abandoned by many logicians, the traditional view is that *deduction* proceeds "from the general to the specific" or "from the universal to the particular" whereas *induction* is a reverse process.

60. Now with a partner, study each paragraph of the passage and:

- state its main idea;
- identify the structural pattern.

Paragraph	Idea	Pattern
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

61. **Summarizing the text**

Read the information and do the exercises that follow.

To make a summary is to give the gist of a given text in an impersonal manner. It is no more than bringing out its hub idea and main points. Any kinds of personal evaluation or critical attitude are ruled out. Summarizing the text (резюме) comprises 2 basic operations, paraphrasing/rephrasing and generalizing (обобщение) the facts of the original text.

Reading and understanding any text is closely connected with making inferences (построение умозаключений) which are based on the information which is implicit (подразумеваемый) and is not revealed directly. The summary of a narrative can be made in the form of a brief account of the facts, events, happenings, actions described in the text (summary of the plot) or a general idea of what is being described (summary of the idea).

In terms of the language, the summary of the plot is more laconic and deprived of appreciative words and phrases.

Précis-making technique (методика реферирования текста) is based on this principle and includes the following stages:

- skimming through the original text with the aim of getting the general idea of its content;
- reading the text paragraph after paragraph and picking out the key fragments;
- the problem of telling the primary information from secondary items; to this end, compare the semantic content of various paragraphs (the subject-matter (тема, предмет обсуждения) of different paragraphs);
- making up a new text;
- editing the new text which includes:
  - introduction of conjunctions and connectives (союзные слова) to make the summary logical in sequence;
  - shifting separate utterances or groups of utterances following the logic of the summary;
  - substituting separate words and word combinations with the view to keeping more precisely to the original text;
  - introducing generalizing elements (words or word combinations) which will help to laconically render certain segments of the original;
  - excluding separate elements of the text with redundant or unimportant information;
  - stylistic editing of the text.

62. Now look at the key sentences of each paragraph and say whether they extend the main idea of the first paragraph or present new ideas with their subsequent extension.

*For example, Paragraph 1: Children are reading more books than ever.*

*Paragraph 2: The children's book market has come into its own. (A new idea)*

63. In discourse (в потоке речи) language units are united by a number of lexical, grammatical and stylistic connections, the prevailing type of connection being semantic where similar or semantically similar words and expressions are united into thematic chains. Most common among them are substitutes and repetitions. Substitutes are words or expressions which replace previously used language units and have the same meaning. Repetitions can be direct (when the same lexical unit is repeated), periphrastic (based on periphrasis) and descriptive.

64. Scan the passage for substitutes and repetitions and arrange them according to their semantic affinity.

65. Following the stages, make up a new text and edit it as recommended. You can make use of the following link words:

Usage	Linking words
Positive addition	and, both ... and, not only....but also/as well, too, moreover, in addition to, furthermore, further, also, not to mention the fact that, besides
Negative addition	neither....nor, nor, neither, either
Contrast	but; not ...but, although, while, whereas, despite, even if, even though, on the other hand, in contrast, however, (and) yet, at the same time
Similarity	similarly, likewise, in the same way, equally
Concession	but, even so, however, (and) still, (and) yet, nevertheless, on the other hand, although, despite/in spite of, regardless of, admittedly, considering, whereas, while, nonetheless.
Alternative	or, on the other hand, either...or, alternatively
Emphasis	besides, not only this but...also, as well, what is more, in fact, as a matter of fact, to tell you the truth, actually, indeed, let alone, not only that
Exemplification	such as, like, for example, for instance, particularly, especially, in particular
Clarification	that is to say, specifically, in other words, to put it another way, I mean
Cause/Reason	as, because, because of, since, on the ground that, seeing that, due to, in view of, owing to, for, now that, so
Manner	as, (in) the way, how, the way in which, (in) the same way, as if, as though
Condition	if, in case, assuming (that) on condition (that), provided (that) providing (that), unless, in the event (that), in the event of, as/so long as, whether, whether....or, only if, even if, otherwise, or (else), in case of
Consequence of a condition	consequently, then, under those circumstances, if so, if not, so, therefore, in that case, otherwise, thus
Purpose	so that, so as (not) to, in order (not) to, in order that, for fear (that)
Effect/result	such/so...that, consequently, for this reason, as a consequence, thus, therefore, so
Comparison	as ...as, (more)....that, half as ...as, nothing like, the ...the, twice as ...as, less....than
Time	when, whenever, as, while, now (that), before, until, after, since
Place	where, wherever
Exception	but (for), except (for), apart from
Relative	who, whom, whose, which, what, that
Chronological	beginning: initially, first..., at first, to start/begin with, first of all, secondly..., after this/that, second..., afterwards, then, next, before this, concluding, finally, at last, in the end, eventually, lastly, last but not least
Reference	concerning, regarding, with respect/regard /reference to, in respect/regard/reference to this/to the fact that
Summarising	in conclusion, in summary, to sum up, as I have said, as (it) was previously stated, on the whole, in all, all in all, altogether, in short, briefly, to put it briefly .

66\*. Join the sentences then identify the function of the linking words in brackets.

a. Claire is reliable. She is conscientious too (in addition)

\_\_\_\_\_ In addition to being reliable, Claire is also conscientious( positive addition)

b. There have been severe snowstorms all over Britain. Scotland was the worst hit (specifically).

c. Peter can't afford a holiday this year. Dick can't either (neither \_\_\_\_\_ nor) \_\_\_\_\_.

d. Many famous people supported the cause. Princess Diana and Michael Jackson did, for example (such as)

- e. My nephew likes to wear a watch. He can't tell the time though. (even though) \_\_\_\_\_.
- f. The film was good. The ending was a bit of disappointment, though. (except for) \_\_\_\_\_.
- g. The firefighter rushed into the blazing building. He didn't think of the danger. (regardless of) \_\_\_\_\_.
- h. Colin's mother is French. He can't speak a word of the language, though. \_\_\_\_\_ (and yet) \_\_\_\_\_.
- i. The elderly woman walked very slowly and hesitantly. She was probably in great pain. (as if) \_\_\_\_\_.
- j. I would like to make an appointment with the bank manager. It's about my application for a loan. (concerning) \_\_\_\_\_.
- 
- k. I suppose I can tell you. You mustn't tell anyone else. (providing) \_\_\_\_\_.
- l. I always have a lot of chocolate before I go to bed. It helps me to sleep. (in order to) \_\_\_\_\_.
- m. Yesterday I found a wallet. It contained over a hundred pounds. (which) \_\_\_\_\_.
- n. I really enjoy surfing. It's difficult. (although) \_\_\_\_\_.

67\*. Complete the sentence using the words in bold. Use two to five words.

1. I haven't worn my blue dress for a long time.  
**since** \_\_\_\_\_. It's a long time since I last wore my blue dress \_\_\_\_\_.
2. There was a queue at the supermarket so I was late home.  
**due** \_\_\_\_\_. I arrived home late \_\_\_\_\_ there was a queue at the supermarket.
3. James has decided to buy a motorbike; we can't stop him.  
**prevent** \_\_\_\_\_. We can't \_\_\_\_\_ a motorbike.
4. She studied biology because she wanted to be a nurse.  
**view** \_\_\_\_\_. She studied biology \_\_\_\_\_ a nurse.
5. He was hard-working but couldn't find a job.  
**though** \_\_\_\_\_. Hard-working \_\_\_\_\_ not find a job.
6. She left all her money in the bank because she was afraid of being burgled.  
**fear** \_\_\_\_\_. She left all her money in the bank \_\_\_\_\_ burgled.
7. I cashed a cheque I might need more money.  
**case** \_\_\_\_\_. I cashed a cheque \_\_\_\_\_ money.
8. Take some sandwiches. There may be not a cafe at the station.  
**In** \_\_\_\_\_. Take some sandwiches \_\_\_\_\_ a cafe at the station.
9. My little brother is very different from me.  
**like** \_\_\_\_\_. My little brother is \_\_\_\_\_ me.
10. He was the only one who didn't enjoy the film.  
**except**... Everyone \_\_\_\_\_ him.
11. Always drive carefully if you don't want to have an accident.  
**avoid** \_\_\_\_\_. Always drive carefully \_\_\_\_\_ an accident.
12. He won't agree to modernizing the office, not even to hiring more staff.  
**alone** \_\_\_\_\_. He won't agree \_\_\_\_\_ more staff.
13. Whatever you say, I'll never marry him.  
**what** \_\_\_\_\_. I will never marry him \_\_\_\_\_ you say.
14. You can come with me but only if you promise to behave yourself.  
**provided** \_\_\_\_\_. You can \_\_\_\_\_.
15. Once everybody had arrived, the teacher began the lesson.  
**had** \_\_\_\_\_. The teacher waited \_\_\_\_\_ she started the lesson.
16. I used to work in that shop.  
**where** \_\_\_\_\_. That's the shop \_\_\_\_\_.
17. She was so worried that she couldn't concentrate on her work.  
**too** \_\_\_\_\_. She was \_\_\_\_\_.
18. I didn't tell him what I thought because I didn't want to upset him.  
**so** \_\_\_\_\_. I didn't tell him \_\_\_\_\_.
19. It was such a loud bang that we all jumped.  
**so** \_\_\_\_\_. It was \_\_\_\_\_.
20. The music was too loud; I got a headache.  
**such** \_\_\_\_\_. It was \_\_\_\_\_.

68 \*. Paraphrase the following sentences using the words in bold.

1. You mustn't reveal anything to the press.  
**allowed.** You \_\_\_\_\_ aren't allowed to reveal anything to the press \_\_\_\_\_.
2. They stole jewellery worth \$ 2,000,000.  
**ran** \_\_\_\_\_.
3. She was too young to travel on her own.  
**old** \_\_\_\_\_.
4. Josh emigrated to Britain. He wanted to start a new life there.  
**view** \_\_\_\_\_.
5. Whatever you say, you won't change his mind.  
**what** \_\_\_\_\_.
6. Don't you hate people taking you for granted?  
**taken** \_\_\_\_\_.
7. May I take this chair?  
**mind** \_\_\_\_\_.
8. Although she had a headache, she carried on with her work.  
**having** \_\_\_\_\_ Despite \_\_\_\_\_.
9. It took ten minutes to revive him after he hit his head.  
**bring** \_\_\_\_\_.
10. Perhaps you'll see him later.  
**may** \_\_\_\_\_.
11. Hungry as I was, I refused the dinner invitation.  
**though** \_\_\_\_\_ Even \_\_\_\_\_.
12. If you exercise more, you'll be fitter.  
**the** \_\_\_\_\_ you'll be.

69. **Listening Comprehension**

- A. There is no denying that electronic technologies in general and the computer in particular play an important role in our life. But what about the future? Will their uses be even more relevant to our daily routine? How? Discuss it in pairs.
- B. You will hear 3 young people's opinions of the Internet. Before listening, skim the words below and make sure you understand them. Write in the gaps their Belarusian/Russian equivalents.

- |   |   |
|---|---|
| <i>the net (coll.)</i> _____            | - the Internet  |
| <i>to order things on the net</i> _____ | - if you buy from an online-shop, you order it on the net                                     |
| <i>an on-line shop</i> _____            |   |
| <i>to select goods on screen</i> _____  | - to choose goods thinking carefully about which is the best, most suitable etc.              |
| <i>to transmit information</i> _____    | - send out electronic signals, messages etc using radio, television, etc.                     |
| <i>to have 'access to smth</i> _____    | - to have the right to enter a place, use something, see someone etc.                         |
| <i>irrelevant</i> _____                 | Ant. - relevant   |
| <i>to surf the net/Internet</i> _____   | - to look quickly through information on the Internet for anything that interests you         |
| <i>fad</i> _____                        | - something that people like or do for a short time, or that is fashionable for a short time. |
| <i>e-mail</i> _____                     | - a system that allows you to send and receive messages by computer                           |
|   | - synonym <i>electronic mail</i>  |

- C. Listen to the recording and mark how they feel about the Internet. If they feel positive, put a plus (+), if the opinion is negative, put a minus (-).

Jake	Liam	Caroline

- D. Listen to their predictions about the Internet and write them down in brief. Some of them are already done for you.

Jake	Liam	Caroline
- It'll change our lives for the better. - shopping will be done electronically	- People will become bored with it.	

- E. Listen to the tape again and, consulting your notes, answer the questions.

1. Which speaker is more enthusiastic about computers?
2. What is his prediction about shopping?
3. What kind of technical problem connected with computers does he mention?
4. Why does he feel optimistic about it?
5. What makes the second speaker less optimistic about the uses of the computer?
6. The last speaker also sounds optimistic, doesn't she?

- F. Summarize the advantages and disadvantages of using the computer, according to the speakers. Write them down in the table below.

Ad'antages	Disadvantages

- G. Role-play a guest show with a TV host and 2 interviewees (3 students).

Characters:

- a TV host
- a computer enthusiast
- someone who doesn't think much of the computer

Think up an introduction and questions to the interviewees. Feel free to add any relevant information.

## Is literacy declining these days?

### 70. Reading Comprehension

Read this newspaper article and do the tasks that follow.

#### READING THE SCREEN

*Are the electronic media exacerbating illiteracy and making our children stupid?  
On the contrary, says Colin McCabe, they have the potential to make us truly literate.*

The debate surrounding literacy is one of the most charged in education. On the one hand, there is an army of people convinced that traditional skills of reading and writing are declining. On the other hand, a host of progressives protest that literacy is much more complicated than a simple technical mastery of reading and writing. This second position is supported by most of the relevant academic work over the past 20 years. These studies argue that literacy can only be understood in its social and technical context. In Renaissance England, for example, many more people could read than could write, and within reading there was a distinction between those who could read print and those who could manage the more difficult task of reading manuscript. An understanding of these earlier periods helps us understand today's 'crisis in literacy' debate.

While reading a certain amount of writing is as crucial as it has ever been in industrial societies, it is doubtful whether a fully extended grasp of either is as necessary as it was 30 or 40 years ago. While print retains much of its authority as a source of topical information, television has increasingly usurped this role. The ability to write fluent letters has been undermined by the telephone and research suggests that for many people the only use for writing, outside formal education, is the compilation of shopping lists.

The decision of some car manufacturers to issue their instructions to mechanics as a video pack rather than as a handbook might be taken to spell the end of any automatic link between industrialization and literacy. On the other hand, it is also the case that ever-increasing numbers of people make their living out of writing which is better rewarded than ever before. Schools are generally seen as institutions where the book rules – film, television and recorded sound have almost no place; but it is not clear that this opposition is appropriate. While you may not need to read and write to watch television, you certainly need to be able to read and write in order to make programmes.

Those who work in the new media are anything but illiterate. The traditional oppositions between old and new media are inadequate for understanding the world which a young child now encounters. The computer has re-established a central place for the written word on the screen, which used to be entirely devoted to the image. There is even anecdotal evidence that children are mastering reading and writing in order to get on to the Internet. There is no reason why the new and old media cannot be intergrated in schools to provide the skills to become economically productive and politically enfranchised.

There does seem to be evidence that there has been an overall decline in some aspects of reading and writing – you only need to compare the tabloid newspapers of today with those of 50 years ago to see a clear decrease in vocabulary and simplification of syntax. But the picture is not uniform and doesn't really demonstrate the simple distinction between literate and illiterate which had been considered adequate since the middle of the 19<sup>th</sup> century.

Nevertheless, there is a crisis in literacy population; and it would be foolish to ignore it. To understand that literacy may be declining because it is less central to some aspects of everyday life is not the same as acquiescing in this state of affairs. The production of school work with the new technologies could be a significant stimulus to literacy. How should these new technologies be introduced into the schools? It isn't enough to call for computers, camcorders and edit suites in every classroom; unless they are properly intergrated into the educational culture, they will stand unused. Evidence suggests that this is the fate of most information technology used in the classroom. Similarly, although media studies are now part of the national curriculum, and more and more students are now clamouring to take these courses, teachers remain uncertain about both methods and aims in this area.

This is not the fault of the teachers. The entertainment and information industries must be drawn into a debate with the educational institutions to determine how best to blend these new technologies into the classroom.

Many people in our era are drawn to the pessimistic view that the new media are destroying old skills and eroding critical judgement. It may be true that past generations were more literate but – taking the pre-19<sup>th</sup> century meaning of the term – this was true of only a small section of the population. The word literacy is a 19<sup>th</sup>-century coinage to describe the divorce of reading and writing from a full knowledge of literature. The education reforms of the 19<sup>th</sup> century produced reading and writing as skills separable from full participation in the cultural heritage.

The new media now point not only to a futuristic cyber-economy, they also make our cultural past available to the whole nation. Most children's access to these treasures is initially through television. It is doubtful whether our literary heritage has ever been available to or sought out by more than about 5 per cent of the population; it has certainly not been available to more than 10 per cent. But the new media joined to the old, through the public service tradition of British broadcasting, now makes our literary tradition available to all.

71. Find in the passage and read aloud the sentences or parts of sentences which mean the following. The questions follow the order of information in the passage.

1. It is not easy to give an unambiguous answer to the question whether electronic media exacerbate illiteracy or not.
2. There is evidence that literacy is related to external factors.
3. To some extent, it was the new inventions that diminished the role of reading and writing in everyday life.
4. The printed word is both gaining and losing power.
5. Unlike television, the computer presupposes basic literacy skills on part of the user.
6. The main problem that schools face today is how best to incorporate technology into classroom teaching.
7. School alone will not find a solution to this problem.
8. The word 'literacy' has lost its original meaning and doesn't seem to be very useful today.
9. Owing to the new technologies, people are likely to be more exposed to cultural information.

72. Now give answers to the following questions.

1. Why isn't it easy to analyze literacy levels as it used to be? What should be taken into consideration to do it?
2. What was the original meaning of the word 'literate'? What was it opposed to?
3. Which facts demonstrate the decline in literacy, according to the writer?
4. Which facts assert the opposite?
5. Why aren't the new media properly used in schools? Whose fault is it, according to the writer?
6. What 'old skills are the new media destroying', in your opinion? And what about the critical thinking?
7. What do the figures 5 and 10 per cent mean in the passage?

73. Summarize the ideas of the passage by picking up key sentences from each paragraph. The first is done for you.

Paragraph	Ideas
1.	1. traditional skills of reading and writing are declining. 2. literacy is much more complicated than a simple technical mastery of reading and writing
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	

74. Language Focus

The passage contains some 'education' terms. Can you give their Belarusian/Russian equivalents?

1. traditional skills of reading and writing.
2. a simple technical mastery of reading and writing.
3. to read print, to read manuscript.
4. an overall decline in some aspects of reading and writing.

5. a decrease in vocabulary and simplification of syntax.
6. a source of topical information.
7. formal education.
8. a video pack, a handbook.
9. to master reading and writing.
10. to integrate old and new media in schools.
11. to introduce new technologies into schools.
12. to blend new technologies into the classroom.
13. computers, camcorders and edit suites (computer programs).
14. national curriculum.
15. media studies.
16. educational institutions.
17. education reforms.
18. to join the new media to the old.

**75. Discussion**

With a partner, discuss the following.

1. The article discusses literacy problems in Britain. And what about this country?
2. Would you agree that because of the new media 'there has been an overall decline in some aspects of reading and writing'?
3. Would you also agree that television 'has usurped the role of print as a source of topical information'?
4. In Britain for many people the only use for writing, outside formal education, is the compilation of shopping lists. And what about your country? What do people mostly write and read?
5. Would you agree with the statement that schools are institutions where the book rules – film, television and recorded sound have almost no place?
6. In your opinion, how can new technologies be blended into the classroom?

**Getting professional**

76. Act out a short talk to your 'teacher colleagues' about literacy problems in Britain and in this country.

77. Write a précis of the passage following the given instructions.

**78. Reading comprehension test**

A. Read the following magazine article about e-mail and answer questions 1-5 below.

***When e-mail becomes e-nough***

The first person I came across who'd got the measure of e-mail was an American friend who was high up in a big corporation. Some years ago, when this method of communication first seeped into business life from academia, his company in New York and its satellites across the globe were among the first to get it. In the world's great seats of learning, e-mail had for some years allowed researchers to share vital new jokes. And if there was cutting-edge wit to be had, there was no way my friend's corporation would be without it.

One evening in New York, he was late for a drink we'd arranged. 'Sorry,' he said, 'I've been away and had to deal with 998 e-mails in my queue. 'Wow,' I said, 'I'm really surprised you made it before midnight.'

'It doesn't really take that long,' he explained, 'if you simply delete them all.'

True to form, he had developed a strategy before most of us had even heard of e-mail. If any information he was sent was sufficiently vital, his lack of response would ensure the sender rang him up. If the sender wasn't important enough to have his private number, the communication couldn't be sufficiently important. My friend is now even more senior in the same company, so the strategy must work, although these days, I don't tend to send him many e-mails.

Almost every week now, there seems to be another report suggesting that we are all being driven crazy by the torment of e-mail. But if this is the case, it's only because we haven't developed the same discrimination in dealing with e-mail as we do with post. Have you ever mistaken an important letter for a piece of unsolicited advertising and thrown it

out? Of course you haven't. This is because of the obliging stupidity of 99 per cent of advertisers, who just can't help making their mailshots look like the junk mail that they are. Junk e-mail looks equally unnecessary to read. Why anyone would feel the slightest compulsion to open the sort of thing entitled 'SPECIALOFFER@junk.com' I cannot begin to understand. Even viruses, those sneaky messages that contain a bug which can corrupt your whole computer system, come helpfully labelled with packaging that shrieks 'danger, do not open'.

Handling e-mail is an art. Firstly, you junk anything with an exclamation mark or a string of capital letters, or from any address you don't recognise or feel confident about. Secondly, while I can't quite support my American friend's radical policy, e-mails don't all have to be answered. Because e-mailing is so easy, there's a tendency for correspondence to carry on for ever, but it is permissible to end a strand of discussion by simply not discussing it any longer - or to accept a point of information sent by a colleague without acknowledging it.

Thirdly, a reply e-mail doesn't have to be the same length as the original. We all have e-mail buddies who send long, chatty e-mails, which are nice to receive, but who then expect an equally long reply. Tough. The charm of e-mail can lie in the simple, suspended sentence, with total disregard for the formalities of the letter sent by post. You are perfectly within the bounds of politeness in responding to a marathon e-mail with a terse one-liner, like: 'How distressing. I'm sure it will clear up.'

**B. Decide which answer to each question best fits with the passage.**

1. According to the writer, why did the company he mentions decide to adopt the e-mail system? \_\_\_\_\_

- A so that employees could contact academics more easily
- B to avoid missing out on any amusing novelty
- C because it had been tried and tested in universities
- D to cope with the vast amount of correspondence they received

2. The 'strategy' referred to in the first sentence of the third paragraph is a way of: \_\_\_\_\_

- A. ensuring that important matters are dealt with.
- B. prioritising which messages to respond to.
- C. limiting e-mail correspondence to urgent matters.
- D. encouraging a more efficient use of e-mail.

3. According to the writer, what is causing the 'torment of e-mail' (first sentence of the fourth paragraph) described in reports? \_\_\_\_\_

- A. the persistence of advertisers
- B. problems caused by computer viruses
- C. the attitude of those receiving e-mails
- D. lessons learnt from dealing with junk mail

4. In the sixth paragraph, which of the following pieces of advice is given? \_\_\_\_\_

- A. Forget about e-mails which you do not intend to acknowledge.
- B. Use e-mail as a way of avoiding unnecessary conversations.
- C. Be prepared to break off overlong e-mail communications.
- D. Read your e-mails even if you're not going to answer them.

5. According to the writer, what advantage does e-mail correspondence have over the traditional letter?

- A. It is more convenient to send.
- B. It causes fewer misunderstandings.
- C. It can be written in a less conversational style.
- D. It does not have the same time-consuming conventions.

79. ✎ Write a summary of the text.

## Of Authors

### 80. Listening comprehension



It's common knowledge that Mark Twain had a reputation for being a smart and sharp-witted person. It is no accident that he was made an object of numerous jokes and anecdotes. You are going to hear one of them. Before listening, look at the words below and make sure you know them.

a way out \_\_\_\_\_  
to make a speech \_\_\_\_\_  
to be a success \_\_\_\_\_  
to have a good laugh \_\_\_\_\_

- the solution of a problem; a way out of the situation.  
- If you make a speech, you give a talk to an audience.  
- If the book is a success with the readers, it is very popular with them and sells well.  
- to laugh well as at a funny story or joke.

81. Listen to the story and say why it is called 'A Way Out.' Choose the most appropriate answer. It's called 'A Way Out' because

- Mark Twain and his friend found a way out of the house
- Mark Twain found a way out of the situation
- Mark Twain's friend found a way out of the situation

82. Listen to the story again and say whether these sentences are true or false.

1. \_\_\_ Once Mark Twain and his friend were at a dinner party.
2. \_\_\_ Mark Twain was asked to make a speech.
3. \_\_\_ Though he spoke for half an hour, his speech was a great success.
4. \_\_\_ Then his friend spoke.
5. \_\_\_ He said that Mark Twain had taken the notes of his speech.
6. \_\_\_ That's why he couldn't make his speech.
7. \_\_\_ When Mark Twain's friend sat down, everybody laughed.

83. Listen for more details. Fill in the blanks and complete the sentences. Use the verbs in brackets in the correct tense and voice.

- 1) Once M. Twain and his friend (invite) \_\_\_\_\_.
- 2) When it was time to make speeches, M. Twain (ask) \_\_\_\_\_.
- 3) He (speak) for \_\_\_\_\_ and his speech \_\_\_\_\_.
- 4) Then it was his friend's \_\_\_\_\_.
- 5) His friend (stand) up and (say) that he and M. Twain \_\_\_\_\_.
- 6) He (explain) that M. Twain had just \_\_\_\_\_ and he had (lose) the \_\_\_\_\_.
- 7) He added that he (can't) \_\_\_\_\_.
- 8) Then he (sit) down and everybody \_\_\_\_\_.

84. Retell the story in the name of

- Mark Twain
- his friend
- the host
- a guest

85. Mark Twain addressed the party with the words 'Ladies and gentlemen!' How would you address different people in English? Match the forms of address with the people.

- |                           |   |                     |
|---------------------------|---|---------------------|
| a policeman               | • | officer             |
| your teacher(male/female) | • | ma'am               |
| a university professor    | • | excuse me           |
| a shop assistant          | • | Mum/mother          |
| your father               | • | Dad/father          |
| your mother               | • | dear                |
| your boy/girl friend      | • | baby(babe, sweetie) |
| a stranger                | • | honey               |
| your wife/husband         | • | dear                |
| an old man                | • | sir                 |
| an old woman              | • | man/mate            |
| a group of students       | • | guys                |
| your best friend (male)   | • | professor/sir       |
|                           | • | Mr Strict           |
|                           | • | Mrs Kind            |

86. With a partner, act out situations when you need to address people.

Model: Excuse me, officer. I'm looking for...( Could you tell me the way ...)

Try as many situations as possible.



87. Besides their own backgrounds, authors use life stories and experiences of other people. The story you are going to listen to is called "The Origin of Robinson Crusoe". Before listening, look at the words below and make sure you understand them.

a pamphlet – a) a very thin book with paper covers, that gives information about something;

b) a treatise on some topic of current issue often critical in content.

a violent quarrel – showing very strong angry emotions.

an account (of smth) – a written or spoken description that says what happens in an event or process

shipwreck – the destruction of a ship in an accident; if someone is shipwrecked, they are in a boat or ship when it is destroyed in an accident.

as good as (dead, turned, etc) – almost.

Daniel Defoe

Alexander Selkirk

88. As you listen to the story, mark the following sentences as (F) false, (T) true or NT (not mentioned).

1. \_\_\_ Daniel Defoe was a well-established writer before he met the prototype of his main character.
2. \_\_\_ Alexander Selkirk was a shipwrecked sailor who found himself on an uninhabited island.
3. \_\_\_ He spent four years on that island.
4. \_\_\_ It was quite by chance that he was saved by a ship pulling in to the island for water.
5. \_\_\_ When the sailor returned to London, it was with Defoe's assistance that he published several accounts of his experiences.
6. \_\_\_ With time his name was well forgotten.
7. \_\_\_ Defoe was carried away by the man's staunchness and endurance which prompted him to write his book.
8. \_\_\_ The book he wrote was a great success.
9. \_\_\_ It is known the world over as a true story of a sailor Selkirk by name.

89. Listen to the story again and say how these are related to it.

1. 1660, 1731, 1712
2. He had not yet started the work that was to make him famous.
3. After a violent quarrel with his officer.....
4. managing not only to stay alive but also to make himself quite comfortable.
5. unusual experience had attracted his attention.
6. What would man do all alone? How would he live?
7. Everybody has been reading, enjoying and almost believing it.
8. while the true story of Selkirk is as good as unknown today.

90. Can you 'recognize' the author of 'Robinson Crusoe' among the pictures below? And the other gentlemen?



1



2



3

### Getting professional

91. Act out a teacher-class session, telling your students the origin of Robinson Crusoe. Feel free to add any comments or relevant information.

### Vocabulary development

92. Do you know the names of parts a book is divided into? Read the definitions and examples, and write their Russian/Belarusian equivalents in the blanks.

**cover**

**the outer front or back part of a book**

*His photo's on the cover of Newsweek again.*

**binding**

**a book cover**

*Seven centuries of manuscripts, fine bindings and beautifully illustrated books, will be on display.*

**title**

**the name given to a particular book**

*I've read one of her books, but I can't remember the title.*

**frontispiece**

**a picture or photograph at the beginning of a book, usually opposite the page with the title on it**

*The frontispiece of Sprat's History shows a spacious study lined with books and scientific instruments.*

**title page**

**the page at the front of a book which shows the book's name, the writer etc.**

*Opposite the title page was a picture of the kneeling King exchanging his royal crown for a crown of thorns.*

**dedication**

**the words used at the beginning of a book, film, or piece of music, thanking someone or saying that book etc has been written to show respect for them**

*The book was dedicated to her husband.*

<b>preface</b>	<b>an introduction at the beginning of a book or speech</b> <i>This edition contains a new preface by the author.</i>
<b>acknowledgements</b>	<b>a short piece of writing at the beginning or end of a book in which the writer thanks all the people who have helped him or her</b>
<b>Introduction</b>	<b>a written explanation at the beginning of a book</b> <i>In the introduction he explains why he wrote the book.</i>
<b>table of contents</b>	<b>a list at the beginning of a document that shows the different parts into which it is divided</b> <i>The program automatically creates a table of contents</i>
<b>contents page/s</b>	<b>the page/s containing the table of contents</b> <i>He cast his eye down the contents page .</i>
<b>chapter (Part One, Part 2, etc.)</b>	<b>one of the parts that a book is divided into</b> <i>'Have you finished "Lord of the Rings" yet?' 'I'm on the last chapter.'</i>
<b>section</b>	<b>a separate part of a book</b> <i>This issue will be discussed further in section 2.</i>
<b>page</b>	<b>one side of a piece of paper in a book</b> <i>For full details see page 99.</i>
<b>extract/excerpt</b>	<b>a short piece of writing taken from a particular book</b> <i>The book contains previously unpublished material, including extracts from diaries, letters and taped interviews.</i>
<b>bit</b>	<b>British spoken a small part of a story or film</b> <i>My favourite bit is when they try to escape.</i> <i>Some bits of the book are actually quite funny.</i>
<b>index- indexes</b>	<b>an alphabetical list of names, subjects etc at the back of a book, with the numbers of the pages where they can be found</b> <i>Look under B in the index to see if biology is covered in the book.</i>
<b>thumb index</b>	<b>a line of round cuts in the edge of a large book which have the letters of the alphabet on them and help you find the part of the book you want</b> <i>Does this book have a thumb index?</i>
<b>glossary</b>	<b>a list of special words and explanations of their meanings, often at the end of a book</b> <i>It is well illustrated and includes problems and a glossary but has a scanty index.</i>
<b>bibliography</b>	<b>a list of all the books and articles used in preparing a piece of writing</b> <i>Details of suggested further reading are given in the bibliography.</i>
<b>appendix-appendices</b>	<b>- a part at the end of a book containing additional information</b> <i>Attached in appendix A are the questions which formed the basis of the interview.</i>

93. **Pair work**  
Work with your partner. Take turns to ask each other about parts a book consists of. Use Ex. 95.

## Getting professional

94. Act out a short talk about books and their composition to schoolchildren. As an example, use:

- a book of fiction
- a reference book
- a textbook
- a dictionary

③

### *From the history of the book*

95. *Group & individual work*

The text below is a summary of the history of books and printing. With a partner, read it and then skim through the subsequent texts, which are jumbled. Try to arrange them in the chronological order, according to the summary. Then, together with your group mates, decide on the text you would like to present in class. The form of presentation is your choice as an individual. For illustrations, look in *The World Book Encyclopedia*.

#### *Summary*

A book is a published work of literature or scholarship; the term has been defined by UNESCO for statistical purposes as a "non-periodical printed publication of at least 49 pages excluding covers," but no strict definition satisfactorily covers the variety of publications so identified. Although the form, content, and provisions for making books have varied widely during their long history, some constant characteristics may be identified. The most obvious is that a book is designed to serve as an instrument of communication—the purpose of such diverse forms as the Babylonian clay tablet, the Egyptian papyrus roll, the medieval vellum or parchment codex, the printed paper codex (most familiar in modern times), microfilm, and various other media and combinations. The second characteristic of the book is its use of writing or some other system of visual symbols (such as pictures or musical notation) to convey meaning. A third distinguishing feature is publication for tangible circulation. A temple column with a message carved on it is not a book nor is a sign or placard, which, though it may be easy enough to transport, is made to attract the eye of the passerby from a fixed location. Nor are private documents considered books. A book may be defined, therefore, as a written (or printed) message of considerable length, meant for public circulation and recorded on materials that are light yet durable enough to afford comparatively easy portability. Its primary purpose is to announce, expound, preserve, and transmit knowledge and information between people, depending on the twin faculties of portability and permanence. Books have attended the preservation and dissemination of knowledge in every literate society. The papyrus roll of ancient Egypt is more nearly the direct ancestor of the modern book than is the clay tablet of the ancient Sumerians, Babylonians, Assyrians, and Hittites; examples of both date from about 3000 BC. The Chinese independently created an extensive scholarship based on books, though not so early as the Sumerians and the Egyptians. Primitive Chinese books were made of wood or bamboo strips bound together with cords. The emperor Shih Huang Ti attempted to blot out publishing by burning books in 213 BC, but the tradition of book scholarship was nurtured under the Han dynasty (206 BC to AD 220). The survival of Chinese texts was assured by continuous copying. In AD 175, Confucian texts began to be carved into stone tablets and preserved by rubbings. Lampblack ink was introduced in China in AD 400 and printing from wooden blocks in the 6th century. The Greeks adopted the papyrus roll and passed it on to the Romans. The vellum or parchment codex, which had superseded the roll by AD 400, was a revolutionary change in the form of the book. The codex introduced several advantages: a series of pages could be opened to any point in the text, both sides of the leaf could carry the message, and longer texts could be bound in a single volume. The medieval vellum or parchment leaves were prepared from the skins of animals. By the 15th century paper manuscripts were common. During the Middle Ages, monasteries characteristically had libraries and scriptoria, places in which scribes copied books. The manuscript books of the Middle Ages, the models for the first printed books, were affected by the rise of Humanism and the growing interest in vernacular languages in the 14th and 15th centuries. The spread of printing was rapid in the second half of the 15th century; the printed books of that period are known as incunabula. The book made possible a revolution in thought and scholarship that became evident by the 16th century: the sources lay in the capacity of the press to multiply copies, to complete editions, and to reproduce a uniform graphic design along new conventional patterns that made the printed volume differ in appearance from the handwritten book. Other aspects of the printing revolution—cultural change associated with concentration on visual communication as contrasted to the oral modes of earlier times—have been emphasized by

Marshall McLuhan. In the 17th century books were generally inferior in appearance to the best examples of the art of the book in the 16th. There was a great expansion in the reading public in the 17th and 18th centuries in the West, in part because of the increasing literacy of women. Type designs were advanced. The lithographic process of printing illustrations, discovered at the end of the 18th century, was significant because it became the basis for offset printing. In the 19th century the mechanization of printing provided the means for meeting the increased demand for books in industrialized societies. William Morris, in an effort to renew a spirit of craftsmanship, started the private press movement late in the 19th century. In the 20th century the book maintained a role of cultural ascendancy, although challenged by new media for dissemination of knowledge and its storage and retrieval. The paperbound format proved successful not only for the mass marketing of books but also from the 1950s for books of less general appeal. After World War II, an increase in use of colour illustration, particularly in children's books and textbooks, was an obvious trend, facilitated by the development of improved high-speed, offset printing.

### Text 1

Books on clay tablets. The ancient Sumerians, Babylonians, Assyrians, and Hittites wrote on tablets made from water-cleaned clay. Although these writing bricks varied in shape and dimension, a common form was a thin quadrilateral tile about five inches long. While the clay was still wet, the writer used a stylus to inscribe it with cuneiform characters. By writing on every surface in small characters, he could copy a substantial text on a single tablet. For longer texts he used several tablets, linking them together by numbers and catchwords as is done in modern books. Book production on clay tablets probably continued for 2,000 years. The nature and volume of the surviving records from Mesopotamia and Asia Minor indicate a heavy emphasis on the preservative function of writing and the book. Either dried in the sun or baked in a kiln, clay tablets were almost indestructible. The latter process was used for texts of special value, legal codes, royal annals, and epics to ensure greater preservation. Buried for thousands of years in the mounds of forgotten cities, they have been removed intact in modern archaeological excavations. The number of clay tablets recovered approaches 500,000, but new finds continually add to the total. The largest surviving category consists of private commercial documents and government archives. Of the remainder, many are duplications of texts. Clay tablets are usually associated with cuneiform writing, a script that takes its modern name from the wedge-shaped (from Latin *cuneus*, "wedge") marks made by the stylus in clay. When the Aramaic language and alphabet arose in the 6th century BC, the clay tablet book declined because clay was less suited than papyrus to the Aramaic characters.

