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ДОМАШНЕЕ ЧТЕНИЕ НА АНГЛИЙСКОМ ЯЗЫКЕ  
(НА ОСНОВЕ РОМАНА ПЕНЕЛОПЫ ЛАЙВЛИ  
«ДОМ НА НОРЭМ-ГАДЕНЗ»)

Учебно-методическое пособие по английскому языку  
для студентов-бакалавров факультетов  
иностранных языков педагогических вузов

На английском языке

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3 Домашнее чтение на английском языке (на основе романа Пенелопы Лайвли «Дом на Норэм-Гаденз») : учебно-методическое пособие по английскому языку для студентов-бакалавров факультетов иностранных языков педагогических вузов : на английском языке ; поясн. записка на русском языке / М. А. Курочкина ; Южно-Уральский государственный гуманитарно-педагогический университет. – [Челябинск] : Южно-Уральский научный центр РАО, 2022. – 134 с.  
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Настоящее учебное пособие предназначено для студентов факультетов иностранных языков, обучающихся по направлению «Педагогическое образование», и нацелено на развитие коммуникативной и лингвострановедческой компетенции на основе совершенствования лексических и грамматических навыков. Материал пособия может быть использован для аудиторной и самостоятельной работы студентов старших курсов, а также в дистанционном режиме обучения в процессе изучения таких дисциплин как, «Иностранный язык», «Практика устной и письменной речи», «Грамматика английского языка», «Страноведение» и т. п.

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## Пояснительная записка

Аутентичные книги художественной литературы на английском языке служат богатым источником не только лексических и грамматических особенностей современного языка, но и актуальной средой социокультурной информации. Художественная литература на иностранном языке открывает перед читателем разноуровневую историческую, социальную и бытовую перспективу лингвокультурного сообщества. Внимательный читатель обнаружит в книге наиболее частотные выражения разговорной речи, распространенные речевые модели и аутентичные грамматические конструкции. Данные аспекты делают художественную литературу незаменимой в рамках изучения таких дисциплин как, «Иностранный язык», «Страноведение», «Практика устной и письменной речи», «Грамматика английского языка» и т. п.

Предлагаемое учебное пособие предназначено для использования в образовательном процессе на факультетах иностранных языков старших курсов педагогических вузов в целях совершенствования коммуникативных навыков и развития социокультурной компетенции. Пособие рекомендуется студентам-бакалаврам, однако материал пособия может также быть использован студентами-магистрами очной и заочной форм обучения.

Пособие состоит из 8 разделов, раскрывающих содержание первых шести глав романа Пенелопы Лайвли «Дом на Норэм-Гаденз». Обсуждению романа предшествует

вступление, представляющее основные вехи литературной карьеры английской писательницы и ее литературный стиль. Вступление также раскрывает основные идейные нити произведения, расставляя смысловые акценты. В последнем разделе приводится краткий грамматический справочник в помощь студентам в выполнении заданий, направленных на анализ и отработку грамматического материала.

Представленные в пособии типы заданий позволяют как педагогам, так и студентам самостоятельно подбирать угол рассмотрения материала романа. Начальный этап предполагает освоение ключевой лексики главы. Есть задания на лексическую сочетаемость, словообразование и особенности функционирования отдельных частей речи, преимущественно прилагательных и наречий.

Задания также направлены на отработку содержательной стороны каждой главы. Студентам предлагается узнать героев, охарактеризовать их через их высказывания. Для каждой главы разработаны вопросы, помогающие сфокусировать внимание на основных деталях романа. Пособие содержит задания на отработку навыков монологической и диалогической речи на материале романа. Задания, предполагающие комментарий ключевых идей романа, расширяют общий культурный и лингвострановедческий кругозор студентов, стимулируют творческую активность.

Ряд заданий направлено на обсуждение стилистической составляющей текста романа. Грамматический материал для комментария соответствует продвинутому этапу обучения,

поэтому пособие содержит краткий справочник по наиболее сложным грамматическим конструкциям английского языка.

Разнообразие заданий позволяет использовать пособие для организации работы студентов в различных форматах: индивидуально, в парах, в группе.

Пособие может представлять интерес не только для студентов и преподавателей факультетов иностранных языков, но и для широкого круга лиц, стремящихся совершенствовать свои лексические и грамматические навыки в области современного английского языка и развивать свою социокультурную компетенцию.

**Task 1 ‘The House in Norham Gardens’**  
**by Penelope Lively.**  
**Introduction**

Since the publication of her first novel in 1970 (a children’s book entitled ‘Astercote’), Penelope Lively has developed into a writer who is as prolific as she is wide ranging. In her novel ‘The House in Norham Gardens’ there is not much action, it's more of a story about how people feel and think about their futures and their pasts. Clare does the regular sort of things that 14-year-old girls do – she goes to school, plays with her friend, goes shopping for presents in stores where the shopkeepers look down their noses at her, and misbehaves in a play at school. While she's doing all that, though, she makes some interesting observations about life and time – the house she lives in has seen the lives of many people pass by, and all the things they've left behind make it seem almost like those people still live there. She thinks about how her great-aunts are sort of stuck in the 1920s, the time period when they were most active. She thinks about how you can't wait for the weekend to get here, and then spend most of the weekend being bored and not having anything to do. All the characters are beautifully drawn and their interaction is what makes the book so enchantingly charming. A stunning work that would not, today, be published or pushed as a ‘children's novel’, a deeply considered work about time and culture.



This is an evocative and very engaging story which is filled with sympathetic and well-realized characters and some marvellous descriptions of situation and setting. I particularly enjoyed the descriptions of the rambling old house full of elderly furniture, pictures, papers and trunks of old clothes, and Ms Lively's depiction of winter in North Oxford was very enjoyable to read. I also felt that Clare and her two aunts were wonderfully portrayed and I very much enjoyed the way the author depicted the relationship between them. Unhesitatingly recommended.

### **1.1 Penelope Lively. Biography and Literary Career**

Novelist and children's writer Penelope Lively was born in Cairo, Egypt, in 1933 and brought up there. She came to England in 1945, went to school in Sussex, and read Modern History at St Ann's College, Oxford.

Her many books written for children include 'Astercote' (1970), 'The Whispering Knights' (1971), 'The Ghost of Thomas Kempe' (1973), which won the Carnegie Medal, and 'A Stitch in Time' (1976), which won the Whitbread Children's Book Award. Her retelling of 'The Aeneid', entitled 'In Search of a Homeland', was published in 2001 with illustrations by Ian Andrew. Her most recent children's book is 'One, Two, Three ... Jump' (1998).

Her first novel written for adults was 'The Road to Lichfield' (1977), shortlisted for the Booker Prize for Fiction. It was followed by 'Treasures of Time' (1979), winner of the Arts

Council National Book Award and 'Judgement Day' (1980). 'According to Mark' (1984) was shortlisted for the Booker Prize for Fiction. She won the Booker Prize for Fiction with 'Moon Tiger' (1987), the story of a woman journalist's reflections on a troubled life as she lies dying in a hospital bed, overshadowed by the memories of a love affair with a young soldier during the Second World War. Further novels include 'Cleopatra's Sister' (1993), 'Heatwave' (1996) and 'Spiderweb' (1998), the story of Stella Brentwood, a retired anthropologist, struggling to settle in a small village in Somerset after a lifetime spent travelling through Egypt, Greece and the Mediterranean. Her novel, 'The Photograph' (2003), is the story of a chance discovery that reveals the secrets of a woman's life. Recent books include 'Making it Up' (2005), a form of anti-memoir, in which she imagines alternative outcomes to her life; 'Consequences', a novel published in 2007; 'Family Album' (2009), which was shortlisted for the 2009 Costa Novel Award and 'How It All Began' (2012).

'Nothing Missing but the Samovar' (1978), a collection of short stories, won the Southern Arts Literature Prize. Many of her short stories are collected in 'Pack of Cards: Collected Short Stories 1978-1986' (1986).

She has written three volumes of autobiography, 'Oleander', 'Jacaranda: A Childhood Perceived' (1994), a description of her childhood spent in Egypt, 'A House Unlocked' (2001), which continues the story in England and 'Ammonites and Leaping Fish' (2013), which she bills as 'not quite a memoir' but a reflection on old age and memory.

Penelope Lively contributes regularly to a number of national daily newspapers and literary and educational journals including 'The Sunday Times', 'The Observer' and 'The Times Educational Supplement'.

She has written radio and television scripts and was presenter of a BBC Radio 4 programme on children's literature.

She is a Fellow of the Royal Society of Literature, a member of PEN and a former Chairman of The Society of Authors. She was awarded an OBE in 1989, a CBE in 2001 and a DBE in 2012.

#### Critical perspective

She is the author of over forty novels, short story collections and children's fiction and has published in everything from The Literary Review to Woman's Own, from Cosmopolitan to Books and Bookmen. As such diverse publications suggest, Lively's work appeals to both a youthful, popular audience keen to find escape within a good yarn and to an academic audience interested in her experimental narrative techniques and her creation of what postmodern scholars sometimes refer to as 'historiographical metafiction'.

Lively is especially concerned with the relationship between the past and memory, a concern that can be traced back to her years as an undergraduate when she read modern history. Speaking on the subject of memory, Lively has said she is interested in 'the ways in which the physical world is composed of memory, the ways in which it's an encumbrance and the ways in which it is an asset ... I can hardly decide which it is. But it is something that I'm constantly aware of and constantly seeking new ways of exploring fictionally'.

It is the element of what she refers to here as ‘undecidability’ within her fictional prose that characterises her best work such as her Booker prize winning ‘Moon Tiger’ (1987). The protagonist of ‘Moon Tiger’ is, fittingly enough, an historian. Claudia Hampton is dying of stomach cancer and from her death bed decides to preserve her past in the form of a novel. This leaves Claudia struggling to distinguish between official, public history and more personal recollections of love and loss during the Second World War. Cairo is key to her narrative, and here Lively might be said to be drawing on her own experiences of Egypt as a child. Cairo is an ambivalent post-colonial space in ‘Moon Tiger’, a landscape in which Egyptians and Europeans alike seem both liberated by and shackled to a colonial past.

History and memory also combine to powerful effect in Lively’s more recent novel, ‘The Photograph’ (2003). When Glyn Peters discovers an old photograph of his wife holding the hand of another man, his world is turned upside down. Like Claudia Hampton, Glyn Peters is an historian, but where Claudia struggles to write the past, Glyn struggles to reimagine it. The history he thought he knew seems to have deserted him like an unfaithful lover.

Lively’s next novel is an alternative history of the author, a sustained speculation on where she might have ended up had she done things differently at key moments of his life. ‘Making it up’ (2005) is, in the author’s words, a work of anti-memoir which abandons linear causal history for a sense of the past and its pathways as both arbitrary, random and of deadly serious consequence.

‘Consequences’ (2007) is both the title and subject of Lively’s latest work. Exploring how ‘destinies can change in an instant’ through the lives of three generations of woman across the twentieth century, the book is in some ways an extension of the biographical departures witnessed already in ‘Making it Up’.

In contrast to the sad, sophisticated prose of much of Lively’s mature work, her earliest books are for children. Although she has continued to write for children ever since (her work appears regularly on school reading lists), her adult novel, ‘The Road to Lichfield’ (1977) is often cited as a turning point in her career. Like ‘Moon Tiger’, this novel is also centred upon a figure on their death bed (death is a recurring theme in Lively’s work). This time it is Ann Linton’s father who has been taken to a nursing home in Lichfield. Within the midst of this sombre story Ann falls unexpectedly in love with David Fielding. ‘The Road to Lichfield’ is a moving story that skilfully articulates the death of one relationship alongside the birth of another .

In more recent work such as ‘Cleopatra’s Sister’ (1993), Lively has developed different points of focus, tension and intersection such as those between class and sexuality. The subject of ‘Cleopatra’s Sister’ is Callimbia, an imaginary Middle Eastern country. This war-torn landscape is also the subject of the work of Howard (a paleontologist) and Lucy (a journalist). Howard and Lucy are ambitious, career-minded protagonists, yet despite and because of their training both fail to comprehend (or render comprehensible) the landscape in which they find themselves trapped. As gaps gradually open between the pair’s perceptions of Callimbia and those of the omniscient narrator,

‘Cleopatra’s Sister’ emerges as a novel about the politics of interpretation and the largely untranslatable boundaries between self and other.

More than just a novelist, Lively is a master of the modern short story, not to mention a popular practitioner of the ghost story, from ‘Uninvited Ghosts and Other Stories’ (1997) to her recent contribution in ‘Spooky Stories’ (2008). Lively is also an accomplished writer of non-fiction. ‘Oleander, Jacaranda: A Childhood Perceived’ (1994) is a compelling, critically acclaimed autobiography of the author’s youth in Egypt in the 1930s and 1940s. Like ‘Cleopatra’s Sister’ however, and as its subtitle suggests, this is a text concerned with perceptions, glimpses and interpretations of the past, rather than a singular authoritative history. Among other things it offers a vivid depiction of World War II from a North African perspective that readers of ‘Moon Tiger’ will find particularly illuminating.

**After reading the short biography of Penelope Lively be ready to answer the following questions:**

1. What interests does Penelope Lively’s career reveal?
2. Were her works appreciated by the reading public?
3. Is there place for her childhood memories in her novels and short stories?
4. Was her career fixed on literature only?
5. Which facts prove that Penelope Lively was as prolific as she was diverse?
6. What audience do her books appeal to?
7. What topics does Penelope Lively most often explore?
8. How does Claudia, the main protagonist of ‘Moon Tiger’ view history?

9. What discovery does Glyn Peters make in Lively's more recent novel, 'The Photograph'?

10. What is special about Lively's novel 'Making it up' (2005)?

11. What makes 'Consequences' (2007) akin to "Making it up" (2005)?

12. How would you describe the general tonality of Lively's mature works judging by their synopsis?

13. What tragic themes are tackled in 'The Road to Lichfield' and 'Cleopatra's Sister'?

14. What other directions does Penelope Lively extend her writing talent except short stories and novels?

Compile the table based on Penelope Lively's works, where the first column is the title of the book and the second is for the key features (the main characters, central topics, the atmosphere, etc.).

## **1.2 'The House in Norham Gardens'. Literary Survey**

So I thought that instead I'd write about one of my favourite books, a novel which is always marketed as a children's book, but isn't one. There's nothing wrong with it being a children's book in itself, except that a lot of people don't expect to like children's books. They expect them (sometimes fairly, sometimes not) to be over-simplified, even patronising to an adult mind.

I am quite sure that the 'The House in Norham Gardens' by Penelope Lively (first published in 1974) is not a children's book, though it is about a child. A child could read it, enjoy it and learn from it. But an adult could read it far more productively.

It's set in that extraordinarily foreign place, the day before yesterday, long enough ago to be utterly different, recent enough to be remembered by many, including me. Its action takes place in Oxford, a location that is a sort of international treasure but also a real city, with buses, drains, burglars, supermarkets, potholes and pubs. Legendary places always astonish by having unlegendary characteristics. I could never quite get over the first time I saw 'Jerusalem' on a signpost, or litter on a Jerusalem street. For my first few hours in Samarkand I just wanted to hug myself because of the amazing fact of being there - though, truth be told, a lot of it was pretty squalid.

For me, a deep, cold, dark river of broken friendships, deaths in the family and general lost innocence (sometimes a good thing to lose) flows between the early 1970s era and the one I now inhabit. But it is also quite a narrow river, and so I can still see rather clearly across the uninviting chilly water into the unattainable streets, towers, fields and hills of 40 years ago. I just cannot go there.

The book opens with the first three intensely moving verses of Thomas Hardy's poem 'Old Furniture'. Like others of his poems (especially 'The Oxen'), you will probably feel that you have always known it, even if you have never read it before. It is a good start. The past is always with us, if we are wise.



The heroine is a normally clever and pleasant 14-year-old girl attending what is obviously Oxford High School for Girls, which was in those lost days that wonderful thing, a Direct Grant Girls' Grammar School taking private and state pupils side by side, both chosen on merit. Now (since Labour abolished, and the Tories failed to restore, this excellent arrangement, in which the private sector very much helped the state sector - as it is now brusquely being told it ought to do) Oxford High is entirely private, though it maintains a limited number of bursaries for those who cannot afford its fees.

The story is set, unmistakably, in the snowy January and February of 1971 (I worked this out because of the passing mention of a Moon landing. The only one I can find which took place at this time of year was Apollo 14, launched on January 31st 1971). The snow, and the closed-in, transformed feel that slush and snowy skies give to city and countryside, are essential to the story, confining almost all its action to the haunted interior of the great decaying house.

So it concerns an Oxford I remember rather clearly, having lived in the city from 1963 to 1970 before I went out into the world (I would return there in the mid-1980s, leave again, and return again thinking that, after five years in Moscow and Washington, I might possibly deserve to live there at last. I know it so well now that I'm almost a resident).

In 1971 it was a generally scruffy South Midlands town, glorified into the ranks of cities by a tiny Cathedral and by its astonishing mediaeval core, half of it serving industry and the other half highbrow, none of it rich. Penelope Lively's story concerns what was then the vast noble decay of Victorian North

Oxford, a mossy, creaking estate of enormous dark red brick houses, steep-roofed, pointy-windowed, cornery, sitting in large untended gardens, in those days cut up into melancholy bedsits and generally thought to be doomed, now lovingly preserved, converted into language schools or college halls of residence, and sometimes even revived as family homes by the new rich who have discovered Oxford in the last 20 years.

Clare, an orphan whose parents died long ago in an air crash, lives in one of these houses with her two ancient great aunts. In 1971 it was, amazingly, possible to have great aunts who had grown up before the First World War. These were formidable bluestockings, early feminists, daughters of a distinguished anthropologist, once friends of the Webbs and members of important committees, defiantly and deliberately unmarried.

The world, having accepted the revolution they fought for, has now hurried past them and left them beached on the gravel shoal of North Oxford in their gigantic house, looming like a beached battleship. They have no money (the house is on a lease which will probably just outlive them and so cannot be sold). They querulously refuse to understand the modern world, pretending that they cannot cope with decimal coinage, and that they have not noticed that Oxford's longstanding grocers to the gentry, Grimby Hughes (it really existed, as did a restaurant called 'Boffin's' of the same vintage), has closed down and no longer delivers to its favoured customers. 'Grimby Hughes has sent the wrong digestives!' one of them complains. In reality, Clare has bought the offending biscuits from the Co-Op.

And yet in many things the old women remain young, funny, observant, close readers of 'The Times' (still in those days recognisably the rigorous journal of record they had grown up with), wonderful at helping with Latin homework, deeply knowledgeable about history and the outside world, untroubled by prejudices (as they rapidly show when a second lodger, a young Ugandan man, appears in the house). They're bit like my grandfather, though I wasn't wise enough to understand his qualities when he was still around, and took his self-caricature too seriously, a thing I continually regret. Clare, by contrast, increasingly understands how wonderful her great aunts are. And she also grasps with a pang of worry how irreplaceable they are.

Things are quietly falling apart. The house is cracked and leaking, and impossible to heat properly. The aunts fear to go out in the snow lest they break a limb (they know what that will mean) and they fear to call a doctor because they do not understand the NHS. One takes to her bed. Clare starts to realise that these astonishing women will eventually die, and begins to imagine the world without them, the dissolution of her whole world, which of course is bound to come.

