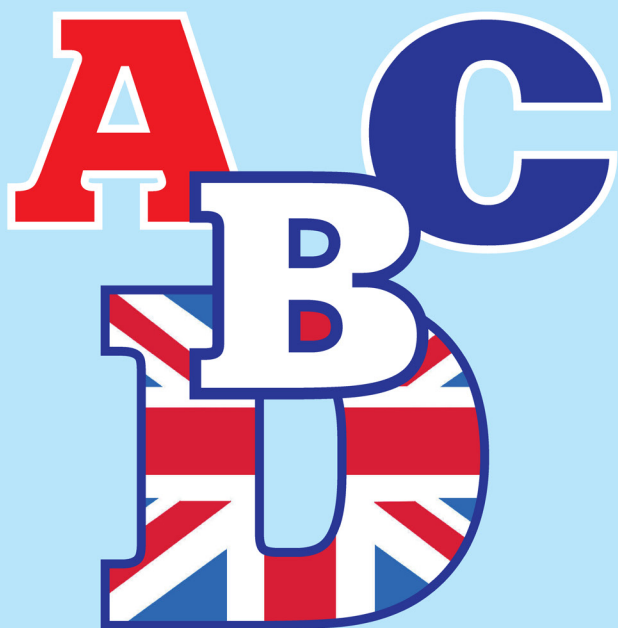


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Кафедра «Теория и методика преподавания иностранных языков и культур»

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АНГЛИЙСКИЙ ЯЗЫК ДЛЯ ФИЛОЛОГОВ

Практикум



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Целью практикума является повышение уровня владения английским языком, а также профессиональной компетенции в области филологического анализа и интерпретации художественных текстов при использовании интегративного подхода. Предлагаемый практикум призван определить основные ориентиры, опираясь на которые студенты смогут в дальнейшем самостоятельно усваивать и упорядочивать материал обширной исследовательской литературы по интерпретации диалектически сложных языковых явлений зарубежных художественных текстов в оригинале.

Практикум предназначен для аудиторной и самостоятельной работы студентов направления подготовки бакалавров 032700.62 (45.03.01) «Филология», изучающих иностранный язык (английский).

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ВВЕДЕНИЕ

В настоящее время имеются серьезные предпосылки для позитивных изменений в сфере языкового образования. Новая стратегия обучения иностранному языку – это стратегия одновременного изучения языка и культуры, транслируемой посредством данного языка в условиях диалогового взаимодействия, взаимопонимания контактирующих культур и их трансляторов-языков, родного и иностранного.

Здесь важно подчеркнуть значение изучения иностранных языков для будущих филологов. Иностранный язык способствует развитию мыслительных процессов (это объясняется тем, что при изучении иностранного языка человеку приходится оперировать другой системой знаков). Синтаксические конструкции и грамматика развивают способности к анализу и синтезу, запоминание лексических единиц – оперативную память, изучение не только отдельных слов, но и контекста в целом – языковую догадку, сообразительность и внимание. Язык учит мыслить логически, а также выбирать правильный вариант из множества значений каждого отдельно взятого слова.

Иностранный язык способствует развитию коммуникативных навыков, а также устранению психологических барьеров. Посредством изучения языка (через диалоги, чтение художественных текстов, монологические высказывания) общение становится более легким, а значит, и более успешным в будущем.

Филология предусматривает опору на знание как родного (русского), так и иностранных языков, их лексики, грамматики, семантики. Однако овладение иностранным языком предполагает особую систему отношений между изучаемыми языками – иностранным и родным. Практическое значение системы обучения иностранному языку реализуется благодаря широкому использованию текстов.

Большую помощь в обучении иностранному языку может оказать обращение к художественным текстам, которые являются интегрирующей единицей филологических дисциплин, основным дидактическим средством.