### Text 2

The history of publishing is characterized by a close interplay of technical innovation and social change, each promoting the other. Publishing as it is known today depends on a series of three major inventions—writing, paper, and printing—and one crucial social development—the spread of literacy. Before the invention of writing, perhaps by the Sumerians in the 4th millennium BC, information could be spread only by word of mouth, with all the accompanying limitations of place and time. Writing was originally regarded not as a means of disseminating information but as a way to fix religious formulations or to secure codes of law, genealogies, and other socially important matters, which had previously been committed to memory. Publishing could begin only after the monopoly of letters, often held by a priestly caste, had been broken, probably in connection with the development of the value of writing in commerce. Scripts of various kinds came to be used throughout most of the ancient world for proclamations, correspondence, transactions, and records; but book production was confined largely to religious centres of learning, as it would be again later in medieval Europe. Only in Hellenistic Greece, in Rome, and in China, where there were essentially nontheocratic societies, does there seem to have been any publishing in the modern sense—i.e., a copying industry supplying a lay readership. The invention of printing transformed the possibilities of the written word. Printing seems to have been first invented in China in the 6th century AD in the form of block printing. An earlier version may have been developed at the beginning of the 1st millennium BC, but, if so, it soon fell into disuse. The Chinese invented movable type in the 11th century AD but did not fully exploit it. Other Chinese inventions, including paper (AD 105), were passed on to Europe by the Arabs but not, it seems, printing. The reason may well lie in Arab insistence on hand copying of the Qur'an (Arabic printing of the Qur'an does not appear to have been officially sanctioned until 1825). The invention of printing in Europe is usually attributed to Johannes Gutenberg in Germany about 1440–50, although block printing had been carried out from about 1400. Gutenberg's achievement was not a single invention but a whole new craft involving movable metal type, ink, paper, and press. In less than 50 years it had been carried through most of Europe, largely by German printers. Printing in Europe is inseparable from the Renaissance and Reformation. It grew from the climate and needs of the first, and it fought in the battles of the second. It has been at the heart of the expanding intellectual movement of the past 500 years. Although printing was thought of at first merely as a means of avoiding copying errors, its possi-

bilities for mass-producing written matter soon became evident. In 1498, for instance, 18,000 letters of indulgence were printed at Barcelona. The market for books was still small, but literacy had spread beyond the clergy and had reached the emerging middle classes. The church, the state, universities, reformers, and radicals were all quick to use the press. Not surprisingly, every kind of attempt was made to control and regulate such a "dangerous" new mode of communication. Freedom of the press was pursued and attacked for the next three centuries; but by the end of the 18th century a large measure of freedom had been won in western Europe and North America, and a wide range of printed matter was in circulation. The mechanization of printing in the 19th century and its further development in the 20th, which went hand in hand with increasing literacy and rising standards of education, finally brought the printed word to its powerful position as a means of influencing minds and, hence, societies. The functions peculiar to the publisher—i.e., selecting, editing, and designing the material; arranging its production and distribution; and bearing the financial risk or the responsibility for the whole operation—often merged in the past with those of the author, the printer, or the bookseller. With increasing specialization, however, publishing became, certainly by the 19th century, an increasingly distinct occupation. Most modern Western publishers purchase printing services in the open market, solicit manuscripts from authors, and distribute their wares to purchasers through shops, mail order, or direct sales. Published matter falls into two main categories, periodical and nonperiodical; i.e., publications that appear at more or less regular intervals and are members of a series and those that appear on single occasions (except for reissues of essentially the same material). Of the nonperiodical publications, books constitute by far the largest class; they are also, in one form or another, the oldest of all types of publication and go back to the earliest civilizations. In giving permanence to man's thoughts and records of his achievements, they answer a deep human need. Not every published book is of lasting value; but a nation's books, taken as a whole and winnowed out by the passing years, can be said to be its main cultural storehouse. Conquerors or usurpers wishing to destroy a people's heritage have often burned its books, as did Shih Huang-ti in China in 213 BC, the Spaniards in Mexico in 1520, and the Nazis in the 1930s.

### Text 3

The Egyptian papyrus roll. The papyrus roll of ancient Egypt is more nearly the direct ancestor of the modern book than is the clay tablet. Papyrus as a writing material resembles paper. It was made from a reedy plant of the same name that flourishes in the Nile Valley. Strips of papyrus pith laid at right angles on top of each other and pasted together made cream-coloured papery sheets. Although the sheets varied in size, ordinary ones measured about five to six inches wide. The sheets were pasted together to make a long roll. To make a book, the scribe copied a text on the side of the sheets where the strips of pith ran horizontally, and the finished product was rolled up with the text inside. The use of papyrus affected the style of writing just as clay tablets had done. Scribes wrote on it with a reed pen or brush and inks of different colours. The result could be very decorative, especially when done in the monumental hieroglyphic style of writing, a style best adapted to stone inscriptions. The Egyptians created two cursive hands, the hieratic (priestly) and the demotic (a simplified form of hieratic suited to popular use), which were better adapted to papyrus. Compared with tablets, papyrus is fragile, yet an example is extant from 2500 BC; and stone inscriptions that are even older portray scribes with rolls. This amazing survival is partly the result of the dry climate of Egypt, in which some papyrus rolls survived unprotected for centuries while buried in the desert sands. The practice of certain Egyptian funerary customs also contributed to the preservation of many Egyptian books. Obsessed by a concern with life after death, they wrote magical formulas on coffins and on the walls of tombs to guide the dead safely to the gates of the Egyptian underworld. When the space thus provided became insufficient, they entombed papyrus rolls containing the texts. These mortuary texts are now described collectively as the Book of the Dead, although the Egyptians never standardized a uniform collection. Such books, when overlooked by grave robbers, survived in good condition in the tomb. Besides mortuary texts, Egyptian texts included scientific writings and a large number of myths, stories, and tales. Quotations from ancient writings show that scribes were highly regarded in ancient Egypt. They were the priests and government officials employed in the temples, pyramid complexes, and the courts of the pharaohs. The Greek historian Herodotus reported that Egyptian embalmers did a thriving business in copies of the Book of the Dead.

### Text 4

Books in classical antiquity. Greek books. The Greeks adopted the papyrus roll and passed it on to the Romans. Although both Greeks and Romans used other writing materials (waxed wooden tablets, for example), the Greek and Roman words for book show identification with the Egyptian model. Greek biblos ("book") can be compared with byblos ("papyrus"), while the Latin volumen ("book") signified a roll. It has been suggested that papyrus was continuously in use in Greece from the 6th century BC, and evidence has been cited to indicate its use as early as 900 BC. Objects called books are mentioned by ancient Greek writers as having been in use in the 5th century BC. The oldest extant Greek

rolls, however, date from the 4th century BC. The 30,000 extant Greek papyri permit a generalized description of the Greek book. Rolled up, it stood about nine or 10 inches high and was an inch or an inch and a half in diameter. When the book was unrolled it displayed a text written in the Greek alphabet in columns about three inches wide separated by inch-wide margins. In spite of the Greek proficiency in decorative arts, few surviving books are illustrated. Such illustrations as have survived were of the practical sort found in later scientific books. Practicality was a mark of the Greek book. The alphabet, although not invented by the Greeks, was adapted and stabilized by them as an instrument of verbal communication rather than of decorative purpose. Unlike the monumental Egyptian survivals in a decorative hand that sometimes exceeded 100 feet in length, Greek rolls seldom exceeded 35 feet in length and featured little embellishment. Such a roll was about as large as could be conveniently held in the hands to read, and it was big enough to contain a book of Thucydides or one of the longer New Testament Gospels. The average Greek book was shorter. Two books (here denoting a subdivision of a text) of Homer written in a later small hand fitted a 35-foot roll. During the golden age of Athens in the 5th century BC, books were known and used but were lightly regarded as avenues of learning. Great tragedies and comedies, speeches, poems, histories, and lectures were produced, but all evidence indicates that the preferred method of publication at that time was oral. The actor, the orator, the rhapsodist, and the lecturer were supreme. Given the interests and the scope of inquiry of Periclean Greeks, it is noteworthy that they had books and read them at all. Greek readers were general readers. Though it should not be assumed that all who lived in Athens could read, those who could included more than the narrow circle of scribes and scholars who were trained from youth to reverence books and to make a career of the difficult arts of reading and writing. The Greek alphabet reduced this difficulty, and the nonspecialized content of Greek books made them practical instruments of communication to a general public. With the coming of Alexander the Great, the outlook of the Greeks was broadened into a universal attitude that was reflected in their use of books. As the Alexandrian kingdoms spread throughout the East, the Greeks were forced to extend their interest to alien peoples and the records of the past. Consequently, the range of matters worth discussing became too extensive for oral transmission and for the solitary speaker. In the important Hellenistic cities, most notably at Pergamum and Alexandria, centres of learning grew up; these aimed at a world synthesis of knowledge. (A noteworthy example of this synthesizing work was the Septuagint, which was a translation of the Hebrew Scriptures into Greek.) Libraries were a distinguishing feature of these centres. The Museum and the Sarapeum at Alexandria were reputed at various times to have from 200,000 to 700,000 rolls. The Ptolemies at Alexandria pursued a vigorous collecting policy in an attempt to acquire good copies of all important texts; and scholars were constantly at work on textual scholarship and the writing of new books. The book superseded the oral presentation as a primary means of publication. Greek writers even refer to the market in books and to prices paid for them. The discovery of surviving papyri in the rubbish heaps of provincial towns indicates that the trade was widely diffused. The large libraries maintained scriptoria in which extensive copying was done. However, survivals are scanty and there is no group of extant examples that bears such close resemblance to each other as to indicate that they were the product of the same scribe or scriptorium. Some surviving rolls bear the mark of professional work; others are amateurish. The volume of surviving Greek texts is so slender that it arouses speculation about the nature of the large book collections of Alexandria. There are various explanations. First, the Alexandrians were doing textual criticism and required many copies of the same text to carry on the work. Second, the record indicates that the volume of Greek literature was much larger than what has survived, a majority of the texts having been lost. Literary and bibliographical references made by ancient writers and bibliographers indicate, for example, that the dramatists Aeschylus, Sophocles, Euripides, and Aristophanes wrote among them about 330 plays; those surviving number 46. Nearly all of Greek lyric poetry has been lost. Only one-fourth of the texts by Stobaeus, an anthologist of the 5th century AD, survived to modern times. The survival of Greek texts depended on copying by succeeding generations. No manuscript in the hand of either a Greek or Roman author is extant, and the earliest extant copies of most works date from centuries after the composition. In such circumstances, the greatest factor in survival was the widespread and continuing popularity of a work. The centres of textual criticism fostered the preservation of some texts by establishing a canon of writings to be taught in the schools. This practice proved to be more important for a work's survival than the establishment of the great libraries, because the library collections were destroyed, while the widespread copying of books for use by students ensured that they were physically dispersed over a large area, thus rendering an author's work less vulnerable to local disasters. Finally, the universal interest and application of the content was an important factor that led to the survival of some nonliterary texts through translation into Arabic, Latin, and other foreign languages.

### Text 5

The Chinese, though not so early as the Sumerians and the Egyptians, were the third people to produce books on an extensive scale. Although few surviving examples antedate the Christian Era, literary and archaeological evidence indicates that the Chinese had writing and probably books at least as early as 1300 BC. Those primitive books

were made of wood or bamboo strips bound together with cords. Many such books were burned in 213 BC by the Ch'in emperor Shih Huang-ti, who feared the strength of the tradition they embodied. The fragility of materials and the damp climate resulted in the loss of other ancient copies. Some books escaped, however, and these, together with whatever books may have been produced in the intervening period, constituted a large enough body for a Chinese national bibliography to appear in the 1st century BC. This was prepared by a corps of specialists in medicine, military science, philosophy, poetry, divination, and astronomy. A classified list of works on tablets and on silk, it mentioned 677 books. With such a tradition, the survival of Chinese texts was assured by continuous copying and was not dependent on the capacity of a lone example to withstand the wear of the centuries.

### Text 6

Rome was the channel through which the Greek book was introduced to the people of western Europe. When the Romans conquered Greece they carried home Greek libraries to serve as a foundation for similar libraries in Rome. Roman libraries had separate collections of Greek and Latin books; but except for the substitution of the Latin language for Greek, a Roman papyrus roll closely resembled a Greek one in content, and there was much imitation. The Romans developed a book trade on a fairly large scale. From the time of the 1st-century-BC orator Cicero there is evidence of large scriptoria turning out copies of books for sale. On several occasions Cicero referred to bookshops; the 1st-century-AD poet Martial complained about professional copyists who became careless in their speed; and the 1st-century-AD naturalist Pliny the Elder described the extensive trade in papyrus. The trade decrees of the emperor Diocletian set regulations for determining a price for the copying of books. Book ownership was widespread among Romans of the upper class. Private libraries were common and were considered the necessary badge of distinction for anyone who aspired to high position or social importance. On the other hand, books were also within reach of less prosperous people because the use of slave labour to multiply copies kept prices relatively low. From a comparative study of prices, it has been concluded that books were cheap enough for people with only moderate incomes to buy them. As many as 30 copies of a work might be made simultaneously by a reader dictating to slave copyists. In many ways these enterprises were prototypes for modern publishing houses. Roman publishers selected the manuscripts to be reproduced; advanced money to authors for rights to the manuscripts, thus assuming the risks of publication; chose the format, size, and price of each edition; and developed profitable markets for their merchandise.

### Text 7

The substitution of the codex for the roll was a revolutionary change in the form of the book. Instead of having leaves fastened together to extend in a long strip, the codex was constructed from folded leaves bound together on one side—either the right or the left, depending on the direction of writing. (Some variant forms were bound at the top of the leaves.) The codex enjoyed several advantages over the roll. A compact pile of pages could be opened instantly to any point in the text, eliminating the cumbersome unrolling and rerolling, and facilitating the binding of many more leaves in a single book. In addition, the codex made feasible writing on both sides of the leaf; this was not practical for the roll. Because of its compactness, its ease of opening, and its use of both sides of the leaf, the codex could conveniently contain longer texts. The difference can be illustrated with copies of the Bible. While the Gospel of Matthew reached the capacity of the roll, a common codex included the four Gospels and Acts bound together; and complete Bibles were not unknown. The folded note tablets used by the Greeks and the Romans may have suggested the codex form, but its development to the point of eventual supremacy was related to changes in the world of learning and in the materials for making books. The change in the scholarly outlook came from the rise of Christianity; the new material was vellum or parchment. Vellum and parchment are materials prepared from the skins of animals. Strictly speaking, vellum is a finer quality of parchment prepared from calf skins, but the terms have been used interchangeably since the Middle Ages. The forerunner of parchment as a writing material was leather. Egyptian sources refer to documents written on leather as early as 2450 BC, and a fragmentary Egyptian leather roll of the 24th century BC survives; but leather was rarely used because papyrus was plentiful. The Hebrews also used leather for books. The spectacular discovery of the Dead Sea Scrolls in the 1940s turned up collections of both leather and papyrus rolls that had been stored in earthen jars in caves along the Dead Sea for centuries. These liturgical and biblical books, produced by a Jewish ascetic sect, were written between the mid-2nd century BC and AD 68. Parchment is a greatly refined form of leather. The skins of various animals—cattle, sheep, and goats being most common—are washed and divested of hair or wool. Then the skin is stretched tight on a frame, scraped thin to remove further traces of hair and flesh, whitened with chalk, and smoothed with pumice. Tradition has it that parchment was invented as the result of book-collecting rivalry between Ptolemy V of Egypt and Eumenes II of Pergamum about 190 BC. Fearing the library at Pergamum might

outstrip the collections at Alexandria, Ptolemy placed an embargo on papyrus to prevent his rival from making any more books, whereupon Eumenes made parchment. The fact that both the Greek and Latin words for parchment mean "stuff from Pergamum" offers some support for the tradition. Although parchment was used to produce book rolls, and although many early codices were made from papyrus, the new writing material facilitated the success of the codex. A sheet of parchment could be cut in a size larger than a sheet of papyrus; it was flexible and durable, and it could better receive writing on both sides. These qualities were important. In making a parchment or vellum codex, a large sheet was folded to form a folio of two leaves, a quaternion (quarto) of four, or even an octavo of eight. Gatherings were made from a number of these folded sheets, which were then stitched together to form a book. Because papyrus was more brittle and could not be made in large enough sheets, the folio collected in quires (i.e., loose sheets) was the limit of its usefulness. At the same time, because of the vertical alignment of the fibres on one side, papyrus was not well adapted for writing on both sides in a horizontal script. For 400 years the roll and the codex existed side by side. There are contemporary references to the codex book dating from the 1st century BC; actual survivals date from the 2nd century AD, however. In the 4th century AD vellum or parchment as a material and the codex as a form became dominant, although there are later examples of rolls, and papyrus was occasionally used for official documents until the 10th century. There were similarities between the two forms; an example of the influence of the roll on the codex can be seen in the use of multiple columns on the pages of early codices, much like the columnar writing on the rolls.

### Text 8

Books in the early Christian era. Christianity and the book. In books surviving from the first four centuries AD, codices more often contained Christian writings, whereas pagan works were usually written on rolls. Several points in the Christian use of books contributed to a preference for vellum and the codex. First, Christianity was rooted in Judaism, which for centuries had revered sacred writings. The Christians retained the Jewish Scriptures and added some writings of their own, collected in a New Testament. There was strong motivation for preserving these unchanging words on the most durable materials, and vellum was more durable than papyrus. Second, in referring to their sacred writings the Christians made comparative studies of sources. The writings were related, and students liked to refer from one source to another. This reference entailed having a comparatively large volume of writings available and increased the attractiveness of the easy turning of pages possible with a codex. In this respect it is noteworthy that Roman legal scholarship, which also required a comparison of sources, likewise showed an early preference for the codex. A third point was the expressed intention of early Christians to shun pagan literature by using an entirely different form of book. Conversely the clinging of the pagan authors to an outmoded form may be ascribed in part to a conservative resistance to the Christian ideas. The social potential of books was illustrated by the Christian emphasis on their dissemination. Christianity, which aimed at universality, produced a stream of books, whereas the literary remains of pagan religions are scarce. The process of introducing the universal religion throughout the Roman Empire extended over three centuries, covered thousands of miles, and embraced peoples of the most varied backgrounds and individuals of the greatest differences in rank. The worldwide outlook thus led to a greater dependence on books. Biblical texts and translations, commentaries, polemical tracts, and pamphlets were important in the circumstances, not only to record belief but also to disseminate and explain it. By the 4th century, the same time that the vellum codex had superseded the papyrus roll, the Christian book had replaced the pagan book in every form. Little of importance was written in the classical tradition after AD 100. The greatest writers of the following three centuries were Christian scholars such as Origen, Pamphilus of Caesarea, Tertullian, St. Augustine, and St. Jerome. Of all Christian books, however, the most numerous survivals are New Testament codices and apocryphal New Testament writings. The medieval book. The monasteries. The dissolution of the western Roman Empire during the 5th century, and the consequent dominance of marauding barbarians, threatened the existence of books. It was the church that withstood the assaults and remained as a stable agency to provide the security and interest in tradition without which books can be neither disseminated nor wholly enjoyed. Books found refuge in monasteries. The 6th-century Rule of St. Benedict enjoined monks to read books at certain times. The surrounding social chaos placed upon monasteries the responsibility for making books and creating libraries in order to implement the injunction. A more specific model was set by the historian and grammarian Cassiodorus, who, after serving the Ostrogothic kings in high positions, retired from public life in about 540 to found a monastery and establish a scriptorium at Vivarium. The scriptorium was the centre of his interest there. He supervised the copying of books and wrote a guide to learning, the *Institutions of Divine and Human Readings*. He also composed works that presented certain writers as models, discussed rules for editing, and suggested procedures for establishing a scriptorium and a library. Following the early examples, monastic houses throughout the Middle Ages characteristically had libraries and scriptoria where monks copied books to add to their collections. Arrangements for this activity varied from place to place. Occasionally the scriptorium was a single large room. Sometimes the copying was done in carrels, individual cells built in the cloister or library. Fittings for the scriptoria were spare; they lacked heat and artificial light. Work was

undertaken only during the daylight hours, because fear of fires that might result from artificial light prevented working after dark. The labour (if contemporary complaints can be believed) was hard, for it was often said, "Two fingers hold the pen, but the whole body toils." The scribe sat at a desk copying in silence a text that was spread before him. The monks did not follow the practice of the Roman commercial scriptorium where a reader dictated a book while several scribes made simultaneous copies of it. Instead, after the scribe's work was finished it was proofread and titles and notes were inserted. The book might then be given to an illuminator, who supplied any needed illustrations or decorative devices. Finally, the book was bound. This procedure closely resembles that of modern book production, except that in the scriptoria each step in the preparation of a manuscript was repeated for each copy of a work. Book production was slowed to a trickle, and a monastic library with as many as 600 volumes was considered fairly large. The medieval book was a codex written on vellum or parchment, although by the 15th century paper manuscripts were normal. Many medieval manuscripts attained a high perfection of colour and form and are renowned for their beauty. Such examples as the Book of Kells from Ireland, the Lindisfarne Gospels from England, and the many brilliant "books of hours" made in France are world-renowned as examples of art. The customary book was less splendid, however. Written in a neat book hand that developed into the models from which printing types were designed, the manuscript books of the Middle Ages were the models for the first printed books. Because the monastic book trade was largely internal, the contents of books are evident from the monastic library catalogs. Generally the catalogs grouped the books in three divisions. First came the Bible and commentaries. Writings of the Church Fathers and contemporary theologians followed. Finally there was a smaller section of worldly books—including at various places some classics, mathematics, medicine, astronomy, law, and historical and philosophical writings. Scriptoria flourished throughout Europe. Books in the Greek language were found only in Byzantine monasteries; in western Europe books were written in Latin. Only with the onset of humanistic scholarship in the 14th century, and the rise of important vernacular writers at about the same time, did books in Greek and various vernacular languages assume any prominence in the catalogs of western European monasteries.

### Text 9

Compared with the Continent, England in the early days of printing was somewhat backward. Printing only reached England in 1476, and in 1500 there were still only five printers working in England, all in London and all foreigners. Type seems to have been largely imported from the Continent until about 1567, and paper until about 1589 (except for a brief spell during 1495–98). In an Act of 1484 to restrict aliens engaging in trade in England, Richard III deliberately exempted all aliens connected with the book trade in order to encourage its domestic development. In the following year, Henry VII appointed a foreigner, Peter Actors of Savoy, as royal stationer, with complete freedom to import books. For about 40 years, England was a profitable field for continental printers and their agents. This necessary free trade was brought to an end and native stationers protected under Henry VIII, whose acts of 1523, 1529, and 1534 imposed regulations on foreign craftsmen and finally prohibited the free importation of books. It has been estimated that up to 1535 two-thirds of those employed in the book trade in England were foreigners. It is thus all the more remarkable that the man who introduced printing to England was a native, William Caxton. After learning to print at Cologne (1471–72), Caxton set up a press at Bruges (about 1474), where he had long been established in business. His first book, *The Recuyell of the Historyes of Troye*, was his own translation from the French, and its production was probably the main reason why this semiretired merchant gentleman took to printing at the age of 50. He then returned to England through the encouragement of Edward IV and continued to receive royal patronage under Richard III and Henry VII. Caxton is important not so much as a printer (he was not a very good one) but because from the first he published in English instead of Latin and so helped to shape the language at a time when it was still in flux. Of the 90-odd books he printed, 74 were in English, of which 22 were his own translations. Some, such as the *Ordre of Chyvalry* and the *Fayttes of Armes*, were for the pleasure of his royal patrons; but his range was wide and included *Dictes and Sayenges of the Philosophers* (1477; his first book in England); two editions of Chaucer's *Canterbury Tales* (the second undertaken because a better manuscript came to hand); *The Fables of Aesop* (in his own translation from the French); Sir Thomas Malory's *Kyng Arthur*; and his largest work, *The Golden Legend*, a compilation of such ecclesiastical lore as lives of the saints, homilies, and commentaries on church services, a considerable editorial labour apart from the printing. Caxton's press was carried on after his death by his assistant, Wynkyn de Worde of Alsace. In the absence of court connections and also because he was a shrewd businessman, he relied less on the production of expensive books for the rich and more on a wide variety of religious books, grammars and other schoolbooks, and collections of popular tales. He published more than 700 titles, mostly small volumes for the ordinary citizen, and continued Caxton's standardizing of the language, a solid contribution to the native book trade. The best of the early printers was Richard Pynson of Normandy, who began printing in 1492 and became printer to the king in 1508. Pynson, the first to use roman type in England (1509), published the first English book on arithmetic (1522). After his early liturgies and some fine illustrated books, he concentrated mainly on legal works. In 1521 he published Henry VIII's answer to Luther in defense of the papacy, for which the King received the title of *fidei defensor* ("defender of the faith") from the Pope.

## Text 10

The age of early printing: 1450–1550. Before the invention of printing, the number of manuscript books in Europe could be counted in thousands. By 1500, after only 50 years of printing, there were more than 9,000,000 books. These figures indicate the impact of the press, the rapidity with which it spread, the need for an artificial script, and the vulnerability of written culture up to that time. The printed books of this initial period, up to 1500, are known as incunabula; i.e., “swaddling clothes” or “cradle,” from a Latin phrase used in 1639 to describe the beginnings of typography. The dividing line, however, is artificial. The initial period of printing, a restless, highly competitive free-for-all, runs well into the 16th century. Printing began to settle down, to become regulated from within and controlled from without, only after about 1550. In this first 100 years, the printer dominated the book trade. The printer was often his own typefounder, editor, publisher, and bookseller; only papermaking and, usually, bookbinding were outside his province. Early printer-publishers in Germany The Gutenberg 42-line Bible, printed in Mainz, Ger., in 1455. Printing has been called the great German contribution to civilization; in its early days it was known as the German art. After its invention (about 1440–50) by a goldsmith of Mainz, Johannes Gutenberg, it was disseminated with missionary zeal—and a keen commercial sense—largely by Germans and largely along the trade routes of German merchants. Gutenberg himself is usually credited with what is known as the 42-line Bible (1455; see photograph); the 36-line Bible; and a popular encyclopaedia called the *Catholicon* (1460); however, he lost control of his assets in collection proceedings brought against him by his business partner in 1455. Gutenberg's partner, Johann Fust, and his employee, Peter Schoffer (later Fust's son-in-law), continued the business together after 1455; but Mainz itself never became a major centre of the book trade. It was soon challenged by Strassburg (Strasbourg) where, in 1460–61, Johann Mentelin, with an eye for the lay market, brought out a Bible compressed into fewer pages and followed this with the first printed Bible in German or any other vernacular. A few years later, Cologne had its first press (1464) and became an important centre of printing in the northwest. Cologne's early production was almost entirely in Latin because of the heavy bias of its university toward orthodox Thomist theology. In the south, printing quickly spread to the other great trading centres, Basel (1466), Nuremberg (1470), and Augsburg (1472). Basel became famous for the scholarly editions of Johann Amerbach and Johann Froben, who had the benefit of distinguished advisers, including the Dutch humanist scholar Desiderius Erasmus. In Augsburg, the first press was set up alongside the renowned scriptorium of the Abbey of SS. Ulrich and Afra; and the tradition of the illuminated manuscript was carried over into equally sumptuous editions of illustrated printed books. At Nuremberg, which soon took the lead in the book trade, Anton Koberger operated on a large, international scale. At his peak, he ran 24 presses and had links with Basel, Strassburg, Lyon, Paris, and many other cities. He could be called the first great businessman publisher and the first publisher to rise socially—to membership in the town council. By 1500 there were presses in some 60 German towns, including Lubeck (1475), the head of the Hanseatic League. From there, printing spread to Denmark, Sweden, Rostock, Danzig, and Russia, though the first printer who went to Russia was apparently murdered before he could achieve anything. Printing first began in Russia in 1552, with the help of a printer from Copenhagen.

## Text 11

Controls over printing. The church at first had every reason to welcome printing. Bibles (preferably in Latin), missals, breviaries, and general ecclesiastical literature poured from the early presses of Europe; and the first best-seller in print was a devotional work by Thomas a Kempis, *De imitatione Christi* (Imitation of Christ), which went through 99 editions between 1471 and 1500. Such sales were matched, however, between 1500 and 1520 by the works of the humanist Erasmus, and, after 1517, by those of the “heretic” Martin Luther. The church had always exercised censorship over written matter, especially through the universities in the late Middle Ages. As the works of the reformers swelled in volume and tone, this censorship became increasingly harsh. The Inquisition was restored, and it was decreed in 1543 that no book might be printed or sold without permission from the church. Lists of banned books were drawn up, and the first general *Index Librorum Prohibitorum* (Index of Forbidden Books) was issued in 1559. Dutch printers in particular suffered under the Inquisition and a number went to the stake for publishing Protestant books. To avoid such a fate, some resorted to the fake imprint, putting a fictitious printer or place of publication on the title page, or omitting that information. Censorship also began to be exercised in varying degrees by individual rulers, especially in England, where church and state had been united under Henry VIII after his defection from Rome. The Tudors, with little right under common law, arrogated to themselves authority to control the press. After about 1525, endless proclamations were issued against heretical or seditious books. The most important was that of 1538 against “naughty printed books,” which made it necessary to secure a license from the Privy Council or other royal nominees for the printing or distribution of any book in English. In this attempt at control, an increasingly prominent part came to be played by the Stationers' Company. Since its formation in 1403 from the old fraternities of scribes, limners, bookbinders, and stationers, it had sought to protect its members and regulate competition. Its first application for a royal charter in 1542 seems to have gone unheeded; but in 1557, an important date in the English book trade, the interests of the crown (then the Roman Catholic Mary Tudor), which wanted a ready instrument of control, coincided with those of the company (under a Roman Catholic first Master), and it was granted a charter that gave it a virtual monopoly. Thereafter, only those who were members of the company or who otherwise had special privileges or patents might print matter for sale in the kingdom. Under the system of royal privileges begun by Henry VIII, a printer was sometimes given the sole

right to print and sell a particular book or class of books for a specified number of years, to enable him to recoup his outlay. This type of regulation now came into the hands of the Stationers' Company. After licensing by the authorities, all books had to be entered in the company's register, on payment of a small fee. The first stationer to enter a book acquired a right to the title or "copy" of it, which could then be transferred as might any other property. As the beginning of a system of copyright, this procedure was an admirable development; but the grip that the company obtained and its self-interested subservience to authority were to stunt the free growth of the English book trade for the next 100 years. The flourishing book trade: 1550–1800 From the mid-16th through the 18th century, there were virtually no technical changes in the methods of book production, but the organization of the trade moved gradually toward its modern form. The key functions of publishing, selecting the material to be printed and bearing the financial risk of its production, shifted from the printer to the bookseller and from him to the publisher in his own right; the author, too, at last came into his own. The battle with the censor became increasingly fierce before any measure of freedom of the press was allowed. Literacy grew steadily and the book trade expanded, both within and beyond national boundaries.

### Text 12

The 19th century. Development of copyright law. Copyright, too, underwent considerable development. By the end of the century, most countries had some provision, and various terms of protection were tried, running from publication or from the date of the author's death. The United States first enacted legislation in 1790, France in 1793, and Germany in 1839. Moves toward an international code began in 1828 in Denmark. They took the form of reciprocal treaty arrangements between individual countries by which foreign authors received the same protection as did native authors. Britain joined the movement in several arrangements between 1844 and 1886. In 1885 a uniform international system of copyright was initiated by the Berne Convention. The customary term of protection is the author's lifetime plus 50 years. Most countries subscribed to the Convention, but not the United States or Russia. The United States continued to protect its domestic printing industry up to 1955, when it joined the Universal Copyright Convention (Unesco 1952). While the Berne Convention prescribed a minimum level of protection, the Universal Convention was based on the concept of "national treatment"—each member country treating works by citizens of other member countries as it would those of its own citizens. Thus the United States was able to enter into an international agreement without the necessity of immediately revising its own copyright law. Since the Universal Convention contained a provision that the Convention would not be applicable between any two countries that belonged to the Berne Union, it served primarily as a treaty between the United States and the countries that recognized international copyright. The Soviet Union became a party to the Berne Convention in 1973. The early 20th century In the 20th century, the effects of state education in the more advanced countries became increasingly apparent. Standards of living rose, and, as in earlier times, these two conditions brought increased use and publication of books. During the late 1890s and early 1900s, many new publishing houses were founded. In the industrialized countries, though wages were rising, a small business could be staffed economically, and printing costs were such that it was economically feasible to print as few as 1,000 copies of a new book. It was thus comparatively easy to make a start, especially because the long-term credit that printers were prepared to grant made a minimum of capital necessary. Book publishing grew to a substantial industry, consisting mostly of small units in the Western world but also embracing a number of large concerns, many of which were public corporations employing staffs of 1,000 or more. Specialization became frequent, particularly in educational books, as the needs of the new school populations were realized. Some companies, such as Macmillan, in both its British and American houses, had begun to issue schoolbooks almost by chance; then, as their sales grew most profitably, they developed separate departments for school and college textbooks. Others, such as The American Book Company and Methuen in London, had begun specifically with educational books in mind. For more than one leading London firm, India, despite its high illiteracy rate, began to grow strongly as a market and to repay the care and expense involved in setting up separate Indian branches.

### Text 13

Modern publishing: from the 19th century to the present. The early 20th century Design standards As noted above, machine production had lowered standards of design. The English designer William Morris and his Kelmscott Press, however, had begun to work for better typography and book design in the 1890s; and his example had led to the establishment of other private presses, such as The Doves Press and the Ashendene Press, which produced editions (usually limited) of exceptional beauty, printed on handmade paper. Though aimed essentially at the collector and issued at high prices, such books began to influence the more discerning publisher, and by the 1920s a few firms, such as Alfred Knopf in New York City, Chatto and Windus and Jonathan Cape in London, and the Insel Verlag in Leipzig, were seen to be far ahead of their competitors in their standards of design. With careful planning, skillful selection of typeface, and provision of layouts to guide the printer, more and more publishers managed to achieve typographically handsome books at a commercial price. These efforts were part of the Design in Industry movement, which sought to demonstrate that mass production need not preclude beauty. It should be noted, however, that responsibility for design was passing from the printer to the publisher, as the former, with the growth of his business, became more the industrialist and less the craftsman,

the latter realized that he must himself take charge of this aspect of the book. The Great Depression The great trade slump that began in October 1929 brought a swift decline in the prosperity of American publishing. By 1931 British publishers could no longer depend upon selling a high proportion of their books to the United States, either in the form of physical copies or by way of a contract conceding the U.S. rights. Though the book trade of Europe proved a little more resilient than some other industries, it passed through a difficult period. Sales declined, profits were negligible, and there were many bankruptcies. Attempts were made to find new outlets for books and fresh ways to attract the public to them. In London an annual Book Exhibition was run by The Sunday Times from 1933 to 1938; and The New York Times tried a similar venture in its city. The Germans continued to hold their annual Book Fair in Leipzig, but this was primarily a trade function. Some British newspapers, striving for higher circulation, approached publishers to supply them with huge numbers of their popular books, specially printed, to be given away or sold very cheaply in exchange for coupons from the papers. Booksellers resented the practice, but for hard-pressed publishers it was financially attractive. In the rather desperate climate of the times, some publishers also spent inordinate amounts on newspaper advertising. Reprint book clubs proliferated too, again to the benefit of the few publishers and authors fortunate enough to secure a choice. In 1932 a valuable innovation that stimulated sales was the Book Token, a form of gift certificate. The invention of an English publisher, Harold Raymond, the Book Token could be exchanged for a book of specified value at any participating bookshop. It was at first opposed by many booksellers; but it went on to become a major factor in Christmas sales, and the system was adopted in other countries and by other trades. Even in the depressed conditions, publishers still dreamed of tapping a wider readership. This began to become a reality in 1935, when Allen Lane launched his pioneer Penguin series of paperbacks. It was a risky operation, involving speculatively high initial printings to keep down the unit cost. But, despite the strongly held belief that paperbacks would not appeal outside the Continent, where they had sold freely, and the resistance of booksellers, who feared a sharp reduction in their receipts, the new series quickly caught on. They represented remarkable value at the original price of sixpence, equivalent to the cost of a small item in a variety store. Though printed on cheap paper, the books employed good typography—far superior to that of any earlier attempts at paperbacks—and the original cover design was attractive in the bold simplicity of its orange and white stripes. A U.S. agency was arranged shortly before World War II and was later taken over by Victor Weybright, who subsequently established the highly successful New American Library for the mass promotion of paperbacks in the world market. Nazi persecution of the Jews in the immediate prewar years and the impact of the war itself caused a wave of emigration, from Germany and Austria in particular, which brought fresh publishing talent to both Britain and the United States as well as to other countries, including Australia. Some of the striking developments in the production of art books, with beautiful coloured illustrations, were a direct result of this movement, which bore its fullest fruit after the war.