Money is so short that they take in a lodger, a puzzled inhabitant of the modern world who gapes in amazement at the ancient lavatories, the dumb-waiter, the bells for summoning servants and the many vast, freezing rooms full of undisturbed relics.

And one very cold night, as Clare and the lodger search for extra blankets, they find the tamburan, a startling, disturbing and haunting piece of painted wood, brought back from New Guinea 60 years before by her Great Grandfather.

This discovery is actually the great central event in the book. From this mysterious object radiates great power, the power of ancestor worship and respect for the past that it was designed to embody when its maker long ago fashioned it in his unpenetrated forest. Then the expedition came, an expedition so strange and miraculous that the tribesmen thought these hairy-faced Oxford academics in their mosquito-proof tweeds were their own ancestors, returned at last, as they had always known they would. But in fact they were just the first outriders of an invasion that would destroy everything they knew.

After he had given it away, it is clear, the tamburan's maker realised he should not have done so. It belonged where it was. Without it, there was always a sense of irreparable loss.

From then on, Clare is haunted. As she lives her ordinary life in her ordinary town and attends what at the time was her ordinary school, she hears sad or angry distant cries in the singing of the telephone wires in the night wind, mistakes a door-to-door salesman with a shadowed face for a painted tribesman, and dreams of the place where the tamburan came from, and of its owners who make it plainer and plainer that they want it back. All this time, the tamburan's faded colours grow newer and fresher, and its unsettling resemblance to a human face grows more powerful. At one point, on a wintry bus trip to an ancient Cotswold church, crammed with the memorials of the dead, she grasps that all proper people seek to maintain their diplomatic relations with those who have gone before them – and that when they cease to do so, they cease really to be themselves.

She also dreams (this is very cleverly described, so that it is both very realistic and very dreamlike at the same time) of being transported back to the Oxford of her great aunts' childhood, seeing it as one sees the present, not as one sees the past, never really understanding, even when she wakes, that she was in the past.

The story is cross-cut with bleak and spare accounts of the heartbreaking destruction of the ancient society which produced the tamburan. I won't tell you how the dream-borne demands for its return are resolved in the end, except that it is a very sad resolution.

The actual road, Norham Gardens, is still very much there. The actual house in the book, Number 40, is an invention and never was. Had it been it would now no doubt (after the great aunts had been carried out, to the tomb or the care home, and the cumbersome remnants of their outdated lives sold as antiques or hurled into skips as junk, or both) have been beautifully repointed, re-roofed and restored, as luxury flats or a college annexe. I must say that such survival is better than the heaps of rubble which Clare (who had she existed would now be in her mid-fifties) feared. But the past is obliterated just as surely by such transformations as it is by total destruction, if not more so. I'm not sure anyone who didn't know it had existed could now begin to imagine England as it was on the brink of the 44 years of incessant change which have passed since the snowy winter of 1971. Worse, they might not want to remember, or care.

**Answer the questions based on synopsis of 'The House in Norham Gardens':**

1. Who are the main characters of the book? What is the prevailing mood in the novel? What general topics does the book dwell on?

2. Do you expect the book to carry much of Britain's culture and history?

3. How is the idea of multiculturalism reflected in the book?

4. What does the narrator regret about?

## Task 2 Chapter I

After reading the chapter comment on the preamble that precedes it. What's the role of this preamble?

### **1. Make a brief report on the following topics related to Chapter I:**

1. Queen Victoria and Victorian England
2. Great scientific and geographical discoveries of the Victorian epoch with the famous British explorers and scientists
3. English gardens
4. The British Empire
5. Jumble sales
6. 'Macbeth' by William Shakespeare (the plot, the main characters, the message)
7. The history of Sydney
8. English meals
9. Mafeking
10. The Khyber Pass
11. Mr. Gladstone
12. The Boer War
13. Pop art with pictures of film actresses repeated many times and tins of soup perfectly reproduced  
New Guinea: the Unknown Island.

### **2. Practice the vocabulary of Chapter I:**

- flight of fancy;
- to disguise oneself as;
- a lodger;
- to get the hang of smth;

- to stick one’s nose into what’s not your business;
- a fossil;
- to review a situation;
- a good grounding in sciences;
- dishy;
- to fancy smb;
- a rabbit warren;
- to pay an inspection visit;
- to loom;
- to heave smth down;
- to have smth to do with smth/ smb;
- a carving.

**Use this vocabulary to fill in the gaps:**

1. Mark had a knack for carpentry. His last work, \_\_\_\_\_ of a girl, took the first prize. He even got \_\_\_\_\_ making wonderful wooden spoons.

2. When I first entered my aunt’s cottage it seemed I’d never find the way back, it was \_\_\_\_\_ with so many corridors and pantries.

3. When you feel desperate psychologists advise \_\_\_\_\_ to look at the circumstances with new eyes.

4. Archeologists dig out ancient pottery and \_\_\_\_\_. They are after the clues to the mystery of old civilizations.

5. Nobody recognized Liz at the fancy dress party: she was \_\_\_\_\_ as a pirate. Still everybody’s eyes were on her, she was \_\_\_\_\_.

6. Mrs. Nooks had some rooms to let and her \_\_\_\_\_ made her a good company as a rule.



7. Modern schools provide a good \_\_\_\_\_ , and the school leavers may choose to become doctors, chemists and physicists.

8. The film didn't live up to the hype. It turned out that it \_\_\_\_\_ with real life stories, just another piece of wild imagination, \_\_\_\_\_ .

9. Margaret is so obtrusive. She will never let you free until she finds out all the secrets. She's such a one to \_\_\_\_\_ .

10. In the modern world teenagers get friendly in no time. They can \_\_\_\_\_ and build castles in the air.

11. The mountain \_\_\_\_\_ in the distance and we realized it would take us all day to approach its foot although we were on our last legs as it was. We sent Michael to \_\_\_\_\_ and see if we could break a camp there.

**3. Pay attention to the following language patterns, use them in sentences of your own:**

1. The house reeks of hymns and the Empire.
2. Maureen trailed an atmosphere of vague dissatisfaction.

**4. Relying on Chapter I explain what these phrases refer to:**

1. A bomb couldn't blow them up.
2. It funneled up the chasm between number forty and the house next door, clutching her bare legs.
3. They migrated slowly through the house.
4. Most people of fourteen are not bothered about that kind of thing.
5. You don't want to fuss them at their age.
6. I could keep a cow in the garden. Grow vegetables.

7. The house became a dinosaur.
8. They took on the protective colouring of different years but without sacrificing personalities more forceful than the ebb and flow of opinion.
9. The fascination of change sustained them. All their lives they had examined the times.
10. But they would not be at all authentic.
11. They sat up now with a start, as though guilty.
12. They were concerned now and cross with themselves.
13. They wrote indignant letters to 'The Times' and joined in protest marches.
14. But the lavatory had not proved a serious obstacle.
15. Maureen thought the outlook distinguished.
16. Clare picked one of the bows up, twanged it, and aimed an arrow towards the window.
17. He gave tons of things to the Pitt Rivers Museum.
18. That was something you could never run short of in this house.
19. Aunt Anne glowed useful again.

**5. Match names of containers with things contained:**

- |                               |                        |
|-------------------------------|------------------------|
| 1) elaborate constructions    | a) of swooping lines   |
| 2) piles and toppling columns | b) of parked cars      |
| 3) bookcases                  | c) of strange stuffing |
| 4) a fan                      | d) of bootboys         |
| 5) ranks                      | e) of box-files        |
| 6) a junk-room with           | f) of books            |
| 7) stacks                     | g) of students         |

- |                          |                                |
|--------------------------|--------------------------------|
| 8) an army               | h) of electricity              |
| 9) tufts                 | i) full of books               |
| 10) flurry               | j) of shopping                 |
| 11) an oven              | k) of spears                   |
| 12) a sea                | l) trunks of old things        |
| 13) the string bag       | m) of wood                     |
| 14) mountains            | n) for steak and kidney        |
| 15) a pattern            | o) of silk, lace and whalebone |
| 16) a weird-looking slab | p) of paper                    |

**6. Make a list of sounds described in the story. What's their function in the text?**

Clocks, dustbin lid, kettle, the cup, pipes, the door, Maureen, the cat, the wind.

**7. Practice your prepositions:**

1. The bicycle lurched ... .. one side. 2. Ignorant ... these things. 3. ... posh language. 4. ... simpler terms. 5. Not to be good ... working things out. 6. Don't fuss them ... their age. 7. To cut ... .. smth (to be economical). 8. To be stranded ... neighbours. 9. To reduce the houses ... the brick and dust. 10. Standing awkwardly ... the fringes of a city renowned ... old and beautiful buildings. 11. To bump backwards ... the swing door. 12. Ink faded ... obscurity. 13. Faces puckered ... incomprehension. 14. ... photographs of fifteen they were taller ... nine inches or a foot. 15. Cars spraying slush ... your bare legs. 16. A bar ... chocolate. 17. To sit ... committees. 18. She pulled a chair ... . 19. She homed ... personal failures. 20. She pulled a face ... the gas-fire. 21. Her weight was 7 pounds ... what was correct ... her age and height. 22. ... a methodical

way. 23. There were foreign girl students, two ... a room. 24. To fiddle ... the handle ... the gramophone. 25. To be scrawled ... white chalk. 26. The hinges promptly burst ... (broke). 27. Maureen peered ... the trunk ... distaste. 28. ... some obscure reason it seemed wrong. 29. She looked round ... the book. 30. The snow drove people ... the streets. 31. To grope ... the light.

**8. Answer the questions about the details of Chapter I:**

1. Why were Clare's aunts a different kind of person?
2. Why did Clare think herself special?
3. What problems did Clare have to deal with in the house? (crack in the sink, pipes, etc.)
4. What could the things in Clare's string bag and the bicycle basket tell about her life and habits?
5. What was the house for the aunts? And for Clare? Which rooms did they like most?
6. Which food items are mentioned in the novel?

**9. Study the following colloquial phrases and use them in dialogues of your own:**

1. They'd never hear of a lodger. (Они и слышать не хотели о том, чтобы пустить постояльца.)
2. Shame! (Вот зараза! Вот беда!)
3. Long velvet skirts and floppy hats. Dead smart nowadays. (Чертовски модно сегодня! (ирон.))
4. You don't eat properly, as it is, any of you. (Вы все и так толком не едите.)
5. 'I'll be terribly grand.' 'Get away with you.' (Да ну тебя! Скажешь тоже!)
6. We can't do anything about it. (С этим ничего не поделаешь.)

7. 'That's twelve rooms more than you need,' said Mrs Hedges. 'One way and another.' (Как ни крути.)

8. Not in a month of Sundays. (Ни за что на свете.)

9. More forceful than the ebb and flow of smth (of opinion)  
(Переменчивое (непостоянное) общественное мнение.)

10. By all means.(Обязательно.)

11. We are not that fussy. (Мы не слишком разборчивы.)

12. 'But Clare will be on the arts side.' (У Клэр гуманитарный склад ума.)

13. She's teasing us. Taking advantage of our infirmities.  
(Она просто издевается над нами, пользуясь тем, что мы немощны. (шутливо))

14. You never knew with the aunts. (Тетушки полны неожиданностей. Никогда не знаешь, что ждать от них.)

15. Seriously though. (Шутки в сторону. А если серьезно ...)

16. Match drawn. (Ничья!)

17. Such a nuisance! (What a bother! What a shame!) (Вот досада! Как же печально!)

18. Every now and then. (Частенько.)

19. Honestly, it's a proper rabbit warren, this place. (Ну и лабиринты тут у вас, в самом деле!)

20. I could do with another blanket. (Еще одно одеяло мне не помешает.)

21. I thought there'd be a snag. (Так и знала, что без сюрприза не обойдется. Так и жди подвоха.)

22. Good grief! (Боже правый!)

23. I suppose that's one way of looking at it. (Это лишь одно из мнений. Это не истина в последней инстанции.)

24. Stands to reason, of course. I hadn't been thinking.  
(Это же очевидно, а я как-то не подумала про это.)

25. 'And what would they have on otherwise?' (А что же другое, по твоему, у них должно быть (на лице,)?)

26. Well. Rather you than me! (Чур не я! Это не для меня!)

27. There'd be no end of ... (Там будет огромное множество ...)

28. Hang on a moment. (Подожди-ка немного.)

29. That gives me the creeps. (У меня от этого мурашки по коже.)

**10. In Chapter I find synonyms for the adjective 'strange'.**

**11. Match the opposite ideas:**

- |   |    |                           |
|---|----|---------------------------|
| 1) the house was silent                                   | a) | keep the houses           |
| 2) their faces puckered with incomprehension              | b) | to fuss smb               |
| 3) the ebb  | c) | stupid                    |
| 4) ordinary   | d) | cut down on               |
| 5) reduce them to the brick and dust from which they came | e) | mini skirts               |
| 6) to be set hard in 1890                                 | f) | and awkward old buildings |
| 7) not to be bothered about                               | g) | a whisper                 |
| 8) sound / sensible                                       | h) | the aunts brightened      |

- |     |  |    |   |
|-----|--|----|---|
| 9)  | ankle-length dresses                               | i) | to evolve with the century  |
| 10) | the outgoings                                      | j) | wirelesses blaring till all hours   |
| 11) | a shout  | k) | and the cracked guttering that must be repaired and the leaking kitchen sink that would have to be replaced |
| 12) | to multiply your requirements and your possessions | l) | and unkempt   |
| 13) | sleek modern houses                                | m) | and flow  |
| 14) | new sinks and drainpipes                           | n) | odd, a different kind of  |
| 15) | permed hair  | o) | and the assets  |

**12. Consider the following cases of alliteration. Do they carry any additional meaning?**

1. They were concerned now: concerned, and cross with themselves.

2. Pretty and plump.

3. But on the other hand perhaps it was not a pattern this picture, this pattern.

4. And it stood there staring with those round owl eyes out into the night where sleet was spearing down from a purple sky, glinting in the flares of light from the street lamps.

**13. Make a list of words:**

a) pertaining to the topic of money and finances

e.g.: legacy, shares, ... ;

b) related to the topic of parts of the house and names of servants in the house

e.g.: basements, bootboys, ...;

c) describing hair and hair styles;

d) dealing with a fireplace and objects or actions related to it;

e) giving names of colours;

f) that describe old things.

#### **14. Comment on some cases of grammar use:**

1. I want it eaten, mind. Things were meant for there and got forgotten.

2. Not that I'd want anyone to be thinking me sticking my nose into what's not my business.

3. Yellowing articles with titles like 'Kinship Structure among the Baganda'.

4. The windows were curtained floor to ceiling.

5. You've biked back from school.

6. Beyond them the garden stretched away bleakly to the wall at the end. (syntactico-semantic syncretism)

7. 'There's photos somewhere, that he took. In the drawing-room desk.'

8. Their faces felt soft and papery, like tissues.

9. She spread the peanut butter thick. (objective predicative)

10. The front door clicked open and slammed shut again. (double predicate)

11. 'Well, I wouldn't have thought they'd have been that dressy, your aunts.'

12. 'Well, fancy ... You mean they'd wear those things on their heads, the natives?' (syntactical tautology, anticipatory use of the personal pronoun)



13. ‘And what would they have on otherwise?’ ‘Just paint. In stripes.’ (parcellation)

14. Three cups on a tray. Crown Derby. Very valuable. One cracked, one with an odd saucer. (parcellation)

15. And it stood there staring with those round owl-eyes out into the night where sleet was spearing down from a purple sky, glinting in the flares of light from the street lamps.

16. Mrs. Hedges must have been doing some tidying.

17. There was a small bookcase Clare could not remember having seen before.

18. Outside, snow fell on North Oxford: on the Parks and the river, and the old, dark laurel in the gardens and the brick and iron of the big houses. It drove people off the streets, and later a wind got up and rattled the bare trees. (polysyndeton, parataxis, coordination)

19. I am the only person I know, Clare thought, who has a special room for having breakfast in. And a pantry and a flower room and a silver cupboard and a scullery and three lavatories. She put the kettle on and had a conversation in her head with a person from outer space who was ignorant of these things. A flower room, she said severely, is for arranging flowers in. A long time ago ladies who hadn’t got anything much to do did that in the mornings. (polysyndeton, parataxis, coordination)

20. They wrote indignant letters to The Times and joined in protest marches and when the war came they fire-watched and took in evacuees.

**15. Explain the use of the following euphemisms:**

Not good at working things out, to be vague, to get on, not exactly up to date.

**16. Match the adjectives with the appropriate nouns :**

- |                         |                               |
|-------------------------|-------------------------------|
| 1) jagged               | a) match                      |
| 2) vast leather-buckled | b) work                       |
| 3) sharp bright         | c) window                     |
| 4) suitable             | d) eyes and mouth             |
| 5) indignant            | e) columns of books           |
| 6) blank and gaping     | f) bumper                     |
| 7) steamy               | g) trunk with tattered labels |
| 8) conscientious        | h) obstacle                   |
| 9) Stray                | i) columns of stuff           |
| 10) shining             | j) reason                     |
| 11) dank brick          | k) decoration                 |
| 12) crumbling           | l) colours                    |
| 13) loud and stupid     | m) letters                    |
| 14) serious             | n) wall                       |
| 15) Obscure             | o) clock                      |

**17. Explain how these adverbs contribute to character-drawing:**

1. ‘A garment to the ankles. That could be deduced semantically.’

2. But the lavatory had not proved a serious obstacle. After looking round the room once more Maureen had said delicately, ‘Are there any other – guests?’

3. ‘If you keep things you can go on being sure about what’s happened to you.’ Maureen said doubtfully, ‘I suppose that’s one way of looking at it.’

4. ‘Do you think I could get the next-door cat, if I aimed very carefully?’

5. Clare said, 'I don't expect they'll want me.' The aunts smiled, disbelievingly.

6. They went upstairs together, Maureen talking loudly of her day.

**18. Form adjectives from these nouns and supply their negative form as in the example. Then build nominal phrases with the negative adjectives.**

e.g. Propriety – proper / improper; improper behavior.  
Modesty – modest / immodest; immodest request.

Necessity, belief, destruction, competence, beauty, definition, mutation, pleasure, vision, convenience, comprehension, definition.

**19. Describe the following points:**

1) Clare (her activities, character and behavior) and the story of her life;

2) the aunts their past and their present (appearance, speech, education and habits, upbringing, daily schedule), their attitude to Clare;

3) the house in Norham Gardens;

4) the garden;

5) the junk-room;

6) the changing times and customs;

7) Maureen;

8) the slab of wood from the trunk.

**20. Discuss the following ideas expressed in Chapter I:**

1. Keep old houses or take them down. Keep old things or dispose of them.

‘They don’t believe in throwing things away, the old ladies, do they? (никак не расстанутся с прошлым)’ ‘If you keep things you can go on being sure about what’s happened to you’

2. The study of sciences for the mental discipline.

3. I might leave school at 15 and work in a boutique.

4. ‘No doubt she would be surprised to learn that we’ve heard of pop art too. Pictures of film actresses, repeated many times. ’ ‘And tins of soup perfectly reproduced. ’ (Guess what modern artist is meant.)