#### Text 14

World War II and the postwar period. The war that in 1939 European publishers had feared would utterly destroy their business proved in many respects less terrible in its effects on books than had been imagined. While the destruction of buildings, plants, and vast stocks of books, most notably in London and later in Leipzig, brought publishing to a standstill for individual firms, the activity as a whole continued. As in 1914 but to an even greater extent, the demand for reading matter for both instruction and entertainment grew enormously. The nature of the war, with its long periods of waiting alternating with intense bouts of frenzied activity, both induced the need and provided the opportunity for reading. As a result, book sales in the "free" countries rose to fresh heights. The occupied countries of Europe endured censorship and a tight control of materials; but most publishers survived and were swift to renew contacts with colleagues in London and New York City immediately after the war. In the United States, though they were subject to some shortages and inconvenience, publishers were comparatively untouched by the war, and their business expanded rapidly. In Britain, however, because of the acute pressure on shipping, the importation of esparto grass, an essential ingredient for good book papers, was strictly limited, and a publisher's paper ration was reduced to 37 1/2 percent of his prewar annual consumption. By closer setting of type and the use of much thinner paper, the ration was stretched to produce the maximum number of copies, but the final appearance of British books inevitably suffered, and they began to compare very unfavourably with those produced in the United States. In countries that suffered severe paper shortage there was, of course, a sharp reduction in the number of new books and in the size of editions; consequently, with the increase in demand, the available books were rapidly sold out. The result was an enormous, if illusory, increase of profitability for publishers; and despite heavy wartime taxation they found themselves in far better shape financially than ever before. Instead of holding large and often very slow-selling stocks with insufficient cash resources, publishers had little stock but ample cash. There was, too, the marginal advantage that those new authors who were able to secure publication in the war years could be virtually certain that their books would be quickly sold out. In these artificial conditions, many publishers were more prepared to risk the work of an untried author. Against this, however, was the very serious shortage of standard works of every kind, including classics and educational and reference books; at one time the cry went up that "Shakespeare is out of print!" While a small extra tonnage of paper was released in Britain in 1942 for the reprinting of books that were considered "nationally important" in wartime, no one could possibly pretend that there was not a real book famine in most European countries. After the war it took about five years for paper to become reasonably plentiful again. Despite the disruption brought by the war, however, interest in books had increased enormously, and sales were furthered by the total disappearance or severe rationing in most of the warring countries of so many consumer articles that normally compete with books. Contrary to the fears of many publishers, a new reading

public was emerging, and it was not lost in the postwar world. The postwar period After the end of the war, there was an awkward year or so of reorganization and anticlimax, when many wartime publications suddenly became unsalable; but then publishing, in almost every country, once more expanded rapidly. People who had been cut off entirely from the rest of the world displayed an immense hunger for the books that had appeared during the previous six years. Much new business developed in the sale of the actual books and in translation rights: Such conditions continued at a higher level than they had attained in the 1930s, and they were to be further stimulated with the rise of the Frankfurt Book Fair. Social change came to many countries, bringing a broader spread of purchasing power and above all wider educational opportunity for much of the population. The change was to set book publishing upon a bolder and more adventurous course, turning it from a minor industry into one of sufficient growth and profitability to attract professional investors. A feature of the early postwar years was the remarkable phoenixlike rise of the German book trade, literally from the ashes of the Allied air raids, which had destroyed the principal cities with their publishing offices and printing works. Because Leipzig was in the Soviet-controlled zone of Germany, however, the centre of the trade moved to Frankfurt for the first time since about 1650. As part of its drive to become the commercial capital of West Germany, Frankfurt developed its exhibition facilities rapidly. Thus, the book trade fair had ideal conditions in which to thrive. Before 1939 it had been largely a domestic affair at which German publishers displayed their new works to booksellers, with only a small number of foreign publishers participating and those almost entirely continental; but it steadily grew to be the greatest meeting place for publishers from throughout the world. In the nations that formed the Soviet bloc following World War II, publishing was subjected to a state control similar to that initiated in Soviet Russia in 1917. Very few of the famous publishing houses of Poland and Czechoslovakia survived, and the houses that did survive came under the ownership and control of the state. The normal pattern was for all books on a particular group of subjects to be issued from one publishing house. Thus in Hungary, for example, the principal houses dealt with science, political history, agriculture, music, belles lettres, or military or technical subjects. The organization in Romania was similar; but in East Germany it was significant that many of the prewar firms remained, though all were subject to government control. Besides the economic and social changes that favoured publishing after 1945, an outburst of knowledge, particularly in science and technology, produced many new subjects, many of them highly specialized, all of which called for new books. The many new universities and colleges of technology that sprang up throughout the world formed a strong market for the thousands of college books that came to make up such a large part of many a publisher's list. At the same time, there was a major advance in printing, a break away from the traditional letterpress system dependent upon lead type. Photocomposition (composing of printed matter by photographic means rather than by hand), coupled with offset printing technique, obviated much of the handwork of the earlier methods, improved working speeds, and prevented costs from rising as steeply as they would otherwise have done. The trend was toward giant machines for mass production, giving a favourable price for cases in which 100,000 or more copies were needed. Such giant machines became essential for the printing of paperbacks, but the problem remained of printing economically those "short runs" of 3,000 or so in which the works of new authors, from whom many of the important books of the future must come, are normally tried out.

### Text 15

The paperback revolution. By the early 1950s the paperback revolution was well under way. Growing from the prewar Penguins and spreading to many other firms, paperbacks began to proliferate into well-printed, inexpensive books on every conceivable subject, including a wide range of first-class literature. Generally known as pocket books on the Continent, they swept the world, converting book borrowers into buyers and creating new book readers on a scale never known before. Their use has been particularly widespread in the developing countries, notably those of Africa. The new paperbacks had remarkable ubiquity, being found not only in bookshops but also in drugstores, street kiosks, and newsstands in railway stations, airports, and hotel lobbies. The low price of the paperback, which moved books for the first time into the area of impulse buying, is due essentially to the large number printed, seldom fewer than 30,000 and frequently far more, and not, as is often supposed, to the use of paper instead of a hard cover for the binding. By far the greater number of paperbacks have been reprints of books that have had some success in their original clothbound form. Normally the paperback publisher makes an offer to buy the paperback rights from the publisher of the hardcover edition, and the paperback royalties are shared between the author and the hardcover publisher. While many of the big paperback houses have produced a certain number of new, hitherto unpublished books, the paperback operation is dependent in the main upon books originating with the conventional publishers. It is a fallacy therefore to suppose that, for all their seeming dominance, the paperback is likely to oust the hardcover book. Another type of paperback, selling in smaller numbers, has sprung from the enormous growth in the number of university students throughout the world. This is the reissue of works of scholarship, science, religion, literature, and art. Many had been out of print for years, and they had often been issued originally in small editions of no more than 2,000 copies by university presses or other specialized publishers. This great extension of the market began in the United States in the 1950s, with prices ranging from 65 cents to \$1.95, at that time unusually high levels for paperbacks; the idea soon spread to Britain and the Continent. This operation has usually remained in the hands of the original publishers of the books, who have developed their own series of "university paperback books." It became customary for many new academic books to be issued simultaneously in both cloth (hardcover) editions and as paperbacks, the usual price of the latter being a little more than half that of the cloth edition. University and government presses The increase in the number of universities was accompanied by an increase in the number

of university presses. The purpose of these presses is to serve the needs of scholarship—i.e., to publish specialized material that a purely commercial firm would find impracticable to handle. Their freedom from the more acute profit-making pressures, often a result of direct subsidies, coupled with their assured, if limited, market, enables many to reach high standards of production and commercial viability. Some of the older establishments, such as the Oxford University Press, are, of course, large, profitable organizations with worldwide connections and a long list of more general publications. Another type of publishing house not usually in direct competition with ordinary firms is the state printing office, which is responsible in many countries for issuing public and official material. In England, Her Majesty's Stationery Office, which was originally created in 1786 to coordinate office supplies for government departments, has come to issue a wide range of excellent books and pamphlets in connection with museums, galleries, and the advisory function of ministries, besides official papers. In the United States, the Government Printing Office in Washington, D.C., was established by Congress in 1860 for similar purposes; it too has steadily widened its field of operations. China has developed a similar organization to issue its publications.

### Text 16

Literary agents have become increasingly important and prominent as publishing has grown more complex. A high proportion of the more successful authors of novels and general books now employ literary agents to place their books with publishers and to handle negotiations with them, the author being charged a commission of 10 percent. Besides negotiating and drawing up the contract with the firm, the good agency is equipped to handle the many subsidiary rights. Because an important element in the agent's value to an author is his capacity to extract better terms than the author would himself, it is not surprising that publishers have resented the agent's intrusion into the personal, and often very friendly, relationships between themselves and their authors. There can be no doubt, however, that agents do perform a valuable service in relieving an author of the considerable amount of routine work that his literary affairs may involve. Advice on possible new books to be written and occasionally, for the author of exceptional promise, an advance on anticipated earnings are also part of the assistance that the agent may offer. It must be emphasized, however, that agents are interested mainly in general books; they are seldom equipped to handle specialized and technical works. Another publishing auxiliary who became significant in the 1950s and 1960s is the literary scout. Though a few had been employed earlier, mainly by U.S. publishers, who had their "lookouts" in one or two European cities, the practice is now more widespread. Many European publishers employ residents in London, Paris, and New York City to alert them at once to any promising new book, either written or just published. The scout, who may be connected with a newspaper or literary agency, is usually paid some modest amount as a retainer, probably with a commission of 1 or 2 percent on the published price of the books he recommends, in effect a small royalty on sales. On occasion a valuable find can be quite lucrative to the scout; frequently everything depends upon the speed with which a copy of the work can be got into the hands of his principal. Selling and promotion The publisher's techniques for book promotion have become increasingly sophisticated in all advanced countries. The typical traveler or book salesman is likely to hold a college degree, certainly in the United States; he receives a careful briefing from the home office, with elaborate samples and sales aids, and perhaps a car provided, or partly provided, by the firm. The itinerary for calls on bookshops (or in the case of the educational representative, schools and colleges) is prescribed by a supervisor, who usually checks the resulting orders against a quota. A well-run publishing house issues two or three seasonal announcement lists with details of its forthcoming books, as well as an annual catalog of its present and past books still in print, which are sent to the principal booksellers and librarians. For many books, a prospectus may be issued, both for the use of booksellers and for direct mailing by the publisher. The distribution of review copies to the press is the last item in the normal program. These three steps, traveling, catalogs, and reviews, are the vital elements in the machinery of book distribution, which it is virtually impossible to accomplish without the professional work of a publisher. The capacity of some authors to produce a quite presentable book with the help of a printer still leaves them far from their objective unless they can find a publisher to undertake its distribution. Newspaper and periodical advertising is the publisher's principal means of reaching the public, and standards here have also risen considerably since World War II. Originally handled entirely by the publisher's own staff, it is now not uncommon for the larger houses, especially in the United States and in some European countries, to employ advertising agencies to prepare the copy and the general details of the campaign for any important book. While few authors consider that their books are advertised adequately and most publishers are highly doubtful whether press advertising does in fact sell books, the amounts spent in relation to sales revenue are much higher than for most other commodities, seldom less than 5 percent for new books. Without their receipts from publishers' advertising, some periodicals would find it impossible to devote so much space to book reviews, which are in themselves a most valuable aid to sales. The news value of many new books also enables them to secure free publicity through references in the general, as distinct from the literary, pages of a newspaper. A publisher with imagination, or the firm's press officer if there is one, can often suggest aspects of a book susceptible to such treatment. Broadcasting and television services, too, can sometimes be interested in books and their authors, and the resultant publicity may then be extremely effective. Over the whole field of sales promotion, as publishing houses have grown in size and profitability, there has been a marked tendency for the more commercial methods of general business to be applied to books, which are aggressively promoted to retailers and the public in the same manner as are many other commodities. Though this may increase sales, at least in the short term, it may be doubted whether it is in the interests of the public and to the long-term advantage of good publishing.

96. Now that you know the history of books and publishing, make sure that you remember some important facts of their development.

A. Arrange the places and persons in the chronological order to illustrate the development of printing and books. Number them as 1, 2, 3 etc. Match them with approximate dates.

_____	the Egyptian papyrus roll	3000 BC
_____	Chinese books	2500 BC
_____	the clay tablets of Mesopotamia	1300 BC
_____	Roman books	900 BC
_____	Greek books	100 BC
_____	the medieval book	200 AD
_____	the codex	4 <sup>th</sup> c. AD
_____	Frantsysk Skaryna of Polatsk	1450-1550
_____	William Caxton	1474
_____	Johannes Guttenberg	1522-25

B. What materials had been used before paper was invented and distributed in Europe. Match the names with their definitions. Make sure you know their Russian equivalents.

tablets	- writing material of ancient times and also the plant from which it was derived, also called paper plant.
Papyrus	- made from water-cleaned clay.
the codex	- made of wood or bamboo strips bound together with cords.
Chinese books	- texts written on papyrus rolls
greek books	- texts written on papyrus rolls and waxed woodent tablets
Roman books	- constructed from folded leaves bound together on one side
vellum and parch-ment	- a finer quality of parchment
vellum	- materials prepared from the skins of animals.
The medieval book	- a codex written on vellum or parchment

C. Answer the questions.

1. Which 3 major inventions facilitated the development of publishing and books?
2. What social change was vital for its implementation?
3. What linguistic pre-condition promoted the development of printing, broadly speaking?
4. Which country is believed to have pioneered the invention of printing?
5. How was the knowledge of paper passed on to Europe?
6. What did the invention of printing in Europe call into being?
7. Where were the first libraries established and why?
8. Why did the church and authorities try to exercise censorship over written matter?
9. Over the history of their development, books have been repeatedly burnt and destroyed, Why, do you think?
10. How is a book defined by UNESCO?
11. How are the Greek words *biblos* and *byblos* related? What are their meanings? What does the Latin word *volumen* mean? What is its modern English equivalent?
12. How would you interpret Fransisc Skaryna's statement *Reading is the mirror of our life, the balm for the afflicted.*?

**Listening Comprehension**

97. The recording you are going to hear is called "The Bible Hospital". With a partner, work out what it might be about. To help you, there are words, which occur in the text. Look at them carefully and make sure you understand them.

**to restore** – to repair something so that it is in its original condition

**foil** – metal sheets that are as thin as paper, used for wrapping food. E.g., *Cover the chicken with silver foil and bake.*

**a restorer** – a person whose job is repairing old things

**a paper cutter** – a tool that is used for cutting paper

**to bind** ( a book) –to fasten the pages of a book together and put them in a cover

**to sew the pages together**– to use a needle and thread to put the pages back together.

**imitation leather** – something that looks like leather

**to stamp smth on a book** – to put a pattern, sign, or letters on a book with a special tool

**glue** – a sticky substance used for joining things together

**a stamper** – a tool used for stamping

**a tub of glue** – a small container made of paper or plastic with glue in it.

**to take over** a business, etc. – if someone takes over a business, they take control of it.

**a check** (USE) – a tick (BE) ✓

98. What are they used for in rebinding books? Match the columns logically.

- imitation leather
- gold and silver foil
- glue
- a paper cutter
- a needle and thread
- a stamper

- \* for stamping titles and names
- \* for book covers
- \* for cutting the pages
- \* for sewing the pages
- \* for pasting the pages
- \* for stamping titles and names

99. Listen to the recording. You will hear two people talk. One of them is Patrick Kirby. As you listen, tick the correct answer. The speakers are Americans.

1. Patrick Kirby lives in \_\_\_\_\_.

1. Egypt
2. USA\*
3. Britain

2. He restores books mainly for \_\_\_\_\_.

1. private owners
2. public libraries\*
3. school libraries

3. Besides, he restores about \_\_\_\_\_.

1. 20 % of hand bibles a year
2. 50% of small bibles a year
3. 15 large family bibles a year

4. People don't want to buy new bibles as \_\_\_\_\_.

1. they keep them as a token of fond memories
2. they are not extravagant
3. they belong to the Baptist church

5. The other most common book that people bring is \_\_\_\_\_
  1. the course book
  2. the cookery book
  3. the cooking book
  
6. It costs \_\_\_\_\_ to have the old book rebound than to buy a new one.
  1. more °
  2. less
  3. about the same
  
7. Patric Kirby has been running his business for \_\_\_\_\_
  1. 30 years now °
  2. over 30 years now
  3. less than 30 years
  
8. The family business has lasted since \_\_\_\_\_
  1. 1939
  2. 1969°
  3. 1999
  
9. Patrick inherited almost all of his father's \_\_\_\_\_
  1. methods
  2. tools
  3. methods and tools \*
  
10. In the future he is going \_\_\_\_\_
  1. to sell his business and retire °
  2. to pass it on to his children
  3. to enlarge his business

100. Listen to the recording again and concentrate on the information so as to answer the following questions.

1. What does the interviewer see in his shop?  
\_\_\_\_\_
2. What kinds of bibles does the man mainly restore?  
\_\_\_\_\_
3. What makes people have them rebound?  
\_\_\_\_\_
4. What does he often see in the cookbooks?  
\_\_\_\_\_
5. Which operation does he make on the machine?  
\_\_\_\_\_
6. Will his children take over his business? Why (not)?  
\_\_\_\_\_

### Follow up

101. Throughout its printed history, the Bible has been the most frequently read and published book of all.

1. Why do you think the first printers chose the Holy Scriptures for printing?
2. The story mentions the words 'baptizing' and 'confirmation'? Which is which? Match them with their definitions.

**baptizing** - a Christian religious ceremony in which someone is touched or covered with water to welcome them into the Christian faith; an act of officially giving a child its name at a Christian religious ceremony

**confirmation** - a religious ceremony in which someone is made a full member of the Christian church

3. In old books one can see stains, checks (ticks), accentuations, highlighted areas, notes in the margins, etc. Would you be surprised to see **dog's ears** there? Why (not)?
4. Which of the old books you have at home would you like to have rebound or restored? Why?

102. It goes without saying that fiction and non-fiction books differ in design, layout, and composition. As for fiction books, among other things, they commonly contain additional information about the author, the publisher and a list of previously written works which are recommended to the reader. Furthermore, they quote excerpts from reviews of these works. Below are given some examples taken from original works. Read them carefully and do the exercises that follow.

Author	Title of the book	Praise for the book
Dan Brown	The Da Vinci Code	<p>'Wow ... Blockbuster perfection. An exhilaratingly brainy thriller. Not since the advent of Harry Potter has an author so flagrantly delighted in leading readers on a breathless chase and coaxing them through hoops.'</p> <p>- <i>The New York Times</i></p> <p>'Exceedingly clever. Both fascinating and fun... a considerable achievement.'</p> <p>- <i>Washington Post</i></p> <p>'A thundering, tantalizing, extremely smart fun ride.'</p> <p>- <i>Chicago Tribune</i></p> <p>'A new master of smart thrills. A pulse-quickenning, brain-teasing adventure.'</p> <p><i>People</i></p>
Michael Crichton	Timeline	<p>'Wonderful...superb...[a] gripping Crichton fantasy adventure.'</p> <p>- <i>Forbes</i></p> <p>'A fast-paced story... [that] keeps the reader turning the pages... Crichton has so perfected the fusion thriller with science fiction that his novels define the genre.'</p> <p>- <i>Los Angeles Times</i></p>
Ann Rice	The Mummy Or Ramses the Damned	<p>'The Mummy reaches its dazzling conclusion in the same manner as Rice's vampire books: with the promise of more to come. Long live the Mummy!'</p> <p>- <i>Boston Herald</i></p> <p>'Rice's disturbing novels provoke thought as well as entertain.'</p> <p>- <i>Chicago Tribune</i></p> <p>'Rice succeeds masterfully in blending horror and romance... Ramses is a fascinating character, heroic yet tragically flawed by his human desires.'</p> <p>- <i>Atlanta Journal</i></p>
John Grisham	The Pelican Brief	<p>'Grisham has an ear for dialogue and is a skillful craftsman. Like a composer, he brings all his themes together at the crucial moment for a gripping, and logical, finale.'</p> <p>- <i>The New York Times Book Review</i></p> <p>'So gripping and suspenseful that you start reading the top of page afraid of what you'll read at the bottom... The Pelican brief provides chills and spills enough that it will probably be the book America can't put down.'</p> <p>- <i>The Commercial Appeal (Memphis)</i></p>

103. Answer the questions.

1. What mass media are these excerpts taken from?
2. In your opinion, which of them are more prestigious? Name them.
3. Judging by the sources the reviews came from, can we say that some authors are given more credit for their works than others? If so, how do we know it?
4. Why do you think authors supply their works with these quotations? Is it a kind of promotion or advertising for them?
5. On the other hand, classical works by outstanding British and American writers are seldom, if ever, advertised? Why do you think?
6. The above writers are all well established and successful. Why do you think they have to resort to these means?

104. Language research

Reviews can be positive, negative or both. The above excerpts have been carefully chosen to praise the authors which is achieved by various means including the use of *evaluative words and intensifiers*.

**Evaluative words** are words connotating approval or disapproval in addition to the main meaning. For example, *blockbuster perfection*, *breathless chase*.

**Intensifiers**, as the word *presupposes*, add emphasis to the word described as in *exhilaratingly brainy thriller*, so *fragrantly delightful*.

Study the excerpts and pick up all evaluative words and intensifiers. Put them in the corresponding boxes of the table below. Then do the follow-up exercise. Examples are given to you.

EVALUATIVE WORDS			
Noun group (n+n, n+adj)	Adjectival group (adj, adv.+adj.)	Verb group (v, adv+ v)	Other
<i>Blockbuster perfection</i>	<i>exhilaratingly brainy</i>	<i>so fragrantly delighted</i>	<i>Wow (interjection)</i>
<i>breathless chase</i>	<i>exceedingly clever</i>	<i>coaxing them through hoops</i>	<i>Long live the Mummy! (exclamation)</i>

105. Now summarize the data you have obtained and say:

- how many examples of each pattern you have;
- which pattern/s prevail/s;
- if there are any words, word combinations or phrases that are repeated;
- which phrases seem to be 'ready-made' and which seem to have been coined by the reviewers;
- which of them you liked best, why.

106. In this activity you are given a statement. Think of all possible meanings it may convey and contexts it may occur in.

Statement	Meaning	Context
1. Just skim through the second section to save time.		
2. I always skim the financial section of the newspaper.		
3. Could you be a bit quieter – I'm trying to read.		
4. Take a good look at the photo and see if you recognize anyone in it.		
5. Will you read me a bedtime story?		
6. I've read the whole story from beginning to end and still can't understand it.		
7. Can I read your newspaper?		
8. My stomach churned as the names were read aloud.		
9. I always read her column in the local paper.		
10. Read through your work and correct any mistakes that you find.		

107. The sentences below contain more 'books' words. Read them carefully and make sure you understand them.

1. I was an avid reader as a child.
2. My grandchildren are great readers, so I always give them books for their birthday.
3. Along with being an expert in business law, Martin is a voracious reader of detective stories.
4. I was a real bookworm when I was a child.
5. Charles was a well-read and highly educated man.
6. Although Jack stopped his studies at 19, he was very well-read, especially in the classics.
7. The average reader of science fiction is young and male.
8. Her newspaper now has a readership of more than 500,000.
9. The local newspaper has a circulation of around 16,000.
10. Over the last hundred years people have become healthier, more literate, and better educated.
11. Children are expected to be competent readers by the time they leave this class.
12. Good readers tend to be better at spelling than other children.
13. Cuba has one of the highest literacy rates in the world.
14. His father was an illiterate farm worker.
15. At the end of the day the teacher does half an hour's extra work with the slow readers.
16. Illiteracy rates among women in many countries are a serious cause for concern.

17. Her writing was so tiny that it was barely legible.
18. I don't know what this note says- Dad's handwriting is totally illegible.
19. I received a blurred, indecipherable fax that didn't help at all.
20. The photocopy was poorly produced and almost unreadable.
21. I couldn't read the doctor's scrawl.
22. This is a well-written and readable introduction to the subject of linguistics.
23. Have you seen Amis' latest book? It's worth reading.
24. The story of their journey makes interesting reading.
25. Her latest book is clever, funny, and well-written – a very good read.
26. Dan Brown's The Da Vinci Code is a real page-turner.
27. 'Unputdownable', raved the literary critic Helen Jewson, 'I read it at one sitting.'
28. The inclusion of so many figures and statistics make the article virtually unreadable.
29. The book was so badly written that I didn't get further than the first chapter.

108. Now sort out the underlined words according to their meanings.

- someone who reads a lot \_\_\_\_\_
- people who read \_\_\_\_\_
- able to read \_\_\_\_\_
- not able to read \_\_\_\_\_
- easy to read \_\_\_\_\_
- difficult or impossible to read \_\_\_\_\_
- enjoyable or interesting to read \_\_\_\_\_
- not enjoyable to read \_\_\_\_\_

109. Can you explain the difference between?

- a voracious reader and a bookworm
- a great reader and a competent reader
- readership and circulation
- a good reader and a slow reader
- something illegible and a scrawl
- a good read and a real page-turner
- something unputdownable and a real page turner

110. Can you guess the meanings of the word 'read' in these sentences?

1. He plays the violin very well but can't actually *read music*.
2. Are you any good at *map reading*?
3. I wasn't sure how to *read* his silence.
4. A sign on the outer door *read*: 'No Entry'.
5. Someone should be coming to *read* the gas meter.
6. The thermometer *read* 46 degrees.
7. *Reading between the lines*, I'd say Robert's not very happy.
8. 'Want some coffee?' 'You *read* my mind.'
9. Do you *read* me?
10. How do you *read* the present situation?
11. It was only a casual remark. I think you're *reading* too much into it.
12. I *read* history at Cambridge.
13. He wants to *read for* a law degree.

111. Self-check

Write words and word combinations opposite in meaning to these:

- to read silently (to oneself) \_\_\_\_\_
- to skim \_\_\_\_\_

to read through/over \_\_\_\_\_  
 literate \_\_\_\_\_  
 literacy \_\_\_\_\_  
 readable \_\_\_\_\_  
 a good/competent reader \_\_\_\_\_  
 legible \_\_\_\_\_  
 well written \_\_\_\_\_

112.\* Match the adjectives on the right with the nouns on the left to make appropriate word combinations.

historical	writer
romantic	novel
library	book
best-seller	list
science fiction	thriller
political	biography
psychological	
spy	
legal	
authorized	
unauthorized	
ghost	

113.\* Choose the best alternative to complete these sentences.

- Oliver Twist is a classic work of English \_\_\_\_\_.  
*literature non-fiction letters editions*
- The plot of the novel was very exciting, but I didn't find the \_\_\_\_\_ very interesting.  
*persons people characters figures*
- This book is a special edition for foreign readers, so there's a(n) \_\_\_\_\_ at the back.  
*appendix glossary introduction preface table of contents supplement*
- A novel is usually divided into several \_\_\_\_\_.  
*chapters units sections passages*
- If you need to find some information in a non-fiction book, look it up in the \_\_\_\_\_.  
*atlas blurb catalogue diary index review*
- Cambridge University Press is the \_\_\_\_\_ of the book you're reading.  
*author editor printer publisher*
- A great novel has a good plot and a strong \_\_\_\_\_.  
*communication meaning message significance*
- The book was marvelously \_\_\_\_\_ and it was a joy to read.  
*stylistic tedious well-written wonderful*
- Ernest Hemingway is one of my \_\_\_\_\_ American writers.  
*best favourite ideal most popular*
- The thriller was so exciting that I couldn't \_\_\_\_\_.  
*let it down look it up pick it up put it down*
- Even the \_\_\_\_\_ characters in the book are really interesting.  
*less minor small tiny*
- I'd like to \_\_\_\_\_ that book when you've read it.  
*borrow hire lend loan*

114. In these sentences three alternatives are correct and two are wrong. Choose the best three alternatives for each.

- The \_\_\_\_\_ character in the book is called Oliver.  
*central main principal principle top*
- I enjoy her books because her style is so very \_\_\_\_\_.  
*dull entertaining readable tedious true-to-life*

3. I found that the characters in the story were very \_\_\_\_\_.  
amusing believable informative likeable thrilling
4. There were so many twists in the plot that I didn't really think it was \_\_\_\_\_.  
accurate authentic convincing realistic true-to-life
5. She doesn't read any fiction because she prefers reading \_\_\_\_\_.  
biographies short stories textbooks non-fiction science fiction
6. I can't \_\_\_\_\_ books like those - they just send me to sleep.  
bear carry enjoy stand suffer

115.\* Fill the gaps in these sentences with suitable words.

1. You can borrow books from a \_\_\_\_\_ or buy them from a \_\_\_\_\_.
2. A writer can also be called an \_\_\_\_\_.
3. I can't afford to buy the book in hardback, so I'll wait till it comes out in \_\_\_\_\_.
4. I can't remember the \_\_\_\_\_ of the book, but I know it had a yellow \_\_\_\_\_.
5. A book that tells somebody's life story is called a \_\_\_\_\_.

## Grammar revision

116.\* Below is a summary of a book. Choose the best alternative to complete the gaps in this summary. Note the tense used.

The Captain and the Enemy' is a novel (1) \_\_\_\_\_ was written by Graham Greene in 1933. It is a story (2) \_\_\_\_\_ a boy, Victor Baxter, (3) \_\_\_\_\_ father (4) \_\_\_\_\_ he calls 'the Devil' loses him in game of backgammon to a man (5) \_\_\_\_\_ is only known as 'the Captain'. The Captain, (6) \_\_\_\_\_ real name is never revealed, appears to be some sort of criminal. (7) \_\_\_\_\_ the boy has been taken away from his boarding school, he is brought up by a woman called Lisa, (8) \_\_\_\_\_ is the Captain's mistress. From time to time the Captain returns to visit them, (9) \_\_\_\_\_ for months on end they are alone together. (10) \_\_\_\_\_ this time a close relationship develops (11) \_\_\_\_\_ them, and Lisa treats Victor as if he is her son. Eventually, the Captain goes to live in Panama, (12) \_\_\_\_\_ tells them that they cannot join him there (13) \_\_\_\_\_ he has made enough money. (14) \_\_\_\_\_ he is 18, Victor leaves Lisa and gets his own flat but (15) \_\_\_\_\_ her death in a road accident, he flies to Panama to meet the Captain

1. which what who it
2. about by on of
3. who whose his without
4. which who whose him
5. who whom whose his
6. who whom whose his
7. Before After Although Now
8. she who because that
9. because but when so
10. Before While During On
11. among over between to
12. still but though he
13. after by until if
14. When So Then Why
15. because while as after

117. Give a summary of the book you have recently read.  
Make use of Ex 116.

118.\* You might have noticed that J. K. Rowling's books are read by both children and grown ups and most of them have seen their screened versions. But do you know anything about the author? If not, skim through the passage below and be ready to answer the questions that follow.



Rowling, J.K., born July 31, 1965, Chipping Sodbury, near Bristol, England, in full Joanne Kathleen Rowling is a British author, creator of the popular and critically acclaimed Harry Potter series about a young sorcerer (magician) in training.

After graduating from the University of Exeter in 1986, Rowling began working for <sup>4</sup> **Amnesty International** in London, where she started to write the Harry Potter adventures. In the early 1990s she traveled to Portugal to teach English as a foreign language, but after a brief marriage and the birth of her daughter, she returned to the United Kingdom,

<sup>4</sup> **Amnesty International** is an international organization headquartered in London that seeks to inform public opinion about violations of human rights. In 1977 **Amnesty International** was awarded the Nobel Prize for Peace.

settling in Edinburgh. The idea for the Harry Potter stories came to her during a train ride in 1990, and she began writing the magic adventure while sitting in cafes and pubs. Living on public assistance between stints (урочная работа) as a French teacher, she continued to write.

Rowling's first book in the series, *Harry Potter and the Philosopher's Stone* 1997; U.S. title *Harry Potter and the Sorcerer's Stone*), was an immediate success, appealing to both children (its intended audience) and adults. Featuring vivid descriptions and an imaginative story line, it followed the adventures of the unlikely hero Harry Potter, a lonely orphan who discovers that he is actually a wizard and enrolls in the Hogwarts School of Witchcraft and Wizardry. The book received numerous awards, including the British Book Award. Succeeding volumes—*Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), and *Harry Potter and the Goblet of Fire* (2000)—also were best-sellers, available in more than 100 countries and some 25 languages. In 2001 the companion books *Fantastic Beasts & Where to Find Them* and *Quidditch Through the Ages* were published, with proceeds going to charity. The series sparked great enthusiasm among children and was credited with generating a new interest in reading. Rowling was appointed <sup>6</sup>OBE (Officer of the British Empire) in March 2001.



119.\* Answer the questions.

- How did Joan Rowling come to write of *the Harry Potter* series?
- Did her educational background help her in her endeavors, do you think?
- How did she support herself while working at her books?
- Since you have read or seen at least one of the series, what in your opinion makes it so attractive to the reader or viewer?
- In your opinion, will the other sequels as interesting as the first ones?
- Besides her royalties, how were her services for the country recognized?
- Have you read her latest books either in English or in Russian?

120.\* The passage mentions the British Book Award that the Harry Potter series have won. If interested, read more about literary awards in America and Britain.

**National Book Awards** are annual awards given to books of the highest quality written by Americans and published by American publishers. The process begins when publishers submit selected books to compete in several categories, chiefly fiction, nonfiction, and poetry. Winners are chosen by five-member panels selected for each genre; they receive a \$10,000 cash award and a crystal sculpture. Awards are also intermittently given for children's literature, autobiography, first novel, and other categories.

**Booker Prize**, in full **Man Booker Prize**, formerly **Booker McConnell Prize** is a prestigious British award given annually to a full-length novel; those eligible (имеющий право) include English-language writers from the United Kingdom, the Commonwealth countries, the Republic of Ireland, and South Africa. The award is administered by the Book Trust. In 1992 the **Booker Russian Novel Prize** was set up to reward contemporary Russian authors, to stimulate wider knowledge of modern Russian fiction, and to encourage translation and publication of Russian fiction outside Russia.

**Whitbread Book Award** – any of a series of literary awards given to writers resident in the United Kingdom and Ireland for books published there in the previous year. Established in 1971 and sponsored by the British corporation Whitbread PLC, the awards are given annually and are administered by the British Booksellers Association.

Awards are given in five categories (novel, first novel, poetry, biography, and children's); in addition, from these winners one is chosen the Whitbread **Book of the Year**. A prize purse of £50,000 is shared among the winners.

## Getting professional

121. Act out a teacher-class session giving a short talk about the author and her books.

<sup>5</sup> **Quidditch** – a sport similar to basketball on broomsticks, a term coined by the author.

<sup>6</sup> **Officer of the British Empire** is a member of a British order of knighthood, although this rank does not confer knighthood.

## Listening Comprehension

122. As is known, to become an established writer one needs talent, hard work and some good luck. The story you are going to listen to is about someone who might be called 'a failed writer'. Look at the words you will hear in the story and make sure you understand them. The story is called *His Last Chance*.

*A theatre manager, to settle the matter once and for all, to introduce one's work to the boards (here, to put on the work as a play in a theatre), a snowstorm, to tear smth up*

Can you make any predictions about the plot of the story? Discuss it with your partner.

123. Now listen to the story just once and say why it is called *His Last Chance*. Listen to the story again and retell it in the name of
- the theatre manager
  - the failed writer
  - an actor or actress who might have heard the story

124. Reading comprehension test

### WHEEL OF FORTUNE

*Emma Duncan discusses the potential effects on the entertainment industry of the digital revolution*

- A** Since moving pictures were invented a century ago, a new way of distributing entertainment to consumers has emerged about once every generation. Each such innovation has changed the industry irreversibly; each has been accompanied by a period of fear mixed with exhilaration. The arrival of digital technology, which translates music, pictures and text into zeros and ones of computer languages, marks one of those periods.
- B** This may sound familiar, because the digital revolution, and the explosion of choice that would go with it, has been heralded for some time. In 1992, John Malone, chief executive of TCI, an American cable giant, welcomed the '500-channel universe'. Digital television was about to deliver everything except pizzas to people's living rooms. When the entertainment companies tried out the technology, it worked fine – but not at a price that people were prepared to pay.
- C** Those 500 channels eventually arrived but via the Internet and the PC rather than through television. The digital revolution was starting to affect the entertainment business in unexpected way. Eventually it will change every aspect of it, from the way cartoons are made to the way films are screened to the way people buy music. That much is clear. What nobody is sure of is how it will affect the economics of the business.
- D** New technologies always contain within them both threats and opportunities. They have the potential both to make the companies in the business a great deal richer, and to sweep them away. Old companies always fear new technology. Hollywood was hostile to television, television terrified by the VCR. Go back far enough, points out Hal Varian, an economist at the University of California at Berkeley, and you find publishers complaining that 'circulating libraries' would cannibalise their sales. Yet whenever a new technology has come in, it has made more money for existing entertainment companies. The proliferation of the means of distribution results, gratifyingly, in the proliferation of dollars, pounds, pesetas and the rest to pay for it.
- E** All the same, there is something in the old companies' fears. New technologies may not threaten their lives, but they usually change their role. Once television became widespread, film and radio stopped being the staple form of entertainment. Cable television has undermined the power of the broadcasters. And as power has shifted the movie studios, the radio companies and the television broadcasters have been swallowed up. These days, the grand old names of entertainment have more resonance than power. Paramount is part of Viacom, a cable company; MGM, once the roaring lion of Hollywood, has been reduced to a whisper because it is not part of one of the giants. And RCA, once the most important broadcasting company in the world, is now a recording label belonging to Bertelsmann, a large German entertainment company.
- F** Part of the reason why incumbents got pushed aside was that they did not see what was coming. But they also faced a tighter regulatory environment than the present one. In America, laws

preventing television broadcasters from owning programme companies were repealed earlier this decade, allowing the creation of vertically integrated businesses. Greater freedom, combined with a sense of history, prompted the smarter companies in the entertainment business to re-invent themselves. They saw what happened to those of their predecessors who were stuck with one form of distribution: So, these days, the powers in the entertainment business are no longer movie studios, or television broadcasters, or publishers; all those businesses have become part of bigger businesses still, companies that can both create content and distribute it in a range of different ways.

**G** Out of all this, seven huge entertainment companies have emerged – Time Warner, Walt Disney, Bertelsmann, Viacom, News Corp, Seagram and Sony. They cover pretty well every bit of entertainment business except pornography. Three are American, one is Australian, one Canadian, one German and one Japanese. 'What you are seeing,' says Christopher Dixon, managing director of media research at PaineWebber, a stockbroker, 'is the creation of a global oligopoly. It happened to the oil and automotive businesses earlier this century; now it is happening to the entertainment business.' It remains to be seen whether the latest technology will weaken those great companies, or make them stronger than ever.

**A. Which paragraph mentions the following questions (1-8)? Write the appropriate letters (A-G) on your answer sheet. Some of the paragraphs can be used more than once.**

- |   |   |          |
|---|---|----------|
| 1 | the contrasting effects that new technology can have on existing business   | <b>A</b> |
| 2 | the fact that a total transformation is going to take place in the future in the delivery of all forms of entertainment | <b>B</b> |
| 3 | the confused feelings that people are known to have experienced in response to technological innovation                 | <b>C</b> |
| 4 | the fact that some companies have learnt from the mistakes of others  | <b>D</b> |
| 5 | the high cost to the consumer of new ways of distributing entertainment   | <b>E</b> |
| 6 | uncertainty regarding the financial impact of wider media access  | <b>F</b> |
| 7 | the fact that some companies were the victims of strict government policy   | <b>F</b> |
| 8 | the fact that the digital revolution could undermine the giant entertainment companies                                  | <b>G</b> |

**B. The writer refers to various individuals and companies in the reading passage. Match the people or companies (A-E) with the points made in questions 9-12.**

- |    |  |                            |
|----|--|----------------------------|
| 9  | Historically, new forms of distributing entertainment have alarmed those well-established in the business. | <b>A</b> John Malone       |
| 10 | The merger of entertainment companies follows a pattern evident in other industries.                       | <b>B</b> Hal Varian        |
| 11 | Major entertainment bodies that have remained independent have lost their influence.                       | <b>C</b> MGM               |
| 12 | News of the most recent technological development was published some years ago.                            | <b>D</b> Walt Disney       |
|    |  | <b>E</b> Christopher Dixon |

**C. Choose the appropriate letters A-D to answer questions 13-14.**

13. How does the writer put across his views on the digital revolution?
- by examining the forms of media that will be affected by it
  - by analyzing the way entertainment companies have reached it
  - by giving a personal definition of technological innovation
  - by drawing comparisons with other periods of technological innovation
14. Which of the following best summarizes the writer's views in this passage?
- The public should cease resisting the introduction of new technology.
  - Digital technology will increase profits in the entertainment business.
  - Entertainment companies should adapt to technological innovation.
  - Technological change only benefits big entertainment companies.

## ➤ Writing

125. Write a précis of the text you have read using either of the 3 structural patterns: deductive, inductive or framed.

## Grammar revision

126. Read the text below and think of the word which best fits each space. Use only one word in each space. Write the words on a separate sheet of paper in the following sequence: 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_, etc.

### Science Fact and Science Fiction

When writers attempt to anticipate the future, they often only succeed in providing an interpretation of the present. This (1) \_\_\_\_\_ be seen in the fantasies produced by science fiction writers in the middle of the twentieth century. Almost nothing has turned (2) \_\_\_\_\_ the way that these writers expected. Although they (3) \_\_\_\_\_ manage to predict intelligent robots, they completely (4) \_\_\_\_\_ to anticipate the development in communications technology that would make them possible. This (5) \_\_\_\_\_ that science fiction written before 1980 now seems absurdly dated, and what strikes you most (6) \_\_\_\_\_ the curious absence of personal computers, e-mail and the Internet. Science fiction writers, it seems, were remarkably (7) \_\_\_\_\_ on the uptake when (8) \_\_\_\_\_ came to grasping the extent to (9) \_\_\_\_\_ the nature of communication would change.

Instead, their focus was (10) \_\_\_\_\_ much on rocket technology and space travel. For they (11) \_\_\_\_\_ not to know that the lunar landings, so exciting at the time, would actually lead nowhere. There are no human colonies on the Moon, (12) \_\_\_\_\_ alone on Mars and the idea that people might eventually populate the cosmos seems even (13) \_\_\_\_\_ within the realms of possibility now than it did then, despite half a century of bewilderingly rapid technological progress. What's (14) \_\_\_\_\_, scientists have even begun to ridicule the notion, fundamental to much science fiction, that one day we just (15) \_\_\_\_\_ encounter intelligent aliens.

9

### How and where do writers write?

#### 127. Reading Comprehension

- A. Before reading the passage, look at the words below and make sure you understand them. Write their Belarusian/Russian equivalents in the gaps.

- to long for \_\_\_\_\_ - to want something very much, especially when it seems unlikely to happen soon.
- take something in \_\_\_\_\_ - to understand and remember new facts and information  
-synonym absorb.
- longhand \_\_\_\_\_ - if you write something in longhand, you write it by hand using complete words, rather than typing it or using special short forms of words.
- to recycle \_\_\_\_\_ - to put used objects or materials through a special process so that they can be used again.
- play around with \_\_\_\_\_ - to try doing something in different ways, to see what would be best, especially when this is fun.
- thrash out \_\_\_\_\_ - to discuss something thoroughly with someone until you find an answer, reach an agreement, or decide on something.
- demoralize \_\_\_\_\_ - to reduce or destroy someone's courage or confidence.
- loft \_\_\_\_\_ - British English a room or space under the roof of a building, usually used for storing things in -synonym attic.

tease smth out _____	- to succeed in learning information that is hidden, or that someone does not want to tell you.
to trek _____	- to make a long and difficult journey, especially on foot.
to slump _____	- to fall or lean against something because you are not strong enough to stand.
to seethe _____	- to feel an emotion, especially anger, so strongly that you are almost shaking.
to get waylaid _____	- if you are waylaid, you are delayed when you are doing something - often used humorously to say why you are late.
A Portakabin _____	- very small building that can be used as a temporary office, classroom etc. and can be moved by truck.
jumbo _____	- larger than other things of the same type.
on the go _____	- if you have something on the go, you have started it and are busy doing it.
to sustain _____	- if food or drink sustains a person, animal, or plant, it makes them able to continue living

**A. Read the sentences and give their Russian equivalents paying attention to the underlined words and phrases.**

1. He longed to see her again. 2. He watches the older kids, just taking it all in. 3. I write in longhand with pencils on recycled paper. 4. Play around with the ingredients if you like. 5. We still have to get together and thrash out the details. 6. The illness demoralized him and recovery took several weeks. 7. Our neighbours have just done a loft conversion (=changed the loft into bedrooms). 8. I mostly use my computer for word processing. 9. I finally managed to tease the truth out of her. 10. The elevator was broken, so we had to trek up six flights of stairs. 11. Carol slumped back in her chair, defeated. 12. He was seething with anger. 13. Sorry, we got waylaid at the bar. 14. ...jumbo-sized hot dogs. 15. Even with three top films on the go, Michelle is reluctant to talk about herself. 16. She found it difficult to sustain the children's interest.

**C. Read the article taken from a newspaper and do the exercises that follow.**

*How and where do writers write? With coffee and cacophony or in austere silence? In warm kitchens or in lonely attics? Joanna Trollop follows the muse of successful novelists.*

**Rose Tremain**

I've got the study I've always longed for. It looks out onto a big sloping lawn, and as soon as I go into it in the morning, it just takes me in. I like to start the day slowly, giving external attention to breakfast but some internal attention to the writing day ahead. I'm at my desk by ten. I like to be alone then and I like silence. I hate winter. My study has to be at least 70 degrees or I can't concentrate. I write in longhand with Berol Mirado pencils on recycled paper. I'm aware of the need to be fit and well so I eat conscientiously at lunchtime. I stop at 5.30, do exactly 35 minutes of yoga, put on some Mozart or Haydn, and play around with food, which is a wonderful way of engaging other senses than the ones I use all day.

**Patrick Gale**

One of the joys of being a writer is that you don't have to have a routine, but when I've got a book on the boil I really don't do anything else. My brain only works until lunchtime and food is vital to keep me going: digestive biscuits

are a must and I do confess to the odd chocolate crisis. I work until I'm really hungry and then I take the dog out to thrash out any problems. After lunch, I'll read – mostly novels by dead authors so as not to get too demoralized. If it's warm, I work in a summerhouse I built, which has a view of the garden. If it's very cold, I shut myself into the loft. I have to confess I work better there. It's where the word processor lives, although I like to work with pencil and exercise book first, to tease ideas out. The evenings are for the box. I love it. I video old films. That's my treat.

### Jilly Cooper

When I'm on a book, I'll work all day, every day. I start about ten, and I'll go on and on, until eight or nine. There's nothing in the middle except a dog walk and a chat to the horses. There's not even any food really because I'm always trying to lose weight. The room where I work is serious chaos. The room faces south, so my typist Monica and I trek about to whichever surface has no sun and the least mess. I keep longhand notebooks of all the events and characters in the current book and a file for each chapter. If Leo's here, it's great, because he'll usually cook supper. By then I'm only fit to slump in front of the telly.

### Susan Hill

When I was single, I had a lovely long morning that began at about eight, with nobody to think about but me. There's no doubt it's harder now, having got up at 6.30 and done the school run, and having one's head seething with domestic things. You have to guard against that dangerous, restless time when you return home and can get waylaid so easily. I'm working in a Portakabin in the garden while we convert a barn into my study. I take coffee in there and sit quietly, thinking myself down into the book again. I have little breaks for more coffee, but this doesn't interfere with concentration at all nor does my stunning view. I stop at lunchtime and that's it really. I use jumbo economy pads and write in longhand. I prefer pencil. I used to type the manuscript myself but then I found a wonderful lady who can read my writing. I'm useless with machines.

### Julian Barnes

When I get to my desk at about ten, I find I don't very much want to be there. Luckily this feeling passes. My desk is in a light, upstairs room painted Chinese yellow. There are two prunus trees outside, which bullfinches seem to like, and once I saw a jay. I'm fairly easily distracted, and will roam off to get mugs of coffee, biscuits and raisins, and wait hopefully by the letter box for the postman. The best creative time is from ten to one. I work on a big black electric typewriter. I don't want a word processor. When I'm working on a novel, I'll put in a seven-day week. Cooking's helpful if I'm stuck. I don't really reward myself at the end of a good day. I'm just relieved to feel less guilty.

### Sir Fitzroy Maclean

I wrote *Eastern Approaches* 45 years ago, and I've had a book on the go ever since. I travel all the time and I get on with writing wherever I am, buses, helicopters, airports, anywhere. In 1946, in America, I bought a portable typewriter but when I'd typed 150,000 words on it, I thought, 'Never again.' I like yellow spiral-backed pads and those floating ball pens. My ideal is to write in the library, or in my specially insulated room at home in Scotland, or at the kitchen table in London, sustaining myself with a huge pot of China tea. If I'm travelling, I take a flask for tea - it's vital. I like regular meals and I'm inclined to sleep after lunch. My book is my first thought every day, and it's my escape from real life. I don't need a reward at the end of a day. The writing is a prize in itself.

D. Match the question numbers (1-15) with the writers' names (A- F). Some choices may be required more than once.

Which writer(s)

- |  |   |                |
|--|---|----------------|
| - admits to being able to work anywhere?                   | 1 |                |
| - refer(s) to someone who helps with the typing?           | 2 |                |
| - has used a word processor?                               | 3 |                |
| - can only work when the room is a particular temperature? | 4 | A Rose Tremain |
| - uses a typewriter?                                       | 5 | B Patrick Gale |

- used a typewriter in the past?	6	
- undertakes domestic duties before settling down to write?	7	C Jilly Cooper
- experiences initial resistance to starting work?	8	D Julia Barnes
- enjoy(s) frequent coffee breaks?	9	E Susan Hill
- mentions the need for peace and quiet?	10	
- refers to a previous working routine?	11	F Sir Fitzroy Maclean
- have more than one workplace?	12	
- doesn't stop for lunch?	13	
- exercises indoors?	14	
- watch(es) TV to relax?	15	

**E. Now look back at the passage and summarize the information about the writers' routines and habits.**

**Say:**

- 1) where they prefer to work;
- 2) when they start their work;
- 3) how long they normally work a day;
- 4) whether they have breaks and how long they last;
- 5) what their distractions are, if any;
- 6) what tools they use for writing;
- 7) whether they have their works typewritten or whether they do it themselves;
- 8) how they relax after a working day.

**F. Explain what they mean. Pay attention to the underlined words and word combinations.**

**Rose Tremain:**

- It looks out onto a big sloping lawn, and as soon as I go into it in the morning, it just takes me in.
- My study has to be at least 70 degrees or I can't concentrate.
- \_\_\_\_\_ and play around with food, which is a wonderful way of engaging other senses than the ones I use all day.

**Patrick Gale:**

- One of the joys of being a writer is that you don't have to have a routine, but when I've got a book on the boil I really don't do anything else.
- \_\_\_\_\_ digestive biscuits are a must and I do confess to the odd chocolate crisis.
- After lunch, I'll read - mostly novels by dead authors so as not to get too demoralised.
- It's where the word processor lives, although I like to work with pencil and exercise book first, to tease ideas out.
- The evenings are for the box.

**Susan Hill:**

- There's no doubt it's harder now, having got up at 6.30 and done the school run
- I use jumbo economy pads and write in longhand.
- I'm useless with machines and their noise would drown the words in my head.

**Jilly Cooper:**

- The room faces south, so my typist Monica and I trek about to whichever surface has no sun and the least mess.

**Julian Barnes:**

- *When I'm working on a novel, I'll put in a seven-day week.*
- *Cooking's helpful if I'm stuck. I'm just relieved to feel less guilty.*

**Sir Fitzroy Maclean**

- *I wrote Eastern Approaches 45 years ago, and I've had a book on the go ever since*

**Writing**

G. Write a précis based on the texts you have read. Use either of the 3 structural patterns.

**Listening comprehension**

128. It is common knowledge that works of classical writers have always remained a source of inspiration for film-makers. For example, almost all of Shakespeare's works have been staged and filmed or inspired film directors for their new interpretations.

You will hear a person's opinion of a film version of a Shakesperian play. Look at the words below. Can you guess the name of the film?

*Romeo, Juliet, Verona, the Montague family,  
the Capulet family, Leonardo de Caprio, Clair Daynes, Miami, America*

129. Who is who? What is what? Which of them belong to the original version and which are modern? Can you give the play's original plot in brief? Work with a partner.

130. Listen to the recording and concentrate on the innovations the filmmakers introduced.

- a. The film is set in \_\_\_\_\_.
- b. The film opens and closes with a \_\_\_\_\_.
- c. There's a great \_\_\_\_\_.
- d. Some of the most important lines are \_\_\_\_\_.

131. Listen to the recording again and answer the questions. Write one-three words only.

e. What is Romeo's family name?

f. What is Juliet's family name?

g. How did the speaker feel at the end of the film?

h. How did she rate the film?

**Follow-up**

132. Discuss the following.

- 1. Why do you think the filmmakers left the original text and plot but placed the characters in a modern and recognizable setting?
- 2. The speaker says that the film "has helped young people to enjoy this Shakspeare love story in a new way?" How?
- 3. How would you interpret the message of the film in a new modern light?

10

**Let's read for pleasure**

133. Look at the picture and read the statement by Ernest Rhys, a renowned English man of letters.



**WORDS LIKE FLOWERS,  
HAVE THEIR COLOURS, TOO**

In your opinion, what is the concept or message of this still life? Discuss it with your partner and then with the group.

134. Read carefully an extract of two versions taken from the same novel and say what differs them from each other. Pay attention to the italicized words.

#### Version 1

There was music from my neighbour's house through the summer nights. In his *blue gardens* men and girls came and went, *floating among the whisperings and the champagne and the stars*. In the afternoon by the shore I watched his guests swimming in the Sound, or lying in the sun on the hot sand, or water-skiing from his two motorboats.

#### Version 2

There was music from my neighbor's house through the summer nights. In his *blue gardens* men and girls came and went *like moths among the whisperings and the champagne and the stars*. At high tide in the afternoon I watched his guests diving from the tower of his raft or *taking the sun* on the hot sand of his beach while his two motor-boats *slit the waters* of the Sound, drawing aquaplanes over *cataracts of foam*.

The words in italics refer to what is known as figures of speech which represent intentional deviation from literal statement or common usage. Read more about figures of speech in the passage below.

### Figures of speech

A *figure of speech* is a form of expression used to convey meaning or heighten effect, often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener.

An integral part of language, figures of speech are found in oral literatures as well as in polished poetry and prose and in everyday speech.

Most figures in everyday speech are formed by extending the vocabulary of what is already familiar and better known to what is less well known. Thus *metaphors* (implied resemblances) derived from human physiology are commonly extended to nature or inanimate objects as in the expressions "the mouth of a river," or "the eye of a needle." Conversely, resemblances to natural phenomena are frequently applied to other areas, as in the expressions "a wave of enthusiasm," or "a storm of abuse." Use of *simile* (a comparison, usually indicated by "like" or "as") is exemplified in "We were packed in the room like sardines." *Personification* (speaking of an abstract quality or inanimate object as if it were a person) is exemplified in "Money talks"; *metonymy* (using the name of one thing for another closely related to it), in "How would the Pentagon react?"; *synecdoche* (use of a part to imply the whole), in expressions such as "brass" for high-ranking military officers or "hard hats" for construction workers. Other common forms of figurative speech are *hyperbole* (deliberate exaggeration for the sake of effect), as in "I'm so mad I could chew nails"; *the rhetorical question* (asked for effect, with no answer expected), as in "How can I express my thanks to you?"; *litotes* (an emphasis by negation), as in "It's no fun to be sick"; and *onomatopoeia* (imitation of natural sounds by words), in such words as "gurgle," "plunk," and "splash." Almost all the figures of speech that appear in everyday speech may also be found in literature. In serious poetry and prose, however, their use is more fully conscious, more artistic, and much more *subtle*; it thus has a stronger intellectual and emotional *impact*, is more memorable, and sometimes contributes a range and depth of association and suggestion far beyond the scope of the casual colloquial use of *imagery*.

All languages use figures of speech, but differences of language dictate different stylistic criteria. In a culture not influenced by classical Greece and Rome, some figures may be absent; *irony* is likely to be confined to fairly *sophisticated cultures*. Japanese poetry is based on delicate structures of implication and an entire vocabulary of aesthetic values almost untranslatable to the West. Arabic literature is rich in *simile* and *metaphor*, but the constructions used are so different from those familiar in the West that translation requires much adaptation. This condition is also true of the oral literatures of Africa and of the written literatures deriving from them. One of the most powerful single literary influences upon world cultures has been the Bible. Both the Old Testament and the New Testament are rich in simile, metaphor, and personification and in the special figure of Hebrew poetry, parallelism.

135. Give answers to the following questions.

1. How are figures of speech formed?
2. What purpose do they serve in prose?
3. What aspects of language do they reflect? Give an example from the passage.
4. Do all languages have figures of speech? What is their presence/absence redetermined by?
5. In your opinion, why has the Bible been one of the most powerful influences upon world cultures?

136. For academic purposes figures of speech are studied by a branch of linguistics which is called *stylistics*. Skim the passage below and give answers to the following questions.

1. What does stylistics deal with?
2. What are its aims?
3. What does the author use to produce the desired effect on the reader?

### Stylistics

The term *stylistics* is employed in a variety of senses by different linguists. At its narrowest interpretation it refers to the linguistic analysis of literary texts. One of the aims of stylistics in this sense is to identify those features of a text that give it its individual stamp and mark it as the work of a particular author. Another is to identify the linguistic features of the text that produce a certain aesthetic response (*эстетическое чувство*) in the reader. The aims of stylistics are the traditional aims of literary criticism.

The effect of the piece of fiction on the reader is largely determined by the choice and arrangement of vocabulary and sentence patterns as well as the use of various *stylistic expressive means*, both *lexical* and *syntactic*, otherwise called *devices*.

137. Pick up from the text the words that may serve as contextual synonyms to the following.

1. to use \_\_\_\_\_
2. diversity \_\_\_\_\_
3. in the narrow sense \_\_\_\_\_
4. to determine \_\_\_\_\_
5. to evoke response \_\_\_\_\_
6. a character \_\_\_\_\_

138. Read the passage below and memorize the names and meanings of the following devices.

#### A. Lexical stylistic devices (LD)

Lexical stylistic devices create verbal images. The verbal image is a pen-picture of a thing, person or idea expressed in a *figurative* way by words used in their *contextual meaning*.

An **epithet** [epiθet] is a SD based on the interplay (*взаимодействие*) of *emotive* (*emotional, expressive*) and *logical meaning* of an attributive word or phrase used to characterize an object so as to give an *individual perception and evaluation* of some features or properties. (e.g. *wild wind, heart-burning smile, animal panic, etc.*) It differs from the *logical attribute* which is purely objective and non-evaluating (e.g. *white snow, pale complexion*). Epithets are classified *semantically* and *structurally*. Semantically, they are divided into *associated* with the noun following and *unassociated* with it. The former are those which point out to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. For example, 'dark forest, careful attention'. The latter are attributed used to characterize an object by adding a feature not inherent in it. For example, 'heartburning smile, voiceless sands'. The adjectives here impose a property on objects which is fitting only in the given circumstances. Structurally, epithets can be viewed from the angle of a) composition and b) distribution. Compositionally, they may be divided into simple, compound and phrase epithets. Simple epithets are ordinary adjectives (*wild wind, loud ocean*). Compound epithets are built like compound adjectives (*heart-burning sigh*). Phrase epithets: a phrase and even a whole sentence may become an epithet if it is used attributively. But unlike simple and compound epithets which can be used both in pre- and post position, phrase epithets are always placed before the nouns they refer to (Freddie was standing in front of the fireplace with a *'well-that's-the-story-what-are-we-going-to-do-about-it* air...). Reversed epithet is composed of two nouns linked in an of-phrase (the shadow of a smile, a genius of an actor). From the point of view of the distribution of the epithets in the sentence, the first model to be pointed out is the *string epithet* which gives a many-sided depiction of an object (a plump, rosy-cheeked, wholesome, apple-faced young woman). *Transferred epithets* are those which describe the state of a human being but refer to an animate object (sleepless pillow, unbreakfasted morning).

A **simile** [ˈsimilɪ] is an expressed imaginative comparison based on the likeness of two subjects or ideas belonging to different classes. Comparison is established by a) link-words *as, like* (e.g. *He has always been as lively as a bird*); b) link-words *as though, as if* (e.g. *He looked as if he had been tortured*); lexical means to express resemblance: *to remind, to seem, to resemble* (e.g. *He reminded Julia of an old dog lying in the sun*). Simile mustn't be confused with *logical comparison* which brings together two things belonging to one class (e.g. *The boy is as tall as his father.*) Here *boy* and *father* belong to the same class of objects – human beings – and only one quality is being stressed to find the resemblance. In the previous example, *he* and *dog* belong to different classes of objects and only one secondary feature of an animal is attributed to a human

being. In the English language, there is a long list of *hackneyed* (избитый) similes pointing out the analogy between the various qualities, states or actions of human beings and animals: busy as a bee, blind as a bat, to work like a horse, to sleep like a dog, to fly like a bird, thirsty as a camel, etc. They have become clichés.

**A metaphor** – is a figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison: signalled by the words "like" or "as." The distinction is not simple. The metaphor makes a qualitative leap from a reasonable, perhaps prosaic comparison, to an identification or fusion of two objects, to make one new entity partaking of the characteristics of both. "Time flies" is an ancient metaphorical expression. In the passage we have read "men and girls came and went, floating among the whisperings and the champagne and the stars" float is a metaphor implying a comparison between people and birds or insects. Metaphors can be embodied in all the basic parts of speech. – nouns; verbs, adjectives and adverbs. Metaphors may be simple or *sustained* (распространенный), *genuine and trite* (избитый). A special kind of metaphor is *personification*. A simile can be compressed into a metaphor and every metaphor can be extended into a simile.

**Personification** – a special kind of metaphor in which human characteristics are attributed to an abstract quality, animal, or inanimate object. (e.g. "The Moon doth with delight / Look round her when the heavens are bare" (William Wordsworth); another is "Death lays his icy hand on kings", James Shirley).

**Irony** – is a SD based on simultaneous realization of the meanings: the *literal meaning* is the opposite of the *intended meaning*, used in *ridicule* (насмешка) or humour. (e.g. *Nice weather, isn't it?* [Said on a rainy day]). The word *nice* acquires a meaning quite the opposite to its primary dictionary meaning, that is '**bad, unpleasant**'. Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. For example, in a sentence "How clever of you", due to the intonation pattern, the word 'clever' conveys a sense opposite to its literal signification, the irony does not create a *ludicrous* (смешной) effect. It should be noted that irony is generally used to convey a negative meaning. Therefore, only positive concepts may be used in their logical dictionary meanings.

**Metonymy** метонимия – is a SD in which the name of a thing is replaced by the name of an associated thing. For example, *He bought a Ford.* (a car). *His pen is rather sharp* (style of writing). The name is given not by way of comparison (as in metaphors), but by some association. Metonymy and metaphor differ in the way they are deciphered. In a metaphor, one image excludes the other, that is the metaphor 'lamp' in "The sky lamp of the night", when deciphered means 'the moon' as we perceive only one object. Metonymy, while presenting one object to our mind, does not exclude the other (a Ford - a car, a sharp pen - a critical style of writing). Metonymy could be based on the following types of relation: a) a concrete thing is used instead of an abstract notion: *The camp, the pulpit and the law for rich men's sons are free*; b) the container instead of the thing contained: *The hall applauded*; c) the relation of proximity: *The round game table was boisterous and happy*; d) the material instead of the thing made of it: *The marble spoke*; e) the instrument which the doer uses in performing the action instead of the action or the doer himself: *As the sword is the worst argument that can be used, so should it be the last*. Metonymy has the effect of creating concrete and vivid images in place of generalities, as in the substitution of a specific "grave" for the abstraction "death." Metonymy is standard journalistic and headline practice as in the use of "city hall" for "municipal government," the "White House" for the "President of the United States," or "Kremlin" for the government of Russia. Metonymy is closely related to *synecdoche* [sɪ'nekdəki], the naming of a part for the whole. For example, *hired hands for workmen* and less commonly *a whole for the part* as in *society* instead of *high society*.

**Zeugma** зеегма – is the use of the word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, and, on the other, transferred (e.g. *He took his pistol and his life.*) The verb 'took' refers to both 'pistol' and 'life' and while 'took his pistol' has a direct meaning, '(took) his life' is transferred meaning 'he killed himself'.

**Pun** (word play or a play on words) игра слов; каламбур – is another stylistic device based on the interaction of well-known meanings of a word or phrase. Sometimes it is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is structural: zeugma is realization of two meanings with the help of a verb which is made to refer to different subjects or objects. Pun is more independent. There need not necessarily be a word in a sentence to which the pun-word refers. (e.g. *You are too young to smoke* [an old chimney says to a young one]). But still, like any other stylistic device, it depends on the context. For example, "Bow to the **board**," said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no **board** but the table, fortunately bowed to that." Here the humorous effect is achieved by the simultaneous realization of two meanings of the word 'board': 1) a group of people and 2) a flat piece of wood, plastic, card etc that you use for a particular purpose such as cutting things on, or for playing indoor games. Pun is frequently used in nursery rhymes, riddles and poems.

**Oxymoron** оксюморон – is a combination of two words (mostly an *adjective* and a *noun* or an *adverb* with an *adjective*) with opposite meanings (e.g. *living death, pleasantly ugly face, sweet sorrow, low skyscraper*). One word is an attribute the meaning of which is incongruous (несочетаемый) with the meaning of the word it modifies. In oxymoron the logical meaning holds fast because there is no true word combination only the *juxtaposition* (непосредственное соседство) of two non-combinative words. But still there is a peculiar change in the meaning of the qualifying word. It assumes a new life in oxymoron, definitely indicative of assessing tendency in the writer's mind.

**Antonomasia** is a SD in which some defining word or phrase is, as a rule, substituted for a person's proper name, normally popular or notorious (for example, "the Bard of Avon" for William Shakespeare, or *Her husband is Othello*, for a very jealous person). In fiction, antonomasia is used to give a character a proper name that defines or suggests a leading quality of that character. For example, *Mr Know-All*. Antonomasia is based on the interplay between the logical and nominal meaning of a word which should be realized in a word simultaneously. This device is mainly realized in written discourse, because sometimes capital letters are the only signals of this device.

**Hyperbole** преувеличение, гиперболa – is a deliberate *overstatement* [преувеличение] or exaggeration [гиперболизация] of a feature essential to the object for emphasis or comic effect. (e.g. He has written *a barrel of stories*). A variant of hyperbole is *understatement* (преуменьшение) in which smallness is exaggerated (e.g. A woman of a *pocket size*). Many hyperboles have become *trite* (избитый). They are used in daily speech without specific artistic effect (e.g. Haven't seen you *for ages*. I'd give *the world* to see her, scared *to death*, a *thousand pardons*, etc.)

**Periphrasis** перифраз(a) – a roundabout (непрямой; обходной) way used to name an object or phenomenon (e.g. *fair sex* (women), *my better half* (wife), a *gentleman of a long robe* (a priest)). As is seen, periphrasis uses a longer phrasing in place of a possible shorter form of expression. In literature periphrasis is sometimes used for comic effect. There are three types of periphrasis:

a) logical periphrasis (e.g. instruments of destruction = weapons)  
b) figurative periphrasis (e.g. *to tie the knot* = to get married)  
c) *euphemisms* [ju:fimizm] эвфемизм – milder ways of naming something instead of the ones that seem rough or unpleasant (e.g. *to pass away*, *to go home for 'to die'*, *economical with the truth* for 'to lie', etc.).

**The cliché** – is a word or expression which has lost its originality or effectiveness because it has been used too often (e.g. *rosy dreams of youth*, *rising expectations*).

**The proverb** is a short, well-known, supposedly wise sayings, usually in simple language (e.g. *Where there is a will, there is a way*. *God helps those who help themselves*)

**Epigram** – is a short clever amusing saying or a poem. In most cases epigrams are witty statements coined by some individuals whose names we know. (e.g. O. Wilde: *A diplomat is a person who can tell you to go to hell in such a way that you actually look forward to a trip.*)

**Quotation** is a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove the point or support an argument. They are usually marked graphically. A quotation, when used by a character in a piece of fiction, may also contribute to his or her characterization.

**Allusion** (аллюзия) is an implied or indirect reference to some literary, historical, mythological, biblical, etc. character or event. Allusion is distinguished from such devices as direct quote and imitation or parody. Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader and that therefore the reader will understand the author's referent. Allusions to biblical figures and figures from classical mythology are common in Western literature for this reason.

139. Make sure you remember the LDs whose definitions are given below.

1. an attributive word or phrase giving an object an individual perception and evaluation of its properties or features.
2. an expressed imaginative comparison based on the likeness of two subjects or ideas belonging to different classes.
3. an implied imaginative comparison expressed in a word or words or sentences.
4. an LD which represents an inanimate object as having human characteristics.
5. an LD where the literal meaning is the opposite of the intended meaning.
6. an LD in which the name of a thing is replaced by the name of an associated thing.
7. a combination of 2 words with opposite meanings.
8. blending together two or more semantically incompatible word groups.
9. combination of 2 words with opposite meanings.
10. a SD in which the name of a famous person is put for a person having the same features.
11. an overstatement or exaggeration of a feature essential to the object.
12. a roundabout way of naming an object or phenomenon.
13. a milder way of naming something that seems rough or unpleasant.
14. a wise saying.
15. a short clever amusing saying or a poem.
16. a play on words.
17. a phrase or sentence taken from a work of literature, usually marked graphically.
18. a word or phrase which lost its originality.
19. an implied or indirect reference supposedly known to the reader.

140.\* Say what should be taken into account to differentiate the following LDs? Make necessary notes. The first two entries are done for you.

**An epithet** – based on the interplay of logical and emotive meaning; subjective and evaluative;

A simile

A simile

Zeugma

Overstatement

Logical periphrasis

Cliché

Epigram

Quotation

**A logical attribute** – objective and non-evaluating

A logical comparison

A metaphor

Oxymoron

Understatement

Figurative periphrasis

Proverb

Pun

Allusion

141.\* Read the following utterances and identify the underlined stylistic devices.

1. You never saw such a barren (бесплодный), boring landscape in your life, like the surface of the moon in a heatwave.
2. Do tear yourself away from the television and come out for a walk.
3. The car is incredibly, hearstoppingly beautiful.
4. The solution to the mystery burst in my head like a flare (вспышка, взрыв).
5. I felt like a sponger that had been saturated and squeezed so often that it had lost its spring.
6. A powerful sun was burning the last mist off the lake to reveal a dazzling silver mirror beneath.
7. Their furniture was about as comfortable as a cactus.
8. He is a bull when he is roused.
9. The food was so delicious that I took it home for my dog.
10. The whole world greeted his latest invention with ridicule.
11. He usually manages to bulldoze his way through the committee meetings.
12. My daddy was a loving man/My father loved his daughter/My daddy bought himself a van/And with it killed his daughter.
13. I got back to my room last night wet with wine and good intention for today but now they are both floating out to sea with the rain that falls forever outside my door.
14. Pity melted his heart.
15. I tried to sell him my old car, but he wouldn't bite.
16. I felt about as sexy as a sack of Brussels sprouts.
17. The hotel was a huge and splendid rubbish dump.
18. The centre forward was so skillful that he managed to knee the ball over the bar from five yards out.
19. She danced as daintily (изящно) as a cow.
20. I'd prefer to describe him as stout.

142.\* Now read the utterances and identify the stylistic devices on your own. Comment on their use.

- a. His unrivalled brilliance as a student of the physical sciences was aptly illustrated by his 10% in the physics examinations.
- b. Their home was a great barracks of a place.
- c. The film was minutely dissected by the critics.
- d. Our wedding was particularly gruesome (ужасный), with two sets of totally incompatible relatives grinding and grating against each other.
- e. I swelled with the pride of possession.
- f. That was a possibility as remote as flying to the moon.
- g. She sang like a kettle whistling as it boils.
- h. The hotel compares favourably with most tents that I have slept in.
- i. I am an island.
- j. I've managed to stop smoking, now I'm trying to stop nuclear power.

143. Read the following advertisements and explain the use of pun. Model: When you decide to give her a ring, give us a ring (Advertisement for a jeweler's shop)

Here pun is based on the interaction of 2 meanings of the phrase to 'give a ring'; the first meaning is 'to present somebody with a ring' and the second 'to phone somebody'.

1. For a few pounds you can lose a few (Ad for a slimming course).
  2. Go up in the world (ad to recruit air attendants).
  3. We'll give you sound advice (Hi-fi shop ad).
  4. We offer you a good deal (Bank ad to attract new customers).
  5. Your views are reflected in the Mirror (Ad for the Mirror newspaper).
  6. Make a snap decision (Ad for a new camera).
  7. Money matters (Title of the financial section of a newspaper).
  8. It's good for you, naturally (Ad for fruit juice).
  9. Go by air. It's plane common sense (Ad for air travel).
  10. We'll give you red carpet treatment (or blue, or green, or brown, or yellow... (Carpet shop ad).
  11. Sea for yourself (Ad to attract recruits to the Royal Navy).
  12. Try our glue once and you'll always stick with us (Ad for a brand of glue).
  13. Christmas is a time to think of family ties. Buy ours (Ad for men's ties).
  14. The weather-men can't guarantee you an Indian summer, but we can (Travel agency ad).
144. Hackneyed similes are 'ready-made' comparisons that are registered in the language and are set expressions or idioms. Below there are more of them. Make sure you understand their meanings. Try and find their Belarusian/Russian equivalents.

1. Why did you speak to him? You usually avoid him *like the plague*.
2. Are you OK? You're *white as a sheet*.
3. He phones us every Sunday at six, *regular as clockwork*.
4. Dan Brown's books are going now *like hot cakes*.
5. He is dead, *as sure as death*.
6. Ads pull customers in *like bees to a honeypot*.
7. I didn't get on with her at work either - we *fought like cat and dog*.
8. He turned up one morning, *drunk as a lord*.
9. He was *like cat on a hot tin roof* before his exam.
10. I turned a corner and there was Joe, *as large as life*.
11. She's a fantastic girl, *as good as gold*.
12. The baby's skin is *as smooth as silk*.
13. All three of them were there and had finished lunch when Maxi, *cool as a cucumber*, took out some cigarette paper and started rolling a joint in front of them.
14. We follow their every word *like lamb to the slaughter*.
15. It's not *as simple as ABC*.

145. Quite often pun or a play on words happens unexpectedly and unintentionally resulting from mistakes that students or non-native speakers of English make. These are caused either by verbal misuse or misspelling or both. The excerpts illustrate such cases.

Study them carefully and correct the mistakes. Explain how humorous effect is achieved in each case. Pay attention to the words in italics.

1. Higher prices don't *dissolve* the problem of alcoholism.
2. The bedroom was very small but the living room had a medium *side*.
3. At your *connivance*, I can be reached at the above number.
4. You always *new* when he come in the room because of the smell of his strange *color*.
5. Next, break the eggs into two *bowels*.
6. Teachers harassing students will continue because the authorities don't care about the *students body*.

7. I felt as if I had been thrown into a room of hungry *loins*.
8. We were so poor that we had to share a bathroom and a *chicken* with two other families.
9. In the end he was a *rear image* of his grandfather.
10. He slipped into a *comma* and died.
11. We read three sad stories, but the second one was the *sadist*.
12. "The pleasures of youth are nothing to the pleasures of *adultery*."
13. Ernest Hemingway was a really, really, good *righter*. He was so good that he won the *pull it surprise* for his book *The Old Man and The Sea*. (in a ninth-grader's paper.)
14. Dear Dr. Osborne, I *pushed Jennifer and my paper* under your door." (note left on a professor's door,)
15. I was so hungry I ate a whole *mill*.

146. Traditionally, a euphemism is defined as a milder way of naming something that seems rough or unpleasant. However, research shows that euphemisms have developed other tendencies and acquired other uses. The passage below may serve as an example. Read it and say what generalizations one can make about their uses.