5. We put too much on her. She’s too young to be bothered about grocers.

6. There had never been time for marriage.

7. Room-hunting.

## **Task 3 Chapter II**

**After reading the chapter comment on the preamble that precedes it. What's the role of this preamble?**

**1. Make a brief report on the following topics related to Chapter II:**

1. London Zoo
2. Styles of architecture in England (Edwardian, Victorian, Gothic etc.)
3. The system of O levels
4. Accents in British English
5. World War I
6. The William Morris wallpaper
7. Thatched houses

**2. Comment on the atmosphere of the chapter. What language means help create it?**

**3. Practice the vocabulary of Chapter II:**

- to soar away;
- presently;
- to conceal;
- to banish other thoughts from the mind;
- to be swathed in plaid travelling rugs;
- draughty;
- white cheesecloth;
- to bargain with smb for smth / to trade smth for smth;
- to decay / decay (n);
- to rummage for paper;
- to stow smth away;

- pampered youth;
- the garden had been cherished and cared for.

**Use this vocabulary to fill in the gaps:**

1. Put on some warm clothes it's really \_\_\_\_\_  
in the room.
2. Sue thought that it was her birthday and she had to forget  
the old disagreements and \_\_\_\_\_ .
3. The children didn't wait long. \_\_\_\_\_ the  
parents arrived with a heap of New Year presents.
4. My all-consuming dream is to wear the shoes like  
Rose's. I'll \_\_\_\_\_ with her for them and  
\_\_\_\_\_ them for my wonderful skirt.
5. 'Let me write my phone number for you' he said and  
\_\_\_\_\_ in the pockets for paper and a pen.
6. I'm quite on my own without a chance of help. Still I  
think I'll manage the situation. After all my youth was not  
\_\_\_\_\_ .
7. Many households use \_\_\_\_\_ to protect  
their cottages from mosquitoes in summer.
8. On a river trip everybody felt at ease and as snug as a  
bug in a rug \_\_\_\_\_ .
9. 'My garden is the pride of my heart! ' I looked and  
appreciated the words: it was \_\_\_\_\_ . Not a sign  
of \_\_\_\_\_ .
10. The fog \_\_\_\_\_ the tall spears of  
Westminster Abbey.
11. The building was so tall that it seemed to be  
\_\_\_\_\_

**4. Match the adjectives with the appropriate nouns:**

- |                            |                               |
|----------------------------|-------------------------------|
| 1) urgent and consuming    | a) list of books              |
| 2) dun-coloured            | b) ice with hummocks of grass |
| 3) stark head-and-shoulder | c) things                     |
| 4) elaborate               | d) approach                   |
| 5) choppy                  | e) dresses                    |
| 6) methodical              | f) sky                        |
| 7) long illegible          | g) sea                        |
| 8) impersonal unreal       | h) butterflies                |
| 9) firm sloping            | i) head dresses               |
| 10) sober, unsmart         | j) meaning                    |
| 11) iridescent             | k) believer                   |
| 12) fathomless             | l) beliefs                    |
| 13) dark and solid         | m) beauty                     |
| 14) secret and complex     | n) spider                     |
| 15) inscrutable            | o) shape                      |
| 16) firm                   | p) outline of the houses      |
| 17) immense                | o) script                     |

**5. Make a list of words:**

a) pertaining to the topic of colour:

e.g.: mauve, pale green ... ;

b) related to the topic of poverty and decay

e.g.: faded in stripes, brown marks on it, ...;

c) describing birds and the sounds they make;

d) dealing with the garden, flowers trees.

**6. Answer the questions about the details of Chapter II:**

1. Why did the garden recall part of London Zoo?

2. Why was Mrs. Rider's house 'disemboweled'?

3. Why was the tea longer than usual ?

4. Why did Aunt Susan say that you shouldn't see ghosts in Macbeth?

5. What were the signs of the aunts' presence in the big drawing-room?

6. What stages of the aunts' lives did the photos represent?

7. What did Clare find in the bureau while rummaging for paper?

8. What were the Parks like when Clare cycled into the town?

9. Why did Clare hate snow?

10. Why was Clare's throat sore?

11. Why did Clare decide to give her aunts a present?

12. What did the roses look like?

13. Why did Clare think 'I am like the aunts. '? 'I am like a chrysalis. '?

14. What perspectives of the future did her mind draw for her?

**7. Comment on the following cases of grammar:**

1. Sensation of having jumped or flown.



2. Repelled, she walked on.
3. A feeling of detachment about the landscape as though it were suspended in some way.
4. As if she were here for a purpose.
5. To round a corner
6. Small dark people they were.
7. She felt uneasy now.
8. She had a vague feeling of obligation that kept her moving steadily along the path.
9. There would be a Christmas card world of white fields and woods lying dapper in a still night.
10. Behind curtained windows.
11. The aunts were feeling spray and talkative.
12. Stiff chairs and sofas standing against the wall as though locked in argument.
13. On the piano, with great-grandmother, in a silver-framed photograph, Aunt Anne, a plump baby in white muslin, Aunt Susan a small girl leaning against her mother's knee, staring solemn at the camera.
14. The garden seemed diminished by the snow.
15. And outside it was snowing again, the dun-coloured sky whirling over the Town Hall and the traffic and the towers and spires.
16. There were gulls careering high above in a vast pale sky and boats on the hidden river that seemed mysteriously to glide through the grass.
17. They must be very persistent, Christmas roses.
18. A very grey dusk.

19. The windows of the house all glittered blackly, or sometimes white when they reflected the snow. (semantico-syntactical syncretism)

20. The aunts would be pleased. They would have forgotten all about the Christmas roses. She would arrange them in one of the Lalique vases and put them on the tea tray, for a surprise.

21. Aunt Anne was feeling a bit better. She had come down.

22. 'They must have been planted before the war.'

23. Clare read, the words moving in front of her eyes, their meaning pushed aside by thoughts. It was good this afternoon, on Port Meadow. Now I feel shut in again, somehow. As though everything had stood still and I couldn't make it move. I wish it wasn't winter. Now seems to go on for ever and ever, but it isn't, you know that really – it's rushing, in fact, rushing and rushing and you can't do anything about that either. (grammatical means of creating suspense, a mood of detachment and dreams)

24. I wish it wasn't winter. Now seems to go on for ever and ever.

### **8. Practice the use of prepositions:**

1. Heights lost \_\_\_\_\_ thick clouds. 2. An immense spider hunched \_\_\_\_\_ stalks of grass. 3. To occur \_\_\_\_\_ smb. 4. Plants that grew \_\_\_\_\_ either side of the path. 5. Children squatting \_\_\_\_\_ the dust. 6. She cycled home \_\_\_\_\_ grey twilight. 7. To bang snow and slush \_\_\_\_\_ the gutter \_\_\_\_\_ a broom. 8. Mrs. Cramp was a bit fussed \_\_\_\_\_ the points of the spears. 9. Wisps of hair escaped \_\_\_\_\_ her knot and fluttered \_\_\_\_\_ her face \_\_\_\_\_ the draught \_\_\_\_\_ the

chimney. 10. \_\_\_\_\_ a halfway point \_\_\_\_\_ the children in the picture alongside and the two people sitting at this moment \_\_\_\_\_ their chairs \_\_\_\_\_ either side of the library fire. 11. Time petrified \_\_\_\_\_ letters, notes, diaries. 12. Letters, bundled \_\_\_\_\_ and tied \_\_\_\_\_ white tape. 13. To put down \_\_\_\_\_ pampered youth. 14. Exhilarating \_\_\_\_\_ the young. 15. In the fullness \_\_\_\_\_ time. 16. To tamper \_\_\_\_\_ smth. 17. Parks dotted \_\_\_\_\_ prancing dogs, children skidding \_\_\_\_\_ the icy grass. 18. Shouting \_\_\_\_\_ each other with Oxfordshire accents. 19. Clare came home \_\_\_\_\_ fire. 20. Roses flowering \_\_\_\_\_ a coat of snow. 21. Clare poked the fire, and created chaos, \_\_\_\_\_ miniature: volcanoes were born, and died, landscapes disintegrated.

### **9. Comment on the following metaphors:**

1. The snow that had fallen in the night melted a little and then froze again during an afternoon that ended even before the last lesson at school, with darkness clamping down at four. Clare cycled home through grey twilight spiked with car headlights. Somewhere outside, beyond the houses and streets, there would be a Christmas-card world of white fields and woods lying dapper in a still night, but in North Oxford the snow had turned to brown and grey and people hurried past with their heads down against the cold. The big houses brooded behind curtained windows, facing each other in stolid ranks.

2. Other drawers yielded more letters and notebooks and, in one instance, a fat brown envelope that burst and spilled out ancient photographs of unfamiliar landscapes and dark people with painted faces.

3. Except that the square wasn't quite blank. Somewhere at the back of it, behind her, there were these spiny things sticking straight up, massed together, quivering slightly, like a forest of spears, or bows and arrows, and behind them, hidden among them, shapes, forms? She looked back. Branches, of course, branches of trees, twigs, trunks. They'd gone from the reflection now, anyway, and there was only her, holding the Christmas roses, and the telephone wires singing in the wind, like voices, far away, shouting. She shook the water off the Christmas roses and went into the house.

**10. Explain the paradox:**

Decimal coinage the aunts ignored. They were too old, they said, to be expected to come to terms with it. Like royalty, they no longer handled money: all necessary transactions were dealt with by Mrs. Hedges or Clare.

**11. Study the following colloquial phrases and use them in dialogues of your own:**

1. I did your bit too, while I was about it. (Я по пути и ваш участок захватила (и вашу крышу почистила).)

2. They'll be feeling their age. (Возраст дает о себе знать.)

3. You're looking peaky, dear. Tired. Working hard at school, are they? (Ты сама не своя, голубушка. Уставшая. В школе опять небось нагружают?)

4. You must be perished, with those bare legs. (Да ты продрогла до костей! Ноги ведь совсем голые.)

5. To be in a state about smth (быть на нервах из-за чего-либо)

6. It is all to do with ... (и все из-за ...)

7. If I remember rightly. (Если память мне не изменяет.)
8. I am defeated by an apparent dearth of marmalade.  
(Меня выводит из себя то, что кончился мармелад.)
9. Her chest has been playing her up in the night. (Грудная клетка не давала ей покоя (болела) всю ночь.)
10. When it comes to [domestic things] ... (Что касается (работы по дому))
11. Quite literally. (Буквально. (В самом деле.))
12. Did it work? Praying? (Ну и как сработала? Твоя молитва?)
13. For one and all. (Как бы то ни было.)
14. Don't be daft. (Не глупи.)
15. Except that the square wasn't quite bleak. (Но вот только площадь не была такой мрачной.)
16. 'An inspiration! Clever child.' («Не могу нарадоваться на этого ребенка! Просто чудо!»)

**12. Discuss the following ideas expressed in Chapter II:**

1. 'What do people have now, then? Instead of ghosts? If they are in a state about something, like Macbeth?' – 'I suppose obsessions would be the modern substitute. Neuroses of one kind and another. Burying anxiety in some kind of obsessive fancy.' – 'Imagining something was going on that wasn't?'
2. One's life tends to be littered with insoluble problems of one kind or another.
3. Everything is a matter of coming to terms and adjusting yourself. VS People are seldom adjustable. They endure. Or not, as the case may be.
4. 'I remember praying for snow, quite literally, and then being consumed with guilt for bothering the Almighty over

inessentials.’ – ‘Did it work? Praying?’ – ‘Did it snow, do you mean?? Presumably, in the fullness of time.’ – ‘So you’d never have known if it was God or just the climate?’ – ‘Exactly so. That always struck me as one of the ambiguities of prayer. We experienced religious doubts very early.’

5. Places are very odd when you stop to think about it – the way they manage to be both now, and then, both at once. Much the same, if you think about it, as people.

6. When you are old you remember things quite well if they happened years and years ago: it is yesterday that becomes unclear, or last week.

7. Waiting to find out what will happen is like being one of the stuffed birds in the thing on the mantelpiece, sitting inside a glass dome in the middle of a Sunday afternoon that is going on for ever and ever, having peculiar thoughts that you couldn’t possibly tell anyone.

### **13. Guess the characters:**

1. ‘They’ll be feeling their age. I know how it is. I lost my mother in the spring. Eighty-four she was – wonderful for her age.’

2. And outside it was snowing again. ‘Hurray!’

3. ‘Then, it would be part of the process of living. One’s life tends to be littered with insoluble problems of one kind or another.’

4. ‘You couldn’t ever know that till you’ve read it. Shut your eyes and take the seventh book from the left.’

5. They were tranquil in the firelight.

6. ‘So you’d never have known if it was God or just the climate?’

7. 'What are you doing, Clare? You've been staring at that tin of talc for about five minutes.'

8. 'Do you remember that poor friend of father's who thought people were in the habit of coming into his rooms at night to steal his papers? He built barricades to keep them out. It was all to do with some problem over his work. A mathematician, he was.'

9. 'The old ladies keeping well, are they? I've not seen them about lately.'

10. 'Dear me, no. He was interested in religion, of course, as an anthropologist. But Mother was a firm believer in the proprieties, and a regular attendance at church was proper in those days, for one and all. There, I think that is all Anne will need.'

11. 'Woodwork for Beginners. Great. Just what I wanted.'

12. 'An interesting play. What are you doing about the ghosts?'

13. 'Christmas roses! Susan, she has brought Christmas roses from the garden!'

14. 'You're looking peaky, dear. Tired. Working you hard at school, are they?'

**14. Act out a dialogue between:**

a) Clare and Aunt Susan about Aunt Anne, the snow, small prayers of Aunt Susan;

b) Clare and Liz about choosing the right book to read, the snow;

c) Clare and her aunts in the evening by the family fireside.

**15. Penelope Lively is drawing an inner portrait of a teenager in her book. What is this portrait like? What language means contribute to it?**

**16. Match names of containers with things contained:**

- |                              |   |
|------------------------------|---|
| 1) a tin                     | a) of bells   |
| 2) a nice fat wad            | b) of concrete  |
| 3) a world                   | c) of windows   |
| 4) a forest                  | d) of talc  |
| 5) a spread                  | e) of students  |
| 6) panels                    | f) of bicycle   |
| 7) stolid ranks              | g) of spears, or bows and arrows                            |
| 8) Racks                     | h) of trees and undergrowth                                 |
| 9) a complex green landscape | i) of unused sheets of paper                                |
| 10) a posse                  | g) of forests and birds of paradise and inscrutable beliefs |

**17. Use the right derivative of the stem in the brackets:**

1. The craftsmen worked with utmost \_\_\_\_\_ .  
(precise)
2. Everybody was eager to take part in the school \_\_\_\_\_ of 'My Fairy Lady'. (to produce)
3. The travelers faced \_\_\_\_\_ horizons looming ahead. (mountain)
4. Shivers ran down my spine when I spotted a \_\_\_\_\_ spider in the grass. (hairy)



5. Everybody realized it was \_\_\_\_\_ to learn Chinese in 5 months. (possibility)

6. He was angry and his voice sounded \_\_\_\_\_. (a threat)

7. In pictures by Aivazovsky one is stunned by the \_\_\_\_\_ sea. (to fathom)

8. Translating poetry demands \_\_\_\_\_ concentration. (to consider)

9. People prefer to bury anxiety in some kind of \_\_\_\_\_ fancy. (obsession)

10. People are seldom \_\_\_\_\_. (to adjust)

11. She remembered praying for snow, quite literally, and then being consumed with guilt for bothering the Almighty over \_\_\_\_\_. (essential, n, pl)

12. The new job place struck her by the weird fashion of ladies in sober, \_\_\_\_\_ dresses. (smart)

13. She felt the \_\_\_\_\_ of the spring sunrays on her arms and face. (warm)

14. A fat brown envelope burst and spilled out ancient photographs of strange, \_\_\_\_\_ landscapes. (familiar)

15. But Mother was a firm believer in the \_\_\_\_\_. (proper, n, pl)

**18. Use the appropriate adverb from the list to match the context:** gently, disconsolately, intensely, perfectly, appropriately, scientifically, quietly and privately, steadily, bitterly, solemnly, anxiously.

1. The fire died out in the fireplace and it was ... cold in there.

2. It was late autumn and the garden decayed ... .

3. Everybody waited ... for the results of the auditions.
4. She wandered ... along the shelves, lost in the labyrinths of books.
5. She had a vague feeling of obligation, as if she were here for a purpose, and this kept her moving ... along the path.
6. To the seventeenth-century mind ghosts were ... acceptable.
7. Aunt Susan a small girl leaning against her mother's knee, staring ... at the camera.
8. The aunts argued, ... , and always remained friends.
9. And there they were again on the desk, in separate frames, looking ... resolute in academic caps and gowns.
10. I remember that we tried to test the matter of praying ... when we were around nine or so.
11. It was summer again and the grass was ... green.

## Task 4 Chapter III

**After reading the chapter comment on the preamble that precedes it. What's the role of this preamble?**

**1. Make a brief report on the following topics related to Chapter III:**

1. New Guinea
2. The Stone Age
3. The Cooke-Daniels expedition, in 1905
4. Australia
5. 'Wuthering Heights'

**2. Practice the vocabulary of Chapter III:**

- bewilderment;
- to resist;
- weird;
- a wilderness;
- to roam the world in search of;
- encrusted with lace;
- ghastly and dingy;
- to flounder in some clothes;
- to unravel;
- to distort the familiar landscape;
- in the hinterland between being awake and asleep;
- a nagging sense of some obligation unfulfilled;

**Use this vocabulary to fill in the gaps:**

1. The party dress was so exquisitely elaborate that Kate \_\_\_\_\_ in it.

2. Jane's wedding dress was amazingly \_\_\_\_\_, light and airy, the envy of every bride.

3. The earthquake \_\_\_\_\_ the familiar landscape and all the city was coated with a sooty haze.

4. Sue came home quite in a state of nerves, so many challenges for the day. She couldn't cope with her tiredness and went to bed immediately ignoring the 2 important tasks to do, with a \_\_\_\_\_.

5. For the first time in his career of a detective Sherlock Holmes found the case a hard nut to crack and thought it would take long sleepless nights to \_\_\_\_\_ the mystery but he could not \_\_\_\_\_ a new challenge.

6. Sunday mornings are meant to relax and forget the hustle and bustle of the busy week days, you can stay in your bed till late in the morning in the \_\_\_\_\_.

7. The great travelers never knew fatigue, fear and hesitation, they \_\_\_\_\_ of new fertile dreamlands and exotic tribes. They were not disheartened by the empty \_\_\_\_\_ they often found instead.

8. The archeologists undug the pottery with \_\_\_\_\_ as it had some unfamiliar inscription on it.

9. Entering the cave Jane had a \_\_\_\_\_ sensation of coming into a fairy tale. The place was dark, \_\_\_\_\_ and \_\_\_\_\_ but she knew it had charming mysteries looming inside.

#### **4. Brush up your facts and answer the questions about Chapter III:**

1. What was the weather like on Sunday?

2. Why was Maureen's relationship with the aunts gingerly?
3. What did Clare tell Maureen about her great-grandfather?
4. Why did people like coming to tea at Norham Gardens?
5. What were visitors always fascinated by?
6. How did Clare explain the choice of the rooms for the aunts and for herself?
7. Did Liz like Clare's room?
8. What did the Parks look like on the day of Liz' visit to Clare?
9. What is a typical summer day in London like in summer?
10. What were the visitors most fascinated by at Clare's house?
11. What was the aunts' mother like?
12. Did the aunts have a good taste in clothes? Was their mother's clothes' trunk useful for the aunts?
13. Did Liz like the mask?
14. Was Maureen interested in the clothes and the trunk?
15. Clare and the aunts got on well, didn't they?
16. What did Clare think about on her bus rides?
17. What did Clare feel like at school?
18. Did Aunt Anne feel old?
19. What exotic things did Clare see in her dream? Was her dream satisfying?