### EUPHEMISMS, A CHALLENGED MARKET

Let's say you're selling some fake flowers. Do you call yourself a fake-flower seller? Of course not; you're a *floral marketer*, artificial flower division. Now look at your product – quite beautiful, petals made of silk or whatever – and you ask yourself, "Why artificial?" That's a word that turns buyers off. You brood about that, and come up with a fresh-as-a-daisy answer: You'll create a market for *permanent flowers*. That not only lends longevity to your produce, but it also knocks the noxious weeds turned out in hothouses and pesticide-ridden, inorganic, fertilizer-driven gardens as temporary flowers.

That's the art of euphemism, from the Greek *eu* - "good" and *pheme*, "speech". And it's been gaining speed ever since environmentalists were able to transform the damn *jungle* into the glorious rain forest where you can get *wetlands fever*.

No newspaper can be held responsible, however, for the prose prettification in its advertising. If you're appealing to a snooty clientele, you hate to use the word *sale*; nice stores don't have sales. If it's cheap but it hasn't been marked down you call it a *special purchase*. Even the most innocent words, when they take on a taint, are quickly euphemized. The Miss America contest, eager to shed any hint of royalism, now forbids the use of *reign* to denote the period in which here-she-comes holds the title; her once-reign is now a *year of service*. No longer need Shakespeare's Edmund, in King Lear, cry, "Now, gods, stand up for bastards!" As Ben Watterberg has written of those born on the wrong side of the blanket: "It was once called *bastardy*. Then *illegitimacy*. Then *out-of-wedlock birth*. And now, frequently, wholly sanitized, *nonmarital birth*." (He left out *love child*.)

"Do you do euphemisms?" writes Ben Bradlee, The Washington Post's vice-president at large. He cited a broadcast by Peter Jennings of ABC when Yasser Arafat's plane was missing: "if something has befallen him in a *terminal way*..." Because the word *lying* is off-putting to some, we have seen some prettification under oath. Oliver North denied lying to the Congress, but admitted he had "provided input which differed radically from the truth". And Roger le Locataire notes from Ponders End London, that British officials caught telling half-truths or otherwise deceiving the court admit that they have been *economical with the truth*. In politics, the Clinton administration has made it linguistics policy to refer to the taxes necessitated by its health plan as *premiums*, which most people associate with insurance policies. Others say that if the payment is mandatory, it's a *tax*, which has become a politically dirty word. Almost as dirty as *guns*. When Richard Nixon came out with "Guns are an abomination," advocates for unrestricted sale of the things that shoot bullets searched for a euphemism. A reader of a Minneapolis city magazine *Mpls.St.Paul*, wrote to the editor to assert that "thousands have saved themselves, contrary to the myth of the danger of a *home-protection weapon*. Jason Zweig of Forbes magazine objects to this euphemism: "I don't think it can transform a gun into a mom-and-apple-pie product. You can call a bullet a *criminal-impairment projectile*, but that will never blind the mind's eye to the ferocious furrowing of metal through flesh and bone."

147. Indirectly, this article touches upon another linguistic and socio-cultural problem colloquially referred to as PC. What do you think the letters stand for?

Police Constable

Political Correctness

Personal Computer

Post Card

Peace Corps

#### 147 a. Writing

Write a summary of the passage emphasizing its main points. Pick up and memorize some euphemisms used.

148. As is known, proverbs are short and wise sayings expressing commonly held ideas and beliefs. Proverbs can be universal, reflecting concepts inherent to many cultures, and culture-specific, that is reflecting ethnolinguistic peculiarities of a specific country.

Read the proverbs below and say if they have any equivalents in the Belarusian or Russian languages, at least known to you. If not, what makes them culture-specific, in your opinion?

English proverb	Russian proverb/equivalent
Birds of a Feather Flock Together	
It Takes Two to Tango	
A Man Is Known by the Company He Keeps	
There's No Place like Home	
Too Many Cooks Spoil the Broth	
Two Heads Are Better Than One	
Two's Company, but Three's a Crowd	
An Apple a Day Keeps the Doctor Away	
If You Can't Stand the Heat, Get Out of the Kitchen	
Look before You Leap	
Make Hay While the Sun Shines	
The Way to a Man's Heart Is through His Stomach	
When in Rome Do As the Romans Do	
All That Glitters Is Not Gold	
Curiosity Killed the Cat	
Don't Bite Off More Than You Can Chew	
Don't Count Your Chickens Before They're Hatched	
Don't Look a Gift Horse in the Mouth	
Don't Put Off for Tomorrow What You Can Do Today	
Don't Put the Cart before the Horse	
The Road to Hell Is Paved with Good Intentions	
Where There's Smoke, There's Fire	
The First Step Is Always the Hardest	
No Pain, No Gain	
The Pen Is Mightier Than the Sword	
Practice Makes Perfect	
Rome Wasn't Built in a Day	
You're Never Too Old to Learn	
Beggars Can't Be Choosers	
A Leopard Cannot Change His Spots	
Man Does Not Live by Bread Alone	
Too Many Chiefs, Not Enough Indians	
You Can Lead a Horse to Water, but You Can't Make Him Drink	
You Can't Have Your Cake and Eat It Too	
You Can't Teach an Old Dog New Tricks	
The Apple Doesn't Fall Far from the Tree	
Barking Dogs Seldom Bite	
He Who Laughs Last, Laughs Best	
One Man's Gravy Meat Is Another Man's Poison	
When the Cat's Away the Mice Will Play	
Blood Is Thicker Than Water	
A Friend in Need Is a Friend indeed	
Love Is Blind	
Actions Speak Louder Than Words	
Better Late Than Never	
A Bird in the Hand Is Worth Two in the Bush	
You Have to Take the Good with the Bad	

149. Self-check.

With a partner, identify the proverb by its definition. There may be more than one option.

❖ people of the same type seem to gather together	
❖ members of the same family share stronger ties with each other than they do with others	
❖ a person is believed to be like the people with whom he or she spends time	
❖ a person is happiest with his or her family and friends	
❖ when two people work as a team, they are both responsible for the team's successes and failures	
❖ two people working together can solve a problem quicker and better than a person working alone	
❖ if you can't tolerate the pressures of a particular situation, remove yourself from that situation	
❖ too many people trying to take care of something can ruin it	
❖ eating an apple every day helps a person to stay healthy	
❖ couples often enjoy their privacy and dislike having a third person around	
❖ take advantage of an opportunity to do something	
❖ the way to gain a man's love is by preparing food that he enjoys	
❖ consider all the aspects of a situation before you take any action	
❖ it is dangerous to be curious	
❖ when travelling, follow the customs of the local people	
❖ don't assume more responsibility than you can handle, don't be overconfident	
❖ don't complain about something that is given to you	
❖ don't unnecessarily postpone doing something	
❖ don't plan on the successful results of something until those results really occur	
❖ good intentions don't always lead to good actions	
❖ when there is evidence of a problem, there probably is a problem	

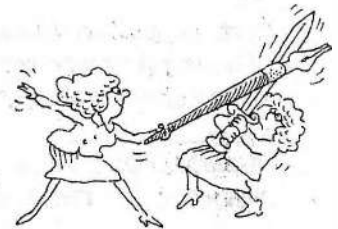
150. Which proverbs would you choose to match the following pictures? Work in pairs.



1



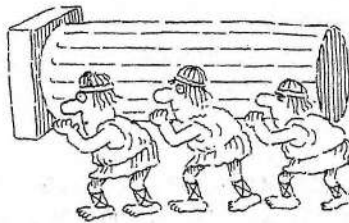
2



3



4



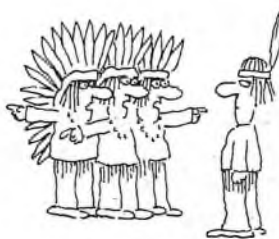
5



6



7



8



9



10



11



12



13



14

151. Read the dialogues and fill in the gaps with suitable proverbs.

A.

- I haven't seen Mark lately. Do you know where he's been?
- As far as I know, he's still hanging around with those rock musicians. He's been attending their rehearsals, hoping to pick up a few pointers.
- \_\_\_\_\_ . I know he wants to start his own group, so I guess I shouldn't be surprised that he hasn't had much time for his buddies. Still, I'd like to hear from him just to see how it's going.

B.

- Come on, Jed. Don't be such a wet blanket! Come with us to the state fair.
- I'd like to, but I'm swamped with work. Maybe next time.
- That's what you're always saying, and next time never comes. You're young.
- \_\_\_\_\_ . Trips like this one don't come around every day.
- I'm really tempted, but I've got to finish this paperwork.
- Meanwhile, life is passing you right by.

C.

- Wow, Ludmilla! You look beautiful! What's the big occasion?
- I've got a date with Yuri. I hope that tonight he'll come out and tell me how much he cares for me.
- You've been going with Yuri for quite some time. If he still hasn't expressed his feelings, I think you ought to try another approach. Have you ever stopped to think that \_\_\_\_\_? You're a fantastic cook. Why not invite him to a nice home-cooked meal?

D.

- Phil, you have no business trying to find out what will be on tomorrow's exam by shuffling through those papers on the teacher's desk. Just because she's out of the room doesn't give you the right to go poking in her personal papers. What do you think will happen to you if she walks in and catches you? Don't you realize that \_\_\_\_\_?
- If I don't pass this exam, I probably won't pass the course.

E.

- Hi, Lydia. How are you doing with your book about the Indian tribes of the Amazon?
- I haven't found a publisher yet, but I know it will be a big success. I'm going to use the money from my advance royalties as a down payment on that condo I've been looking at.
- \_\_\_\_\_ What if you can't find a publisher?
- I guess you're right.

F.

- How are you enjoying your car, Mike?
- It's not bad. It doesn't look like much, but at least it's transportation.
- Didn't your dad just give it to you outright?
- Sure, but it was his old one. What I really wanted was that sleek sports car I was looking at the other day.
- For gosh sakes, Mike \_\_\_\_\_
- \_\_\_\_\_ If I were you, I wouldn't complain. Look at me. I'm still getting around on my bike.
- I guess you're right. I shouldn't find fault with something I got for nothing.

152. Now make up your own dialogues. Add proverbs for more expression.

### Listening Comprehension

153. Listen to a few proverbs and match them with their meanings. There will be a pause after each proverb.

1

- a) You'll be a success if you do everything in time.
- b) If we want something we should not wait until it may be too late.
- c) Nothing can be gained without a certain amount of discomfort, effort or compromise.

2

- a) Only early or prompt action will bring success.
- b) Don't treat unimportant things as if they were important.
- c) If the final result is good, previous failures are forgotten as the end result is more important.

3

- a) Inner qualities, not outward appearance show a true nature of a person.
- b) Clothes do not make the man.
- c) Appearances can be deceptive.

4

- a) If a person wants something badly enough, he will find a way of getting it.
- b) An important task cannot be completed in a short time.
- c) One must learn to do things gradually as knowledge cannot be gained all at once.

154. Explain the pun in the following joke.

Teacher: When was Rome built?

Pupil: At night.

Teacher (surprised): Why? What makes you think so?

Pupil: You said the proverb runs "Rome wasn't built in a day."

155. It is not uncommon for the literati to include in their works not only proverbs but aphorisms, maxims, quotations and other popular phrases which make the language more colorful and expressive and add to the aesthetic perception of their works.

An *aphorism* is a concise expression of doctrine or principle or any generally accepted truth conveyed in a pithy (concise), memorable statement. For example, *Life is short, art is long* (Vita brevis, ars longa). A *maxime* (максима) is a well-known phrase or saying, especially one that gives a rule for sensible behaviour. The popular phrases below are taken either from the Bible or ancient literature, or other literary sources. Can you explain their meanings? Write their Belarusian/Russian equivalents in the blanks.

1. (one's) Achilles' heel.
2. Cherish as the apple of one's eye.

3. Blessed are the poor in spirit.
4. The Prodigal son (bibl).
5. The Confusion of Babylon (bibl).
6. Great minds think alike.
7. Let us return to our muttons/sheep.
8. Come the full circle.
9. The Eternal City.
10. See the mote in your brother's eye.
11. In the beginning was the word.
12. Love thy neighbour as thyself (bibl).
13. By/in the sweat of one's brow.
14. Physician, heal thyself.
15. To everything there is a season.
16. All (animals) are equal ,but some are more equal than others (Orwell).
17. The/A voice crying in the wilderness.
18. Let this cup pass me.
19. The sword of Damocles.
20. The voice of the people is the voice of God.
21. Money has no smell.
22. Eat to live, not live to eat.
23. Caesar's wife is above suspicion.
24. The die is cast.
25. The lost sheep.
26. Not to see the wood for the trees.
27. Forbidden fruit.
28. The Promised Land.
29. Much ado about nothing.
30. He who/that increases knowledge increases sorrow.
31. Seek and ye shall find.
32. Each his own.
33. Brevity is the soul of wit.

**156.\* Match these definitions with the popular phrases.**

1. a weak part of someone's character, which could cause them to fail at something \_\_\_\_\_.
2. someone who leaves their family and home without the approval of their family, but who is sorry later and returns \_\_\_\_\_.
3. to end in the same situation in which you began, even though there have been changes in the time in between \_\_\_\_\_.
4. name used in literature for Rome \_\_\_\_\_.
5. the land of Canaan, which was promised by God to Abraham and his people in the Bible b) a situation or place which people have been wanting to be in because they will be safe and happy \_\_\_\_\_.
6. humorous play by William Shakespeare. People sometimes use the title as a phrase to describe a situation in which there has been a lot of excitement about something that is not really important. \_\_\_\_\_.
7. to be so good that no one can doubt or criticize you \_\_\_\_\_.
8. something that you should not have, but that you want \_\_\_\_\_.
9. used to say that a decision has been taken and cannot now be changed \_\_\_\_\_.
10. the hard effort that someone has made in their work \_\_\_\_\_.
11. used to say that we all have different ideas about how to do things, what we like etc, especially when you do not agree with someone else's choice \_\_\_\_\_.
12. someone who does not seem to know where they are or what to do – often used humorously \_\_\_\_\_.
13. not to notice what is important about something because you give too much of your attention to small details.

14. used humorously when you and another person have had the same idea \_\_\_\_\_  
 15. a bad thing that might happen at any time \_\_\_\_\_

157. Act out situations and use the following popular phrases.

(One's) Achilles' heel.  
 The Confusion of Babylon.  
 Great minds think alike.  
 Let this cup pass me.  
 The sword of Damocles.  
 Brevity is the soul of wit.

Eat to live, not live to eat  
 By/in the sweat of one's brow.  
 Not to see the wood for the trees.  
 Much ado about nothing.  
 Seek and ye shall find.

158. Read the passage and do the exercises that follow.

### Syntactic/ Stylistic Devices

In stylistic analysis of a piece of writing, *the general character of sentences* is to be taken into consideration. Sentences may be long and short, simple or complex, each of them having their uses depending on the writer's objective. In addition, the structure of the sentence may impart a special contextualized meaning to some of the lexical units.

Syntactic stylistic devices fall into 4 types based on certain principles. The table that follows illustrates this division.

Devices based on the principle of *juxtaposition* (непосредственное соседство, соприкосновение) of the parts of an utterance

**A repetition or reiteration** of the same word or phrase in a sentence or sentences which may have different uses: 1) it lends a peculiar emotional force or emphasis to what is being said. It may also make the utterance more rhythmical. It is often used in oratorical style to make the speaker's meaning clear, to lay greater emphasis on his statements so that the listeners could grasp (понять, схватить) the full significance of what he says.

**anaphora** (анафора) - word or phrase repeated at the beginning of successive clauses or sentences.

**epiphora** (эпифора) - the repetition of a word or phrase at the end of successive clauses.

**anadiplosis** (подхват) - the repetition of the last phrase or word at the beginning of a new clause; sometimes the repeated word may not be the word itself but its derivative. E.g. In the days of old men made manners, manners now make men. (It is also a case of chiasmus. See below).

**Syntactical parallelism or a parallel structure** - the repetition of the same syntactical pattern. Syntactical parallelism and a repetition of the same word often go together. E.g. The seeds you sow - another reaps/ The robes you wear - another wears.

**Chiasmus** - (хиазм, инверсия во второй половине фразы). For example, He rose and down she sat. The structure of two successive sentences may be described as reversed parallel construction, the word order of one of the sentences being inverted as compared to that of the other: E.g. Down dropped the breeze. The sails dropped down. The device is effective in that it helps to lay emphasis on the second part of the utterance, which is opposite in structure. Chiasmus can appear only when there are two successive sentences or *coordinate* (сочиненный) parts of a sentence. Syntactical chiasmus is sometimes used to break the monotony of parallel constructions.

**Antithesis** - (антитеза), (contrast) - a figure of speech in which irreconcilable (несовместимый, противоречащий) opposites or strongly contrasting ideas are placed in sharp juxtaposition and sustained tension, as in the saying "Art is long, and Time is fleeting." Or in Shakespeare's "Youth is nimble/ Age is lame". The opposing clauses, phrases, or sentences are roughly equal in length and balanced in contiguous grammatical structures. Antithesis can be used in one sentence or in a number of sentences or paragraphs.

**Enumeration** - a device which integrates both homogenous (однородный) and heterogenous (гетерогенный, разнородный) elements of thought into one whole creating a rhythmical effect. E.g. The principal production of these towns ... appear to be soldiers, jaws, chalk, shrimps, officers....

**Suspense** - a stylistic device based on the author's desire to delay giving the reader the most important information. In trying to do so he puts the less important, subordinate facts and details first withholding the main idea till the end of the sentence. Its function is to keep the reader in a state of uncertainty and expectation. E.g. Two women who were hasting home to scramble husbands' dinners together - it was five minutes to four - stopped to look at her.

**Gradation** градация or (*climax*)<sup>7</sup> нарастание – is an arrangement of sentences which secure a gradual increase in significance, importance, or emotional tension in the utterance. For example, *They looked at hundreds of houses, they climbed thousands of stairs, they inspected innumerable kitchens*. As is seen, here each successive unit is perceived as stronger than the preceding one.

**(Stylistic) inversion** – aims at attaching logical stress or additional emotional colouring to the surface-meaning of the utterance. The following patterns of stylistic inversion are most frequent: the object is placed at the beginning of the sentence: *Talent Mr Micauber has; capital Mr Micauber has not*.

– the attribute is placed after word it modifies; this model is often used when there are more than one attribute: *With fingers weary and worn....;*

– the predicative is placed before the subject: *A good generous prayer it was....;*

– the adverbial modifier stands at the beginning of the sentence: *My dearest daughter, at your feet I fall;...*

– both modifier and predicative stand before the subject: *Down dropped the breeze.*

#### *Devices based on the principle of a type of connection*

**Asyndeton** – асиндетон, бессоюзие – the omission of the conjunctions that ordinarily join coordinate words or clauses, as in the phrase "I came, I saw, I conquered". (*Vini, vidi, vici*).

**Polysyndeton** (полисиндетон, многосоюзие) – the stylistic device of connecting sentences, or phrases or syntagms or words by using connectives, mostly conjunctions and prepositions, before each component part. For example, *Should you ask me whence these stories? Whence these legends and traditions. With the dew, and damp of meadows, With the curling smoke of wigwams...* The repetition of conjunctions and other means of connection makes an utterance more rhythmical; so much that prose may even seem like poetry. So one of the functions of polysyndeton is a rhythmical one. In addition to this, polysyndeton has a disintegrating function. It generally combines homogeneous elements of thought into one whole resembling enumeration. But unlike enumeration polysyndeton has a disintegrating function. Enumeration shows the things united, polysyndeton shows them isolated. Polysyndeton has also the function of expressing sequence.

#### *Devices based on a peculiar use of colloquial constructions*

**Ellipsis(ellipse)** – a figure of speech characterized by the deliberate omission of a word or words that are, however, understood in light of the grammatical context. E.g. *Nothing so difficult as a beginning...*

**Aposiopesis (break-in-the-narrative)** a speaker's deliberate failure to complete a sentence. Aposiopesis may have different implications: speechless rage or exasperation, as in "Why, you . . .," and sometimes implies vague threats as in, "Why, I'll . . ." The listener is expected to complete the sentence in his mind.

**Question in narrative.** E.g. Scroodge knew he was dead? Of course he did. How could it be otherwise?

**Represented speech (non-personal direct speech (half-reported speech))** – a style of narration in which the author describes the events, thoughts and feelings from the point of view of his literary character, as though it were the character himself expressing his opinion and estimation of those events, thinking aloud, as it were, (absence of quotation marks, the use of the third person instead of the first, and the tense shift required by the rule of sequence of tenses). E.g. *Over and over he was asking himself: would she receive him?*

#### *Devices based on the transferred use of structural meaning*

**Rhetorical questions.** A rhetorical question is a question which is asked as a way of making a statement without expecting and answer. It may express different feelings. E.g. *How long must we suffer? Where is the end?*

**Litotes** – a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature. E.g. *It's not a bad thing- It's a good thing. He is no coward. – He is a brave man.* In both cases, the negative construction is weaker than the affirmative one but still it has a stronger impact on the reader than the affirmative one. The stylistic effect of the litotes depends mainly on the intonation. A variant of litotes is a construction with two negations, as in (*not uncommon, not unlike, not unpromising*) where two negatives make a positive. E.g. *It is not uncommon to find people here who know several languages.* — Здесь нередко можно встретить людей, которые знают несколько иностранных языков

<sup>7</sup> Climax as a syntactical device should not be confused with climax as a component of plot structure.

159. Identify the devices by their descriptions.

1. The repetition of the same syntactical pattern \_\_\_\_\_
2. The repetition of the same word or phrase at the beginning of clauses or sentences \_\_\_\_\_
3. The repetition of a word or phrase at the end of successive clauses \_\_\_\_\_
4. The repetition of the last phrase or word at the beginning of a new clause \_\_\_\_\_
5. Inversion in the second part of a phrase or clause \_\_\_\_\_
6. The deliberate avoidance of conjunctions \_\_\_\_\_
7. The repetition of conjunctions in close succession \_\_\_\_\_
8. Contrast \_\_\_\_\_
9. Naming a list of objects both animate and inanimate one by one \_\_\_\_\_
10. The arrangement of author's ideas according to the degree of their importance \_\_\_\_\_
11. A style of narration in which the events are described from the point of view of a literary character \_\_\_\_\_
12. A question asked without expecting an answer \_\_\_\_\_
13. The syntactic reversal of the normal order of the words and phrases in a sentence \_\_\_\_\_
14. Deliberate omission of a word or words in a sentence or phrase \_\_\_\_\_
15. Break-in-the-narrative \_\_\_\_\_
16. The use of a negative to mean a positive \_\_\_\_\_

160. Grammar revision and extension

Inversion, whether used in fiction<sup>8</sup> or in everyday speech, aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Although some patterns of inversion have been provided, this phenomenon needs further consideration and consolidation. Study the table below and do the exercises that follow.

**Inversion covers two different grammatical operations**

- a) using a question form of the main verb;
  - b) changing the normal position of verb and subject.
- a) Not only did he fall to report the accident, but also later denied that he had been driving the car.
- b) Along the street came a very strange procession.

**Inversion after negative adverbials or adverbials having implicit negative or restrictive meaning:**

- **never, rarely, seldom** (commonly used with perfect simple tenses, or with modals *can/could*)
- **hardly, barely, scarcely, no sooner** (normally used with past perfect, although *no sooner* can be followed by past simple)
- **only with time expressions: only after, only when, only later, only if** (usually used with past simple):
- **little** (has a negative or restrictive meaning)
- **phrases with *no/not*: under no circumstances, on no account, at no time, in no way, on no condition, not until, not only..... (but also).**

**Inversion after *so/such* + ...that:** ( *so* + adjective, *such* + noun phrase)

Never have I heard a weaker excuse!

Rarely can a minister have been faced with such a problem. Seldom has the team given a worse performance.

Hardly had the train left the station, when there was an explosion. Scarcely had I entered the room when the phone rang. No sooner had I reached the door than I realised it was locked. (No sooner was the team back on the pitch than it started raining)

Only after posting the letter did I remember that I had forgotten to put on a stamp.

Little does the government appreciate what the results will be.

On no condition are they to open fire without a warning. Not until I got home did I notice that I had the wrong umbrella.

So devastating were the floods that some areas may never recover. Such was the force of the storm that trees were uprooted.

<sup>8</sup> In poetry *inversion* may be used not only to achieve emphasis, but also satisfy the demands of the metre.

**Inverted conditional sentences without if:**

Had I known, I would have protested strongly. Should he have cheated, he will have to be punished. Were the police to have found out, I would have been in trouble. Should you hear anything, let me know.

**Inversion after as:**

We were short of money, as were most people in our neighbourhood. I thought, as did my colleagues, that the recession would soon be over.

**Inversion after so, neither, nor:**

I am going home – So am I. I don't like meat. – Neither do I.

**161. Complete each sentence by using the phrases from the box.**

Rarely have    No sooner had    Under no circumstances are  
Not only did    Under no circumstances will    as did  
Were you    Hardly had    Little did    Rarely have

- \_\_\_\_\_ *Hardly had* \_\_\_\_\_ we arrived at the hotel, when there was a power cut.
- \_\_\_\_\_ members of staff to accept gratuities from clients.
- \_\_\_\_\_ Detective Dawson realise what she was to discover!
- \_\_\_\_\_ to pay the full amount now, there would be a ten per cent discount.
- I supposed, \_\_\_\_\_ most people, that I would be retiring at 60.
- \_\_\_\_\_ the doctors seen a more difficult case.
- \_\_\_\_\_ Jean win first prize, but she was also offered a promotion.
- \_\_\_\_\_ late arrivals be admitted to the theatre before the interval.
- \_\_\_\_\_ one missing child been found, than another three disappeared.
- \_\_\_\_\_ so many employees taken sick leave at the same time.

**162. Complete the second sentence so that it has a similar meaning to the first sentence, using the word given.**

- It was only when the office phoned me that I found out about the meeting.

**find**

Not until \_\_\_\_\_ the office phoned me did I find out \_\_\_\_\_ about the meeting.

- The facts were not all made public at the time.

**later**

Only \_\_\_\_\_ all made public.

- The response to our appeal was so great that we had to take on more staff.

**response**

Such \_\_\_\_\_ to our appeal that we had to take on more staff.

- Harry broke his leg, and also injured his shoulder.

**but**

Not only \_\_\_\_\_ also injured his shoulder.

- The police didn't suspect at all that the judge was the murderer.

**did**

Little \_\_\_\_\_ as being the murderer.

- The bus driver cannot be blamed for the accident in any way.

**held**

in \_\_\_\_\_ responsible for the accident.

- If the government raised interest rates, they would lose the election.

**raise**

Were \_\_\_\_\_ interest rates, they would lose the election.

- As soon as I got home, I realised I'd left my bag in the shops.

**had**

No sooner \_\_\_\_\_ I realised I'd left my bag in the shops.

- It was only when I asked a passer-by that I realised where I was.

**did**

Not until \_\_\_\_\_ Where I was.

10. The minister was interrupted just after starting his speech.

when

Hardly \_\_\_\_\_ was interrupted.

163. Decide which sentences are inappropriate in the contexts given.

1. Guest to host: 'So nice was that pudding, that I would like to have some more.' .....*inappropriate*...
2. Witness to court: 'No sooner had I turned out the light, than I heard a noise outside.' \_\_\_\_\_
3. News reader: 'Such was the force of the earthquake, that whole villages have been devastated' \_\_\_\_\_
4. Parent to child: 'Should you fancy a pizza, let's order one now' \_\_\_\_\_
5. Friend to friend: 'Never before have I seen this film' \_\_\_\_\_
6. Politician to audience: 'Seldom has the country faced a greater threat' \_\_\_\_\_
7. Celebrity to interviewer: 'Were I to have the time, I'd go climbing more often' \_\_\_\_\_
8. Victim to police officer: 'Scarcely had we been introduced when he punched me for no reason' \_\_\_\_\_
9. Printed notice: 'Under no circumstances is this control panel to be left unattended' \_\_\_\_\_
10. Colleagues to colleague: 'Should you change your mind, just let me know' \_\_\_\_\_

164. Complete each sentence with a suitable phrase containing the verb in brackets in an appropriate form.

1. Should \_\_\_\_\_ you need \_\_\_\_\_ (need) anything, could you let me know?
2. Were the plane \_\_\_\_\_ (take off) everyone in it would have been killed.
3. Had \_\_\_\_\_ (study) harder, I would probably have passed all my exams.
4. Should \_\_\_\_\_ (be) in the neighbourhood, drop in.
5. Had \_\_\_\_\_ (go) to the doctor immediately, your daughter would not be so ill.
6. Never before \_\_\_\_\_ (spend) so much money on her daughter's birthday.
7. Should \_\_\_\_\_ (feel) hungry, just call room service and order a meal.
8. Were \_\_\_\_\_ (offer) her the job, we couldn't be sure that she would accept.
9. Had \_\_\_\_\_ (take) the necessary measures, this political crisis could have been avoided.
10. Scarcely \_\_\_\_\_ (get) home when the police called us with news of Geoffrey.

165. Underline the correct word or phrase in each sentence.

1. Jim promised that *he would never/never would he* tell anyone else.
2. Not until it was too late *I remembered/did I remember* to call Susan.
3. Hardly had we settled down in our seats *than/when* the lights went out.
4. Only after checking three times *I was/was I* certain of the answer.
5. At no time *I was aware /was I aware* of anything of the ordinary.
6. Only Catherine and Sally *passed/did they pass* the final examination.
7. Only when *Pete has arrived/has Pete arrived* can we begin the programme.
8. No sooner had it stopped raining *than/when* the sun came out.

166. Complete the text by using the words and phrases from the box.

*little such not only under no circumstances  
had seldom along no sooner as scarcely*

Well, ladies and gentlemen, we've done it again – another election victory. The last four years of office has been a wonderful time for the party, a tale of adversity overcome.

\_\_\_\_\_ **No sooner** \_\_\_\_\_ had we come to office than the Stock Market crashed. But we survived that scare, and we came out of it stronger for the experience. The opposition claimed we were faltering (нерешительный). \_\_\_\_\_ have I heard such hypocrisy from a party which continued to squabble (сорваться) internally for the next four years. Then \_\_\_\_\_ came a fellow called David Rew, with his new breakaway Democratic party – but he didn't have much success in the opinion polls! \_\_\_\_\_ did he claim he'd become prime Minister within three years, he also reckoned (nonарать) that this party was now unpopular with younger voters. \_\_\_\_\_ did he realise that it would be the

young voters who gave us an overwhelming vote of confidence in yesterday's election. \_\_\_\_\_ had the first votes rolled in when it was obvious that we would be re-elected with a huge majority. \_\_\_\_\_ was the extent of our victory that the new Democrats obtained a meager five seats. \_\_\_\_\_ they know they would perform so poorly, I don't think they would have been quite so scathing in their criticism of our economic policy. But rest assured (будьте уверены), ladies and gentlemen, \_\_\_\_\_ will we rest on our laurels (почивать на лаврах). There is no room for complacency (самоуспокоенность) in this government. And I am confident, \_\_\_\_\_ I'm sure are most of you, that the next four years will be a resounding (loud) success. Thank you.

167. Complete the second sentence so that it has a similar meaning to the first sentence, using the word given.

1. Please never ever interrupt me when I'm in a meeting.

**am**

On no account \_\_\_\_\_ *am I (ever) to be interrupted* when I'm in a meeting.

2. Nobody from this school has ever written a better composition.

**anyone**

Never \_\_\_\_\_ written a better composition.

3. Such was the demand for tickets that people queued day and night.

**great**

The demand for tickets \_\_\_\_\_ that people queued day and night.

4. The money is not to be paid under any circumstances.

**no**

Under \_\_\_\_\_ to be paid.

5. Three days passed before we arrived at the first oasis.

**had**

Not until \_\_\_\_\_ at the first oasis.

6. Little did Brenda know what she was letting herself in for.

**no**

Brenda \_\_\_\_\_ what she was letting herself in for.

7. It was only when I stopped that I realised something was wrong.

**did**

Only \_\_\_\_\_ that something was wrong.

8. The accused never expressed regret for what he had done.

**time**

At \_\_\_\_\_ regret for what he had done.

9. Exhaustion prevented any of the runners from finishing the race.

**were**

So \_\_\_\_\_ of them finishing the race.

10. It's not common for there to be so much rain in March.

**see**

Seldom \_\_\_\_\_ so much rain in March.

168. Besides lexical and syntactic stylistic devices authors resort to other expressive means: phonetic, graphical (phonographical) and morphological. Some of them are given below.

#### Phonetic means:

**Onomatopoeia** - the naming of a thing or action by a vocal imitation of the sound associated with it (such as **buzz**, **hiss**, **ding-dong**, **tinkle**, **tinkle**, etc.).

**Alliteration** - the repetition of consonant sounds at the beginning of words or stressed syllables, like in Shakespeare's "These are certain signs to know/Faithful friend from flattering foe."

#### Graphical (phonographical) means:

**Italics (italicized words)** - a type of printed letters that lean to the right, often used to emphasize particular words.

**Words in bold type or in bold** - printed in letters that are darker and thicker than ordinary printed letters.

**Graphon** – intentional non-standard spelling. E.g. I know these **Eye**-talians! Here the part in bold is designed to receive emphasis in pronunciation thus expressing the speaker's contempt or a likewise feeling.

**Capitalisation** – capital letters also serve the purpose of emphasising the word or words. E.g. I **AM** sorry.

**apostrophe (')** which stands for the missing letter. E.g. "Father," said one of the children at breakfast, "I want some 'am, please."

**Repetition of letters.** E.g. 'Apppeeeee Noooooyeeeeeerr.

**Exclamation mark (!)**

### Morphological means:

**Diminutive suffixes** – doggy, girlie, piggy, Mikey, etc.

**Nonce words** – words or phrases which are invented by the author for a particular occasion and used only once.

169. Although they are more often used in poetry than in prose, onomatopoeic words are also common in fiction. A knowledge of some 2 simple rules, may help you guess their meanings without looking up in a dictionary. Read the information below and do the exercises that follow.

The most common examples of onomatopoeic words are verbs that imitate sounds made by animals, people, things, natural phenomena, etc. There are a couple of rules to be remembered. If the vowel sound in a word is short, it usually signifies a short sharp sound. For example, Choose the image you want by clicking twice. If the sound is long, the word serves to imitate a longer and slower sound. E.g. He splashed cold water on his face.

Look at the words below and try to guess their meanings using the explanations on the left. Write their Russian equivalents in the gaps.

**Words beginning with:**

**gr-** suggest something unpleasant or miserable:

**groan-** to make a long deep sound because you are in pain, upset, or disappointed;

\_\_\_\_\_

**grumble** – complain in a bad-tempered way;

\_\_\_\_\_

**grunt** – make low, rough sounds like pigs do;

\_\_\_\_\_

**growl** - if an animal growls, it makes a long deep angry sound.

\_\_\_\_\_

**sp-** have with water, liquids or powders:

**spit** - to force a small amount of the liquid in your mouth out of your mouth \_\_\_\_\_

**spray** – send liquid through the air in tiny drops \_\_\_\_\_

**sprinkle** - to scatter small drops of liquid or small pieces of something \_\_\_\_\_

**cl-** suggest something sharp or metallic:

**click** - to make a short sharp sound \_\_\_\_\_

**clang** – make a loud ringing noise \_\_\_\_\_

**clip-clop** – horses go clip-clop on the road \_\_\_\_\_

**clank** – make a dull metallic sound, not as loud as clang \_\_\_\_\_

**wh-** suggest the movement of air:

**whistle** - to make a high or musical sound by blowing air out through your lips \_\_\_\_\_

**whirr** – to make a sound like a bird's wings \_\_\_\_\_

**whiz** - to move very quickly, often making a sound like something rushing through the air \_\_\_\_\_

**Words ending in:**

**- ash** suggest something fast and violent:

**smash** - to break into pieces violently or noisily \_\_\_\_\_

**crash**- to strike suddenly violently and noisily \_\_\_\_\_

**zle, -ckle, -ggle** suggest something light and repeated:

**trickle** - if liquid trickles somewhere, it flows slowly in drops or in a thin stream \_\_\_\_\_

**giggle** - laugh in a light or silly way \_\_\_\_\_

**sizzle** - to make a hissing sound like something cooking in fat \_\_\_\_\_

170. Guess the meanings of these onomatopoeic words.

1. The child *splashed* through the puddles.
2. If you have a sore throat, try *gargling* with some salt water.
3. I couldn't concentrate on the play because of the *rustle* of sweet papers behind me.
4. Speak up. Don't *mumble*.
5. That step always *creaks*.
6. He *whacked* the ball into the air.

171. Say what sounds they make.

1. Bees \_\_\_\_\_ *buzz* \_\_\_\_\_
2. Glasses \_\_\_\_\_
3. A whip \_\_\_\_\_
4. A fire \_\_\_\_\_
5. Cymbals \_\_\_\_\_
6. An apple \_\_\_\_\_
7. A drink \_\_\_\_\_
8. A punctured tyre \_\_\_\_\_
9. A car \_\_\_\_\_
10. Sausages \_\_\_\_\_
11. A small stick when broken \_\_\_\_\_
12. A person diving into the sea \_\_\_\_\_
13. Boots in mud \_\_\_\_\_
14. A clock \_\_\_\_\_
15. An alarm clock \_\_\_\_\_
16. A champagne cork coming out \_\_\_\_\_
17. A fan \_\_\_\_\_
18. Thin metal tubes \_\_\_\_\_

172. Complete the sentences with the appropriate form of the verbs in the box.

*click whirr sizzle clink groan crash splash trickle*

1. She heard his key \_\_\_\_\_ as it turned in the lock.
2. The blades of the helicopter \_\_\_\_\_ noisily.
3. I love to hear sausages \_\_\_\_\_ in the pan!
4. They \_\_\_\_\_ the glasses and drank to each other's health.
5. There was a terrible car \_\_\_\_\_ on the motorway today.
6. Everyone \_\_\_\_\_ with disappointment at the news.
7. The baby loves \_\_\_\_\_ in its bath.
8. I can feel raindrops \_\_\_\_\_ down the back of my neck.