**5. Pay attention to opposites. Find similar examples in Chapter III.**

Despair vs exaltation, anguish and guilt vs passion and grief.

## **6. Comment on the following cases of grammar use:**

1. The snow had melted around the house, but it lay cleanly in the garden. (semantico-syntactical syncretism)

2. He was one of the first Europeans to visit some of the tribes.'

3. 'I've never seen a radio like that before,' said Liz. 'It's like in old films about the war.'

4. 'You wouldn't. There aren't any others. The British Museum are always on at us, asking for it.'

5. 'Gosh. You are lucky. Living in a weird house like this. Ours is the same as the one next door and the one opposite and about half a million others.'

6. 'I must have left it upstairs. Come up with me.'

7. Clare's room was on the second floor, opposite the aunt's room, between two empty ones.

8. The Parks were a wilderness, not tamed any more with cricket and football pitches, but bleak and pathless. The trees stood out, evergreens crouching black and the stripped winter outlines of beech and chestnut rattling and shifting in the wind. There was hardly anyone about – just here and there a hurrying pin figure. The laboratories on the far side must have people in them, looking through microscopes, reading, writing, but they looked abandoned, left empty in the aftermath of some terrible disaster. (the use of Continuous forms)

9. The effect of short nominal sentences. Comment: 'You can't remember what it's like in summer,' said Clare. - 'No. Willows, and long grass.' 'Punts.' - 'People playing cricket. Ice cream.'

10. Mrs Hedges must have been tidying again.

11. It had slipped slightly: someone must have knocked against it.

12. ‘You need piled-up hair for this kind. Ours is all wrong.’

13. Liz rummaged, enthralled. (double Predicate)

14. Clare opened another trunk. Somewhere, she knew, there was an evening dress all decorated with sequins, and an ostrich feather affair for the head, that matched it. Liz would like that. Funny, really, Great-grandmother accumulating all this stuff and Great-grandfather going all the way to Australia to get things not so very different for the Pitt Rivers museum. Great-grandmother, though, from what one heard of her, wouldn’t fancy the comparison with primitive tribesmen.

15. Maureen fingered the material.

16. Maureen said it was silly to ride that bike to school, you could come a cropper on the ice, and Clare, not disposed to argue, went to and fro on the bus, huddled companionably against people buried deep in winter coats, trailing scarves and shopping baskets and school satchels. (polysyndeton, parataxis, coordination)

17. The conductor was West Indian, but when he spoke it was with the voice of Midland England, underpinned somewhere far beneath with an alien rhythm, a memory of sun and sea and bananas. He was possessed with cheerfulness, joking, smiling, nipping back and forth and up and down the stairs with the agility of a sailor riding unsteady seas. Doesn’t he mind the snow? Clare wondered, the cold? or has he been here so long he doesn’t remember being hot in the winter? And sitting there, squashed up against a woman, so close you could feel the

warmth of her, hear her breathe, she thought, how odd you can be so close to someone and not know anything about them, nothing at all. She might be a murderer, or famous, and I wouldn't know. I only know about the conductor because I can see he's West Indian, and hear it. That's why people have to talk to each other, all the time. If you couldn't talk to people, tell them about yourself, you'd go mad.

18. The gas fire was burning low, a sulky blue. (double Predicate)

19. Clare said severely, 'You should have let Mrs Hedges get the doctor.'

20. A few streets away, a new college was being built.

21. 'Nothing.' 'Nothing! An entire day with nothing done at all!' 'Well, I've done things – geography and maths and eating meals and coming home – but without really knowing about it, if you see what I mean.' (polysyndeton, parataxis, coordination)

22. Going downstairs, Clare thought, talking to the aunts is as easy as talking to people at school, in a different way. Liz, or someone. That's what Aunt Anne means by not being fenced off. They're terribly old, the aunts, but somehow I never think about that, except when other people go on about it. Funny, when you think how different the insides of their heads must be, so much fuller than mine, not just knowing more things, like which Prime Minister came after Lloyd George, but all the things they've seen and done and said. All that stays in people's heads, it must do, that's the difference between being old and young, in the end.



23. Something rustling in the undergrowth made her stop for a moment.

24. She saw too that their faces were most elaborately painted, in reds, blacks and yellows, which she had not noticed before, though now it seemed the most important thing about them, and that their expressions beneath the paint were both frightened and sad.

**7. Pay attention to the following cases of alliteration. If possible find more examples of that in Chapter III.**

She was glad when it turned and trotted away into the bamboo again.

She slipped slightly.

**8. Study the following colloquial phrases, translate them in good Russian, paying attention to their colloquial nature, and use them in dialogues of your own.**

1. Her gas-ring was playing up.

2. 'All right if I do myself an egg down here?'

3. For three weeks on end.

4. 'You don't know how to take them, quite. But they're a couple of old dears, really, I'd say.'

5. 'My gran did that. Shocking. Ever so fond of her we were.'

6. Lots of different tribes. Hundreds of thousands of people – they're still discovering new lots.' 'Fancy.'

7. 'Now, historical I quite like. So long as it's got love in it.'

8. 'Gosh. You are lucky. Living in a weird house like this.'

9. 'Ssh. I've got yards and yards of Latin to do.'

10. 'How on earth,' said Liz, 'do you decide which rooms to live in? With so many.'

11. 'Lucky you.'
12. To mess about with smth
13. 'That's better. Gosh ... I wish I wasn't so spotty. I bet your great-grandmother wasn't spotty.'
14. 'You never know. You might later on.' 'Some hope.'
15. She wouldn't fancy the comparison with primitive tribesmen.
16. 'What on earth's the matter?'
17. 'Why on earth do you have it there? It gives me the shivers.'
18. 'Must have cost a bomb, that. You don't get cloth like that, nowadays. And those hats. You should try some of this stuff on a museum, or theatrical people you'd get quite a bit for it, I should think.'
19. 'Your friend seems to be having a spot of bother,' said Maureen. 'Well, I'd better make tracks. I'm going to the pictures. With a girl from the office, in case you're thinking otherwise. Bye for now.'
20. You could come a cropper on the ice.
21. She went to and fro on the bus.

**9. Act out a dialogue between:**

a) Liz and Clare in which Clare plays the part of a hospitable host and a guide for Liz;

b) Liz and Clare in which the girls are fitting on the dresses from the old trunk. **Use the following prompts (add your own):**

1. Oh! I've never seen this one before, with the long velvet ribbons. Gorgeous ...' Let's prop a long mirror up against the wall and examine ourselves.

2. ‘You need piled-up hair for this kind. Ours is all wrong.’  
‘Hang on – there are some comb things up here.’

3. ‘That one has a dress to go with it. Wait a minute.’

4. The dress was pale lilac, encrusted with lace, cunningly engineered over substructures of canvas and whalebone. Liz struggled into it.

5. ‘It’s no good. I can’t fill it out at the top and it won’t go round me in the middle.’

6. ‘You’re the wrong shape. They squeezed themselves in at the waist, then, so that they bulged out either side.’

7. ‘I wish I looked like that. All majestic.’ Liz peered disconsolately downwards, at the coffee lace bosom of the dress caving in on her white cotton vest and bony chest. ‘You never know. You might later on.’

8. ‘Some hope. Can I have that feather thing? How does it go? Just round and round you?’

9. ‘Let’s open another trunk. I know there is an evening dress all decorated with sequins, and an ostrich feather affair for the head, that matched it somewhere.’

10. ‘Help me get this off – I don’t want to tear the lace.’

11. ‘Hello. What’s this, then? Fancy dress parade?’

**10. Match names of containers with things contained:**

- |                       |  |
|-----------------------|--|
| 1) bundles and a heap | a) of elaborate hats, feathered, ribboned and flowered |
| 2) the columns        | b) of houses and streets                               |
| 3) the battery        | c) of old curtains, of                                 |

cushions

4) landscape

d) of jerseys and underclothes

5) a pile

e) of books and papers in the library

### **11. Comment on the following metaphors:**

1. Maureen said it was silly to ride that bike to school, you could come a cropper on the ice, and Clare, not disposed to argue, went to and fro on the bus, huddled companionably against people buried deep in winter coats, trailing scarves and shopping baskets and school satchels. The conductor was West Indian, but when he spoke it was with the voice of Midland England, underpinned somewhere far beneath with an alien rhythm, a memory of sun and sea and bananas. He was possessed with cheerfulness, joking, smiling, nipping back and forth and up and down the stairs with the agility of a sailor riding unsteady seas.

2. Not entirely, of course, because it was not without drama: you could, within the compass of a single day, go the whole way from despair to exaltation. But it was like the landscapes in the fireplace at Norham Gardens: worlds could disintegrate, but tomorrow, or next week, everything would be the same again.

3. And beyond the door the dinner bell rang and people clattered down the stairs to play hockey in North Oxford. Wars were chalked up on the blackboard, and the death of kings, and disposed of in a shower of chalk dust, whole populations wiped

out to make way for the declension of a Latin verb. Somewhere, there was a place where these things happened, a place of decision and disaster, but it could be contained between the pages of books and tidied away to make room for the real world of piano lessons and dinner tickets and home at ten to four.

4. Lying in bed that night, in the hinterland between being awake and asleep, when things slide agreeably from what is real to what is not, it seemed to her that the house itself, silent around her, was a huge head, packed with events and experiences and conversations. And she was part of them, something the house was storing up, like people store each other up. Drifting into sleep, she imagined words lying around the place like bricks, all the things people had said to each other here, piled up in the rooms like the columns of books and papers in the library, and she wandered around among them, pushing through them, jostled by them.

5. There was hardly anyone about – just here and there a hurrying pin figure. The laboratories on the far side must have people in them, looking through microscopes, reading, writing, but they looked abandoned, left empty in the aftermath of some terrible disaster.

## **12. Discuss the following ideas expressed in Chapter III:**

1. ‘It’s a book about New Guinea. It’s about the people, really, more than the place. They’re still living in the Stone Age, you see. They were only discovered – oh, at the end of the nineteenth century, I think. Lots of different tribes. Hundreds of thousands of people – they’re still discovering new lots. They don’t know about time, or history, or anything. They just kind of go on, living and dying, over and over again, without knowing

anything about themselves. But they think their ancestors are terribly important. They worship them, really.'

2. 'That's right,' said Maureen, yawning. 'You ought to try Jean Plaidy. She does a lovely romance. And the Nurse Duncan books. I like a nice hospital story.' Which genre of books do you personally care for?

3. 'Explorer, was he? That sort of thing I quite like – jungles and crocodiles – good and steamy.' What do you think about the jungles? What is the best place for an explorer?

4. 'You feel as though it was stuck at now, for ever and ever.' Clare stared out; there was so little moving, out there, that it could have been a painting or a stage set. A background to some enacted drama. 'I read a short story about that once. The world gets stuck at winter, somehow, and it never gets any warmer and nothing grows and everyone dies.' 'I don't feel as though the world was stuck. Just me.'

5. Maureen came down in a red coat with a fur collar, to meet her friend and spend the evening watching stylized violence at the Super. (comment on the attitude to the modern cinema)

6. There was a fresh fall of snow. It distorted the familiar landscape of houses and streets in a way that Clare found unsettling. She felt trapped by the leaden sky and the cold. The houses, picked out with snow along ledges and gables, seemed different – diminished, less secure. The trees, the chestnuts and flowering cherries and copper beeches of suburban streets, had become wilder: they hinted at Siberian forests and vast primeval woodlands. They no longer existed by courtesy, restrained by fence and wall and pavement, but dominated the place, as

though they might expand and grow, splitting concrete, toppling brick. Looking out of the kitchen window, she saw Mrs Rider's cat transformed into a panther, crouched on the garden wall, waiting for the birds that hopped despondent in the snow. The wireless talked with gloomy satisfaction of freeze-ups and traffic chaos: somewhere out there, in the rest of England, lorry drivers were marooned on Shap Fell and angry commuters waited in trainless stations. (comment on the atmosphere created by the description of the landscape)

7. Doesn't he mind the snow? Clare wondered, the cold? or has he been here so long he doesn't remember being hot in the winter? And sitting there, squashed up against a woman, so close you could feel the warmth of her, hear her breathe, she thought, how odd you can be so close to someone and not know anything about them, nothing at all. She might be a murderer, or famous, and I wouldn't know. I only know about the conductor because I can see he's West Indian, and hear it. That's why people have to talk to each other, all the time. If you couldn't talk to people, tell them about yourself, you'd go mad.

8. Macbeth, Heathcliff, Cathy. (the titles of their books and the authors)

9. A few streets away, a new college was being built. Bulldozers and cement mixers rumbled in the muddy landscape that had once been houses and gardens. Cycling past, a day or so before, she had noticed the solitary old tree allowed to survive beside the new building outlined in girders and concrete.

10. 'Quite a lot of days are like that.' 'It's one of the trials of being young, I'm afraid.' 'You're supposed to be having a good time every minute,' said Clare. 'Like people in

advertisements – you know, floating through fields eating chocolate, or rushing about drinking coke on enormous beaches.’ She examined the photograph by the bed: sometime long ago a person in a skirt to her ankles – Aunt Susan? – threw a stick for a dog, beside the sea. ‘Actually it’s not like that at all. At least I don’t think it is.’ ‘Mostly you’re just waiting for something to happen. Or wondering what it’ll be like when it does.’ ‘Exactly.’

11. There is a rather regrettable tendency nowadays to fence people off according to age. The “young” – as though they were some particular breed. A misleading idea, on the whole. ‘The same is done to us, of course. The old.’

12. Going downstairs, Clare thought, talking to the aunts is as easy as talking to people at school, in a different way. Liz, or someone. That’s what Aunt Anne means by not being fenced off. They’re terribly old, the aunts, but somehow I never think about that, except when other people go on about it. Funny, when you think how different the insides of their heads must be, so much fuller than mine, not just knowing more things, like which Prime Minister came after Lloyd George, but all the things they’ve seen and done and said. All that stays in people’s heads, it must do, that’s the difference between being old and young, in the end.

13. Lying in bed that night, in the hinterland between being awake and asleep, when things slide agreeably from what is real to what is not, it seemed to her that the house itself, silent around her, was a huge head, packed with events and experiences and conversations. And she was part of them, something the house was storing up, like people store each other



up. Drifting into sleep, she imagined words lying around the place like bricks, all the things people had said to each other here, piled up in the rooms like the columns of books and papers in the library, and she wandered around among them, pushing through them, jostled by them. And later still, she returned to the place where the brown people had been. She found herself back there with a feeling that there was something she had left uncompleted, and hurried down the path towards the clearing with a determination that this time she must speak to them. They could not, after all, harm her in any way. It was a dream, and nothing in a dream is real. (The author's skill to describe the atmosphere of a dream)

### 13. Practice the use of prepositions:

1. Aunt Susan potted \_\_\_\_\_ , looking \_\_\_\_\_ her glasses. 2. 'I never came \_\_\_\_\_ anyone quite like them before,' she confided \_\_\_\_\_ Clare. 3. 'I'm not that keen \_\_\_\_\_ travel books, personally.' but her anger had to be confined \_\_\_\_\_ notes left \_\_\_\_\_ the kitchen table. 4. Then they did their homework, one \_\_\_\_\_ each side \_\_\_\_\_ the table, cosy, with the wireless chattering \_\_\_\_\_ itself \_\_\_\_\_ the background. 5. When one wound the handle \_\_\_\_\_ its side, the mobile cupboard lumbered up \_\_\_\_\_ the house, vanishing \_\_\_\_\_ a trap door in the kitchen ceiling and continuing \_\_\_\_\_ a rumbling progress \_\_\_\_\_ the house until it reached the top floor. 6. She says it sends her \_\_\_\_\_ a depression just thinking \_\_\_\_\_ coming in here. 7. He shut himself away \_\_\_\_\_ his books to puzzle \_\_\_\_\_ the relevance of their mysterious lives. 8. [...] but it did not occur \_\_\_\_\_ them to get rid \_\_\_\_\_ the hats. 9. They propped a long mirror \_\_\_\_\_ \_\_\_\_\_ the wall and

examined themselves. 10. 'That one has a dress to go \_\_\_\_\_ it.'  
 11. Liz struggled \_\_\_\_\_ the dress. 12. They squeezed  
 themselves \_\_\_\_\_ at the waist, then, so that they bulged  
 \_\_\_\_\_ either side. 13. There was an evening dress all  
 decorated \_\_\_\_\_ sequins, and an ostrich feather affair \_\_\_\_\_  
 the head, that matched \_\_\_\_\_ it. 14. 'Help me get this \_\_\_\_\_  
 – I don't want to tear the lace.' 15. 'You should try some of this  
 stuff \_\_\_\_\_ a museum, or theatrical people – you'd get quite a  
 bit \_\_\_\_\_ it, I should think.' 16. Aunt Susan unravelled six  
 sentences \_\_\_\_\_ the most perverse construction, and glowed a  
 little \_\_\_\_\_ self-satisfaction. 17. She could also, it turned  
 \_\_\_\_\_, help explain the complexities \_\_\_\_\_ Elizabeth I's  
 foreign policy. 18. You could, \_\_\_\_\_ the compass  
 \_\_\_\_\_ a single day, go the whole way \_\_\_\_\_ despair  
 \_\_\_\_\_ exaltation. 19. Somewhere, there was a place where  
 these things happened, a place \_\_\_\_\_ decision and disaster, but it  
 could be contained \_\_\_\_\_ the pages of books and tidied away  
 to make room \_\_\_\_\_ the real world of piano lessons and dinner  
 tickets and home \_\_\_\_\_ ten \_\_\_\_\_ four. 20. Sometime long ago a  
 person in a skirt to her ankles – Aunt Susan? – threw a stick  
 \_\_\_\_\_ a dog, \_\_\_\_\_ the sea. 21. 'Perhaps I'm specially bad  
 \_\_\_\_\_ it?' 'Bad \_\_\_\_\_ what?' 'Being fourteen.' 22. She  
 thought, \_\_\_\_\_ amusement, that she must be one of the few  
 people to have walked \_\_\_\_\_ a jungle \_\_\_\_\_ their nightdress.  
 23. But as her fear swelled \_\_\_\_\_ panic she realized that to escape  
 the situation she had only to wake \_\_\_\_\_, and did so, though a  
 little less easily than before, with the feeling that she was  
 extracting herself \_\_\_\_\_ difficulty \_\_\_\_\_ something,

**14. Use the right derivative of the stem in the brackets:**

1. She couldn't make her way through the \_\_\_\_\_ of Latin declension. (complex)

2. The younger sister often interrupted her concentration and her \_\_\_\_\_ ruined the success of solving the Maths sums. (to intrude)

3. The brave sailors reached the North Pole only thanks to their \_\_\_\_\_. (to determine)

4. The people I met in that place always had happy and hospitable \_\_\_\_\_. (to express)

5. Susan's \_\_\_\_\_ prevented her from concentration and she always forgot the last lines of the poems. (to embarrass)

6. I feel so nervous and unsatisfied as if my obligation is \_\_\_\_\_. (to fulfill)

7. The long speech at the ceremony was boring and \_\_\_\_\_. (to tire)

8. She came around trailing that amazing \_\_\_\_\_ behind her. (to cheer)

9. It was a dead season, with very few people travelling and empty \_\_\_\_\_ stations. (train)

10. The teacher didn't like the way Nick made his presentation. She called it "an \_\_\_\_\_ task". (to complete)

11. \_\_\_\_\_ people make a point of visiting the grand premiers. (theatre)

**15. Match the two parts of the collocations working out on adjectives and adverbs:**

- |                              |                           |
|------------------------------|---------------------------|
| 1) never entirely secure,    | a) the snow lay in the    |
| loose                        | garden                    |
| 2) cunningly                 | b) dressed                |
| 3) strongly                  | c) construction           |
| 4) laboriously               | d) beaches                |
| 5) the leaden                | e) engineered over        |
|                              | substructures of canvas   |
|                              | and whalebone             |
| 6) cleanly                   | f) bun                    |
| 7) inappropriately           | but g) people             |
| correctly                    |                           |
| 8) unperceptive              | h) creaked up             |
| 9) enormous                  | i) to react               |
| 10) the most perverse        | j) faces                  |
| 11) amazingly                | k) huddled against people |
|                              | buried deep in winter     |
|                              | coats                     |
| 12) remarkably nasty         | l) Clare said             |
| 13) companionably            | m) sky and the cold       |
| 14) most elaborately painted | n) medicine               |
| 15) severely                 | o) competent              |

**16. Relying on Chapter III make a list of words:**

- a) pertaining to the topic of colour, sound and smell:  
e.g. the lift creaked up, laboriously, slightly rotten smell,  
etc.;
- b) that are names of trees mentioned in the text, add some  
names of your own;

c) dealing with clothes and fashion:

e.g. to tear the lace, came down in a red coat with a fur collar, etc.