173. Match the words on the left with the sounds on the right.

- |                              |             |
|------------------------------|-------------|
| Schoolchildren               | 1. crackles |
| A bad-tempered person or dog | 2. tinkles  |
| The bell on a cat's collar   | 3. clanks   |
| A bored child                | 4. whistles |

A fire  
A churchbell  
A steam train  
A prisoner's chain  
Someone with asthma

5. giggle  
6. growls  
7. clangs  
8. wheezes  
9. wriggles

174. There are more examples of sounds things can make. Read them carefully and write in the gaps their Russian equivalents. If uncertain, consult a dictionary. Pay attention to the connotations, if any. Most of them are onomatopoeic words.

1. sack of potatoes falling from a great height  
2. leaves in the breeze  
3. a bomb  
4. wind through the trees  
5. a well-tuned Rolls Royce engine  
6. tyres when one brakes suddenly  
7. kettle boiling  
8. a sugar lump dropped into the tea  
9. the quiet background sound of a fridge  
10. a light being switched on  
13. knives being scraped together  
14. rain on the roof  
15. a tap that can't be turned right off  
16. lions or a power engine  
17. little pigs  
18. mice or the chair leg moving on the floor  
19. a car going into the wall  
20. the high-pitched sound of a factory machine

thuds  
rustle  
bangs  
whistles  
purrs  
screech  
hisses  
plops  
hum  
clicks  
grate

drips  
roar  
squeal  
squeaks  
crashes  
whine

175. People also make different noises both with and without producing words. Read the texts below and make sure you understand the words in bold. Consult a dictionary for their Russian equivalents.

A.

I'm awake, lying here **moaning**, and nothing's happening at all. Oh, well better start **crying** properly. Still no reaction. Right, they've asked for it. Here we go with a real **scream**. Ah, now I hear something next door. Must go on **sobbing**, so they realise it's serious. Here she comes, **muttering** to herself. Why is it always her? Never him? Ah, a bottle. Excuse me, it's difficult to **suck** a bottle without making **sucking** noises, you know. Oh, no, I've got **hiccups** again.

Sometimes I seem to spend half my day **hiccupping**. Over the shoulder I go again. Oh dear, a **burp**. Pardon. Pardon. Back to bed. Ah, I like it when she **hums** that song to me. Oh dear, we're both **yawning**. Time to sleep again. I can hear him **snoring** next door. "Not a **murmur** now," she says to me, the same as always. There's no need to **sigh** like that, you know. You were a baby once.

B.

I've never known a boss like him; you hardly ever hear him talking normally. He starts as soon as he comes into the office in the morning. If I'm two minutes late, he starts **shouting** at me. And you should hear him on the phone **yelling** at some poor junior. When he asks you to do something, he just **barks** – like a fierce dog. And when he finds a mistake in your work, he **roars** like a lion. When someone asks him a question, he nearly always just **grunts**, like that. He'll sit for hours **grumbling** about the weather, the business, his colleagues, the market. And he will **mutter**! Half the time you can't understand a word he's saying. The worst thing is his dictation. He just **mumbles** all the way through the letter; I have to guess every other word. Then he **bites my head off** when I've written something he didn't want. I just start **stammering** and **stuttering**, and get out of the room as soon as possible.

C.

You can hear the audience **whispering** excitedly. Some of them are **clearing their throats**. Could they be nervous? Something's happening. The audience are **clapping**; polite **applause** at the moment. Two of the audience are being invited onto the stage. The rest of them are **cheering** and **calling out** things. Now something is happening on stage; you could hear a pin drop. The two members of the audience are doing exactly what they are told and the chairs

they are sitting on are beginning to rise into the air. The audience are **gasping**. Oh dear, what's happened? They've suddenly fallen to the ground and look most upset. The audience are **booing** loudly. It hasn't worked. Now they're **whistling**. The whistling has changed to **hissing**, but there's nobody on stage except the two members of the audience. Now they are **chanting** that they want their money back. The manager's coming out on stage. Listen to them **groaning**.

**D.**

It started on Monday. I really wasn't well at all. I was **sniffing** all day. On Tuesday I hardly stopped **blowing my nose** and **sneezing**. By Wednesday I had a **pretty bad cough**. I tried **gargling** with salt water but it didn't seem to do much good. If I had to go upstairs, I'd reach the top stair **panting** like a thirsty dog, and I'd still be **wheezing** five or ten minutes later. Bu Friday I'd **lost my voice** almost completely. I was **croaking** like a frog all day at the office.

**E.**

Lady Thackeray-Smithe **laughed** politely. Her husband was **chuckling** minutes afterwards. A class of schoolgirls **giggled**. A class of schoolboys **sniggered**. An American TV audience **shrieked and howled with laughter**. Lady Thackeray-Smithe's maid **tittered**. Billy Bloggs **laughed like a drain**.

176. Give answers to the following questions.

1. Who is the speaker in passage A? Who is 'she' and 'he' referred to in the passage? What is funny about this story?
2. What does the person in passage B do? How do you know it?
3. What kind of performance is described in passage C?
4. What is wrong with the person in passage D?
5. What does the last passage show? Choose correctly.
  - A how different people could laugh;
  - B how different people could tell a joke;
  - C how different people reacted to the same joke;
  - D how different people reacted to Lady Thackeray-Smithe's joke.

177. Arrange the words from the passage according to their loudness or other criteria (your own choice). An example is given to you.

**Noises**

When you are unhappy or hurt

- to sob
- to cry
- to scream
- to moan
- to sigh
- to groan

- 1 to sigh \_\_\_\_\_ вздыхать \_\_\_\_\_
- 2 to moan \_\_\_\_\_ стонать (еле слышно); жаловаться
- 3 to groan \_\_\_\_\_ стонать (громко)
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_

When you want to say something

- to whisper
- to clear one's throat
- to mutter
- to stammer
- to mumble
- to stutter
- to murmur
- to grunt
- to grumble

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

When you speak in a loud voice

- to shout
- to bark
- to yell
- to bite someone's head off — сорвать зло на ком-л.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Reaction of the audience (positive and

- to appaud
- to clap

- \_\_\_\_\_
- \_\_\_\_\_

negative)

to cheer

to gasp

to whistle

to boo

to hiss

to chant

to sneer

When different people  
laugh

to laugh

to giggle

to chuckle

to titter

to shriek/howl with

laughter

to laugh like a drain

лопаться со смеху

178. Describe the symptoms of a cold or flu and say what you do to get over it. Use the words from the passage and feel free to add your own.

179. Translate the following sentences into Russian. Say what shades of meaning are realised in these examples.

1. I feel seasick already,' she moaned. 2. A lot of people moaned about the parking problems. 3. He's always moaning that we use too much electricity. 4. She moaned and cried out in pain. 5. Don't cry, Laura. It'll be OK. 6. It was painful, and made me cry aloud. 7. After the first few shots, people started screaming. 8. He was dragged kicking and screaming to a nearby van. 9. A group of students were shrieking with laughter. 10. 'I'll kill you,' Anne shrieked at him. 11. He began sobbing uncontrollably. 12. It was a sob story about how she lost all her money. 13. Don't drink so fast - you'll get hiccups. 14. Suddenly, she burped loudly three times. 15. Are you sure he doesn't need burping? 16. He could hear the old man snoring. 17. I heard a snore and knew he'd fallen asleep. 18. Alan stretched and yawned. 19. The girl murmured something polite, and smiled. 20. The wind murmured through the trees. 21. 'Help me!' she yelled hysterically. 22. 'Don't just stand there, give me a hand,' she barked at the shop assistant. 23. He just grunted and carried on reading his book. 24. Grunting with effort, she lifted me up. 25. A few passengers grumbled that their cabins were too small. 26. 'He's such an unpleasant man,' Alyssia muttered under her breath. 27. He bumped into someone and mumbled an apology. 28. Stop mumbling! 29. Whenever he was angry, he would begin to stammer slightly. 30. He attempted to stutter some excuses.

180. Listen to some recorded sounds that things or people make and identify them.

181. Say what sounds you would likely to hear:

- in a football stadium during a football match;
- on a crowded beach in summer;
- in a lecture room;
- during a break between the lessons in a school;
- during a break in your university building.

182. Which of the following words verbs have a noun pair? Tick them. To make sure, consult a dictionary.

Moan

Cry

Scream

Sob

Mutter

Hiccup

Burp

Yawn

Snore

Murmur

Suck	Shout
Yell	Grumble
Grunt	Mumble
Stutter	Stammer
Whisper	Clap
Boo	Applaud
Sneer	Whistle
Hiss	

**183. Getting professional**

Act out a teacher-class interaction telling them about different noises that people and things make.

**Listening Comprehension**

**184. You are going to listen to a radio play. Before listening, look at the words below and make sure you understand what they mean.**

**Oh, blast!** – a sudden strong expression of a powerful emotion.

**Howl** (v) – if a dog, wolf, or other animal howls, it makes a long loud sound.

**to send/run a chill down one's spine** – make someone very frightened.

**relief** (n) – a feeling of comfort when something frightening, worrying, or painful has ended or has not happened.

**take a sip of** – a very small amount of a drink.

**George Phillips**

**Mrs McDougall**

Judging by the above words, what predictions can you make about the plot or character of the story? Discuss it in pairs.

**185. Listen to the story and concentrate on the plot. Answer the following questions. Make notes while you listen.**

1. Where was the main character and what was he doing?

2. What happened to his car?

3. What was the weather like?

4. What did he do?

5. Who was he met by there?

6. What was he offered?

7. Why did the woman weep?

8. What happened next morning?

9. Did he manage to start his car?

10. Why was George trembling with a shock when he heard the waitress' words?

**186. The story abounds in different noises that things and people make. Listen to the recording again and concentrate on them. Fill in the blanks with 'noises' words as they come in the story.**

1. \_\_\_\_\_ of thunder

2. rain was \_\_\_\_\_

3. \_\_\_\_\_ the bell
4. door \_\_\_\_\_ open
5. woman was \_\_\_\_\_
6. she \_\_\_\_\_
7. wind was \_\_\_\_\_
8. birds were \_\_\_\_\_
9. the car \_\_\_\_\_
10. the waitress was \_\_\_\_\_
11. \_\_\_\_\_ his coffee cup

187. Now listen to the noises again and say what you hear. The first item is done for you.

1. \_\_\_\_\_ *A crash of thunder* \_\_\_\_\_
2. \_\_\_\_\_ windscreen wipers \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. a cup being \_\_\_\_\_

188. Which title would be most suitable for this story, do you think?

- A A Ghostly Welcome
- B A Ghost's Welcome
- C A Guest's Welcome
- D A Host's Welcome

189. **Analyzing text**

Read two different versions of an extract from the same novel: a 'simplified edition' and the original edition of the *Great Gatsby* by F. Scott Fitzgerald. Note down your answers to these questions, showing whether you found the answers in the simplified version, the original version or in both.

1. When did Gatsby's parties happen?
2. What did Gatsby's guests do during the afternoon?
3. Which of Gatsby's cars ferried guests to and from New York?
4. How many people helped to clear up after the parties?
5. How was the orange juice made?
6. Where did the guests dance?
7. Where was the bar?
8. What kind of orchestra played at the parties?

*Every two weeks in summer – both versions*

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### Simplified version

There was music from my neighbour's house through the summer nights. In his blue gardens men and girls came and went, floating among the whisperings and the champagne and the stars. In the afternoon by the shore I watched his guests swimming in the Sound, or lying in the sun on the hot sand, or water-skiing from his two motorboats.

At weekends his big open car became

### Original version

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the -whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam.

On weekends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scamped like a brisk yellow bug to meet all trains. And on

a bus, carrying groups of people to and from the city between nine in the morning and long past midnight, while his second car met all the trains at the station. And on Mondays eight servants, including an extra gardener, worked all day to repair the damage from the night before. Every Friday five boxes of oranges and lemons arrived from a fruit shop in New York – every Monday these same oranges and lemons left his back door in a pile of empty halves.

About once in two weeks there was a really big party. The trees were all covered in coloured lights and a dance floor was laid down on the lawn; a big group of musicians came down from New York to play music for dancing. Wonderful food arrived, with dozens of waiters to serve it, and in the main hall a bar was set up, serving every possible kind of alcoholic drink. I remember the sense of excitement at the beginning of the party.

By seven o'clock the last swimmers have come in from the beach and are dressing upstairs; cars from New York are drawing up every minute, and already the halls and sitting rooms are full of girls in bright dresses with the newest, strangest hairstyles. Trays of cocktails are floating through the garden outside, until the air is alive with talk and laughter.

The lights grow brighter as darkness falls, and now the musicians are playing cocktail music and the voices are higher and louder. Laughter is easier, minute by minute. The party has begun.

Mondays eight servants including an extra gardener toiled all day with mops and scrubbing brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York – every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

By seven o'clock the orchestra has arrived – no thin five-piece affair but a whole pit full of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath – already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the sea-change of faces and voices and color under the constantly changing light.

190. Now give answers to the following questions.

1. Which version of the story is more colorful? Why?
2. What are the advantages and disadvantages of each version?
3. What is *left out* in the simplified version? What is *added*?  
Underline or highlight an example of each.
4. Which version makes easier reading? Why (not)?
5. In your opinion, what distinguishes a *piece of art* from light reading?

191. Read the 'simplified version' of the Great Gatsby by F. Scott Fitzgerald. Give detailed analysis of the underlined LDs. Write their names in the gaps on the right. Say what purpose each device serves.

*Simplified version*

There was music from my neighbour's house through the summer nights. In his (1) blue gardens men and girls came and went, (2) floating among the whisperings and the champagne and the stars. In the afternoon by the shore I watched his guests swimming in the Sound, or lying in the sun on the (3) hot sand, or water-skiing from his two motorboats.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

At weekends his (4) big open car became a bus, carrying groups of people to and from the city between nine in the morning and long past midnight, while his second (5) car met all the trains at the station. And on Mondays eight servants, including an extra gardener, worked all day (6) to repair the damage from the night before. Every Friday (7) five boxes of oranges and lemons arrived from a fruit shop in New York – every Monday these same (8) oranges and lemons left his back door in (9) a pile of empty halves.

6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_
18. \_\_\_\_\_
19. \_\_\_\_\_
20. \_\_\_\_\_
21. \_\_\_\_\_

About once in two weeks there was a (10) really big party. The trees were all covered in coloured lights and a dance floor was laid down on the lawn; a big group of musicians came down from New York to play music for dancing. (11) Wonderful food arrived, with (12) dozens of waiters to serve it, and in the main hall a bar was set up, serving (13) every possible kind of alcoholic drink. I remember (14) the sense of excitement at the beginning of the party.

By seven o'clock the last swimmers have come in from the beach and are dressing upstairs; cars from New York are (15) drawing up every minute, and already the halls and sitting rooms are full of girls in (16) bright dresses with the newest, strangest hairstyles. (17) Trays of cocktails are floating through the garden outside, until the (18) air is alive with talk and laughter. The lights grow brighter as darkness falls, and now the musicians are playing (19) cocktail music and the (20) voices are higher and louder. (21) Laughter is easier, minute by minute. The party has begun.

192. Now concentrate on the syntactical devices which are numbered and underlined. For your convenience, some parts are also highlighted.

*Simplified version*

There was music from my neighbour's house through the summer nights. In his blue gardens men and girls (1) came and went, (2) floating among the whisperings and the champagne and the stars. In the afternoon by the shore I watched his guests (3) swimming in the Sound, or lying in the sun on the hot sand, or water-skiing from his two motorboats.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_

At weekends his big open car became a bus, carrying groups of people (4) to and from the city between nine in the morning and long past midnight, while his second car met all the trains at the station. And on Mondays eight servants, including an extra gardener, worked all day (5) to repair the damage from the night before. (6) Every Friday five boxes of oranges and lemons arrived from a fruit shop in New York - every Monday these same oranges and lemons left his back door in a pile of empty halves.

About once in two weeks there was a really big party. (7) The trees were all covered in coloured lights and a dance floor was laid down on the lawn; a big group of musicians came down from New York to play music for dancing. Wonderful food arrived, with dozens of waiters to serve it, and in the main hall a bar was set up, serving every possible kind of alcoholic drink. I remember the sense of excitement at the beginning of the party.

By seven o'clock the last swimmers have come in from the beach and (8) are dressing upstairs; cars from New York are drawing up every minute, and already the halls and sitting rooms are full of girls in bright dresses with the newest, strangest hairstyles. Trays of cocktails are floating through the garden outside, until the air is alive with talk and laughter.

(9) The lights grow brighter as darkness falls, and now the musicians are playing cocktail music and the voices are higher and louder. Laughter is easier, minute by minute. The party has begun.

193. Summarize the information about the lexical and syntactical stylistic devices in the passage according to the model. Feel free to add your own ideas.





Penny became an international bestseller, and from that day, as an author, he has never looked back.

Both as a reader and author, Archer divides novelists into storytellers and writers. Certainly with him, the important thing is the story. This doesn't come easy. 'In fact very little comes, to begin with. I'm writing a book currently – I've done the first draft. But I never know what's on the next line, what's in the next paragraph, what's on the next page. I just let it happen.'

It happens mainly between six and eight in the morning. 'I like that session. It's the only original session. Then I correct from three till five, correct from six till eight, go to bed at nine o'clock. Two thousand words if it's a good day.'

The writing has to fit into a political schedule. Still offered several safe Parliamentary seats a year, which he firmly turns down, he accepts innumerable speaking engagements all over the country. But at certain times of the year 'nobody wants you. I went away on December 15<sup>th</sup> to write until January 15<sup>th</sup>. There are ten weeks a year when nobody wants you to speak, and that's when the writing gets done.'

He values his relationship with his publisher to an extent which must warm their hearts. 'I don't think authors can have natural friends in publishing houses; but there's mutual respect. They're good publishers, and I'm proud to be with them.'

And his editor?

My editor is called Richard Cohen. He's tough. He drives me and drives. He never writes a word – that's not his job; but he guides, guides, guides the whole time – he's never 'satisfied. He doesn't have a lot to do with plot – I believe he thinks that's my strength. He'll get me to build characters – build, build, build the whole time. He knows he's right.

He'll go on and on at me; he won't give in. Kicking him has absolutely no effect – he doesn't even bruise. Nine times out of ten, I believe he's right. He has tremendous judgment. He's a class editor.'

Influences?

'I like story-tellers. I'm a story-teller. I'm not good enough to be a writer. I'm Jeffrey Archer and I tell a tale, I hope people turn the pages, and I hope they enjoy it, and in the end, that's what I ask for.'

196. Choose the correct answer to the following questions.

1. What was Jeffrey Archer's reaction to the failure of his play?
  - A. He was thoroughly put out.
  - B. He regretted the wastes effort.
  - C. He was sorry about the amount of money he lost.
  - B. He was unaffected by it.
2. What is Jeffrey Archer's main interest in life?
  - A. writing
  - B. politics
  - C. business
  - D. theatre
3. Why did he write his first novel?
  - A. To show how good a story-teller he could be.
  - B. to have some work to do.
  - C. to make money.
  - D. to prove he was successful at something.
4. When he's writing, Jeffrey Archer
  - A. has no difficulty thinking up a story.
  - B. finds the actual writing easy.
  - C. maps out an overall plan of the book first.
  - D. has a fixed routine.
5. Apart from writing novels what else does Jeffrey Archer do?
  - A. He stands for election to Parliament.
  - B. He makes a lot of speeches.
  - C. He does other kinds of writing.
  - D. He takes long holidays.
6. What is attitude to his publishers?
  - A. He regards them as friends.
  - B. He respects their work.

- C. He considers them to be the best in their profession.
- D. He feels he has to flatter them.

7. What is his relationship with his editor like?

- A. They continually argue.
- B. They disagree about priorities.
- C. The editor gives advice about the storyline.
- D. The editor stresses the importance of the characters.

197. Comment on the devices extracted from the passage.

**Paragraph 1:**

1. *Expensive failure* \_\_\_\_\_.
2. *Not noticeably down and a considerable distance from out* \_\_\_\_\_.
3. *With Kane and Abel having sold... and the paperback continuing to rip* \_\_\_\_\_ *out of the bookshops.*

**Paragraph 2:**

1. *Literature is not his first love* \_\_\_\_\_.
2. *Promising political career collapsed* \_\_\_\_\_.
3. *Which could have crushed most men* \_\_\_\_\_.
4. *For good* \_\_\_\_\_.
5. *Cold-blooded intention* \_\_\_\_\_.

**Paragraph 3:**

1. \_\_\_\_\_ *who say that , and who aren't in the profession* \_\_\_\_\_.
2. *If it were true, - and if it were that easy* \_\_\_\_\_.
3. *I wanted the book to be published, to be read* \_\_\_\_\_.
4. \_\_\_\_\_ *was £ 3000, and they published 3000 copies.*

**Paragraph 4:**

\_\_\_\_\_ *as an author he has never looked back...*

**Paragraph 5:**

\_\_\_\_\_ *never know what's on the next line, what's in the next paragraph, what's on the next page* \_\_\_\_\_.

**Paragraph 6**

1. \_\_\_\_\_ *I like that session. It's the only original session*
2. *Then I correct from three till five, correct from six till eight* \_\_\_\_\_.

**Paragraph 7**

1. *Still offered several safe Parliamentary seats a year* \_\_\_\_\_.
  2. \_\_\_\_\_ *innumerable speaking engagements .....*
  3. \_\_\_\_\_ *nobody wants you* \_\_\_\_\_.
- \_\_\_\_\_ *there are ten weeks a year when nobody wants you to speak* \_\_\_\_\_.

**Paragraph 8**

1. \_\_\_\_\_ *to an extent which must warm their hearts* \_\_\_\_\_.

**Paragraph 9**

1. \_\_\_\_\_ *he's tough. He drives me and drives. He never writes a word* \_\_\_\_\_ *. He's never satisfied. He doesn't have a lot to do with plot* \_\_\_\_\_.
2. *He'll get me to build characters – build, build the whole time* \_\_\_\_\_.

**Paragraph 10**

1. *I like storytellers. I'm a story teller.*
2. *I'm not good enough to be a writer. I'm Jeffrey Archer and I tell a tale.*
3. *I hope people turn the pages, and I hope they enjoy it, and in the end, that's what I ask for.*

198. Can you explain what the author means?

- *Archer divides novelists into storytellers and writers*
- *I like storytellers. I'm a storyteller. I'm not good enough to be a writer.*

199. Which should the storyteller give priority to, in your opinion?

- the plot and its development?
- the characters?
- the description?
- the stylistic devices?
- other?

200. After you've read and analysed the passage, what Belarusian/Russian equivalent would you suggest for the title? Write it down below.

---

201. Now read a passage from *Not a Penny More, Not a Penny Less* and identify the underlined devices. Make notes in the right-hand column.

Making a million legally has always been difficult. Making a million illegally has always been a little easier. Keeping a million when you have made it is perhaps the most difficult of all. Henryk Metelski was one of those rare men who had managed all three. Even if the million he had made legally came after he had made illegally, Metelski was still a yard ahead of the others: he had managed to keep it all.

Henryk Metelski was born on the Lower East Side of New York on May 17th, 1909, in a small room that already slept four children. He grew up through the Depression, believing in God and one meal a day. His parents were from Warsaw and had emigrated from Poland at the turn of the century. Henryk's father was a baker by trade and had soon found a job in New York, where immigrant Poles specialised in baking black rye bread and running small restaurants for their countrymen. Both parents would have liked Henryk to be an academic success, but he was never destined to become an outstanding pupil at his high school. His natural gifts lay elsewhere. A cunning, smart little boy, he was far more interested in the control of the underground school market in cigarettes and liquor than in stirring tales of the American Revolution and the Liberty Bell. Little Henryk never believed for one moment that the best things in life were free, and the pursuit of money and power came as naturally to him as the pursuit of a mouse to a cat.

When Henryk was a pimply and flourishing fourteen-year-old, his father died of what we now know to be cancer. His mother outlived her husband by no more than a few months, leaving the five children to fend for themselves. Henryk, like the other four, should have gone into the district orphanage for destitute children, but in the mid-20s it was not hard for a boy to disappear in New York – though it was harder to survive. Henryk became a master of survival, a schooling which was to prove very useful to him in later life.

He knocked around the Lower East Side with his belt tightened and his eyes open, shining shoes here, washing dishes there, always looking for an entrance to the maze at the heart of which lay wealth and prestige. His first chance came when his room-mate Jan Pelnik, a messenger boy on the New York Stock Exchange, put himself temporarily out of the action with a sausage gamished with salmonella. Henryk, deputed to report his friend's mishap to the Chief Messenger, upgraded food-poisoning to tuberculosis, and talked himself into the ensuing vacancy. He then changed his room, donned a new uniform, lost a friend, and gained a job.

202. Read the passage taken from John Grisham's *"The Testament"* and do its stylistic analysis. Underline or highlight lexical and syntactic devices and make commenting notes on the right. There are some expressive means there too.

Down to the last day, even the last hour now. I'm an old man, lonely and unloved, sick and hurting and tired of living. I am ready for the hereafter; it has to be better than this.

I own the tall glass building in which I sit, and 97 percent of the company housed in it, below me, and the land around it half a mile in three directions, and the two thousand people who work here and the other twenty who do not, and I own the pipeline under the land that brings gas to the building from my fields in Texas, and I own the utility lines that deliver electricity, and I lease the satellite unseen miles above by which I once barked commands to my empire flung far around the world. My assets exceed eleven billion dollars. I own silver in Nevada and copper in Montana and coffee in Kenya and coal in Angola and rubber in Malaysia and natural gas in Texas and crude oil in Indonesia and steel in China. My company owns companies that produce electricity and make computers and build dams and print paperbacks and broadcast signals to my satellite. I have subsidiaries with divisions in more countries than anyone can find.

I once owned all the appropriate toys – the yachts and jets and blondes, the homes in Europe, thoroughbreds, and even a hockey team. But I've grown too old for toys.

The money is the root of my misery.

I had three families – three ex-wives who bore seven children, six of whom are still alive and doing all they can to torment me. To the best of my knowledge, I fathered all seven, and buried one. I should say his mother buried him. I was out of the country.

I am estranged from all the wives and all the children. They're gathering here today because I'm dying and it's time to divide the money.

I have planned this day for a long time. My building has fourteen floors, all long and wide and squared around a shaded courtyard in the rear where I once held lunches in the sunshine. I live and work on the top floor – twelve thousand square feet of opulence that would seem obscene to many but doesn't bother me in the least. By sweat and brains and luck I built every dime of my fortune. Spending it is my prerogative. Giving it away should be my choice too, but I'm being hounded.

Why should I care who gets the money? I've done everything imaginable with it. As I sit here in my wheelchair, alone and waiting, I cannot think of a single thing I want to buy, or see, or a single place I want to go, or another adventure I want to pursue.

I've done it all, and I'm very tired.

I don't care who gets the money. But I do care very much who does not get it.

Every square foot of this building was designed by me, and so I know exactly where to place everyone for this little ceremony. They're all here, waiting and waiting, though they don't mind. They'd stand naked in a blizzard for what I'm about to do.

203. Work out answers to the following questions.

1. Which devices prevail in the passage, lexical or syntactic? Why do you think?
2. What effect do the syntactic devices produce on the reader?
3. What effect does an I-narration produce on the reader?

204. In the last but one paragraph the narrator says: *I don't care who gets the money. But I do care very much who does not get it.* The bold 'do' is a morphological means of expressing emphasis and should be accentuated when read aloud. It is commonly referred to as 'emphatic 'do'. Read for more means of expressing emphasis and do the exercises that follow.

### Changing word order

#### Fronting and inversion

- the normal word order is changed so that that a prepositional phrase is emphasised before the verb with the subject preceding it. Suddenly down came the rain! Up in the air went the balloon.
- the order of clauses in a sentence is changed with a clause that would normally not be the first Where the money is coming from, I don't know.

- time phrases are put first to emphasize the time reference.
- May* clauses with the inverted word order.
- Cleft and pseudo cleft sentences
- emphatic 'it'
- emphatic 'it' + because
- it + modal auxiliaries
- *What* clauses + need, want, like, hate, etc.
- *What* clauses + auxiliary *do*
- clauses beginning with *all* which emphasise 'the only thing'

At six o'clock Monica decided to call the police.  
 Difficult as/though it may seem/be, it is not impossible.  
It was Sue who borrowed my bike. It was last night that she did it. It was because I felt ill that I left. It can't have been the same book that you read.  
What I hate is rainy weather. What you need is a holiday.  
What Peter did was (to) leave the windows unlocked.  
What they are doing is destroying the environment.  
All I need is another \$15.

### Adding words

Own – intensifies possessive adjectives  
 Very – means 'exactly, precisely'

It was my own idea.  
 At the very same moment, the telephone rang.

Very ....indeed – used to intensify adjectives  
 Emphasising negatives:  
 Not + at all, in the least/slightest, really

It was very cold indeed.  
 It was not at all cold. (It was not cold at all). I wasn't interested in the slightest. I wasn't the least bit interested.

No, none + all, whatsoever

There were none left at all. There were no tickets left whatsoever.

**The** – it can emphasize uniqueness and is heavily stressed in speech and pronounced as [Di:].  
 Question words ending in – ever – they add an air of disbelief to the question.

Surely, you are not **the** Elizabeth tailor, are you?  
Whatever are you doing? Whoever told you that?

The insertion of 'do you think' into a clause to express the speaker's negative attitude towards the interlocutor's action. Note the change in the sentence structure.

**Cf.** 1. What are you doing? – Что делаешь? (Чем занимаешься?) 2. Whatever are you doing? – Чем это ты занимаешься? 3) What do you think you are doing! – Ты что это себе позволяешь?!  
 I **do** hope I'll come again. **Do** sit down!

Emphatic 'do' – it not only emphasises the verb but is also used in polite forms.

Adverbs and adjectives (intensifiers and evaluative words)  
 - **actually, by all, by no means, even, sheer** [+/-] (простой, сплошной, абсолютный), utter [-] (полный, совершенный, абсолютный)  
 - **absolutely, quite/completely, utterly** (-), simply, just + adjectives

I actually went inside one of the Pyramids. It is by no means certain that the match will take place. Some people were even wearing pullovers, it was so cold. Her performance was sheer magic! This book is utter nonsense.  
 It was absolutely fantastic! The third exam question was quite/completely impossible. This guide book is utterly useless. You were simply wonderful! Don't cook the meat any more. It's just right.  
 This is the book you are looking for – So it is!

Echoing phrases with *so*.

### Other means

Time phrases: day after day, time and time again, over and over again; day in, day out (from day to day)  
 Repetition of the main verb  
 Use of an absolute possessive at the beginning of the clause instead of two dependent ones.

David reads the same book over and over again.  
 I tried and tried, but it was no use.  
**Cf.** Their marriage was a successful marriage – Theirs was a successful marriage.

### 205.\* Complete each sentence with one suitable word.

1. You can't complain. It's your \_\_\_\_\_ *own* \_\_\_\_\_ fault, isn't it?
2. – That looks like Janet. – \_\_\_\_\_ it is! My goodness, hasn't she changed.
3. I'm sorry to keep you waiting. I \_\_\_\_\_ hope you haven't been here long.
4. It is by no \_\_\_\_\_ certain that the Prime Minister will attend the meeting.
5. \_\_\_\_\_ I really enjoy in winter is a bowl of hot soup.

6. I searched and \_\_\_\_\_ for my keys but I couldn't find them.
7. \_\_\_\_\_ you are all going to sleep I can't quite work out!
8. What the government then \_\_\_\_\_ was to raise interest rates.
9. There isn't much to eat. \_\_\_\_\_ we've got is some leftovers.
10. Cathy wasn't the \_\_\_\_\_ put out when I couldn't make it to her wedding.

206.\* Complete each sentence with a suitable phrase from the box.

*the least bit    waited and waited    by no means    what we did    not at all  
it may seem    can't have been    none at all    do think  
time and time again*

1. I know you're busy, but I \_\_\_\_\_ *do think* \_\_\_\_\_ you could have helped me with the decorating.
2. It's \_\_\_\_\_ certain that the president will be re-elected.
3. You may have lots of restaurants where you live, but there are \_\_\_\_\_ in this part of the town.
4. I told you \_\_\_\_\_ about the leaking pipes, but you wouldn't listen.
5. You don't seem \_\_\_\_\_ interested in my problems!
6. Strange \_\_\_\_\_, the bus is actually faster than the train.
7. In the end \_\_\_\_\_ was to call the plumber.
8. We \_\_\_\_\_ all day, but Chris never turned up.
9. Pauline was \_\_\_\_\_ bothered by our turning up so late.
10. It \_\_\_\_\_ Jim that you saw; he's in Germany at the moment.

207.\* Complete the second sentence so that it has a similar meaning to the first sentence, using the word given.

1. His car doesn't need anything else except new tyres.  
**needs**  
All the car needs is \_\_\_\_\_ new tyres.
2. Brenda didn't worry at all about her exams.  
**bit**  
Brenda was the \_\_\_\_\_ about her exams.
3. The person who told me about the hotel was Keith.  
**who**  
It \_\_\_\_\_ told me about the hotel.
4. I had spent every last penny of my money.  
**absolutely**  
I had \_\_\_\_\_ whatsoever.
5. Although the ticket may seem expensive, it is good value for money.  
**though**  
Expensive \_\_\_\_\_ the ticket is good value for money.
6. I really hate lukewarm food.  
**stand**  
What I \_\_\_\_\_ lukewarm food.
7. In the end Martha went to the police.  
**was**  
In the end what Marta \_\_\_\_\_ to the police.
8. I think you must have seen a ghost.  
**that**  
It \_\_\_\_\_ you saw.
9. Her car was the last car you'd expect to be stolen.  
**very**  
Hers \_\_\_\_\_ you'd expect to be stolen.
10. The accident happened because someone was very careless.  
**caused**  
Sheer \_\_\_\_\_ happen.

208.\* Underline the correct word or phrase in each sentence.

1. Don't worry I'm none at all / not at all tired.
2. I thought that speech was utter / utterly rubbish.
3. It was because / why the car broke down that we missed our plane.
4. – You are sitting on my hat! – So am I / So I am.
5. The sea was so rough that actually / even the experienced sailors were seasick.
6. Whatever / why ever are you looking at me like that for?
7. I would like to make it quite / simply clear that we are just good friends.
8. This is my very private / very own computer.
9. On this course, we absolutely expect / do expect you to work hard.
10. There were warnings, but nothing whatsoever / nothing simply was done.

209. Read the dialogue and decide which answer (A, B or C) best fits each space.

JANE: Well, did you see 'Western Warrior' at the cinema?

BEN: Yes, and I thought it was very good (1) \_\_\_\_\_ *indeed* \_\_\_\_\_. A lot of people had warned me that the plot got a bit far-fetched (натянутый), but I didn't notice anything like that (2) \_\_\_\_\_. What about you?

JANE: No, I'm afraid I wasn't interested (3) \_\_\_\_\_. I find these action films (4) \_\_\_\_\_ unbelievable and over the top (чрезмерный). Give me 'Love on the Danube' any day. I could watch that film (5) \_\_\_\_\_.

BEN: Well, I (6) \_\_\_\_\_. Hope you'll come with me to see 'The Fall of Julian'.

JANE: It hasn't exactly done very well, has it?

BEN: (7) \_\_\_\_\_ makes you think that? I heard it's been very popular. Some newspaper critics have (8) \_\_\_\_\_ suggested it'll win several Oscar awards.

JANE: Well, I think it's (9) \_\_\_\_\_ not possible to predict these things. You never know what the judges will go for. Last year I was certain that 'The Leaping Lady' would sweep the board, but in the end it got no awards (10) \_\_\_\_\_.

- |                         |               |                      |
|-------------------------|---------------|----------------------|
| 1 A certainly           | B indeed      | C surely             |
| 2 A at all              | B by no means | C absolutely         |
| 3 A whatever            | B slightly    | C in the least       |
| 4 A very                | B sheer       | C utterly            |
| 5 A over and over again | B whatsoever  | C at the very moment |
| 6 A would               | B do          | C utterly            |
| 7 A Whatever            | B Whatsoever  | C Whoever            |
| 8 A quite               | B utterly     | C even               |
| 9 A completely          | B simply      | C utterly            |
| 10 A whatsoever         | B at least    | C indeed             |

210.\* Choose the most appropriate continuation (1-10) for each sentence (a-j).

- a) All of the trains were delayed by fog \_\_\_\_\_ . 4. \_\_\_\_\_ .
- b) It wasn't so much my qualifications that impressed them \_\_\_\_\_ .
- c) I found that I was spending more time staying late at the office \_\_\_\_\_ .
- d) I don't find that the buses are especially late, actually, \_\_\_\_\_ .
- e) Actually my fridge is in quite good condition, considering its age \_\_\_\_\_ .
- f) I don't find watching television particularly relaxing \_\_\_\_\_ .
- g) I've decided to buy a new stereo after all \_\_\_\_\_ .
- h) This book didn't teach me everything I know about cooking \_\_\_\_\_ .
- i) The flight itself didn't bother me at all \_\_\_\_\_ .
- j) Actually I wasn't in the office yesterday \_\_\_\_\_ .

1. Where I am going to get the money from is another matter.
2. What I really need is a new washing machine.
3. It must have been my assistant whom you dealt with.
4. It was after 10.00 when I finally got home.

5. What really gets on my nerves is people who push into the queue.
6. It was when I got off the plane that I felt ill.
7. What I did in the end was to ask for a pay-rise.
8. It was Sarah who taught me how to make bread.
9. It was because I spoke well at the interview that I got the job.
10. What I like most is a long walk in the country.