**17. Guess who or what it is about:**

1. This character was good at bacon and eggs.
2. These characters always remained themselves under all circumstances.
3. This character or thing smoked.
4. 'I've never seen a radio like that before. It's like in old films about the war.'
5. 'I'm not that keen on travel books, personally.'
6. The customs of primitive tribes are interesting. How did you know that, she says?
7. 'Now, historical I quite like. So long as it's got love in it.'
8. 'It's even untidier than mine. And that's saying something.'
9. It was a legacy of the days of cooks and parlourmaids and chambermaids.
10. This character went on something called the Cooke-Daniels expedition, in 1905
11. She calls it The Slump.
12. 'Your Aunt Anne doesn't look too good to me. I wanted to have the doctor in but she wasn't having it. Do they understand you don't pay any more? Be a good girl and see she stays in the warm this evening.'
13. 'Well, I'd better make tracks. I'm going to the pictures. With a girl from the office, in case you're thinking otherwise. Bye for now.'

14. 'We move around with the seasons. Follow the sun. Face south in winter.'

15. 'One is not entirely useless yet.'

16. 'Well, I've done things – geography and maths and eating meals and coming home – but without really knowing about it, if you see what I mean.'

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## Task 5. Chapter IV

### 1. Make a brief report on the following topics related to Chapter IV:

1. Shakespeare and his world-famous 'Romeo and Juliet'  
2. ... 'like Venus from the sea': the mythological reference and works of art related to it

3. The system of medical care in Great Britain

4. O levels in British schools

### 2. Practice the vocabulary of Chapter IV:

- the imaginative type;
- to take to doing smth;
- to snort;
- to purse one's mouth;
- to be reluctant to do smth;
- spruce young men;
- to be washed out;
- everything sounds back to front;
- at breakneck speed;
- in the rubble;
- to be altered;
- lurking at the back of her mind.

### Use this vocabulary to fill in the gaps:

1. After a week of inhuman efforts to meet the deadline he really felt squeezed like a lemon, \_\_\_\_\_ .

2. 'We'd better choose some comedy tonight. I can be quite moody and tearful and easily lose my self-possession in a wink

of an eye if it is something heart-wrenching. I'm \_\_\_\_\_, you know.'

3. They found much in common and hit it off straight away. They \_\_\_\_\_ to walking, discussing, sharing ideas and the comfort of their homes.

4. I can't recognize the boss today. He's not himself. Look at him! He \_\_\_\_\_ his mouth and \_\_\_\_\_ when they address him. He must be terribly disappointed.

5. The morning began clumsily. She was approaching her job when a stranger cannoned into her \_\_\_\_\_, she lost her balance and her holiday cake collapsed on the ground.

6. In Lewis Carroll's 'Alice in Wonderland' the world is topsy-turvy and everything \_\_\_\_\_.

7. The solution \_\_\_\_\_ and after watching the film I realized I was a new person, completely \_\_\_\_\_, what I had to do was to let bygones be bygones and go on with my own life.

8. The buildings were all \_\_\_\_\_ in the wake of the quake and the relief efforts took long 3 months.

9. Why don't you fancy Mark? He's a \_\_\_\_\_ young man, very intelligent and well-mannered. I'm sure he has a heart of gold.

10. On lazy weekend mornings in the hinterland between being awake and asleep your mind is \_\_\_\_\_ to focus on the pressures of the day.

**Pay attention to the way W. Shakespeare plays with the paradigm of the word 'alter':**



## Sonnet CXVI

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:

### 3. Practice the use of prepositions:

1. The sun is not yet \_\_\_\_\_ and mist lies \_\_\_\_\_ the floor of the valley. 2. He is not separated \_\_\_\_\_ his grandfather or his great-grandfather. 3. One of the plates, slapped too hard, cracked \_\_\_\_\_ half. 'I'm sorry \_\_\_\_\_ that. I'll pay \_\_\_\_\_ it.' 4. She flicked \_\_\_\_\_ the pages of a magazine Maureen had left \_\_\_\_\_ the table, reading here and there. 5. They whooped \_\_\_\_\_ misty landscapes \_\_\_\_\_ their underclothes, rose like Venus from the sea, hair streaming \_\_\_\_\_ the wind. 6. She'd be holding on \_\_\_\_\_ the banisters, looking \_\_\_\_\_ \_\_\_\_\_ the loose stair rod. 7. Aunt Susan said 'Yes, dear,' \_\_\_\_\_ the voice that meant she wasn't taking something \_\_\_\_\_. 8. The receptionist wrote \_\_\_\_\_ the address, \_\_\_\_\_ a sigh. 9. Clare spread homework \_\_\_\_\_ the kitchen table. 10. He set \_\_\_\_\_ up the stairs \_\_\_\_\_ a gallop and she had to take two steps \_\_\_\_\_ a time to keep \_\_\_\_\_ \_\_\_\_\_ him. 11. He ripped the prescription \_\_\_\_\_ the pad and handed it \_\_\_\_\_ Clare, moving steadily \_\_\_\_\_ the front door. 12. 'Tell me, is Crick Road the one off to the left? I'm new \_\_\_\_\_ this practice.'

### 4. Discuss the following ideas expressed in Chapter IV:

1. The sun is not yet up and mist lies along the floor of the valley. He eats yam, and stares into the fire. He lives in a world of total insecurity: he may die in the next five minutes, or tomorrow, or before the next moon. He has no protection against

the spears of his enemies, except his own spear and arrows, nor any against the sorcery that is a daily threat, except the protection of the ancestors. The man, knowing that sorcery has caused his yam plants to wither, consults the tamburan: accepting death, and yet denying it, he is not separated from his grandfather or his great-grandfather. They live on, protective and influential, represented by objects.

2. Maureen did not answer, pursing her mouth at the mirror, armouring herself against the morning. ‘Oh well, hope springs eternal.’

3. Maureen’s magazine offered solutions to everything: acne, period pains, split ends, depression. From every page girls smiled or frowned – despondent on Monday with greasy hair, radiant on Friday with a new boyfriend, all uncertainties resolved by change of shampoo. They trooped from one bright picture to another, uniformly young and pretty, in a world where everything was clear and new. They whooped through misty landscapes in their underclothes, rose like Venus from the sea, hair streaming in the wind. On one page a girl sat sleekly on a bar stool, sipping from a tall glass, watched admiringly by spruce young men, having fun. ‘One day,’ the caption warned, ‘you’ll be too old for it’: behind, a size smaller, the barman watched unsmiling, too old.

4. The surgery was crowded. Every chair was filled. People eyed each other with suspicion, guarding the order of precedence, jumping as the doctor’s bell rang. A baby wailed. Small children stared and fidgeted. A man in a donkey jacket and mud-stained boots tucked a cigarette stub into the corner of

his mouth and read Good Housekeeping, turning the pages with huge fingers.

5. 'They think they're God Almighty, that type. You've just got to take no notice.'

6. It did convey the idea of memory being something that people can't do without.

7. Mrs Cramp looked down at the essay again. 'So what I really wanted to say was that you must remember that language is an instrument, Clare. An instrument to be used precisely. Nobody can say what they mean until they use words with precision.' <> 'Language,' said Clare to Liz, 'is an instrument. You have to use it precisely. Like a screwdriver or something. Not just bash around vaguely?' 'What are you on about?' 'But the trouble is that people don't. They say things like 'quite' and 'rather' and 'ever so many' and 'by and large' and 'much of a muchness' and 'quite a few'. Now what do you suppose a person means when he says 'quite a few'?'

8. 'It's what nobody ever talks about. We have lessons on sex and the reproductive system about once a term. People go on about that till you get a bit bored with it, actually. What they don't tell you is how you keep changing all the time, but while you're doing it you don't really know. Only later.'

**5. Comment on the following cases of grammar use:**

1. She watched Maureen tidy her hair and put on lipstick, ready to go to work.

2. She could hear Aunt Susan coming downstairs, slowly.

3. 'I've told her to stop being silly.'

**6. Comment on the following metaphors:**

1. Doctors are busy people. Do not waste your doctor's time. If that receptionist was having a love affair with him it

must be conducted at breakneck speed. Like trains whisking past each other in a tunnel.

2. In old photographs, the aunts had plump faces. Now, the plumpness had splintered into wrinkles. Their faces were hatched all over with lines, like old china, and underneath you could see the shape of the bones. If you touched their skin, it was very soft, like fur, and thin.

3. ‘The bulldozers flung themselves upon the walls and gnawed at them and I saw them collapse in a cloud of dust and with them all the things that were mine and as I rushed forward it seemed to me that my own foundations were giving way too and I wouldn’t any longer know who I was or what I had been.’

4. Clare put the cork back in and arranged the bottle carefully on the kitchen shelf. Doing so, she caught sight of her own face in the brown-framed mirror that had certainly hung there since 1920-something. What a pity mirrors couldn’t remember faces they had reflected before. There should be some way of peeling back layers – finding the aunts, years ago, Great-grandmother, parlour maids, cooks ...

**7. Use the right derivative of the stem in the brackets:**

1. The primitive man lives in a world of total \_\_\_\_\_: he may die in the next five minutes. (secure)

2. All \_\_\_\_\_ are easily resolved by change of shampoo in those glamour magazines. (certain)

3. The spirit of ancestors is \_\_\_\_\_ and influential, it follows and guides us. (to protect)

4. The fashion girls trooped from one bright picture to another, \_\_\_\_\_ young and pretty, in a world where everything was clear and new. (uniform)

5. At the party Jane was in the spotlight, feeling herself watched \_\_\_\_\_ by spruce young men. (to admire)

6. After his failure in the test and the direct comment of the teacher he entered the class gloomy and \_\_\_\_\_. (to smile)

7. People eyed each other with \_\_\_\_\_, guarding the order of precedence, jumping as the doctor's bell rang. (to suspect)

8. The girl announced the news of her future wedding with a \_\_\_\_\_ smile. (to triumph)

9. I can't find the scissors anywhere in my bag. I must have \_\_\_\_\_ when packing. (to look)

10. \_\_\_\_\_ affects our sense of reality and can be the cause of fatal accidents on the road. (to sleep)

11. She knew her own weak spot: she was extremely vain. But she could not resist it. It helped her often to achieve. She decided to leave it \_\_\_\_\_. (tame)

12. The doctor set off up the stairs at a gallop. He was on the landing, looking round \_\_\_\_\_, before he found the right door to the patient. (patience)

13. Being pressed for time the doctor wrote out the prescription \_\_\_\_\_. (fever)

14. There was much hesitation in Ted's voice, it was obvious he'd rather not discuss the topic of price and he answered \_\_\_\_\_. (doubt)

15. She \_\_\_\_\_ The Times and began to read the leading article, holding the small print close to her face. (to fold)

16. Hairpins juttred \_\_\_\_\_ from the back of Mrs Cramp's head. (danger)

**8. Complete the opposites:**

1) accepting death, and yet \_\_\_\_\_ ; 2) from every page girls smiled or \_\_\_\_\_ ; 3) despondent on Monday with greasy hair, \_\_\_\_\_ on Friday with a new boyfriend; 4) triumphant smile was replaced by \_\_\_\_\_ .

**9. Study the following colloquial phrases. Use them in dialogues of your own:**

1. You're kind of left to guess.
2. They'd got a nerve, I'll say that.
3. A perfect nuisance.
4. And never mind the expense.
5. Game, set and match.
6. You're hitting it off together.
7. Miracles, you're asking for.
8. Goodnight. And you get an early night, mind.
9. Not like you at all, really.
10. Oh well, hope springs eternal.

**10. Match the adjectives with the nouns according to their meaning:**

- |                       |                       |
|-----------------------|-----------------------|
| 1) indeterminate      | a) pudding            |
| 2) gravelled          | b) the article        |
| 3) disorganized       | c) mistakes           |
| 4) terse              | d) smile              |
| 5) frail              | e) sentence           |
| 6) leading            | f) the north wind     |
| 7) steamed            | g) the doctor's drive |
| 8) careless           | h) pains              |
| 9) triumphant         | i) B (mark)           |
| 10) bleak and untamed | j) patients           |

**11. Search Chapter IV for the sounds that these objects and people make:**

bottles, the kitchen clock, the front door, trains, the fire, breathing, people.

**12. Study the following language patterns. Use them in sentences of your own:**

I'm not the type that lets herself get picked up.

What I really need is a tonic that makes you better at Latin.

**13. Make a list of words describing household chores and clothes.**

**14. Comment on the following cases of alliteration:**

1. absolutely still and silent around her;

2. bold, bright stripes;

3. He had said nothing, but had stared at her, and all of a sudden she had been afraid. She'd been afraid, and at the same time she had realized she was dreaming, and had fought the dream, in panic, struggling against something that seemed, strongly this time, to hold her back. There had been a moment of drowning, and then of surging upwards, and she had woken, remembering the dream, but forgetting it again until now.

**15. Answer the questions about the details of Chapter IV:**

1. Why was Maureen watching the milkman? What was Maureen's idea of the male world?

2. What household chores were Clare and Maureen busy doing?

3. What was the conversation about between Clare and Maureen before she left for work?

4. What did Clare think about the magazines that Maureen was reading?

5. In what way did Aunt Susan come downstairs?
6. Why was Aunt Susan concerned as she came downstairs?
7. What was the surgery like when Clare entered it? Did Clare manage to get a doctor for her sick aunt? What did Clare think about the receptionist?
8. What was the weather like on that January day?
9. What did people in the greengrocer's tell each other?
10. How did Mrs Hedges greet Clare when they met? What did they talk about?
11. What was the doctor's visit like? Did Clare feel relieved after that?
12. What signs of the old age did Clare notice in Aunt Susan as she was reading 'The Times' in the library?
13. Was Clare good at her school tasks?
14. Would Mrs Cramp have done as a mother for Clare? What was she like?
15. How did she reassure Clare about her composition?
16. Why was Mrs Hedges' tonic magic?
17. What had been lurking at the back of her mind all day, irritating her like the forgotten second line of a poem?



## Task 6 Chapter V

### **1. Make a brief report on the following topics related to Chapter V:**

1. Nature of Switzerland
2. The Costa Brava
3. The Natural History Museum in Oxford
4. Thomas Henry Huxley
5. Sir Julian Sorell Huxley
6. Novelist Aldous Huxley
7. Prince Albert
8. Galileo
9. Newton
10. Iceland

### **2. Practice the vocabulary of Chapter V:**

- to be up to smth;
- to endorse;
- well trained in looking things up (in doing smth);
- blurred;
- to obtain a specimen for the collection;
- to lie on the bed head to tail;
- to squint at / into smth;
- to be in one of one's sharp moods;
- to overlook;
- to unleash some dark force upon smb;
- sinister;
- some immense mining operation screened by fences;
- baffled;

- to be on the brink of doing smth (understanding smth);
- alarming.

**Use this vocabulary to fill in the gaps:**

1. John rummaged in his suitcase but he could not find secret code: he must have \_\_\_\_\_ it and left at home.

2. All the pupils in the class liked the idea of attending this unique exhibition on The Maya Indians so they \_\_\_\_\_ it.

3. It was raining cats and dogs and the ground was flooded with enormous puddles. You could hardly discern figures in the street: they were \_\_\_\_\_ .

4. Children like to \_\_\_\_\_ at the sky looking through a coloured piece of glass.

5. The level of pollution is \_\_\_\_\_, everybody is concerned.

6. The pictures in the book \_\_\_\_\_ Susan. It was as if somebody had entered her head and borrowed them from it.

7. When the travelers moved the huge stone blocking their way to the cave an icy biting wind broke out of it as if they had \_\_\_\_\_ upon themselves. The wind blew cold and \_\_\_\_\_ giving them chills down the spine. Why did they dare do it? It was because they couldn't resist the temptation of \_\_\_\_\_, that precious old artifact hidden there.

8. When Jane came with a 2 day visit to Susan they had to \_\_\_\_\_ as Susan liked the minimalist style and her room was virtually empty.

9. I didn't know you were \_\_\_\_\_. But for your mountaineering skill the poor girl would have fallen into the abyss. She was \_\_\_\_\_ losing her balance.

10. All the residents of the district were eager to find out the look of the future shopping mall. But the construction was under way and gave the impression of \_\_\_\_\_ .

**3. Match synonymic pairs:**

- |   |  |
|---|--|
| 1) their world is a precise one   | a) as to be impenetrable   |
| 2) red brick sprawling so copiously                                       | b) with the chain up   |
| 3) they retreated at night as though into a fortress                      | c) checking  |
| 4) if you believe in something, you should commit yourself up to the eyes | d) back your arguments with facts                                    |
| 5) always check your references   | e) go the whole way  |
| 6) it was just a question of looking something up                         | f) they know what they are, there is no confusion                    |
| 7) bolted   | g) Clare fought her way through the defences, and got the door open. |
| 8) and the sense of a language so alien                                   | h) that one feels the stuff must have got out of control             |

**4. Match the adjectives with corresponding nouns:**

- |                |          |
|----------------|----------|
| 1) no apparent | a) voice |
| 2) useful      | b) film  |

- |                             |                     |
|-----------------------------|---------------------|
| 3) contagious               | c) condition        |
| 4) ceremonial               | d) face             |
| 5) out loud and distinct    | e) informant        |
| 6) excellent                | f) time             |
| 7) unswerving               | g) moors            |
| 8) seedy spy                | h) figures          |
| 9) planned and allocated    | i) shields          |
| 10) desperate               | j) laugh            |
| 11) sad, wise               | k) bellies and legs |
| 12) whiskery, stern-looking | l) reason           |
| 13) the grouse              | m) belief           |
| 14) pot and spindly         | n) boredom of youth |

**5. Use the right derivative of the stem in the brackets:**

1. Here was a building dedicated to the pursuit of scientific truth but built in a \_\_\_\_\_ imitation of a church: (precision)

2. The stranger had unemotional brown eyes, \_\_\_\_\_ . (expression)

3. The books showed signs of being a reliable source of reference, their indexes were well-\_\_\_\_\_. (thumb)

4. The line of shield-things in the photo was hardly discernible as it was rather \_\_\_\_\_. (distance)

5. In her dream Clare was roaming by a \_\_\_\_\_ forest. (to blur)

6. She presently \_\_\_\_\_ the trees as bamboo. (identity)

7. Clare saw that in this case the pattern on the shields was \_\_\_\_\_ . (identity)

8. Primitive people had an \_\_\_\_\_ life-force to resist the hostile world. (to quench)

9. The red brick was sprawling so \_\_\_\_\_ that one felt the stuff must have got out of control. (copious)

10. The aborigines had their own peculiar sense of a language so alien as to be \_\_\_\_\_. (to penetrate)

11. The shields were brightly coloured, almost gaudy, and represented a \_\_\_\_\_ of human form. (distort)

12. The encouraging message on the card seemed \_\_\_\_\_ optimistic. (to touch)

13. These \_\_\_\_\_ are not very good artists. (to create)

14. The aborigines were \_\_\_\_\_ to their own most basic instincts and relied on the wisdom of their fathers and great-great-fathers. (ancestry)

15. The people of the tribe were an inalienable part of nature, merging into a single whole with it, and were \_\_\_\_\_ healthy. (except)

16. The attendant, parading the floor with clasped hands, looked \_\_\_\_\_ when the children laughed loudly. (approve)

### **6. Pay attention to the use of opposites:**

‘My mum’s always going on about how time flies. That’s the last thing it does.’

Perhaps the scientists, tired of expanding upwards, were retreating underground now, into subterranean laboratories.

The wind drops, getting softer / gets stronger.

### **7. Use these colloquial phrases in short dialogues of your own:**

1 ‘I know that type,’ said Maureen. ‘Very **matey** and out for what they can get. No thank you very much.’

2 I daresay. All the same, I think I'll stick to my two weeks on the Costa Brava. You know where you are with Spain. There's the front door.

3 It's not as though you've got a man in the house.

4 My mum's always going on about how time flies. That's the last thing it does.

5 What is it you want to know about this thing?

6 I hate it, all that hot wind. (the underground)

7 Which way are you going?

8 I go north too, but far north, beyond the roundabout.

9 That must be good. To live with old people.

10 I say – I wonder – do you know anything about these things – these shields?

### **8. Make a list of words:**

a) pertaining to the topic of colour

e.g.: the colours seemed to have got brighter ... ;

b) related to the topic of smell

e.g.: a musty smell, ...;

c) describing sounds

e.g. she went up the stairs and creaked around the next gallery, ...;

d) dealing with the topic of museums and museum pieces.

### **9. Comment on the following metaphors:**

1. On Saturday morning the sun came out. It was as though a white lid were tipped aside, and behind it was this pale blue sky and wintry sun, shining benignly on the snow and the brick and black trees and Gothic windows. 'Ever so pretty,' said Maureen, 'like Switzerland.'

2. Liz and Clare lay on their backs on Liz's bed, head to tail. Outside, lorries changed gear on Headington Hill, and the afternoon inched onwards.

3. Aunt Anne came downstairs that evening, the first time for a week. She sat by the library fire in her chair and the room was once more properly furnished with aunts. Clare lay on the floor among ancient velvet cushions, icy draughts licking around her legs, and read. Aunt Anne was quiet, reading *The Times*, the same article again and again because she kept mixing the pages up. Aunt Susan was in one of her sharp moods, chatty, wanting to know things.

4. Or the houses that survive as tenacious Gothic islands amid the concrete cliffs of new University Departments – there seems to be something sinister at work here, some unquenchable life-force. Clare, cycling past in the teeth of a shrill wind, looked at them with the eye of a connoisseur, measuring their turrets and ecclesiastical front doors against her own.

5. She went into the museum with a feeling of coming home. It was a place she had always liked. It was like entering a Victorian station, but a station furnished with fossils and pickled jellyfish and whale skeletons hung absurdly from the glass roof. There should be trains shunting, steam oozing around the gastropods and belemnites: instead there were flights of school children dashing from case to case, and students on camp stools, drawing vertebrae and ribcages.

6. 'Me,' said John Sempebwa. This time Clare laughed, and he joined in. The attendant, parading the floor with clasped hands, looked disapproving.

7. They walked together out of the Museum. Outside, the cold was like water: you walked into it as though into a tank and were immediately porous, icy trickles creeping under cuffs and collars, parting the hair, seeping through buttonholes.

8. The wind was coming straight down from Iceland again, blowing smack at them so that they cycled as though trying to run up an escalator, losing as much ground as they gained. They had to turn their heads sideways to breathe, bawl at one another to be heard.

### **10. Practice the use of prepositions:**

1. Maureen shot a suspicious glance \_\_\_\_\_ the table.  
2. They retreated \_\_\_\_\_ night as though \_\_\_\_\_ a fortress. 3. She spilled the photos \_\_\_\_\_ to the desk. 4. Now she studied them (photos) carefully, one \_\_\_\_\_ one. They had writing \_\_\_\_\_ the back, she noticed \_\_\_\_\_ the first time. 5. The porters were naked except \_\_\_\_\_ a grass apron and half-moons of shell hung \_\_\_\_\_ their necks. 6. 'Man from Quaiipo tribe, useful informant \_\_\_\_\_ cannibal practices' 7. The colours seemed to have got brighter since she had taken it \_\_\_\_\_ the trunk – perhaps it was something to do \_\_\_\_\_ exposing it \_\_\_\_\_ the light. 8. She held the photograph \_\_\_\_\_ the light, and saw that in this case the pattern was identical. 9. And the room was once more properly furnished \_\_\_\_\_ aunts. 10. Clare lay \_\_\_\_\_ the floor \_\_\_\_\_ ancient velvet cushions, icy draughts licking \_\_\_\_\_ her legs, and read. 11. 'Liz. Let me see, now – round face and hair \_\_\_\_\_ the shoulder blades?' 12. The Times did a series \_\_\_\_\_ articles \_\_\_\_\_ the expedition and of course father was much \_\_\_\_\_ demand as a lecturer. 13. Here is a building dedicated \_\_\_\_\_ the pursuit \_\_\_\_\_ scientific truth built \_\_\_\_\_ a precise imitation of a church: how



suitable that the debate \_\_\_\_ evolution should have taken place here. 13. Clare left the bicycle leaning \_\_\_\_\_ the railings. 14. There was Prince Albert, \_\_\_\_\_ a marbled frock coat, presiding \_\_\_\_\_ pterosaurs and mammoths, all fossilized together. 15. It seemed touchingly optimistic: suppose the something thought only \_\_\_\_\_ terms of mathematics, or electronic communication, and was quite unfamiliar \_\_\_\_\_ the idea of a picture? 16. He laughed again, \_\_\_\_ no apparent reason. 17. Excuse me, I forgot you were not an anthropologist. I am used \_\_\_\_\_ people asking me this kind of thing. 18. I am doing my thesis \_\_\_\_\_ witchcraft practice \_\_\_\_\_ the Baganda.

**11. Discuss the following ideas expressed in Chapter V:**

1. 'My mum's always going on about how time flies. That's the last thing it does.' 'I know.' 'It's different for them, I s'pose.' Liz drew a hank of her own hair across her face and squinted into it. 'I've got split ends.' 'You can buy stuff in bottles to cure them. And depression and nerves and feeling tired in the morning.' 'I know,' Liz yawned. 'What we need is stuff in a bottle to make us about eighteen.' 'No.' 'Why not?' 'You'd go mad or something, if you suddenly woke up and found you were older.' 'I don't see why.' 'Because you wouldn't know what had happened in between – you can't manage unless you've got all that inside your head.' 'All right,' said Liz. 'If you say so. All the same, I wish I wasn't me now, if you see what I mean.'

2. 'I've sometimes thought I'd fancy a winter sports holiday.' 'The Lower Fifth went,' said Clare, 'and the Sixth. They all brought back photographs of the ski instructors. They

looked like men in knitting patterns – square faces and very white teeth. All exactly the same.’

3. They played cards, sitting cross-legged on the bed. Downstairs, Liz’s mother clattered in the kitchen, busy, her time planned and allocated.

4. ‘You’d go mad or something, if you suddenly woke up and found you were older. Because you wouldn’t know what had happened in between – you can’t manage unless you’ve got all that inside your head.’

5. ‘Were you and Aunt Anne bored?’ said Clare, surprised. ‘Frequently. We used to sit in the schoolroom watching the hands of the clock, screaming silently.’

6. ‘The boys were away at school. Mamma would be out visiting. Father in his study. In any case, they would not have considered it their affair. Governesses were hired to deal with boredom.’

7. ‘What did you do?’ ‘We were bored,’ said Clare. ‘Mostly.’ ‘Ah, that desperate boredom of youth. The everlasting afternoons. Almost a physical pain. One forgets what it felt like.’

8. Yellow bulldozers, manned by men in steel helmets, rumbled in and out, like a reincarnation of the fossil dinosaurs within the museum. Perhaps the scientists, tired of expanding upwards, were retreating underground now, into subterranean laboratories. They want to be careful, she thought, around here. They don’t know what they might stir up.

9. Scientists, Clare remembered reading in a newspaper, had fired a rocket into outer space equipped, among other things, with a drawing of a naked man and woman, just in case there was something out there that might pick it up and wonder what

kind of creature was responsible. It seemed touchingly optimistic: suppose the something thought only in terms of mathematics, or electronic communication, and was quite unfamiliar with the idea of a picture? And even if it recognized the symbolism, whatever would it think? These creatures are not very good artists. These creatures have no clothes. It would be as baffled as one felt here, up against processes of thought which were symbolic to an extent no one could follow, and yet were ancestral to one's own most basic instincts. Or so they said.

10. 'It's not just a thing, is it? Not like we have things – teapots or vases or bookends. There's something else in it as well as what it looks like.' 'It's symbolic,' said John Sempebwa. 'This kind of thing is always symbolic. In Africa you get masks, costumes ... The patterns represent different tribes, and clans within the tribe, but more than that they are concerned with magical belief, that kind of thing. It is very complex, very difficult to understand. I couldn't tell you about these things, I'm afraid.'

11. 'Things that are strange can be very puzzling,' said John. 'When I first came to England I could not understand the underground system in London – red lines, black lines, Bakerloo, Northern line, Charing Cross, Earl's Court.' He laughed delightedly. 'I went round in circles, or in the wrong direction. Confusion! Then I saw it is all quite simple.'

12. 'Every face a strange one. Nobody knowing anybody else. That is alarming until you get used to it.'

13. 'But here you do not respect old people as much as we do. In my country we admire the old. We take advice from them. Here it is the young who are admired.' 'Oh,' said Clare. 'Are

they?’ ‘Of course. Haven’t you noticed? They are made to feel important. Their opinions. What they say, what they want. You push your old people to one side. You let them be poor.’

**12. Comment on the following cases of grammar use:**

1. ‘They must have been overlooked.
2. I wish I could come with you, but my tiresome leg has been playing up again.
3. Yellow bulldozers, manned by men in steel helmets, rumbled in and out, like a reincarnation of the fossil dinosaurs within the museum.
4. Are you studying shield patterns? I saw you go from these to the others and then back. Looking at them for so long.’
5. They were going round into Norham Gardens now, and the dry hard wind was getting softer, and filling with snow. It drove into their faces, lay unmelting, in huge flakes, on John’s black hair. (double Predicate)
6. To look up at the sky was to look into whirling confusion: the sky poured with snow. (the Infinitive)

**13. Answer the questions about the details of Chapter V:**

1. What made Maureen fancy a winter sports holiday? Did she fancy a ski instructor?
2. Why did they feel as though retreating into a fortress at night?
3. What was Clare’s first impression of the newcomer? Why? What did he look like? Why did Maureen congratulate her?
4. Did Clare consult the New Guinea book out of boredom? Did she check hastily? What did she discover as a result?

5. Why and where did Clare feel displaced in time? What did Clare discover as she looked from the shield to the picture in the book? What was the atmosphere like in the junk-room?

6. Was Liz and Clare's Saturday eventful?

7. What did Clare and the aunts discuss as sat by the library fire? Did the aunts' parents help them to dispel their boredom?

8. What did Clare think about the Victorian architecture as she was cycling by Oxford buildings?

9. Was she nervous and excited as she entered the museum? What exhibits did she observe there? Who were the visitors of the museum? What were the displays about? Were the painted wooden shields the same as in Clare's junk-room? What messages did they send?

10. What did Clare think about sending a drawing of a naked man and woman into space? Was it a good idea according to her?

11. What did Clare's new acquaintance look like? What did he tell Clare about himself? Why did Clare glow speaking with him?

12. Why did the attendant, parading the floor with clasped hands, look disapproving at Clare and John Sempebwa?

13. Do you agree with Clare that her shield in the junk room was 'like a letter you can't get open, not understanding it'?

14. Did John Sempebwa like English winters?

15. Did Clare feel comfortable in John Sempebwa's company? Prove it with examples from the text.

16. What differences in culture did John Sempebwa point out to Clare as they were cycling together against the biting Iceland wind?

17. What was the blizzard like?

**14. Act out the dialogues between:**

1. Clare and Liz on Saturday;
2. Clare and her aunts by the library fire;
3. Clare and John Sempebwa.

**15. Guess the character:**

1. It was she who had insisted on the chain. 'It's not as though you've got a man in the house,' she'd said. 'And there's a lot of break-ins nowadays in North Oxford.'

2. 'But we've got the spears,' she said, 'and the assegais in the drawing room. I could hurl them from the upstairs windows, or over the banisters.'

3. They were great checkers.

4. They were all whiskery, stern-looking figures, dressed as though for a day on the grouse moors.

5. 'Tribesman from interior with completed tamburan'

6. 'I've got split ends.'

7. 'My mum's always going on about how time flies. That's the last thing it does.'

8. 'It all went to the Pitt Rivers. It is a very important part of the collection.'

9. 'Ah, that desperate boredom of youth. The everlasting afternoons. Almost a physical pain. One forgets what it felt like.'

10. 'That would be a good idea. I wish I could come with you, but my tiresome leg has been playing up again.'

11. 'Do you remember Great-grandfather going on that expedition to New Guinea? The Cooke something expedition?'

12. 'I think that I might go to the Pitt Rivers tomorrow. I haven't been there for a long time.'

13. 'Meet you under the blue whale' I'll say, 'or by the iguanadon' , and we'll melt at each other, like in old films, all among the invertebrates.

14. 'It's a fine collection they've got here. These ceremonial shields.'

15. 'It's a funny sort of home, I suppose.'

16. 'You have to leave your researches for another time.'

**16. Describe in detail:**

a) The Natural History Museum (the halls, the exhibits, the visitors);

b) Clare's new acquaintance.

## Task 7 Chapter VI

### **1. Make a brief report on the following topics related to chapter VI:**

1. Costa del Sol
2. Trafalgar Square
3. Hyde Park
4. The Times
5. MP

### **2. Practice the vocabulary of Chapter VI.**

- to be entrusted to;
- to be hopelessly muddled about;
- to peer into;
- to defy (gravity);
- to be stranded (snowploughs);
- with amiable condescension for smb (visitors);
- beyond the confines of (the family);
- to rise to smth (bigger);
- to brandish;
- to blunt the sensibilities;
- to embellish / to be embellished with;
- to get morbid about;
- a pillar of support;
- to look (to be) quenched by all this information;
- to swot;
- stealthily;
- eventually;
- to evaporate.



**Use this vocabulary to fill in the gaps:**

1. After the hurricane the travelers found themselves \_\_\_\_\_ on a desert island with neither fresh water supply nor warm clothes. \_\_\_\_\_ they found a spring and quenched their thirst. On days to follow they roamed the shore and \_\_\_\_\_ into the horizon in search of a passing ship or boat. After a week of vain expectation they \_\_\_\_\_. However Sam \_\_\_\_\_ still \_\_\_\_\_ his red T-shirt from time to time from the cliff's top hoping to attract the attention of some invisible Flying Dutchman.

2. As the child was asleep the mother \_\_\_\_\_ left the room to continue with her chores.

3. John bitterly failed in his exams. He could make neither head nor tail of Maths and he was \_\_\_\_\_ about History, always confusing the important dates. His salvation coaching was \_\_\_\_\_ to Kate who used to be at the top of the class and spent evenings \_\_\_\_\_ over her books. She agreed reluctantly \_\_\_\_\_.

4. The frosty weather \_\_\_\_\_ and in the end of the trip I felt more dead than alive. My enthusiasm \_\_\_\_\_. I decided to stay inside the wooden cottage, never going \_\_\_\_\_ its territory.

5. Everybody was proud of Malcolm. He never left his friend in the fix. On the contrary. He \_\_\_\_\_ to the circumstances and offered his help. He was a real \_\_\_\_\_ of \_\_\_\_\_.

6. His bill was exhausted. He looked

\_\_\_\_\_.

7. John was diagnosed as having a fatal disease but he decided \_\_\_\_\_ fate and won the battle for his life.

8. Baron Munchausen being quite boastful used \_\_\_\_\_ the stories of his exploits, spreading outrageous tall tales based on his military career.

**Pay attention to how dramatically Henry Longfellow uses the verb ‘peer into’ in his poem ‘The Twilight’:**

The twilight is sad and cloudy,  
The wind blows wild and free,  
And like the wings of sea-birds  
Flash the white caps of the sea.  
But in the fisherman’s cottage  
There shines a ruddier light,  
And a little face at the window  
Peers out into the night.

**3. Word building. Give the root of the following derivatives:**

**Detribalized** schoolgirl; defenceless; unpromising; inhospitable; **unidentifiable** hostility; humidity; acquisition; the **mountainous** interior; **inconsiderable** artistic merit; **undoubtedly** of an anthropomorphic nature; ascertain; reluctance; confusion; the house was in some way disturbed, not by noise but a strange **intensity** of feeling; her watch had stopped, and so had the hall clock – indeed the silence, as she went downstairs, was **insistent**.