211. Complete the dialogue by choosing the most appropriate word from the box.

whatever whatsoever why all as again what is utter at

DAVID: I can't make any sense of this letter from the council \_\_\_\_\_ at \_\_\_\_\_ all. It's \_\_\_\_\_ nonsense, if you ask me. \_\_\_\_\_ the council can't write in plain English is beyond me. \_\_\_\_\_ I really hate is this long-winded (многоречивый), complicated English. In my opinion, what they're doing \_\_\_\_\_ systematically destroying the language with this new jargon – 'input', 'time-window', 'feasibility study' – \_\_\_\_\_ are they talking about? \_\_\_\_\_ we get is the same meaningless drive (пустая болтовня) over and over again. Listen to this: 'Difficult \_\_\_\_\_ it may be for all parties concerned, this is the most valuable solution on offer.' I have no idea, none \_\_\_\_\_ what it means.

EVE: Oh, for heaven's sake, shut up!

212 Evaluation of a piece of literary work requires an insight into its form and content as an organic whole. Structurally, a piece of fiction, whether short or long, may fall, though not necessarily, into identifiable meaningful sequences which constitute its plot. Read the corresponding pages for more information about plot and plot structure in *Interpreting Fiction* by V. Borisova and *Attractively Short* by T.G. Vasilyeva et al. and do the following:

A. Say whether the following statements are false or true.

1. Plot is a sequence of fictional events arranged in a meaningful pattern.
2. The events are arranged in the order of importance following the techniques of writing.
3. The author presents the events that are meaningful to the message and characterization.
4. Some works of fiction have no plots.
5. The essence of the plot is the existence of a character or characters.
6. Conflict is an opposition or struggle between characters or forces.
7. The events of the plot are localized in a particular place and time called the message.

B. Arrange the jumbled structural components of the traditional plot in the logical sequence. Explain why the two words are given in brackets.

(epilogue) complications climax exposition  
 (prologue) denouement falling action  
 foreshadowing rising action flashback to the past suspense

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_

C. Now match the explanations with the types of narrative structure.

- \* the events are presented in the chronological order
- \* the events are presented with flashbacks to the past

- \* a kind of narrative where the closing event returns the reader to the introducing part
- \* a structural pattern with a story within a story

- A. a frame structure      B. a complex narrative structure  
 C. a straight line narration      D. a circular pattern

D. Complete the following definitions with a word or two only. Write them in the gaps.  
 Model: A series of interlinked events in which the characters participate – the plot

1. A definite sequence in which the events are arranged. \_\_\_\_\_
2. The opposition or struggle between characters or forces. \_\_\_\_\_
3. The place and time of the actions of the story \_\_\_\_\_
4. The component of plot structure where the setting is generally established. \_\_\_\_\_
5. The key event, the crucial moment of the story. \_\_\_\_\_
6. The structural component consisting of several events involving actions, and sometimes thoughts and feelings. \_\_\_\_\_
7. The event or events bringing the actions to an end. \_\_\_\_\_
8. A technique of withholding information until the appropriate time. \_\_\_\_\_
9. A scene of past inserted into the narrative. \_\_\_\_\_
10. A look towards the future, a remark or hint preparing the reader for what is to follow. \_\_\_\_\_

E. Put the descriptions of conflict in the appropriate boxes.

- man against man (two or more people)
- man against himself
- man against nature
- conflict localized in the inner world of the character
- man against society
- conflict affected by the author's outlook and his view of certain types of people
- conflict between one set of values against another set of values

### Conflict

External	Internal

F. What kind of conflict is suggested in the following works, in your opinion?

*Hamlet, King Lear, The Old Man and the Sea, Robinson Crusoe, The Picture of Dorian Grey, The Moon and Sixpence, The Brothers Karamazov, The Sandcastle.*

G. Complete the sentences about the setting and its functions.

1. The setting is normally established at the beginning of the story in \_\_\_\_\_.
2. Here the author introduces the theme, the \_\_\_\_\_.
3. The description of nature may evoke the necessary \_\_\_\_\_.
4. It may reinforce characterization by either \_\_\_\_\_.
5. Placing the character in a recognizable environment increases \_\_\_\_\_.
6. Domestic interiors serve to reveal \_\_\_\_\_.
7. The setting may be a reflection of \_\_\_\_\_.

H. The ending of the story may take several forms. In your own words, explain their meanings. Make sure you know their Russian equivalents.

- resolution
- revelation

- decision
- explanation

1. In this exercise, you are to either establish a connection with what is stated or explain what the statement implies.

**Model:** Stories and poems describing nature, 'novels of ideas', stories presenting the stream of consciousness. They have no plots.

1. The writer does not follow all the events in which the characters would participate in real life during the span of the time covered by the story.
2. Every event in the plot is suggestive.
3. Man against man, man against nature, man against society, etc.
4. Man against himself.
5. On the one hand, they are suggested by contradictions in reality, on the other, they are affected by the writer's outlook, his personality, and the way he views people, events, problems.
6. They are normally localized.
7. It helps to evoke the necessary atmosphere or mood, or reinforce characterization, or it may be a reflection of the inner state of a character, or place the character in a recognizable realistic environment, etc.
8. It answers the Wh-questions. They become tenses as the plot moves toward the moment of decision.
9. It may affect the atmosphere and introduce the necessary mood; it may increase the tension and the reader's suspense, and in this way affect the reader's emotional response to the story.
10. A straight line narrative presentation, a complex narrative structure, a circular pattern and a frame structure.
11. The order in which the writer presents the information.
12. An important factor in storytelling when the reader is uncertain of some things or suspects certain facts.
13. Narration, description, reasoning, direct speech (monologue, dialogue), represented speech, quotations, the author's digressions.

213. Read the story that follows and say:

- what literary representational form/s it involves (Ex. 152, quest. 14);
- what kind of narrative structure the story has;
- whether its plot is fixed or not;
- what components it includes and what purpose each of them serves;
- whether there are deviations from the traditional model;
- what kind of conflict is revealed here;
- what stylistic devices and expressive means the author employs.

### Just leave the keys in, sir

Stan Murch, in a uniform-like blue jacket, stood on the sidewalk in front of the Hilton and watched cab after cab make the loop in to the main entrance. Doesn't anybody travel in their own car any more? Then at last a Chrysler Imperial with Michigan plates came hesitantly up Six Avenue, made the left-hand loop into the Hilton driveway and stopped at the entrance. As a woman and several children got out of the doors on the right of the car, toward the hotel entrance, the driver climbed heavily out on the left. He was a big man with a cigar and a camel's hair coat.

Murch was at the door before it was halfway open, pulling it the rest of the way and saying, "Just leave the keys in it, sir."

"Right," the man said around his cigar. He got out and sort of shook himself inside the coat. Then, as Murch was about to get behind the wheel, the driver said, "Wait."

Murch looked at him, "Sir?"

"Here you go, boy," the man said and pulled a folded dollar bill from his pants pocket and handed it across.

"Thank you, sir," Murch said. He saluted with the hand holding the dollar, climbed behind the wheel, and drove away. He was smiling as he made the right turn into 53rd Street; it wasn't every day a man gave you a tip for stealing his car.

214. Now summarize your analysis data from the previous exercise and characterize the story in terms of its plot, plot structure and stylistic devices. You may follow this model or work out your own. Brackets (...) stand for introductory or parenthetical words and phrases to be inserted.

(...) The story under discussion is a piece of narration mixed with a dialogue. (...) It has a \_\_\_\_\_ narrative structure and includes such components as \_\_\_\_\_ (...). The plot is fixed here. In the \_\_\_\_\_ we are acquainted with the \_\_\_\_\_ character, Stan Murch by name, who is \_\_\_\_\_. He seems to be a bit impatient or even worried as \_\_\_\_\_.

Then the \_\_\_\_\_ follow. Stan sees \_\_\_\_\_.

And the reader understands that he was a thief and his purpose was to steal a car. And this is the \_\_\_\_\_ of the story which takes the form of \_\_\_\_\_ as the reader doesn't suspect it until the last moment. (...) we can't say that the story abounds in \_\_\_\_\_.

stylistic devices. (...), there are few of them. For example, \_\_\_\_\_.

## 215. Culture focus.

Understanding the story (and a story) also depends on the background information which is embodied in culture specific words denoting various concepts of this or that culture. They may be both explicit and implicit.

Look at the words below and explain their culture specific meanings.

- uniform-like blue jacket
- the Hilton
- cab
- Michigan plates
- Six Avenue
- dollar
- pants
- 53<sup>rd</sup> Street

## 216. What implicit meaning do these words convey with reference to one of the characters?

*The Hilton a Chrysler Imperial a camel's hair coat*

217. A comprehensive analysis of a work of fiction includes, among other things, the summary of the text (both the summary of the plot and the summary of the idea) which in its turn requires a working knowledge of some 'technical terms', that is words and expressions used while giving a summary of a piece of fiction. Below is a tentative outline of how this can be done. Study it carefully and then practise it summarizing the plot of a story you have recently read.

### Beginning

(introductory phrase)

- The story I have read is called/entitled \_\_\_\_\_
- The extract/excerpt/passage is taken from \_\_\_\_\_ - by \_\_\_\_\_
- The present selection is taken from \_\_\_\_\_ - It's written by \_\_\_\_\_
- The extract under consideration is taken from \_\_\_\_\_ - It belongs to the pen of \_\_\_\_\_

(introductory phrase)

- The story/passage is a 1<sup>st</sup>/3<sup>rd</sup> person narrative (and is mixed with \_\_\_\_\_)
- The story/passage is an I-narration (which is mixed with \_\_\_\_\_)
- The story/passage is written in the 1<sup>st</sup>/ 3<sup>rd</sup> person singular and \_\_\_\_\_

(introductory phrase)

- The scene of the story is laid in \_\_\_\_\_ (place, time)
- The action of the story is set in \_\_\_\_\_ (place, time)
- The characters of the story are \_\_\_\_\_

- The characters of the story are \_\_\_\_\_
- The <sup>9</sup>main/principal/major/central character is \_\_\_\_\_
- There are some minor characters as well. They are \_\_\_\_\_
- The plot of the story is as follows.
- The plot of the story is the following.

#### Continuation and conclusion

##### \*The story begins with:

- the description of \_\_\_\_\_
- the introduction of \_\_\_\_\_
- the mention of \_\_\_\_\_
- the analysis of \_\_\_\_\_
- the author's/narrator's comment on \_\_\_\_\_
- the review of (обзор) \_\_\_\_\_
- an account of (сообщение, рассказ) \_\_\_\_\_
- the summary of \_\_\_\_\_
- the characterization of \_\_\_\_\_
- (his/her) opinion of \_\_\_\_\_
- (his/her) recollections of \_\_\_\_\_
- the enumeration of \_\_\_\_\_
- the criticism about/of/concerning \_\_\_\_\_
- smb's / the accusation of \_\_\_\_\_
- the exposure of \_\_\_\_\_
- the (his/her) praises of \_\_\_\_\_
- the ridicule of \_\_\_\_\_
- the generalization of \_\_\_\_\_
- an excursus into \_\_\_\_\_

The story opens with \_\_\_\_\_  
 The opening scene shows \_\_\_\_\_  
 We first meet him/her as a student  
 ( a girl of fifteen, etc) \_\_\_\_\_  
 Then \_\_\_\_\_ passes on to...  
 After that, \_\_\_\_\_ goes on from...  
 Further the author goes on to say  
 Further on, \_\_\_\_\_ gives a detailed/thorough  
 Next \_\_\_\_\_ analysis/description of...

In conclusion the author \_\_\_\_\_  
 The author concludes with \_\_\_\_\_  
 The story ends with \_\_\_\_\_  
 To conclude, the author \_\_\_\_\_  
 At the end of the story the author  
 - draws the conclusions that \_\_\_\_\_  
 - comes to the conclusion that \_\_\_\_\_  
 - sums it all up by saying \_\_\_\_\_  
 The concluding words are \_\_\_\_\_

##### \_\_\_\_\_ the author

- describes
- depicts
- dwells on (подробно останавливаться)
- touches upon
- explains
- enumerates
- criticises
- reveals (открывать; разоблачать)
- accuses
- condemns
- ridicules (высмеивать)
- gives a summary of
- makes an excursus into
- introduces
- mentions
- recalls
- characterises
- analyses
- comments on
- points out
- generalizes
- makes a few critical remarks on
- exposes
- blames
- mocks at (насмехаться)
- praises
- gives his account of

#### 218. Reading comprehension

The story you are going to read is called "A Sense of Humour". It is written by a famous English humourist. Can you guess his name? (A prompt: his first name and last name are the same.) If you've guessed his name, write it in the blank below.

\_\_\_\_\_ K. \_\_\_\_\_

<sup>9</sup> Please note that the words hero and heroine are only used when they deserve to be called so. Another word for *character* is protagonist. The word doesn't take any adjectives like 'central', 'main' or 'major' and is normally used by itself. For example, "We see a change in the protagonist's spiritual development...."

219. Now that you know his name, try to work out answers for the following questions. Work in pairs.

- What's the author's full name, middle name including?
- What book made him world famous?
- As a rule, few people know the *full* title of this book. Do you know it?
- Who are the principal characters of the book? Complete the list: the narrator, George and \_\_\_\_\_?
- What was the dog's name? Choose the correct alternative:  
*Montgomery, Montmorency, Monte Carlo, Montana.*
- Humorous writers are expected to entertain their readers, don't they? Is it the only purpose of humour, do you think?
- In your opinion, to have a sense of humour means what?

220. Before you read, look at these words and make sure understand their meaning.

*commonplace* (a) – not special or unusual  
*morceaux* (Fr.) – a musical piece  
*pathetic* (a) – smth making you feel pity or sympathy  
*yearn* (v) – Syn. long – to have a strong desire for smth.  
*air*(n) - a piece of classical music  
*snigger*(v) - to laugh quietly in a way that is not nice at something which is not supposed to be funny  
*scowl* (v) - to look at someone in an angry way  
*singularly- exceptionally*

221. Now read the story and answer the questions that follow.

We were a fashionable and highly cultured party. We had on our best clothes, and we talked pretty, and were very happy – all except two young fellows, students, just returned from Germany, *commonplace* young men, who seemed restless and uncomfortable, as they found the proceedings slow. The truth was, we were too clever for them. Our brilliant but polished conversation, and our high-class tastes, were beyond them. They were out of place, among us. They never ought to have been there at all. Everybody agreed upon that, later on.

We played *morceaux* from the old German masters. We discussed philosophy and ethics. We flirted with graceful dignity. We were even humorous – in a high-class way.

Somebody recited a French poem after supper, and we said it was beautiful; and then a lady sang a sentimental ballad in Spanish, and it made one or two of us weep – it was so *pathetic*.

And then those two young men got up, and asked us if we had ever heard Herr Slossen Boschen (who had just arrived, and was then down in the supper-room) sing his great German comic song.

None of us had heard it, that we could remember.

The young men said it was the funniest song that had ever been written, and that, if we liked, they would get Herr Slossen Boschen, whom they knew very well, to sing it. They said it was so funny that, when Herr Slossen Boschen had sung it once before the German Emperor, he (the German Emperor) had had to be carried off to bed.

They said nobody could sing it like Herr Slossen Boschen; he was so intensely serious all through it that you might fancy he was reciting a tragedy, and that, of course, made it all the funnier. They said he never once suggested by his tone or manner that he was singing anything funny – that would spoil it.

We said we *yearned* to her it, that we wanted a good laugh, and they went downstairs and, and fetched Herr Slossen Boschen.

He appeared to be quite pleased to sing it, for he came up at once, and sat down to the piano without another word.

"Oh, it will amuse you. You will laugh," whispered the two young men as they passed through the room, and took up an obtrusive position behind the Professor's back.

Herr Slossen Boschen accompanied himself. The prelude did not suggest a comic song exactly. It was a weird, soulful *air*. It quite made one's flesh creep; but we murmured to one another that it was the German method, and prepared to enjoy it.

I don't understand German myself. I learned it at school but forgot every word of it two years after I had left, and have felt much better ever since. Still, I didn't want the people there to guess my ignorance; so I hit upon what I thought

to be rather a good idea. I kept my eye on the two young students, and followed them. When they tittered, I tittered; when they roared, I roared; and I also threw in a little *snigger* all by myself now and then, as if I had seen a bit of humour that had escaped the others. I considered this particularly artful on my part.

I noticed, as the song progressed, that a good many other people seemed to have their eyes fixed on the two young men, as well as myself.

These other people also tittered when the young men tittered, and roared when they young men roared; and as the young men tittered and roared and exploded with laughter pretty continuously all through the song, it went exceedingly well.

And yet that German Professor did not seem happy. At first, when we began to laugh the expression of his face was one of intense surprise, as if laughter were the very last thing he had expected to be greeted with. (...) As we continued to laugh, his surprise gave way to an air of annoyance and indignation, and he scowled fiercely round upon us all (except upon the two young men who, being behind him, he could not see). Then sent us into convulsions. We told each other that it would be the death of us, this song. The words alone, we said, were enough to send us into fits, but added to his mock seriousness – oh, it was too much!

(...) He finished amid a perfect *shriek of laughter*. We said it was the funniest thing we had ever heard in all our lives. And we asked the Professor who he didn't translate the song into English, so that the common people could understand it, and hear what a real comic song was like.

Then Herr Slossen Boschen got up and *went on awful*. He swore at us in German (which I should judge to be a singularly effective language for that purpose), and he danced, and shook his fists, and called us all the English he knew. He said he had never been so insulted in all his life.

It appeared that the song was not a comic song at all. (...) It was something very sad, I know. Herr Slossen Boschen said he had sung it once before the German Emperor, and he (the German Emperor) had sobbed like a little child. He (Herr Boschen) said it was generally acknowledged to be one of the most tragic and pathetic songs in the German language.

(...) That was the end of that party. I never saw a party break up so quietly, and with so little fuss.

(...) I have never taken much interest in German songs since then.

From "Three Men in a Boat"

222. Answer the questions.

1. What is the key idea in the first paragraph?
2. What does the author do in the next two paragraphs?
3. How does the author contrast the two students with the narrator and his friends? Pick up evaluative words to illustrate it.
4. Find the key sentence of the 4<sup>th</sup> paragraph. How many paragraphs extend the idea?
5. What is the next main idea of the story? Formulate it in a sentence.
6. What device does the author employ in the paragraph starting with "I don't understand German myself...?"
7. What did the narrator and his friends do to pretend they understood the song?
8. Why do you think the two young men chose to sit behind the Professor?
9. How does the author describe the party's reaction to the song? Pick up the key words to show the intensity of their emotions.
10. Likewise show the reaction of Mr Slossen Boschen on ending his air.

223. Analysis of the text. Look for stylistic devices and expressive means in the text.

1. Say which devices prevail in the text, lexical or syntactic?
2. What purpose does the contrast stated by the author at the beginning of the story play in the story?
3. What function/s do sentences in brackets perform?
4. What did the two young men actually do to the party? Which part of the story proves it?
5. In your opinion, what is the message of the story?

224. Analyse the story considering the following:

- Plot structure
- Narrative structure: type of narration
- The setting and its functions
- Type of conflict: external, internal

- The characters and characterization: direct/indirect
- Means of characterization: lexical, syntactic, others.
- Your appreciation of the story and attitude towards the problem/s raised

225. The texts below are taken from stories and novels by British and American authors. Read them and prepare their stylistic analysis.

### Text 1

I think it is vital that I give some instructions concerning the English language. I cannot do better than to repeat – with slight alterations – what I have said on this subject before.

When I was sent to England in 1938 I thought I knew English fairly well. In Budapest my English proved quite sufficient. I could get along with it. On arrival in this country, I found that Budapest English was quite different from London English. I should not like to seem biased, but I found Budapest English much better in many ways.

In England I found two difficulties. First: I did not understand people, and secondly: they did not understand me. It was easier for written texts. Whenever I read a leading article in *The Times*, I understood everything perfectly well, except that I could never make out whether *The Times* was for or against something. In those days I put this down to my lack of knowledge of English.

The first step in my progress was when people started understanding me while I still could not understand them. This was the most talkative period of my life. Trying to hide my shortcomings, I went on talking, keeping the conversation as unilateral as possible. I reached the stage of intelligibility fairly quickly, thanks to a friend of mine who discovered an important linguistic secret, namely that the English mutter and mumble. Once we noticed a sausage-like thing in a shop window marked PORK BRAWN. We mistook it for a Continental kind of sausage and decided to buy some for our supper. We entered the shop and I said: 'A quarter of pork brawn please.' 'What was that?' asked the shopkeeper looking scared. 'A quarter of pork brawn, please,' I repeated, still with a certain nonchalance. I repeated it again. I repeated it a dozen times with no success. I talked slowly and softly; I shouted; I talked in the way one talks to the mentally deficient; I talked as one talks to the deaf and finally I tried baby-talk. The shopkeeper still had no idea whether we wanted to buy or sell something. Then my friend had a brain-wave. 'Leave it to me,' he said in Hungarian and started mumbling under his nose in a hardly audible and unintelligible manner. The shopkeeper's eyes lit: 'I see,' he said happily, 'you want a quarter of pork brawn. Why didn't you say so?'

The next stage was that I began to understand foreigners but not the English or the Americans. The more atrocious a foreign accent someone had, the clearer he sounded to me.

But time passed and my knowledge and understanding of English grew slowly. Until the time came when I began to be very proud of my knowledge of English. Luckily, every now and then one goes through a sobering experience which teaches one to be more humble. Some years ago, my mother came here from Hungary on a visit. She expressed her wish to take English lessons at an L.C.C. class, which some of her friends attended. I accompanied her to the school and we were received by a commissionaire. I enquired about the various classes and said that we were interested in the class for beginners. I received all the necessary information and conducted a lengthy conversation with the man, in the belief that my English sounded vigorous and idiomatic. Finally, I paid the fees for my mother. He looked at me with astonishment and asked: 'Only for one? And what about you?'

A true-born Englishman does not know any language. He does not speak English too well either but, at least, he is not proud of this. He is, however, immensely proud of not knowing any foreign languages. Indeed, inability to speak foreign languages seems to be the major, if not the only, intellectual achievement of the average Englishman.

(From 'How to be a Brit' by George Mikes)

### Text 2

My greatest difficulty in turning myself into a true Britisher was the Art of Shopping. In my silly and primitive Continental way, I believed that the aim of shopping was to buy things; to buy things, moreover, you needed or fancied. Today I know that (a) shopping is a social – as opposed to a commercial – activity and (b) its aim is to help the shopkeeper to get rid of all that junk.

Shopping begins with queuing. If you want to become a true Briton, you must still be fond of queuing. An erstwhile war-time necessity had become a national entertainment. Just as the Latins need an opportunity of going berserk every now and then in order to let off steam, so the British are in need of certain excesses, certain wild bouts of self-discipline. A man in a queue is a fair man; he is minding his own business; he lives and lets live; he gives the other fel-

low a chance; he practises a duty while waiting to practise his own rights; he does almost everything an Englishman believes in doing. A man in a queue is as much the image of a Spaniard or a man with a two-foot of an American.

When your turn comes at last in the shop, disregard the queue behind you. They would feel let down if you deprived them of their right to wait and be virtuous. Do not utter a word about the goods you wish to buy. Ask the shopkeeper about his health, his wife, his children, his dogs, cats, goldfish, and budgerigars; his holiday plans, his discarded holiday plans and about his last two or three holidays; his views on the weather, the test match; discuss the topical and more entertaining murder cases, etc., etc., and, naturally answer all *his* questions.

A few further rules for true Britons:

1. Never criticize anybody's wares, still less return anything to the shop if it turns out to be faulty, rotten or falling to bits. Not only might this embarrass the shopkeeper but it might also infringe one of the fundamental civil rights of all Englishmen, secured in Magna Carta: to sell rubbish to the public. This system has its own impenetrable logic. With tailors, dressmakers and hairdressers you may be as unreasonable as you choose. But to give back a singularly piece of meat to a butcher when you have asked for a singularly thin one is fussing. To insist on records of *Aida*, failing to be content with *Tristan and Isolde* or the *Mikado* instead of (when the dealer has made it clear that he would rather get rid of these two) is extremely un-English. Milder and truer types of Britons are known to have bought typewriters instead of tape-recorders, bubble-cars instead of bedroom suites and grand pianos instead of going to the Costa Brava for their holidays.

2. Always be polite to shop assistants. Never talk back to them; never argue; never speak to them unless spoken to. If they are curt, sarcastic or rude to you, remember that they might be in a bad mood.

3. If there happens to be no queue in a shop when you arrive, never be impatient if no one takes the slightest notice of you. Do not disturb the assistants in their tête-à-tête; never disturb the one who stands in the corner gazing at you with bemused curiosity. There is nothing personal in the fact that they ignore you: they are simply Miltonists. All English shop assistants are Miltonists. A Miltonist firmly believes that 'they also serve who only stand and wait.'

(From 'How to be a Brit' by George Mikes)

### Text 3

(Rudy Baylor finishes law school in a month's time. As part of his legal practice, he is asked to give legal advice to the Blacks, Dot and Buddy, an elderly couple, to get their insurance money from the Great Benefit, an insurance company which refuses to do it. So he starts looking into the matter.)

In a dark and private corner in the basement of the library, behind stacks of cracked and ancient law books and hidden from view, I find my favourite study carrel sitting all alone, just waiting for me as it has for many months now. It's officially reserved in my name. The corner is windowless and at times damp and cold, and for this reason few people venture near here. I've spent hours in this, my private little burrow, briefing cases and studying for exams. And for the past weeks, I've sat here for many aching hours wondering what happened to her and asking myself at what point I let her get away. I torment myself here. The flat desktop is surrounded on three sides by panels, and I've memorized the contour of the wood grain on each small wall. I can cry without getting caught. I can even curse at a low decibel, and no one will hear.

Many times during the glorious affair, Sara joined me here, and we studied together with our chairs sitting snugly side by side. We could giggle and laugh and no one cared. We could kiss and touch and no one saw. At this moment, in the depths of this depression and sorrow, I can almost smell her perfume.

I really should find another place in this sprawling labyrinth to study. Now, when I stare at the panels around me, I see her face and I remember the feel of her legs, and I'm immediately overcome with a deadening heartache that paralyzes me. She was here, just weeks ago! And now someone else is touching those legs.

I take the Blacks' stack of papers and walk upstairs to the insurance section of the library. My movements are slow but my eyes dart quickly in all directions. Sara doesn't come here much any more, but I've seen her couple of times.

I spread Dot's papers on an abandoned table between the stacks, and read once again the Stupid Letter. It is shocking and mean, and obviously written by someone convinced that Dot and Buddy would never show it to a lawyer. I read it again, and become aware that the heartache has begun to subside – it comes and goes, and I'm learning to deal with it.

Sara Plankmore is also a third-year student, and she's the only girl I've ever loved. She dumped me four months ago for an Ivy Leaguer, a local blueblood. She told me they were old friends from high school, and they somehow bumped into each other during Christmas break. The romance was rekindled, and she hated to do it to me, but life goes on. There's a strong rumor floating around these halls that she's pregnant. I actually vomited when I first heard about it.

I examine the Blacks' policy with Great Benefit, and take pages of notes. It reads like Sanskrit. I organize the letters and claim forms and medical reports. Sara has disappeared for a moment, and I've become lost in a disputed insurance claim that stinks more and more.

The policy was purchased for eighteen dollars a week from the Great Benefit Life Insurance Company of Cleveland, Ohio. I study the debit book, a little journal used to record the weekly payments. It appears as though the agent, Bobby Ott, actually visited the Blacks every week.

I begin writing a summary of the case. I start with the date the policy was issued, then chronologically list each significant event. Great Benefit, in writing, denied coverage eight times. The eight was, of course, the Stupid Letter: I can hear Max Leuberg whistling and laughing when he reads this letter. I smell blood.

*(From The Rainmaker by John Grisham)*

Note: *Ivy Leaguer* ученик или выпускник одного из университетов или колледжей "Лиги плюща" Ivy League "Лига плюща" (объединение 8 старейших привилегированных университетов и колледжей северо-запада США).

Репозиторий Баргу

## APPENDIX 1

### Classroom Expressions

#### General phrases

##### Greeting your students

###### a) for the first time:

- Good morning /Good afternoon.
- (As you know) I'm a teacher trainee and my name is Nina Petrovna.
- I've got 20 lessons with you.
- We'll be having English 3/4/5 times a week, on Mondays, Wednesdays and Fridays, as usual.
- We'll be using your English book "Happy English".
- Now I'd like you to give me your names.
- Let's start by finding out your names.
- I'll call the register. Please stand up/put up your hand as you hear your name. Okay?

###### b) regularly:

- Good morning, children!
- Good afternoon, boys and girls!
- Hello, everybody! (informal)
- I hope you are all feeling well.
- I hope you've all had a nice weekend.

##### Getting down to work

- Now let's begin/start.
- Let's start our lesson now, shall we?
- Let's make a start.
- Let's get started.
- I think we can start.
- It's time to start now.
- Is everybody ready to start?
- Are you all ready for your English lesson?
- I'm waiting to start.
- I'm waiting for you to be quiet.
- We won't start until everyone is quiet.
- Now let's get down to some work.

##### Absences

- Wait a minute. I'll just mark the register. I haven't filled in the register.
- Is everybody present now?
- Are you all here?
- Is there anyone missing/absent/away today?
- Who is missing/absent/away today?
- Who isn't here?
- How many people are absent? Five? That's rather a lot. I wonder what's wrong with them.
- And where is \_\_\_\_\_? Is he coming? Has anybody any idea where he is today?

- Why isn't he/she at school?
- What's the matter/trouble?
- What's wrong with him/her/them?
- What's up with her?
- Is anyone going to see her today?
- Do you know when she will be back at school?
- Could you take her her homework?

### **Somebody hasn't done their homework**

- Let's begin by going over your homework. Get your homework out, please. Have you all done it?
- Who hasn't done the homework?
- Is there anyone who hasn't done their homework?
- Why haven't you done it?
- What do you mean you forgot?
- What do you mean you didn't know what to do?
- Why didn't you write it down like everyone else?
- You were here last time when I set your homework, weren't you?
- Why didn't you ask somebody what you had to do?
- You could've found out what your homework was from somebody else.
- Why didn't you ask me what you had to do?
- That's a poor excuse. I won't accept that excuse.
- Do that work and bring it to me first thing tomorrow/next time.

### **Going over the homework**

- You were to read the passage on page 25, is that right? Let's take a look at it and make sure you have understood everything.
- You were supposed to practise the dialogues on page 21 for homework. Perhaps we should start with the dialogues.
- And you also had to do Exercise 6 in writing. This exercise is easy, so I hope you got correct answers, Let's go over/through this exercise together.
- Exercise 6. Will you begin, Vova? And read the instructions first.
- Right. How do you answer the first question?/What have you got for number one?
- Let's go on to number two. What is your answer, Misha?
- And the next question, please, Mary.
- What about the last one? Read the sentence again, please.
- Do try to pay attention.

### **Approval and disapproval**

- Good
- Fine
- That's right.
- Good job.
- Well tried.
- Correct.
- Excellent.
- Exactly.
- Precisely.
- Fantastic. (exaggeration)

- Excellent so far.
- Very good so far.
- Almost correct.
- Better work.
- That was a good attempt.
- Not your best work
- No really
- Not exactly.
- Careless.
- Disappointing.
- Could be better.

### Marking homework

- We'll not go over your homework in class today.
- We'll not correct your homework orally today.
- I want to see your exercise-books.
- I want to mark your homework?
- Please give your exercise books in at the end of the lesson.
- I'm going to take your exercise books in at the end of the lesson.
- I'll mark them (and grade them) and give them back next time/lesson.

### Asking a student to give out materials

- Give out the books, please./Will you give out the books?/ Give out the books, will you?
- Pass the books to the back, please.
- Pass these to the back.
- Take one book and pass the rest of them on. Take one and pass them on.
- Will you fetch the books from Room 20 and/the staff room and give them out, Misha?

### Sharing the books

- Has everybody got a book?/Have you all got a book?
- Who hasn't got a book?/Is there anybody without a book?
- Where is your book, Pavel? You'll have to share with Misha.
- You see how we waste time when you don't bring your books to the lesson.
- Make sure you bring your books/pictures/printouts /workbooks next time.
- I'm afraid there aren't enough books/printouts/ worksheets for everybody.
- I'm afraid I haven't enough copies to go round.
- You'll have to have one book between two./One book between two pupils/One book to every three pupils.
- There is one book for each group.

### Working with the books

- Open your books at/to page 50./I want you to open your books at/to page 50.
- Look at the passage/exercise/text on page 50./have a look at the .... On page 50.
- Let's read the passage/text/dialogue aloud.
- Listen carefully while I read the first paragraph to you. /Listen to me reading this passage/Listen to the way I read this passage.
- Now I'll read the passage sentence by sentence, and I want you to repeat each sentence after me.

- Listen and repeat.
- I'll read first and then you can read after me.
- Listen again and say it after me.
- Let's read the next paragraph/sentence/line together.
- All together!

### Turning pages

- Now turn over the page, please./Now I want you to turn to the next page.
- Let's move on to page 65.
- Now turn back to the previous page.

### Losing and finding the place

- Have you lost the page?
- Show him where we are, please.
- Help Misha find the place, please.
- We are on line 3.
- Vova left off reading in the second line.
- Have you all found the place?

### Taking turns

- Let's take turns reading./Let's take it in turn to read.
- Read it in turn, please/One after another, please.
- Will you begin, Misha?
- Will you go on, Masha?
- I'd like you to read round the class.
- Take three sentences each./Three sentences for each of you.
- Whose turn is it?/Whose turn is it next?/Who will be the next one to try?
- Now let's have someone else try it.
- You are next, Misha.
- Who's left?/Who hasn't had a turn? You all have? Good.

### Leaving out a line

- You've left out/missed out/omitted/skipped/jumped a line (sentence, a word)
- I think we'll leave out the next exercise/paragraph/ activity, etc.

### Teacher's comment on reading

- You are reading a bit too softly. Speak up I can't hear you.
- Speak up, will you?
- A little louder, please.
- Can you read a bit louder?
- You must read loudly enough for everyone to hear you.
- Please read more softly. There's no need to shout.
- Slow down, please/Take it a little more slowly, please.
- Don't read so fast/quickly.

- There's no need to hurry./Take your time.
- Speed up a bit.
- Don't pause for breath in the wrong places.
- Don't run one sentence into the other.
- Do pay attention to full stops.
- Read more clearly/distinctly.
- Read more carefully.
- Keep the sense of the sentence in mind.
- Put some expression into your voice.

#### **Coming out to the board (to write)**

- Come out to the board, please.
- Come and stand by the board, please.
- Will you please go to the board?
- Go up to the board, will you?
- Go and stand over there by the board, please.
- Will you give me the chalk, please?
- I'm afraid we've run out of chalk.
- Does anyone know where the chalk is kept?
- Could you fetch me some chalk, please?
- Will you go and fetch some chalk, please?
- Will you go and look for some chalk, please?
- Please go and ask Anna Ivanovna for some chalk.

#### **Cleaning the board**

- Will you clean the board?/Would you mind cleaning the board, please?
- Not with your fingers! Use the duster/sponge.
- Will you go and wet the board rubber/sponge/duster, please?
- Wet the sponge under the tap, please.
- Could you clean the top/bottom right-/left hand corner?
- Just clean this half. This bit, please. Clean it all off. You may go back to your place now.

#### **Rubbing off and out**

- Don't rub the date off./There's no need to rub the date off.
- You can leave that \_\_\_\_\_ up.
- Leave this on.
- Leave that bit/section.
- Rub out the wrong word.
- Rub the last word out.
- Wipe out/off the last line.
- Rub it out and write it all again.

#### **Standing aside**

- Will you just step this way? .
- Move back a little, we can't see the board.
- Stand aside, please/Stand to one side.

- Step aside so that the class can see what you have written.
- Come away from the board, please.
- Let the others see what you've written on the board.

### Spotting mistakes

- And now let's check for mistakes. Can anyone spot a mistake?/ Can you see where the mistakes are?
- Can you see anything wrong with the .... sentence?
- Are the sentences on the board right?
- Is there anything to correct on the board?
- Look carefully at what you've written.
- Can you see where you've gone wrong?
- Will you come out and put the spelling mistakes right?
- Rub out these words and write them again, with correct spelling this time.

### Looking at the board

- Now I want all of you to look at the board.
- Can you see the board all right?
- Let's look at the word on the board.
- Now let's all read the words from the board.

### Commenting on handwriting

- Make sure we can read your handwriting.
- Write clearly so that all the pupils can read. Even those at the back of the class.
- Could you write a bit more distinctly.
- Try and write in straight lines.
- Don't try to squeeze in another sentence/word/phrase, etc. Clean the board.
- Go to the back of the classroom. See if you can easily read your sentences from there.

### Setting homework

- Please write down your homework/Please take down what I want you to do for homework.
- This is your homework for Monday/next time/Now for your homework. for Friday/next time, please.
- Complete/finish off this exercise at home / Do the rest at home/I'd rather you finished this off at home.
- For tomorrow, revise the work we've done this week/month/term, etc.
- For homework I want you to go over what we've just learned.
- Go through this section again on your own at home.
- Please re-read this chapter for Monday's lesson.
- For your homework, revise/go over your grammar rules and examples very carefully.
- Would you please look over the grammar rules that we've covered this week? For Tuesday, please.
- Read on page 20.
- Read/Prepare the first 20 lines of the passage on page 24.
- Will you read up to page 25 for homework?
- Read down to/as far as page 37.
- Prepare pages 27 to 30.
- Read the passage on page 25 right to the end.
- Read the passage on [page 25 and then answer the questions below.
- Look at the questions under the reading passage on page 25.
- Make sure you can answer the questions on the passage. They are on page 17.

- Check your answers on page 124./The right answers are on page 124.
- Ask 10 questions on/about the text/try to make up ten questions about/on the passage.
- Write these words in your vocabulary books together with their meaning.
- Learn the new words.
- Make sure you know how to spell these words.
- There will be a test on them in the next lesson./I shall test you on them next lesson.
- You can prepare/do Ex. 7 orally.
- Make up a dialogue of your own.
- Make up a similar dialogue.
- Look up the rules for forming the plural of nouns.
- There is a list of irregular verbs at the back of the book. Write down the past tenses and the past participles of the following verbs.
- Remember your homework/ Don't forget about your homework.
- Have you got/taken/written that down?
- Is everything clear?
- If there is anything you don't understand, ask now.
- Today I'm not going to set you any homework.

## ABOUT BOOKS & READING

### Reading habits

- When did you learn to read?
- Could you read before you went to school?
- Who taught you to read?
- And before that, did people read aloud to you?
- Did somebody read to you at bedtime?
- Can you remember the first book you ever read?
- Do you read closely/thoroughly?
- Can you read aloud well?
- Do you ever read stories aloud to your younger brother or sister?
- Do you enjoy reading aloud to your younger brother?
- Does he enjoy being read to?
- Have you ever been forbidden to read a book?
- Do you like reading in bed?
- Have you got many books at home?
- Where do you keep them?
- Do you know how to treat books properly?
- Do you cover your books when you read them?
- (Do you put a protective covering on your books?)
- Do you ever go to a bookshop?
- Do you buy books for yourself?
- Are you given books as birthday presents?

### Borrowing & lending books

- Do you swap or borrow other children's books?
- Do you willingly lend out your own books?
- Do you note down/make not of the books you lend to people?
- Has she given you back your book yet?
- Can I borrow this book? (Do you think I could borrow this book?)
- Have you got something/anything I could read? (Can you lend me a book/something to read?)

## Likes and dislikes

- Do you like reading?
- So reading is your favourite pastime, isn't it?
- Do you read much? (Do you spend much time reading?)
- Not counting magazines, how much do you read out of school? One a week? One a fortnight? One now and again?
- What kind/sort of books do you read?
- What kind of books do you like reading?
- Who is your favourite writer?
- Have you got a favourite writer? If so, give his name and the name of one of his books.
- Do you prefer classical or contemporary writers?
- What sort of story do you like best? Sad or happy?
- What kind of story do you like best? School, home life, adventure, war, space travel, sport, animal stories, sea stories?
- Did you like fairytales when you were little? And how about now? Do you still enjoy them?
- What sort of books do you like now that you are older?
- Can you give the names of some books you have enjoyed reading lately?
- If you had to do without books, radio, television, computer, what would you give up?
- Which book would you take with you if you went to live on a desert island?
- What kind of books do you dislike?
- What sort of books do you rarely/hardly ever read?
- What kind of books do you avoid reading?
- If you aren't enjoying a book, what do you do?
- Do you stop/give up in the middle or do you struggle to the end?

## Reading in English

- What languages can you read books in?
- Do you like reading in English?
- Are there any English books apart from textbooks in your home?
- Does anybody in your home read to you in English?
- Do you find English books easy to understand?
- Do you have your own English dictionary?
- How often do you make use of an English dictionary?
- Is there an English dictionary in the classroom?

## Genres

- What are your favourite genres – novels, plays, detective stories, adventure stories, travelogues, biographies, science fiction, horror stories, ghost stories, spy stories, westerns?
- Give some examples of works belonging to different genres.
- Can you name/give me the titles of some novels, plays, poems, detective novels, adventure stories?
- What do you think the difference between a detective story and an adventure story is?
- How would you define the genre of science fiction?
- Do you like sci fi? Why(not)?
- What are history books about?
- Why do many people enjoy detective stories?
- What do you think is the appeal of space fiction/historical fiction?
- What are some of the things that make a story a fantastic one?
- What novels or stories can you think of that were based on real life events?
- Are fairy tales only meant for children?

- What do all fairy tales have in common?
- What genre does this story probably belong to? (What kind or genre of story is this?)
- How would you classify this type of the story?)
- Is this a children's story/ a newspaper article/science fiction?
- What is fantastic about this story?
- For what reason could this story be considered fantastic?
- Do you think the story may be biographical?
- What is the moral of this fable?
- What human qualities do the animals have in this fable?
- Do you know any other fables?
- The story of the Golden Fleece is one of the many legends of ancient Greece.
- Are there legends in our literature similar to that legend?

### Author's life

- What do you know about the author of the story?
- Do you know anything about this writer?
- Can you tell me something about him?
- In what century did he live?
- What year was he born in?
- Where was he born?
- What first names did he have besides ....?
- Where did he live?
- Where did he spend his childhood?
- What kind of people were his parents?
- What kind of person was his father?
- What did he do for a living?
- Describe the circumstances in which the family lived when N. was a child.
- What changes took place in the family over the years?
- How old was N. when his .... died?
- When did N.' family move to London?
- Did his family remain close over the years?
- How did it happen that N. was sent to work in the factory?
- What job did he do for a time?
- Did he leave the job when the family circumstances improved?
- Where did he go to school/college?
- Why did he have few friends?
- Why did he hate going to school?
- Why was he taken away from school?
- Who in your opinion played the most important role in N.' s upbringing?
- Who was an important influence in his early life?
- What was the first conflict between N. and his father over?
- Where did N. live for the greater part of his life?
- What kind of woman did he marry?
- Did she encourage his literary ambitions?
- Did he describe .... later in one of his books?
- Do you think N's childhood and youth had a great influence on his personality?
- Explain your answer.
- Which event in his youth was most significant/important?
- Summarize the history of N's life.

### Author's creative activity

- When did N start writing?
- Which name did he take as his pen name (pseudonym)?
- Is Twain his real name or his pseudonym?
- Did he begin his literary career as a poet/playwright/fiction writer/essayist/journalist/novelist/short story writer/travel writer/memoirist?
- Did he begin as a writer for children?
- Did he write for children or adults or both?
- Did he write poetry or prose?
- When did write/publish his first book?
- What did his first published book describe?
- Under what pseudonym did his book appear?
- Who is this book dedicated to?
- What is the theme of the novel?
- How was his first work received?
- Did N write any short stories besides novels?
- How many novels did he write?
- What is his most recent novel?
- Has he written any other books?
- What is N attacking in "\_\_\_\_\_".?
- In what novels does he criticize \_\_\_\_\_?
- Do we find any descriptions of \_\_\_\_\_ in N's novels?
- Which of his stories is autobiographical, do you think?
- Do you know any other writers whose work is autobiographical?
- What is his best-known play?
- Which of his novels became a bestseller?
- How long did he work on it?
- This novel made him an immediate success, didn't it?
- Did N's novels win any major awards?
- What did the author receive the Nobel Prize for?
- Was N famous in his lifetime?
- Why were his stories so popular with everybody?
- Why is he famous?
- What is he best known for?
- What is he chiefly remembered for?
- Have you read any other books by the same author?
- Can you name any of the characters of this writer?
- Why do you like this writer?
- What is there about this writer that you like?
- What is there in his novels and plays that you find interesting?
- Do you think he was influenced by \_\_\_\_\_' ideas?
- What do you think were N's faults as a writer?
- Are there any writers in our country's literature that can be compared to N.?"

### Stage and film versions

- Which books by N. were adapted for stage/
- Have any of his novels been made into films or staged/performed as plays?
- What stork was the film based on?
- Does the film stay close to the book?(Is the film true to the book?)
- How does it differ from the book?
- What did you like better, the film or the book?

- Did N write film scripts and television plays?
- What English and American playwrights besides N do you know?
- What plays by English playwrights have been staged in this country?

## DISCUSSING BOOKS

### Introductory questions

- Have you read any good books lately?
- What are you reading at the moment? (What do you read nowadays?)
- What is it about?
- What is the book like?
- Is it well written?
- Is it worth reading?
- Where have you got to in the book? (How much of it have you read?)
- What page have you got to in the book?
- Have you got to the end of the book yet? (Have you read it all?)
- So you are only half-way through? (Oh, you've only got to the middle.)
- Are you eager to read to the end?

### What is the story about?

- What is the story about? Family life? A famous person? An adventure?
- What is the situation?
- What story does " \_\_\_\_\_ " tell?
- What is it a description of?
- Retell briefly what happens in the story.

### Setting and background

- What have you discovered about the setting?
- What is the setting? (What is the background to the story?)
- Against what background is Mr. N presented?
- Where has the author set his story? (Where is the story set?)
- Where does the action take place? (Where do the events take place?)
- Where is the story taking place?
- Can you describe the place where the story takes place?
- In what place does this all happen?
- Did the story happen in Britain or somewhere else?
- Does it seem to be any country in particular?
- Does the author reproduce particular places in his setting for the novel?
- The main action takes places in and around London.
- The scene ranges from London to Oxford.
- Does the story begin in the past or in the present?
- Is the story set in the future?
- When does the story take place, by day or by night?
- What time of the year is it?
- Does the novel present the characters in actual historical situation?
- What historical time is suggested here?
- What historical events and processes are taking places during the characters' lifetime?
- How do these events affect the narrative?

- Is the setting described by the author before he begins the story?
- Is the setting disclosed gradually while the story is in progress?
- Is the setting of the novel unchanged throughout?
- Speak of the importance of the backgrounds and settings in the novel.

### **Characters**

- How many characters are involved in the story?
- Who are the main/principal characters?
- Who seem to be the minor characters?
- What can you remember about the characters?
- What are they like?
- What sort of person is each of them?
- What kind of person does N seem to be?
- Which of the characters would you describe as sympathetic and which is unsympathetic?
- How would you describe N's character?
- Who is the protagonist/antagonist of the story?
- Who is the villain there?
- How does the author describe the protagonist's appearance and character?
- Can you describe any of the characters?
- What do you imagine they look like?
- Could you describe how each of the characters might be dressed?
- What do we learn about the inner world of this character?
- What does he enjoy?
- What makes him miserable?
- What does he blame himself for?
- Who is he sorry for?
- Who is he attracted to?
- Could you mention some of his habits?
- What is the relationship between N and his brother?
- What is the difference between the characters of N and his brother? (How do N and his brother contrast?)
- What is the conflict between N and his brother?
- What do we learn from the story about the principal character?
- What does the story tell you about N's character? (What are some of the things we learn about the character of N? Do we learn anything about the character of N before we actually meet him?)
- What more have you learned of N's character from this section of the book?

### **Writer's attitude to his characters**

- What is the writer's attitude to his characters? (What do you think is the writer's opinion of his characters?)
- Does the author like or dislike the characters described in the passage?
- Do you think the writer likes all the characters?
- How does the author feel about N? (Describe the writer's feelings for N.)
- Does he feel sorry for N?
- How does the author show his feelings for his main characters in the passage?
- Whose side is the author on? (Who does the author side with?) How do you know?
- Which character does the author probably want you to dislike?

### **Have the characters changed?**

- In most novels characters change as the result of what happens to them in the story.

- Has the protagonist/main character changed in any way since the beginning of the novel?
- How has he changed?
- What is he like at the beginning of the story? At the end of the story?
- Have the characters in the section you've read developed in any way? How? Give evidence.
- What evidence do you find in these chapters that N has changed in any way since the beginning of the story?
- In what way, if at all, does the principal character change in the story?

### Giving your opinion of the character

- What do you think of the characters?
- Did you like the characters?
- Do you think N is a likeable character? Why(not)?
- Would you say he is cruel/honest/reliable?
- Are N's friends good or bad/evil people?
- Do you find N silly or just innocent? Give reasons
- How else would you describe him?
- Who is your favourite male/female character in the story?
- Which of the characters do you find most sympathetic in the story and why?
- Who do you feel more sympathy with? Why?
- Do you feel sorry for anyone in the story?
- Who do you think is the strongest character in the story?
- Which character stands out most clearly for you?
- Which character attracts most of your attention?
- Have your opinions of the characters altered in any way? If so, why?
- Do you know anyone like the protagonist?
- Who do you like best in the story and least?
- Would you like to meet the main character of the story?
- Would he be an interesting person to know?

### Title

- What is the title/name of the story?
- What is the name of the story you had for homework? What is the story you read for homework called?
- Do you like the title of the book?
- What do you think the title of the story means?
- What is the significance of the title of the story? (What does the title suggest?)
- Does this extract help us in understanding the title of the story?
- Can you think up/give/suggest another name for the story?
- Do you have any other ideas for the book's title?
- What title would you give to this fairytale? (What would you call this tale?)

### Beginning

- Who can remember how the story begins?
- What does the story open with?
- What is the opening event of the story?
- What is the opening phrase? Who can remember?
- Where does the story open?
- Is there any difference between the way this fairytale begins the way most fairytales begin?

## Extract

- On page 24 we have already had an extract from "\_\_\_\_\_". Now we have an extract from the near the end of the novel.
- What do you think has happened during the extracts?
- Does this extract/passage tell you more about...?
- Where does this extract come from? (Where is the extract from?)
- What kind of book is the extract taken from? A detective story, an adventure novel \_\_\_\_\_, etc.?
- Do you think it comes from a modern book?
- Do you think it is a complete short story or an extract from a longer book?

## Predicting the development of the plot

- Do you think that you can continue the story?
- How do you think the story continues?
- What sort of story will it be?
- What do you expect to happen in the future? (What do you think is going to happen next? What will happen then? What do you think will happen?)
- What is the rest of story likely to be?
- How will the novel probably develop?
- What do you think the outcome will be? /Suggest what the outcome will be.

## End

- How does the novel end?
- What happens at the end of the story?
- What brings the play to an end?
- You have now read the final chapter of the novel. What feelings does it leave you with?
- Do you think the ending of the story is good or bad?
- Do you think it was a good ending?
- Does the story end sadly?
- Don't you think the story has a striking and unexpected ending?
- How do you like the ending?/ What do you think of the ending?
- Would you change the ending of the story? If so, how?

## Looking for answers

- You've certainly read the passage carefully, haven't you?
- Let's see how well you know the story.
- Can you find all the places in the passage where the author is talking about \_\_\_\_\_ ?/
- Go through the passage picking out all the places where the author is talking about \_\_\_\_\_ .
- Find places which show N's opinion of \_\_\_\_\_ .
- Can you find some sentences in this passage which show us N's character, what he is like?
- See if you can find different kinds of \_\_\_\_\_ mentioned in the story.
- Can you tell me the names of some \_\_\_\_\_ mentioned in the story?
- In which order does the author mention the following?
- To whom are the following remarks addressed?

## Finding evidence

- So you said that N is cruel man. What is the evidence of this?
- What evidence is there in the passage for this view?

- What evidence is there in this passage that N is a liar?
- Find evidence in the story to support your answer.
- Give/produce evidence from the story to prove that \_\_\_\_\_. Can you find evidence for saying that \_\_\_\_\_ ?
- On what evidence do you think that \_\_\_\_\_ ? What other events in the story support this?
- What can you tell from the story about N?
- What does the final paragraph suggest about N?
- Choose examples from the story to support the following statement about N.
- What examples of his \_\_\_\_\_ are there in the passage?
- Does the author approve of N? Has he said so in the passage?
- Give reasons for your answer.

### Comprehension difficulties

- What did you find most difficult in the passage?
- What did you find easy?
- Is there anything in the story that you either don't understand or wish to ask questions about?
- What do you need help in?
- Is there any vocabulary that you found difficult?/Are there any difficult or unusual words in the text?
- Are there any words you do not feel sure about?
- What items of vocabulary did you have to look up?
- Are you now sure of their meaning and usage?

### Assessment of the story

- You are reading "\_\_\_\_\_", aren't you? Are you enjoying it?
- How did you like the story?
- What do/did you think of it?
- What was it like to read, easy, difficult, short, long, boring, interesting?
- How would you describe the story, realistic, amusing, funny, exciting, thrilling, sad, unusual, true-to-life, fast-moving?
- Did you enjoy the story?
- How did you feel, happy, sad? /Did the story make you feel happy/sad?
- What did you like in the story?
- What did you especially like about it?
- Which part of the book did you like best?
- What do you think is the most extraordinary thing about the story?
- Is the story well-written?
- Is the story convincing?
- What lines are especially amusing to you?
- Is there anything to admire or dislike in the chapter?
- Why didn't you like the story? Was it boring? Difficult to read?
- What did you like/dislike?
- Is there anything you would disagree with?
- What does the story explain?
- Do you like this kind of story? Why(not)?
- Do you think this book is suitable for children?
- Do you know any other stories that are like this?
- Would this story make a good film?
- What are you going to read next?
- Would you now like to read some other stories by ....?
- If you had the author here, what would you like to ask him about /the book?

## Summaries

- The book is about \_\_\_\_\_.
- The book narrates the events of \_\_\_\_\_.
- The book tells of/ relates the adventures of \_\_\_\_\_.
- The book describes the life (of) in \_\_\_\_\_.
- The book follows the events that \_\_\_\_\_.
- The book discusses the relationship between \_\_\_\_\_.
- The book refers to/deals with \_\_\_\_\_.
- The book is largely concerned with \_\_\_\_\_.
- The book gives/offers an account of \_\_\_\_\_.
- The author observes the people \_\_\_\_\_.
- The author chronicles/records the events \_\_\_\_\_.
- The author provides information on \_\_\_\_\_.
- The story gives a picture of \_\_\_\_\_.
- The novel centres on the \_\_\_\_\_.
- The story is told/narrated by one of the characters.
- The story is told in the first person.
- The story is presented in the words of the author.
- The story is told from the point of view of \_\_\_\_\_.
- The story is told through the eyes of \_\_\_\_\_.
- The first part of the book deals largely with \_\_\_\_\_.
- At the start/outset of the novel the main character \_\_\_\_\_.
- In the early chapters the author \_\_\_\_\_.
- In later chapters \_\_\_\_\_ is explored more fully.
- The later half (of the book) concerns with \_\_\_\_\_.
- At the end of the book the author centres his attention on \_\_\_\_\_.
- At the end of the book the reader's attention is drawn to \_\_\_\_\_.
- The end of the story finds the protagonist \_\_\_\_\_.
- The opening chapter describes how \_\_\_\_\_.
- The chapter opens on the day when \_\_\_\_\_.
- The chapter opens with \_\_\_\_\_ discussing \_\_\_\_\_.
- Shortly afterwards, the main character learns that \_\_\_\_\_.
- Soon it is made clear that \_\_\_\_\_.
- In addition, he becomes involved in \_\_\_\_\_.
- Later on he goes to say \_\_\_\_\_.
- Eventually, their relationship fails
- The chapter ends with \_\_\_\_\_ (ing-form)

## KINDS OF READING

### Skimming

- Skim through the following text in order to get the general idea of ...
- I want you to look for the gist of the passage in as short time as possible.
- Read the paragraph quickly/Skim through the paragraph to determine the central idea.
- What is the passage about?
- What does the passage centre on?
- Can you give me the main idea/s of the passage in a nutshell?
- Can you summarize the last paragraph?
- What single word explains the central idea of the paragraph/passage?
- After you skim through the text, turn the page.
- Read these statements. Are they false or true?

- Tick the true statement.
- Put a tick next to the correct statement.
- First skim through the passage. Then try and answer these comprehension questions.
- Don't look back at the passage.
- You can spend 5 minutes on this.
- After you skim through this passage, turn to Ex. 5.

### Dealing with new words

- In the passage you are going to skim you will probably have a number of new words/words you don't know.
- Don't stop to look up the new words, but try to understand the main points.
- Concentrate on what the writer is going to say, not on the words.
- Even if there are many new words, it is important not to panic.
- You will probably be able to understand them if you look carefully at the context of each word.
- I think you will be able to understand the new word if you look at the sentence the word is in and the sentences that come before and after it.
- The form of the word, its suffix or prefix may also help you.

### Scanning

- Before you read the text look at the questions above.
- All the questions are about the story/on the passage you are going to scan.
- You'll find all the answers in the passage below/that follows.
- Before you start scanning, look the questions through to yourselves.
- See how many of these questions you can answer.
- Now look at the questions you cannot answer yet.
- Make sure you remember the questions well.
- Now that you know what information you are going to look for, start scanning the passage which follows.
- See if you can find the answers.
- Don't read all of the text. Look for sentences that answer the questions.
- If you are looking for a name of a person or place, see if there are any words beginning with capital letters.
- If you need a date, look for figures.
- There's no need to read up to the end.
- The moment you have the answers to your questions, stop reading.
- Scan the passage to find information about \_\_\_\_\_.
- The following passage has been divided into 4 sections for your convenience.
- Scan quickly to find the number of the section in which each of the following topics is mentioned.
- Find 3 examples in the text to illustrate the following points: \_\_\_\_\_.
- I'm going to put 2 questions on the board. Scan the following [paragraph to answer these questions.
- Check your answers against the text.
- I'll give you 5 minutes to finish this off./You have five minutes to do this.
- Now begin and I'll note the starting time.
- Then in 5 minutes' time I'll begin asking you to answer. Put up your hands the moment you've found all the information you need.
- I'll record your time here on the board.
- I hope that you'll all answer with a single mistake.
- Right. Your time is up. Can you now answer the questions that we listed at the beginning of the passage?

## Reading for full understanding

- Now read the passage very carefully. Try to grasp both the central idea and the details.
- When you meet some words you don't know, don't ask your friends or your teacher yet.
- Don't use a dictionary either.
- Read on. Perhaps you'll understand the meaning of the sentence.
- If you want to be sure, use a dictionary.
- Would you like anything explained?
- Is everything clear?
- Start reading the text to yourselves.
- Read the passage on your own.
- Now I want you to answer some questions on the passage you've just read.
- Here are some questions that will help you understand every detail.
- It's time we took a look at the questions.
- You've read the passage, so let's see how much you have understood.
- Let's look at the passage in more detail.
- Look at the questions under the reading passage on page 42.
- When you answer these questions, don't repeat exactly what the book says.
- And now answer some questions quoting/using the words of the book.
- Now will you tell me the story in your own words?
- Put in everything you can remember.
- Listen carefully. If he leaves anything out, put up your hands and tell me what he has forgotten.

## WORKING WITH PICTURES

### Position of objects in the picture

- in the foreground
- in the background
- in the distance
- in the middle
- in the centre
- in the very middle/centre of
- on the horizon
- in the top left-hand corner/ right-hand corner
- in the bottom left-hand/right-hand corner
- on the left/right
- at the top
- at the bottom
- from left to right
- on the far left/right-hand side
- at the very edge of the picture
- to the left of the building
- just a bit/immediately to the right of the building
- just beyond the hill
- on the far/near bank of the river
- on this/the other side of the square
- at the far end of the street

### General phrases

- Let's look at some pictures.
- Let us look at the picture together.

- Now we are going to look at some pictures.
- Everyone, look at the picture. Can you all see it?
- Sit somewhere where you can see.
- This is a picture of a school...
- This picture is of an English school.
- This picture shows part of the British Museum.
- Will you put the picture up for me?
- Would help me unroll the picture?
- Have a look and then pass it on.
- Pass the picture/ photograph round.
- Take the picture down.
- Put the picture away, will you?
- Will you help me roll up this picture?
- Be careful not to tear it.

### Describing things and places

- Now I'll ask you some questions about the picture.
- What is it a picture of?
- What can you see in the picture?
- What things can you see?
- What is the scene shown?
- Which country do you think this takes place in?
- What kind of place is it?
- What do people do in this place?
- Can you see places like this in our country?
- Where do you think the scene is taking place? In a house, out of doors, in a field, in an office?
- Does this scene take place inside or outside? Is this taking place indoors or outdoors?
- If indoors, what sort of room is it?
- If outdoors, where is it? By the sea, in a park, on land, on the sea, in a city?
- Where does the scene take place?
- If in a room, what is it like? Small, large, bright, dark, part of a flat, an office?
- If outside, whereabouts? In a park, in the desert, jungle, on a boat?
- What time of the day is it in the picture, day or night? Can you tell what time of day is it?
- Day or night, morning or evening, or afternoon?
- Is there anything else in the picture that might indicate what time of day is it?
- What is the weather like?
- What time of the year do you think it is?
- What is happening in this picture?
- What has just happened?
- What has very nearly happened?
- What might happen soon?
- How long has this scene/the activity been going on?
- Is anything moving?
- In which direction?
- How fast?
- Do you notice anything unusual/odd/strange about the picture?

### Describing people

- Would you describe each of the people in the picture?
- Describe some of the people in the picture.

- How many people are there? /Can you tell how many people there are?
- How many people are/seem to be involved in this incident?
- How many men? How many women?
- More than 2? Ten? Fewer than ten? A great number? Only two or three?
- How do the people in the picture feel/
- What state of mind are their in?
- Are the people in the picture happy/tired/exhausted/ frightened?
- What do the people in the picture feel? Fear? Hope? Relief?
- Can you describe the expression on the girl's face?
- What does the expression on the man's face tell you?
- What is the relationship between the people?
- Do they like each other?
- What are the various people doing?
- Is it enjoyable or not?
- Why is this person here?
- What is this man in the bottom left-hand corner doing here?
- What might he do next?
- What might he have just done?
- Who is nearby?
- How are people in the picture moving, walking, running, crawling, etc?
- How are they dressed?
- Who is speaking? To whom?
- What do you think the woman in the centre saying?
- What is she saying to the young man and what is he thinking?
- Can you guess what the man will say to the girl and how she will respond?
- Where have these people come from?
- Where are they going?

### Describing pictures

- Make up some sentences about the picture.
- Make up a sentence that tells us what is in the picture.
- Make some comments on each picture.
- Give the picture a title.
- Who can give the picture a one-word title?
- Make up a suitable title to go with these pictures.
- Ask your friend some questions about this picture.
- Ask for and give opinions about the places and people in the picture.
- Write down all the words that could be used with each picture.
- Write a paragraph about each of the facts shown in the picture.
- Write a full description of the picture on page 12.
- For each picture improvise a conversation between the two people in them.
- Look at the picture very carefully for a couple of minutes, stand up with your back to it, and without looking describe each person in the picture.
- Look at the picture for 2 minutes. Close the book. Tell your partner all the things you can remember.
- Look at the picture. You have 2 minutes to try and remember what is in the street.
- Now ask your partner 5 questions about the picture.
- Study the picture. You have 5 minutes to try to memorize the situation.
- Now answer the questions of your group members.

## APPENDIX 2

### Glossary

- UNESCO** - specialized agency of the United Nations that was created in 1946 to contribute to world peace by promoting international collaboration in education, science, and culture. The activities of UNESCO are mainly facilitative; the organization attempts to assist, support, and complement national efforts of member states in the elimination of illiteracy and the extension of free education.
- Babylon** - one of the most famous cities of antiquity. It was the capital of southern Mesopotamia (Babylonia) from the early 2nd millennium to the early 1st millennium BC and capital of the Neo-Babylonian (Chaldean) Empire in the 7th and 6th centuries BC, when it was at the height of its splendour. Its extensive ruins on the Euphrates River about 55 miles (88 kilometres) south of Baghdad lie near the modern town of al-Hillah, Iraq.
- Sumer** - site of the earliest known civilization, located in the southernmost part of Mesopotamia between the Tigris and the Euphrates rivers, in the area that later became Babylonia and is now southern Iraq from around Baghdad to the Persian Gulf.
- Assyria** - kingdom of northern Mesopotamia that became the centre of one of the great empires of the ancient Middle East. It was located in what is now northern Iraq and southeastern Turkey.
- Hittites** - members of an ancient Indo-European people who appeared in Anatolia at the beginning of the 2nd millennium BC; by 1340 BC they had become one of the dominant powers of the Middle East.
- Anatolia** - *Turkish Anadolu*, also called *Asia Minor* the peninsula of land that today constitutes the Asian portion of Turkey. Because of its location at the point where the continents of Asia and Europe meet, Anatolia was, from the beginnings of civilization, a crossroads for numerous peoples migrating or conquering from either continent.
- Mesopotamia** - the region in southwestern Asia where the world's earliest civilization developed. The name comes from a Greek word meaning "between rivers," referring to the land between the Tigris and Euphrates rivers, but the region can be broadly defined to include the area that is now eastern Syria.
- Aramaic language** - Semitic language of the Northern Central, or Northwestern, group that was originally spoken by the ancient Middle Eastern people known as Aramaeans. It was most closely related to Hebrew, Syriac, and Phoenician and was written in a script derived from the Phoenician alphabet.
- Confucius** - born 6c. BC, China's most famous teacher, philosopher, and political theorist, whose ideas have influenced the civilization of East Asia.
- Marshal McLuhan** - born July 21, 1911, Edmonton, Alberta, Can. died Dec. 31, 1980, Toronto Canadian communications theorist and educator, whose aphorism "the medium is the message" summarized his view of the potent influence of television, computers, and other electronic disseminators of information in shaping styles of thinking and thought, whether in sociology, art, science, or religion. He regarded the printed book as an institution fated to disappear.
- William Morris** - born March 24, 1834, Walthamstow, near London died Oct. 3, 1896, Hammersmith, near London English designer, craftsman, poet, and early Socialist, whose designs for furniture, fabrics, stained glass, wallpaper, and other decorative products generated the Arts and Crafts Movement in England and revolutionized Victorian taste.
- Hellenistic Greece** - relating to Greek history, culture and art after Alexander the Great, in 323 BC to the conquest of Egypt by Rome in 30 BC.

- Thucydides** - born 460 BC, or earlier? died after 404, BC? , greatest of ancient Greek historians and author of the History of the Peloponnesian War, which recounts the struggle between Athens and Sparta in the 5th century BC. His work was the first recorded political and moral analysis of a nation's war policies.
- New Testament Gospels** - any of four biblical narratives covering the life and death of Jesus Christ. Written, according to tradition, respectively by Matthew, Mark, Luke, and John (the four evangelists), they are placed at the beginning of the New Testament and make up about half the total text. The word gospel is derived from the Anglo-Saxon term god-spell, meaning "good story," a rendering of the Latin evangelium and the Greek euangelion, meaning "good news" or "good telling."
- Rhapsodist** - any of the dramatic reciters of ancient Greece, dating from the 6th century BC. In the oral epic tradition, rhapsodists were preceded by Homeric singers of their own epic songs and, like them, were musically accompanied on the lyre and aulos. To heighten dramatic effect, rhapsodists used a staff for symbolic gesturing. Their intonation of poetry probably involved a simple chant rather than a recognizable tune.
- The Septuagint** - the earliest extant Greek translation of the Old Testament from the original Hebrew, presumably made for the use of the Jewish community in Egypt when Greek was the lingua franca throughout the region.
- Sophocles** - born c. 496 BC, Colonus, near Athens [Greece] died 406, Athens with **Aeschylus** and **Euripides**, one of classical Athens' three great tragic playwrights. The best known of his 123 dramas is Oedipus the King.
- Aristophanes** - born c. 450 BC died c. 388 BC the greatest representative of ancient Greek comedy, and the one whose works have been preserved in the greatest quantity.
- Cicero** - born 106 BC, Arpinum, Latium [now Arpino, Italy] died Dec. 7, 43 BC, Formiae, Latium, Roman statesman, lawyer, scholar, and writer who vainly tried to uphold republican principles in the final civil wars that destroyed the republic of Rome. His writings include books of rhetoric, orations, philosophical and political treatises, and letters. He is remembered in modern times as the greatest Roman orator and innovator of what became known as Ciceronian rhetoric.
- Pliny the Elder** - born AD 23, Novum Comum, Transpadane Gaul [now in Italy] died Aug. 24, 79, Stabiae, near Mt. Vesuvius Latin, in full Gaius Plinius Secundus , Roman savant and author of the celebrated Natural History, an encyclopaedic work of uneven accuracy that was an authority on scientific matters up to the Middle Ages.
- Ptolomy V** - born c. 210 died 180 BC Macedonian king of Egypt from 205 BC under whose rule Coele Syria and most of Egypt's other foreign possessions were lost.
- Eumenes II** - died 160/159 BC king of Pergamum from 197 until his death. A brilliant statesman, he brought his small kingdom to the peak of its power and did more than any other Attalid monarch to make Pergamum a great centre of Greek culture in the East.
- Pergamum** - Greek Pergamon, ancient Greek city in Mysia, situated 16 miles from the Aegean Sea on a lofty isolated hill on the northern side of the broad valley of the Caicus (modern Bakir) River. The site is occupied by the modern town of Bergama, in the il (province) of Izmir, Turkey.
- Origen** - born c. 185, , probably Alexandria, Egypt died c. 254, , Tyre, Phoenicia [now Sur, Lebanon] Latin in full Oregenes Adamantius the most important theologian and biblical scholar of the early Greek church. His greatest work is the Hexapla, which is a synopsis of six versions of the Old Testament.
- Tertullian** - born c. 155, /160, Carthage [now in Tunisia] died after 220, Carthage, Latin in full Quintus Septimus Florens Tertullianus, important early Christian theologian, polemicist, and moralist who, as the initiator of ecclesiastical Latin, was instrumental in sha- ping the vocabulary and thought of Western Christianity.

- St Augustine** - born Nov. 13, 354, Tagaste, Numidia [now Souk Ahras, Algeria] died Aug. 28, 430, Hippo Regius [now Annaba, Algeria] also called Saint Augustine of Hippo, original Latin name Aurelius Augustinus feast day August 28, bishop of Hippo from 396 to 430, one of the Latin Fathers of the Church, one of the Doctors of the Church, and perhaps the most significant Christian thinker after St. Paul.
- St Jerome** - born c. 347, Stridon, Dalmatia died 419/420, Bethlehem, Palestine, Latin in full Eusebius Hieronymus, pseudonym Sophronius ; feast day September 30, biblical translator and monastic leader, traditionally regarded as the most learned of the Latin Fathers. He lived for a time as a hermit, became a priest, served as secretary to Pope Damasus, and about 389 established a monastery at Bethlehem. His numerous biblical, ascetical, monastic, and theological works profoundly influenced the early Middle Ages. He is known particularly for his Latin translation of the Bible, the Vulgate.
- The Vulgate** - (from the Latin editio vulgata: "common version"), Latin Bible used by the Roman Catholic Church, primarily translated by St. Jerome. In 382 Pope Damasus commissioned Jerome, the leading biblical scholar of his day, to produce an acceptable Latin version of the Bible from the various translations then being used. His revised Latin translation of the Gospels appeared about 383. Using the Septuagint Greek version of the Old Testament, he produced new Latin translations of the Psalms (the so-called Gallican Psalter), the Book of Job, and some other books. Later, he decided that the Septuagint was unsatisfactory and began translating the entire Old Testament from the original Hebrew versions, a process that he completed about 405.
- St. Benedict** - founder of the Benedictine monastery at Monte Cassino and father of Western monasticism; the rule that he established became the norm for monastic living throughout Europe. In 1964, in view of the work of monks following the Benedictine Rule in the evangelization and civilization of so many European countries in the Middle Ages, Pope Paul VI proclaimed him the patron saint of all Europe.
- The Book of Kells** - illuminated gospel book (MS. A.1. 6; Trinity College Library, Dublin) that is a masterpiece of the ornate Hiberno-Saxon style. It is probable that the illumination was begun in the late 8th century at the Irish monastery on the Scottish island of Iona and that after a Viking raid the book was taken to the monastery of Kells in County Meath, where it may have been completed in the early 9th century. A facsimile was published in 1974.
- The Lindisfarne Gospels** - manuscript, British Museum, London, illuminated in the late 7th or 8th century in the Hiberno-Saxon style. The book was probably made for Eadfrith, the bishop of Lindisfarne from 698 to 721. Attributed to the Northumbrian school, the Lindisfarne Gospels show the fusion of Irish, classical, and Byzantine elements of manuscript illumination.
- The Book of Hours** - devotional book widely popular in the later Middle Ages. The book of hours began to appear in the 13th century, containing prayers to be said at the canonical hours in honour of the Virgin Mary. The growing demand for smaller such books for family and individual use created a prayerbook style enormously popular among the wealthy. The demand for the books was crucial to the development of Gothic illumination. These lavishly decorated texts, of small dimensions, varied in content according to their patrons' desires.
- William Caxton** - born c. 1422, Kent, Eng. died 1491, London the first English printer, who as a translator and publisher exerted an important influence on English literature.
- Wynkyn de Worde** - Alsatian-born printer in London, an astute businessman who published a large number of books (at least 600 titles from 1501). He was also the first printer in England to use italic type (1524).
- Richard Pynson** - a Norman who operated a press in London from 1490 to about 1530. Pynson, who used the first roman type in England in 1518, issued more than 400 works during his approximately 40 years of printing.
- Desiderius Erasmus** - born Oct. 27, 1469, Rotterdam, Holland [now in The Netherlands] died July 12, 1536, Basel, Switz. humanist who was the greatest scholar of the northern Renaissance, the first editor of the New Testament, and also an important figure in patristics and classical literature.

- Thomas A Kempis** - born 1379/80, Kempen, near Dusseldorf, the Rhineland [now in Germany] died Aug. 8, 1471, Agnietenberg, near Zwolle, Bishopric of Utrecht [now in The Netherlands] original name Thomas Hemerken Christian theologian, the probable author of *De Imitatione Christi* (Imitation of Christ), a devotional book that, with the exception of the Bible, has been considered the most influential work in Christian literature.
- Martin Luther** - born Nov. 10, 1483, Eisleben, Saxony [Germany] died Feb. 18, 1546, Eisleben German priest and scholar whose questioning of certain church practices led to the Protestant Reformation. He is one of the pivotal figures of Western civilization, as well as of Christianity. By his actions and writings he precipitated a movement that was to yield not only one of the three major theological units of Christianity (along with Roman Catholicism and Eastern Orthodoxy) but was to be a seedbed for social, economic, and political thought.
- The Privy Council** - historically, the British sovereign's private council. Once powerful, the Privy Council has long ceased to be an active body, having lost most of its judicial and political functions since the middle of the 17th century.
- The Universal Copyright Convention** - (1952), convention adopted at Geneva by an international conference convened under the auspices of UNESCO, which for several years had been consulting with copyright experts from various countries. The convention came into force in 1955. The Soviet union joined the Convention in 1973.
- The Great Depression-** - economic slump in North America, Europe, and other industrialized areas of the world that began in 1929 and lasted until about 1939. It was the longest and most severe depression ever experienced by the industrialized Western world.

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Савко Анна Александровна  
Коновалик Вячеслав Константинович**

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