**4. Find examples of irony and humour in Chapter VI. Comment on them.**

### 5. Match the two parts of the collocations:

- |                        |  |
|------------------------|--|
| 1) extremely unwilling | a) of eucalyptus and plantations of bamboo |
| 2) dense forests       | b) over one's own mistakes                 |
| 3) to retain           | c) of the vegetation                       |
| 4) dense curtains      | d) some kind of precious symbolism         |
| 5) the luxuriance      | e) the shields more closely                |
| 6) to examine          | f) a fever                                 |
| 7) To develop          | g) the rooms                               |
| 8) a people            | h) deeply imbued with spiritual beliefs    |
| 9) tripping            | i) to enter into friendly intercourse      |
| 10) to let             | j) of mist                                 |

### 6. Practice the use of prepositions:

1. Their future is entrusted \_\_\_\_\_ the spirits of the ancestors, who care \_\_\_\_\_ them and watch \_\_\_\_\_ them.
2. It's just everyday things she's a bit vague \_\_\_\_\_. 3. 'It is certainly \_\_\_\_\_ historic interest,' 4. He swamped his head and shoulders \_\_\_\_\_ a huge striped scarf, and got \_\_\_\_\_ to the bike. 5. Doing so reminded her \_\_\_\_\_ Mrs Hedges' tonic. 6. Margaret, \_\_\_\_\_ the other side of a photograph of Norwich cathedral, hoped they were all surviving this foul weather and would like to pop \_\_\_\_\_ to see them \_\_\_\_\_ Monday night, \_\_\_\_\_ the dentist and a school play. 7. The spare room would need to be tidied \_\_\_\_\_ cousin Margaret. 8. One was forever tripping \_\_\_\_\_ one's own mistakes – not knowing the code word \_\_\_\_\_ areas

of house or garden, or ignorant \_\_\_\_\_ some custom or ritual, being put right \_\_\_\_\_ kindly six-year-olds, amazed \_\_\_\_\_ the ignorance of outsiders. 9. \_\_\_\_\_ the way home it occurred \_\_\_\_\_ her that cousin Margaret should perhaps be treated \_\_\_\_\_ something more elaborate than soup and scrambled egg. 10. He brandished cleavers and juggled \_\_\_\_\_ knives, \_\_\_\_\_ the other end of the counter his assistant clubbed unresisting steak: jokes flew \_\_\_\_\_ them over the heads of the customers. 11. Clare banked up the fire, and cleared bundles of letters and papers \_\_\_\_\_ one of the chairs, \_\_\_\_\_ anticipation \_\_\_\_\_ cousin Margaret. 12. Cousin Margaret stripped herself \_\_\_\_\_ hat and coat and vanished \_\_\_\_\_ the bathroom. 13. Mr Patcham got \_\_\_\_\_ a fight \_\_\_\_\_ the village and we had to have him put to sleep.’ 14. The sherry, sandwiched \_\_\_\_\_ copies of Hansard, had not been opened, \_\_\_\_\_ Clare’s certain knowledge, \_\_\_\_\_ over five years, but cousin Margaret drank it \_\_\_\_\_ gusto. 15. Something slipped \_\_\_\_\_ Aunt Susan’s lap. Clare picked it \_\_\_\_\_. 16. A squashed insect \_\_\_\_\_ two of the pages. 17. Aunt Susan looked \_\_\_\_\_ the top of her spectacles \_\_\_\_\_ the portrait. 18. Cousin Margaret turned the tap \_\_\_\_\_ violently. \_\_\_\_\_ rushing water and clatter she could be heard to say things. 19. She wiped her hands \_\_\_\_\_ the kitchen towel and said, ‘Well, I must say, you do seem awfully sensible \_\_\_\_\_ things, Clare.’ 20. Little Susan wrote too, \_\_\_\_\_ a good firm hand, and a nice attention \_\_\_\_\_ spelling.’ 21. I have met \_\_\_\_\_ great difficulty \_\_\_\_\_ persuading them to talk. 22. They were armed \_\_\_\_\_ bows and arrows. 23. In the morning, as we prepared ourselves

to continue our journey, the leaders came \_\_\_\_\_ us and said farewell \_\_\_\_\_ great solemnity. 24. We went on our way much impressed \_\_\_\_\_ the encounter and pleased \_\_\_\_\_ our kindly reception.

**7. Match the adjectives with the corresponding nouns.**

- |                                     |                        |
|-------------------------------------|------------------------|
| 1) Friendly                         | a) swamps              |
| 2) grass-thatched                   | b) entries             |
| 3) storm-battered                   | c) terrain             |
| 4) long and detailed                | d) fire                |
| 5) unwary                           | e) handwriting         |
| 6) mangrove                         | f) of washing          |
| 7) festering                        | g) precision           |
| 8) waning                           | h) streets             |
| 9) vigorous sounds                  | i) shoes               |
| 10) shrill, high-pitched            | j) house               |
| 11) huge unexplored                 | k) travelers           |
| 12) uncomfortable                   | l) house, tennis court |
| 13) brown, loopy                    | m) customs             |
| 14) huge and silent                 | n) chanting or singing |
| 15) stern and whiskered             | o) weather             |
| 16) Inhospitable                    | p) sores               |
| 17) large scruffy ... and weedy ... | q) man                 |
| 18) military                        | r) great-grandfather   |
| 19) unresisting                     | s) intentions          |
| 20) burial                          | t) huts                |
| 21) Foul                            | u) tracts of land      |
| 22) tedious                         | v) steak               |

## **8. Comment on the following cases of grammar use:**

1. 'What's this?' 'A linen press. You put sheets and things in it and screw it up and it squashes them flat.' (double predicate)

2. She watched him go into the darkness, heading north, his raincoat flapping over the back wheel of the bicycle, and closed the front door.

3. I wouldn't have thought you'd do that.

4. The travel firm wanted the aunts to enjoy a fun-packed fortnight on the fabulous Costa del Sol.

5. 'Tell me, how do you think things are in Tanzania under this man Nyerere?' Aunt Susan was enjoying herself. She had become brisk, like she was five years ago. Tea had gone on for ages. John ate peanut butter sandwiches and two packets of digestive biscuits and talked about Africa, and Aunt Susan asked questions and made comments and poured tea. It was just like Aunt Susan, Clare thought, to be hopelessly muddled about money and forget what year it was and lose things all the time and yet to turn out to know all about what happened in Kenya last month or what the Prime Minister of Uganda was called. That was the aunts all over.

6. The snail, wincing, glowing pink, crawled out, forgot her purse, had to go back, spotlit by eight pairs of eyes, fell over someone's foot, got stabbed again, escaped. (asyndetic connection)

7. Cousin Margaret stripped herself of hat and coat and vanished into the bathroom. Above vigorous sounds of washing came more news of cousin Edwin, children, the school play, the Christmas holidays. (asyndetic connection)

8. They visited Aunt Anne, in bed. More news, more names. Visits to pantomimes in Norwich, school prize-givings, village concerts. Aunt Anne smiled, bewildered. 'Tell me,' said cousin Margaret, going downstairs, 'how is she? I thought she was rather quiet.' (asyndetic connection)

9. Yellowing papers.

10. And we marched from Hyde Park Corner to Trafalgar Square, about unemployment. Here is a photograph in The Times. (articles)

11. 'Cousin Margaret will be here tonight.' 'So she will. How nice. We had better eat in the dining room. I wonder if you would mind fetching my thick tweed coat from upstairs.'

12. The tidy-up was having the effect of slowly engulfing the room in paper and newsprint.

13. 'Lovely to see you all looking so well. Well, you'll be wanting to hear all our news.'

14. 'Must be the dog. Hope so, anyway. 'I'm so sorry,' said Clare. 'How sad.'

15. 'Do you know, Margaret,' said Aunt Susan, 'I have just come across a whole lot of old letters from Beatrice and Sydney Webb. We served on a committee with them once, you know.' (tenses)

16. He was dreadfully bitten. It must have been that horrid tom from the pub.

17. ... council houses were to be built on the church field.

18. Six children, and lots of animals and things. It sounds lovely.

19. The other volumes seem to have got lost, but I came across this one, and I thought it might interest you.

20. Brown, loopy handwriting. Crossings-out.

21. Above rushing water and clatter she could be heard to say things.

22. ‘Actually,’ said Clare, ‘it isn’t dull at all. I like this house being cold and dusty and peculiar and I think the aunts are the most interesting people I’ve ever known. If they are out of touch, like you said, then I think I’d rather be too, if being in touch is what I think it is. I’ve always liked living with them and I wouldn’t like to live anywhere else. When you talk to the aunts they listen, and I listen back at them. The only thing that’s wrong is that they’re old, and as a matter of fact I don’t see what’s wrong with that anyway.’ She dropped a plate: it smacked down on to the floor and lay in three neat pieces.

23. Indeed, it was a strange and touching thing to have witnessed the first contact between a savage people and the representatives of western culture.

24. She heard the hall clock strike one, and must have fallen asleep soon after.

25. The portrait of Great-grandfather had gone: there was a whitened patch on the wallpaper where it should have been.

**9. Pay attention to the colloquial phrases. Use them in dialogues of your own:**

1 We had a German girl in the office once. Mind, that’s not quite the same. Known him a long time, have you?

2 We would like to pop down to see them on Monday night.

3 ... and would they forgive the scrawl, everything being a mad rush as usual.



4 In fact, come to think of it, one couldn't remember ever having seen cousin Margaret out of summer.

5 'Which is you?' 'The second blur from the left, I rather think.'

6 'It doesn't do you justice,' said Clare.

7 They're a bit out of touch now, aren't they, poor dears.'

8 'You could do with a proper spring-clean in here. You must let me give you a hand.'

9 I wish you could see Bumpy – he's lost both his front teeth. He looks a perfect scream.

10 It would sort of open her out, we thought. To a family.

11 She brought back a most interesting young man.

12 'Heavens, Clare, how do you manage with that stove? And the sink!'

**10. Study the following language patterns. Use them in sentences of your own:**

1 It was just like Aunt Susan, Clare thought, to be hopelessly muddled about money.

2 That was the aunts all over.

3 It was unlike cousin Margaret to make a sortie from Norfolk in mid-winter.

4 He is beset on all sides by difficulties, not least of which is the lack of cooperation of the tribes.

5 One cannot but admire the efforts of the Administrator.

6 We advance but a few miles each day.

7 Sometimes the entries were long and detailed, sometimes brief, a mere few words noting the position, or date.

8 He busied himself collecting accounts of tribal superstition.

9 So easy and unaffected is their converse with spirits, that to become for long involved with their ways of thought is to feel one's own rational foundations begin to shake.

10 We were all struck at once by the power and presence of these objects, and indeed with their not inconsiderable artistic merit.

**11. Give definitions and let your groupmates guess the word:**

Gutters, a linen press, to be detribalized, a gramophone, a loudspeaker, wireless, the wastepaper basket, a mammoth wink, anguish, bewilderment, a mining operation.

**12. Comment on the following metaphors:**

1. 'Another cup, Mr Sempebwa?' said Aunt Susan. John's large hand swamped the thin, cracked Crown Derby. He sat in front of the fire, his long legs folded like the limbs of a deckchair.

2. Outside the snow still came down in wild confusion, picked out by the street lamps. It defied gravity, snowing from right to left in front of the house, and ten yards back from left to right. Beyond the garden well it spouted upwards, snowing in reverse.

3. The blizzard roared all that night. The Norham Gardens houses stood four-square against it like battleships and it screamed against the brick and threw tiles down on to cars and tarmac and snapped branches from the trees. And then it raged away south, leaving one side of each building furred over with driven snow. Tongues of snow licked up the sides of fences: each sill and gutter was laden. The postman posted snow through the front door with the letters. The wireless dwelt on traffic

chaos, stranded snowploughs and helicopters raining hay upon Exmoor to hungry sheep. (mention onomatopoeia too)

4. And how did cousin Margaret manage, on expeditions like this, adrift from her anchorage? It was impossible to imagine: cousin Margaret seemed an undetachable part of her own house, as integral as the smell of cooking, children and dogs.

5. The shop glowed with meat: dark drums of beef, rosy pork, skeins of pink sausages that delicately brushed the butcher's head as he reached into the window. Somebody here had an eye for style. The window display was ready to be painted, a mortuary still-life, cutlets fanned out seductively, edged with plastic parsley, spare ribs flaring in a circle, steaks lined up with military precision. The butcher was a huge man, his self-confidence as hard as a rock. He brandished cleavers and juggled with knives, at the other end of the counter his assistant clubbed unresisting steak: jokes flew between them over the heads of the customers. The customers were sheep, only one rung up from the meat. The butcher patronized them. 'Next young lady?' he roared, and the middle-aged housewives shuffled forward, obediently amused. 'Now then, what's for you today, and how's your old man?' Behind him the pig carcasses hung from hooks, as docile as the customers.

6. 'Two for you and two for him. Dinner for the boyfriend, is it?' A mammoth wink. Clare shrank into her coat. Snails must feel like that, pinned down by the blackbird's steely eye. Everybody was staring at her. The neat pig-halves and divided sheep swivelled on their hooks to get a better look. 'What's his name then? Who's the lucky fellow?' Stab! went the blackbird's

yellow beak. Thump! the butcher's cleaver, splitting bone. 'How much is that, please?' 'Forty-four to you. And give him my compliments.' The snail, wincing, glowing pink, crawled out, forgot her purse, had to go back, spotlighted by eight pairs of eyes, fell over someone's foot, got stabbed again, escaped.

7. 'She might be,' said Clare. Liz went away into the dusk, swallowed up among the cars.

8. In the library, Aunt Susan had recaptured the other chair. She beamed happily from a sea of old envelopes.

9. 'Lovely to see you, Clare, dear. How are the aunts? Goodness, I'd forgotten what a morgue this place is. What a pity they can't move into something smaller.'

10. Aunt Susan nodded and smiled. She was beginning to look quenched by all this information. The papers and envelopes made drifts around her feet, stirring sometimes in response to draughts from the chimney. Cousin Margaret gulped sherry and handed out news: cousin Edwin had a filthy cold, poor darling, council houses were to be built on the church field, Sue-Sue was growing plaits, there had been a coup d'état in the Women's Institute.

### **13. Discuss the following ideas expressed in Chapter VI:**

1. 'I saw your friend,' said Maureen. 'The foreign one.' 'Oh.' 'It's interesting,' said Maureen, 'getting to know foreign people. We had a German girl in the office once. Mind, that's not quite the same. Known him a long time, have you?'

2. Maureen reflected. 'I suppose you'd get a different type in a museum. All the same, I wouldn't think your aunts would fancy that kind of thing.' Severely.

3. They were a family in which everyone had nicknames, and in which conversations took place in a private jargon that had to be decoded, with amiable condescension, for visitors. One was forever tripping over one's own mistakes – not knowing the code word for areas of house or garden, or ignorant of some custom or ritual, being put right by kindly six-year-olds, amazed at the ignorance of outsiders. How did they manage, the little cousins, beyond the confines of the family? Or did they colonize, so to speak – establish extensions in the outside world, make conversions, baptize into the faith?

4. Why are butchers such noisy men?' 'I suppose it's a job that blunts the sensibilities.' 'Bossy too.' 'A legacy from the war. They wielded enormous power. People would suffer any humiliation for a pound of offal or a sausage.'

5. Uncle Edwin sent his love and would they forgive the scrawl, everything being a mad rush as usual.

6. Aunt Susan said, 'Clare is a pillar of support these days. I don't know what we should do without her.' 'Oh, good,' said cousin Margaret. 'Splendid. I had wondered, if perhaps ... Never mind. I say, I wish you could see Bumpy – he's lost both his front teeth. He looks a perfect scream.'

7. 'Oh well, I expect she's got the family brains. Lucky girl. But you mustn't just swot, Clare, dear – people get so narrow-minded like that, don't they?'

#### **14. Answer the questions about the details of Chapter VI:**

1. How was the tea at Clare's place going? Did John Sempebwa feel entertained by it? Prove it with the text.

2. Did their visit to the attic baffle John? What made him laugh?

3. What was the weather like outside? Could it tempt anyone out?

4. Which facts surprised Maureen in her conversation with Clare after John's visit?

5. Did the post excite Clare's interest?

6. Why couldn't one remember ever having seen cousin Margaret out of summer? What was cousin Margaret's family like?

7. What were Clare's preparations for cousin Margaret's visit?

8. Was the butcher a morose man? Did he treat his customers in a friendly way?

9. Why did Clare shrink into her coat?

10. Were Aunt Anne and Aunt Susan well prepared for cousin Margaret's visit when Clare was Back at Norham Gardens?

11. How did Aunt Susan explain the rudeness of butchers?

12. How did cousin Margaret's travelling, and winter, persona differ from the static summer one? How did she arrive? What did she talk about with Clare and Aunt Susan? What was wrong in cousin Margaret's manner of conversation? Why did it seem mean, leaving Aunt Susan defenceless? Which part of the conversation shows cousin Margaret's stupidity and narrow-mindedness best?

13. How did Aunt Susan and cousin Margaret react to Clare's progress at school? How does it characterize them?

14. Who presided over the dinner? Why?

15. What couldn't cousin Margaret understand about the house where her relatives lived?

16. Why did Clare drop the plate and cousin Margaret blink?

17. Did cousin Margaret like the way Clare coped with the household duties? Why did she think so in spite of the mess in the house?

18. Why was the house “huge and silent” in the evening?

19. What startling facts did the first entry in the diary inform about?

20. What do we come to know from the second diary entry about the relations between the travelers and the natives and the goals of the travelers in the expedition?

21. What did the great-grandfather write about beliefs and superstitions of the native tribes in his diary?

22. What was the ultimate goal of the great-grandfather in the expedition? Why was The Purari River even more uncomfortable than the Fly? What hazards did the travelers meet with on their way? Was the great-grandfather discouraged and disheartened by the hardships?

23. Why was the great-grandfather excited as they entered the settlement? Why was the patterning special?

24. What did the great-grandfather call ‘a strange and touching thing’ in his diary?

25. What did Clare dream about on the night of cousin Margaret’s visit?

**15. Relying on the great-grandfather’s diary entries make up a report of the aboriginal life style and the natives themselves, piecing the fragments together in a comprehensive story.**

**16. Describe cousin Margaret and express your attitude to her.**

**17. Act out a dialogue between:**

1. Clare and John after the tea on the way to the attic, in the attic and after it;

2. Clare and Maureen after John's visit;

3. Margaret, Clare and Aunt Susan.

**18. Make up an imaginary interview with Clare's great-grandfather.**

Think over your questions carefully. Dwell on the climate, the landscape, the appearance and the habits of the natives. Use the language of the book.

**19. Match the two halves of the situation:**

- |   |   |
|---|---|
| 1) Aunt Susan was having a lovely time:                                   | a) but cousin Margaret drank it with gusto. Maybe it was stuff that improved with age.  |
| 2) It felt like the kind of day on which one might need hidden resources. | b) They allowed us to come up to them, whereupon they touched our faces and hair with much amazement, as though they could hardly believe that we were flesh and blood. |
| 3) Our clothes, too, astonished them, and our equipment – they            | c) 'Next young lady?' he roared, and the middle-aged housewives shuffled  |



- gathered around us, touching and examining, expressing their wonder and surprise with small clicking noises of the tongue.
- 4) As we drew nearer, they lowered their weapons, and began to chatter and exclaim among themselves with much wonder and astonishment.
- 5) On the way home it occurred to her that cousin Margaret should perhaps be treated to something more elaborate than soup and scrambled egg.
- 6) He brandished cleavers and juggled with knives, at the other end of the counter his assistant clubbed unresisting steak:
- 7) The butcher patronized them.
- forward, obediently amused.
- d) everything being a mad rush as usual.
- e) All hostility seemed to have evaporated.
- f) she drifted from her chair to the bookshelves and back, disembowelling files and boxes.
- g) Much eating was done in Norfolk: huge stews, joints, puddings.

- 8) The sherry, sandwiched between copies of Hansard, had not been opened, to Clare's certain knowledge, for over five years,
- 9) Well, Norham Gardens couldn't rise to that,
- 10) Uncle Edwin sent his love and would they forgive the scrawl
- 11) August, windy beach picnics, jam-making, wasps, thunderstorms: that was cousin Margaret's rightful background.
- 12) The shop glowed with meat: dark drums of beef, rosy pork, skeins of pink sausages that delicately brushed the butcher's head as he reached into the window.
- h) It seemed inappropriate that she should turn out to have a mobile, winter existence as well.
- i) Somebody here had an eye for style.
- j) jokes flew between them over the heads of the customers.
- k) She'd slept badly, too. Blizzards, disintegrating bedclothes, and other things.
- l) but chops would not be unmanageable.

**20. Pay attention to the use of stylistic devices:**

a) zeugma

e.g. staring at bright lights and meat;

b) metonymy

e.g. the snail, wincing, glowing pink, crawled out, forgot her purse, had to go back, spotlighted by eight pairs of eyes, fell over someone's foot, got stabbed again, escaped;

c) euphemisms

e.g. vague; a gap; we had to have him put to sleep; I just thought it might be all a bit elderly for you; they're a bit out of touch now, aren't they, poor dears; their chief intercourse with Europeans has been hitherto with missionaries, several of whom, I am informed, have met with a fate upon which it is pleasanter not to dwell.

**21. Guess the characters:**

1. 'Tell me, how do you think things are in Tanzania under this man Nyerere?'

2. This character ate peanut butter sandwiches and two packets of digestive biscuits and talked about Africa.

3. 'You know – the things round the top of a house to catch the rain. They're very expensive to get mended.'

4. 'I wouldn't have thought you'd do that. Did you go to the pictures on your own, then?'

5. 'It wasn't the pictures. It was in a museum.'

6. Doing so reminded her of Mrs Hedges' tonic. She took an extra large spoonful.

7. Then she went out into cold, storm-battered streets, and to school.

8. 'What's his name then? Who's the lucky fellow?'

9. 'I've just become a vegetarian.'

10. 'You make her sound like a disease.'

11. 'Is that you, dear? I am having a tidy-up.'

12. 'Dear me, here are all my old lecture notes.'

13. Goodness, I'd forgotten what a morgue this place is.
14. I don't like to think of you being dull here with the aunts.
15. 'I'm so sorry. How sad.'
16. This character looked startled.
17. 'Oh well, I expect she's got the family brains. Lucky girl.'
18. 'Clare was looking at things Father gave to the Pitt Rivers. She brought back a most interesting young man. An African. We had such a pleasant talk.'
19. It's stuffed, this place, like a museum.'
20. I must say, you do seem to cope awfully well.

## **8 Grammar Reference**

### **8.1 The Objective Predicative**

Besides the predicative referring to the subject, another type of predicative referring to the object can be found in English. It is generally called the Objective Predicative. It expresses the state or quality of the person or thing denoted by the object and is generally expressed by a noun, an adjective, a word denoting state, or a prepositional phrase.

e.g. He appointed Bush secretary in his stead. (Swift)

e.g. Lord and Lady Masham left him alone with them.  
(Swift)

e.g. In a few minutes I came to myself and he carried me safe to my little nurse. (Swift)

e.g. They painted the door green.

The Objective Predicative does not form part of the predicate, in this case the predicate is simple.

### **8.2 The Compound Nominal Double Predicate**

The compound nominal double predicate combines, as its name suggests, the features of two different types of predicate. It has the features of the simple verbal predicate and those of the compound nominal predicate. It consists of two parts, both of

which are notional. The first one is verbal and is expressed by a notional verb denoting an action or process performed by the person/non-person expressed by the subject. From this point of view it resembles the simple verbal predicate. But at the same time the verbal part of this predicate performs a linking function, as it links its second part (which is a predicative) to the subject.

The second part of the compound nominal double predicate is expressed by a noun or an adjective which denotes the properties of the subject in the same way as the predicative of the compound nominal predicate proper does:

e.g. The moon was shining cold and bright.

The predicate here denotes two separate notions:

- 1) The moon was shining, and at the same time
- 2) The moon was cold and bright.

There are a number of verbs that often occur in this type of predicate, performing the double function of denoting a process and serving as link verbs at the same time. They are: to die, to leave, to lie, to marry, to return, to rise, to sit, to stand, to shine, etc. As in Modern English there is a growing tendency to use this type of predicate, the verbs occurring in it are not limited by any particular lexical class.

e.g. My daughter sat silent.

e.g. He died a hero.

e.g. She married young.

e.g. The light came gray and pale.

e.g. The men stood silent and motionless,

e.g. They met friends and parted enemies.

e.g. The moon rose round and yellow.

### 8.3 Conversion

Conversion (zero derivation, root formation, functional change) is the process of coining a new word in a different part of speech and with different distribution characteristics but without adding any derivative element, so that the basic form of the original and the basic form of derived words are homonymous. This phenomenon can be illustrated by the following cases: work – to work, love – to love, water – to water.

If we regard these words from the angle of their morphemic structure, we see that they are root words. On the derivational level, however, one of them should be referred to as 'a derived word', as having the same root morpheme they belong to different parts of speech. Consequently the question arises here: 'What serves as the word-building means in such cases?' It would appear that the noun is formed from the verb (or vice versa) without any morphological change, but if we probe deeper into the matter, we inevitably come to the conclusion that the two words differ only in the paradigm. Thus, it is the paradigm that is used as a word-building means. Hence, we can define conversion as the formation of a new word through changes in its paradigm.

The change of the paradigm is the only word-building means of conversion. As the paradigm is a morphological category, conversion can be described as a morphological way of forming words.

As a type of word-formation conversion exists in many languages. What is specific for the English vocabulary is not its mere presence, but its intense development.

The main reason for the widespread development of conversion in present-day English is no doubt the absence of morphological elements serving as classifying signals, or, in other words, of formal signs marking the part of speech to which the word belongs. The fact that the sound pattern does not show to what part of speech the word belongs may be illustrated by the word 'back'. It may be a noun, a verb, an adjective, an adverb.

Many affixes are homonymous and therefore the general sound pattern does not contain any information as to the possible part of speech.

e.g.: maiden (N), darken (V), woollen (A), often (Adv).

O. Jespersen points out that the causes that made conversion so widely spread are to be approached diachronically. The noun and verb have become identical in form firstly as a result of the loss of endings. More rarely it is the prefix that is lost (mind < gemynd). When endings had disappeared phonetical development resulted in the merging of sound forms for both elements of these pairs.

e.g.: OE carian (verb) and caru (noun) merged into care (verb, noun); OE drinkan (verb) and drinca, drinc (noun) merged into drink (verb, noun).

A similar homonymy resulted in the borrowing from French of pairs of words of the same root but belonging in French to different parts of speech. These words lost their



affixes and became phonetically identical in the process of assimilation.

Prof. A. Smirnitsky is of the opinion that on a synchronic level there is no difference in correlation between such cases as listed above, i.e. words originally differentiated by affixes and later becoming homonymous after the loss of endings (sleep – noun :: sleep – verb) and those formed by conversion (pencil – noun :: pencil – verb).

Prof. I. Arnold is of the opinion that prof. Smirnitsky is mistaken. His mistake is in the wish to call both cases conversion, which is illogical if he, or any of his followers, accepts the definition of conversion as a word-building process which implies the diachronistic approach. Prof. I. Arnold states that synchronically both types sleep (noun) – sleep (verb) and pencil (noun) – pencil (verb) must be treated together as cases of patterned homonymy. But it is essential to differentiate the cases of conversion and treat them separately when the study is diachronistic.

Conversion has been the subject of a great many discussions since 1891 when H. Sweet first used the term in his *New English Grammar*. Various opinions have been expressed on the nature and character of conversion in the English language and different conceptions have been put forward.

The treatment of conversion as a morphological way of forming words was suggested by A.I. Smirnitsky and accepted by R.Z. Ginzburg, S.S. Khidekel, G.Y. Knyazeva, A.A. Sankin.

Other linguists sharing, on the whole, the conception of conversion as a morphological way of forming words disagree, however, as to what serves here as a word-building means. Some

of them define conversion as a non-affixal way of forming words pointing out that its characteristic feature is that a certain stem is used for the formation of a categorically different word without a derivational affix being added (I.R. Galperin, Y.B. Cherkasskaya).

Others hold the view that conversion is the formation of new words with the help of a zero-morpheme (H. Marchand).

There is also a point of view on conversion as a morphological-syntactic word-building means (Y.A. Zhluktenko), for it involves, as the linguists sharing this conception maintain, both a change of the paradigm and of the syntactic function of the word.

e.g.: I need some paper for my room : He is papering his room.

Besides, there is also a purely syntactic approach commonly known as a functional approach to conversion. In Great Britain and the United States of America linguists are inclined to regard conversion as a kind of functional change. They define conversion as a shift from one part of speech to another contending that in modern English a word may function as two different parts of speech at the same time.

The two categories of parts of speech especially affected by conversion are the noun and the verb. Verbs made from nouns are the most numerous among the words produced by conversion.

e.g.: to hand, to face, to nose, to dog, to blackmail.

Nouns are frequently made from verbs: catch, cut, walk, move, go.

Verbs can also be made from adjectives: to pale, to yellow, to cool.

A word made by conversion has a different meaning from that of the word from which it was made though the two meanings can be associated. There are certain regularities in these associations which can be roughly classified. In the group of verbs made from nouns some regular semantic associations are the following:

1. A noun is a name of a tool while a verb denotes an action performed by the tool: to knife, to brush.

2. A noun is a name of an animal while a verb denotes an action or aspect of behaviour typical of the animal: monkey – to monkey, snake – to snake. Yet, ‘to fish’ does not mean ‘to behave like a fish’ but ‘to try to catch fish’.

3. A noun denotes a part of a human body while a verb denotes an action performed by it: hand – to hand, shoulder – to shoulder. However, ‘to face’ does not imply doing something by or even with one’s face but ‘turning it in a certain direction’.

4. A noun is a name of some profession or occupation while a verb denotes an activity typical of it: a butcher – to butcher, a father – to father.

5. A noun is a name of a place while a verb denotes the process of occupying this place or putting something into it: a bed – to bed, a corner – to corner.

6. A noun is the name of a container while a verb denotes an act of putting something within the container: a can – to can, a bottle – to bottle.

7. A noun is the name of a meal while a verb denotes the process of taking it: supper – to supper, lunch – to lunch.

The suggested groups do not include all the great variety of verbs made from nouns by conversion. They just represent the most obvious cases and illustrate the great variety of semantic interrelations within the so-called converted pairs and the complex nature of the logical associations which underlie them.

In actual fact, these associations are more complex and sometimes even perplexing.

### **Types of Conversion**

Partial conversion is a kind of a double process when first a noun is formed by conversion from a verbal stem and next this noun is combined with such verbs as 'to give', 'to make', 'to take' to form a separate phrase: to have a look, to take a swim, to give a whistle.

There is a great number of idiomatic prepositional phrases as well: to be in the know, in the long run, to get into a scrape. Sometimes the elements of these expressions have a fixed grammatical form, as, for example, where the noun is always plural: It gives me the creeps (jumps). In other cases the grammatical forms are free to change.

Reconversion is the phenomenon when one of the meanings of the converted word is a source for a new meaning of the same stem: cable (металлический проводник) – to cable (телеграфировать) – a cable (телеграмма); help (помощь) – to help (помогать) – help (помощник), deal (раздача) – to deal (раздавать) – deal (раздача карт).

Substantivation can also be considered as a type of conversion. Complete substantivation is a kind of substantivation when the whole paradigm of a noun is acquired: a private - the private – privates – the privates. Alongside with

complete substantivation there exists partial substantivation when a feature or several features of a paradigm of a noun are acquired: the rich. Besides the substantivized adjectives denoting human beings there is a considerable group of abstract nouns: the Singular, the Present. It is thus evident that substantivation has been the object of much controversy. Those who do not accept substantivation of adjectives as a type of conversion consider conversion as a process limited to the formation of verbs from nouns and nouns from verbs. But this point of view is far from being universally accepted.

#### **8.4 Parataxis**

Parataxis is a literary technique, in writing or speaking, that favors short, simple sentences, without conjunctions or with the use of coordinating, but not with subordinating conjunctions. It contrasts with syntaxis and hypotaxis. It is also used to describe a technique in poetry in which two images or fragments, usually starkly dissimilar images or fragments, are juxtaposed without a clear connection. Readers are then left to make their own connections implied by the paratactic syntax. Thus parataxis is akin to coordination.

Polysyndeton is a stylistic device in which several coordinating conjunctions are used in succession in order to achieve an artistic effect. Polysyndeton examples are found in literature and in day-to-day conversations. The term polysyndeton comes from a Greek word meaning 'bound

together.’ It makes use of coordinating conjunctions like ‘and’, ‘or’, ‘but’, and nor (mostly ‘and’ and ‘or’) which are used to join successive words, phrases, or clauses in such a way that these conjunctions are even used where they might have been omitted. For example, in the sentence, ‘We have ships and men and money and stores,’ the coordinating conjunction ‘and’ is used in quick succession to join words occurring together. In a normal situation, the coordinating conjunction ‘and’ is used to join the last two words of the list, and the rest of the words in the list are separated or joined by a comma.

Polysyndeton is opposite to another stylistic device known as ‘asyndeton.’ In asyndeton, the words in a list are separated by commas, and no conjunctions are used to join the words in a list. Thomas S. Kane describes the difference between the two devices, saying that they are nothing more than the techniques of handling a long series of words or lists. With asyndeton the sentence acquires dry, brisk, matter-of-fact, businesslike, pragmatic tonalities, a touch of tumultuous, chaotic or hurried mood. Both techniques may result in the idea of monotony, boredom, routine. However with polysyndeton the author makes the components of enumeration more conspicuous.

Polysyndeton uses conjunctions after every word or term, while asyndeton uses no conjunctions but only commas. For example: ‘Jane’s days became a blur of meaningless events – wake up, brush teeth, make the coffee, get the mail, fix dinner, watch TV. It was hard to keep depression at bay.’

‘And Joshua, and all of Israel with him, took Achan the son of Zerah, and the silver, and the garment, and the wedge of gold, and his sons, and his daughters, and his oxen, and his asses, and

his sheep, and his tent, and all that he had.’ This is among the best examples of polysyndeton found in classical or religious texts. See how the conjunction ‘and’ has been used in quick succession to join all the items given in this text. In the Bible the use of polysyndeton conveys the idea of endlessness of life and the interconnectedness of all the events, the idea of life viewed as a continuous flux, as an eternal labyrinth, a repetitive cycle.

### **8.5 Semantico-syntactical Syncretism**

In order to explain the nature of the grammatical phenomenon of semantico-syntactical syncretism let’s consider the following example:

e.g. The rain was falling greyly.

A syncretic element is the one that performs two functions in one form simultaneously. Thus the element ‘greyly’ performs two functions at the same time which makes it syncretic. On the one hand it stands in syntactic relations to the predicate ‘was falling’ and performs the syntactic function of the adverbial modifier of manner. However semantically it disagrees with the verb ‘fall’ because ‘grey’, being the name of a colour, can’t describe the process of falling. Still it agrees in the meaning with the noun ‘rain’ which is the subject of the sentence building semantic cohesion of the sentence.

The effect of such cases of semantico-syntactical syncretism is a greater dynamism, more complex semantics covering both the actional and the descriptive aspects.

## 8.6 Complex Object in English

Studying the infinitive in English, we somehow learn about this remarkable structure, which has three names: a complex addition, Complex Object and The Accusative with the Infinitive. It's a matter of individual preference which name one chooses to term this grammatical construction. However, the second name is still more common and easily recognizable.

This structure consists of a noun in the common case or pronouns in the objective case and an infinitive. Let's revise pronouns in the objective case:

I – me / we – us

you – you

he – him / they – them

she – her

it – it

Let's analyse some sentences containing Complex Object:

e.g. We noticed the woman enter the house through the back door. – We noticed that a woman entered through the back door.

e.g. I saw them walk along the road. – I saw that they walked down the road.

As is evident from these proposals, complex object in English indicates the presence of additional subordinate clauses introduced by the conjunctions «how», «what», «that». The noun or the pronoun in the objective case in this complex supplement is comparable with a secondary subject while the infinitive,



conveying the idea of action performed by the noun or the pronoun, may be referred to as a secondary predicate.

Complex Object in the English language has its own rules of usage, which are worth considering. In general, a complex addition in the English language is used after some semantic groups of verbs. They are as follows.

1. After verbs expressing physical perception and feeling: to see, to watch, to notice, to observe, to feel, to hear, etc. We use bare infinitive without the particle 'to' after these verbs:

e.g. I have never heard you sing. We saw the postman slip a thick envelope into the box.

With verbs of sense-perception in addition to the infinitive present participle (Participle I) may be used. While infinitive indicates an action as a fact, Participle I emphasizes an action as a process.

e.g. I saw her run into the house. — I saw how she ran into the house. (a fact)

e.g. I saw her running along the road. — I saw her running down the road. (a process)

We shouldn't mix up the verbs 'to see' and 'to hear' used as verbs of sense-perception and the same verbs used in the meaning 'to know' and 'to understand'. In the latter case a clause should be used.

e.g. I see that you are in low spirits. — I understand that you are in a bad mood.

2. After verbs expressing motivation, compulsion: to let, to make, to have, to cause, to get (in the meaning 'to make'). The infinitive is used without the particle 'to' after 'to let', 'to

make', 'to have'. After the verbs 'to cause' and 'to get' (in the meaning 'to make') we use infinitive with the particle 'to'.

e.g. You cannot make me do such things. Never let him go. They had the man do what they wanted.

3. After verbs expressing desire and necessity (to want, to wish, to desire, to like, should / would like, etc.

e.g. He wanted his students to note the colours of animals. The inspector would like you to explain everything to him.

4. After verbs expressing assumption: to expect, to rely, to suppose, to believe, to consider, to find, etc.

e.g. Parents usually expect their children to be obedient. We believe it to be the best way out of this situation.

5. After verbs expressing knowledge, awareness, assertion: to know, to think, to say, to note, to celebrate, to report, to pronounce etc.

e.g. People knew him to be a great sculptor. She thought him to be a qualified specialist.

6. After verbs expressing coercion, order, resolution, or a request: to order, to allow, to authorize, to forbid, to prohibit, etc.

## **8.7 Modal Verbs Followed by the Perfect Infinitive**

### **Must Have + Past Participle**

'Must have + Past Participle' is used to express an assumption about something that has happened. We feel quite sure about it.

e.g. I didn't hear her voice . She must have gone out.

I cannot find my watch. I must have lost it.

### **Can't Have + Past Participle**

'Can't have + Past Participle' is used to express an assumption about something that didn't happen in the past based on present evidence.

e.g. He can't have fallen in love with her. She's married.

This can't have been an economically sensible decision.

### **Should Have + Past Participle**

'Should have + Past Participle' is used to express the idea that something was desirable or needed but didn't take place. So this construction serves to show regret about the lost opportunities.

e.g. She should have asked you before borrowing your pen.

We should have had a proper discussion before voting.

### **Shouldn't Have + Past Participle**

'Shouldn't have + Past Participle' is used to express the idea that something took place but it wasn't desirable. So this construction serves to show criticism.

e.g. She shouldn't have taken the matter too seriously.

### **Needn't Have + Past Participle**

'Needn't have + Past Participle' is used to express the idea that something was done but it wasn't necessary. The person who did it thought it was necessary though.

e.g. He needn't have been so careful.

I needn't have knocked at the door since, in this way, I awoke the baby. (but I knocked)

### **Ought to Have + Past Participle**

‘Ought to have + Past Participle’ is used to express an unfulfilled duty or obligation.

e.g. I ought to have come earlier. I deeply regret.

### **May Have + Past Participle**

‘May have + Past Participle’ is used to express the possibility that an action took place in the past.

e.g. Alert readers may have noticed the misprint in last week’s column.

### **Might Have + Past Participle**

‘Might Have + Past Participle’ is used to express a past possibility.

e.g. Our neighbors might have heard some noises when our car was stolen.

### **Could Have + Past Participle**

‘Could Have + Past Participle’ is used to express past reference about something that was not carried out.

e.g. You could have done it. (You didn’t do it)

You could have told me I had a snotty nose!

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