В условиях отсутствия языковой среды, в которой осуществляется изучение в вузе иностранного языка, иноязычной культуры, текст является единственной возможностью создания этой среды, единственным способом расширить языковое пространство и обеспечить столь угодно долгое пребывание обучаемого в нем. Это обуславливает необходимость ориентации методологической подготовки филолога на текст, выработку у студентов умений проводить его интерпретацию. Именно текст обладает повышенной способностью обнаруживать и демонстрировать формально-языковые единицы. Только связный текст способствует оптимальному формированию знаний о правилах поведения языковых средств всех уровней – фонетического, грамматического, лексического. Текст демонстрирует выразительный потенциал грамматических конструкций; мотивирует выбор определенных грамматических средств; иллюстрирует особенности их функционирования, нормы построения словосочетаний и предложений, образование слов, синонимичные грамматические конструкции.

Только на текстовом уровне можно уяснить:

- функциональную сторону лексико-грамматических конструкций;
- взаимосвязь всех средств языка, участвующих в передаче содержания и смысла высказывания;
- структурно-композиционное и жанрово-стилистическое оформление.

Работа с текстами художественных произведений позволяет знакомить студентов – будущих филологов с эстетическими качествами изучаемого языка. Благодаря художественным текстам процесс изучения иностранного языка становится более интересным, так как они представляют слова и выражения, проявляемые в контексте, что позволяет выявить особенности употребления, стилистическую окраску и значение иностранной лексики, а также познакомиться с культурой страны и особенностями характера людей, говорящих на изучаемом языке.

Практикум ориентирует студентов направления подготовки бакалавров «Филология» на работу с фрагментами текстов художественных произведений английских классиков, их анализ и интерпретацию на речевом уровне.

Цель и задачи

Цель практикума – повышение уровня владения английским языком, а также профессиональной компетенцией в области филологического анализа и интерпретации художественных текстов у студентов направления подготовки бакалавров «Филология» при использовании интегративного подхода.

Для достижения поставленной цели были выделены следующие *задачи*:

- *обучающие*: усвоение студентами элементов лингвостилистического анализа художественного текста на примере двух языков; формирование и развитие коммуникативных умений на основе языковых лингвострановедческих знаний;

- *познавательные*: формирование профессиональной компетенции филологического анализа и интерпретации текста; понимание текста в оригинале и переводе;

- *развивающие*: развитие языковых и познавательных способностей студентов, готовность к коммуникации посредством работы в группах, готовность и способность к ведению диалога культур, расширение словарного запаса английских слов, пополнение лексического запаса;

- *воспитательные*: формирование у студентов уважения и интереса к культуре и народу страны изучаемого языка; воспитание культуры общения; потребности к обучению, к практическому использованию языка в различных сферах деятельности; формирование познавательной активности студентов.

Для достижения цели и решения этих задач студенты должны изучить грамматику английского языка, иметь обширный словарный запас, исследовать функционирование языковых единиц в тексте (фразеологизмов, метафор, афоризмов, устаревшей лексики, постоянных эпитетов, поэтической инверсии и др.).

Результаты обучения – усвоенные знания, умения, владения.

Требования, предъявляемые к знаниям, умениям, владениям

Работая с английским текстом, студент должен

знать:

- способы структурирования художественного текста;
- содержательные характеристики речевого уровня художественного текста;

- основные признаки художественной речи;
- способы словообразования;
- основные приемы филологического анализа и интерпретации художественного текста;

уметь:

- определять индивидуально-авторские особенности словоупотребления;
- самостоятельно исследовать художественный текст на речевом уровне;
- анализировать словарно-фразеологический уровень художественной речи (нахождение эмоционально-экспрессивной и функционально-стилистической лексики, стилистически окрашенных слов, паремии и др.);
- формировать выводы из анализируемых фактов;

владеть:

- инструментарием филологического анализа и интерпретации художественного текста;
- методикой анализа речевого уровня художественного текста.

Студенты направления подготовки бакалавров «Филология» при изучении иностранного языка формируют и демонстрируют следующие компетенции:

- владение навыками использования иностранного языка в устной и письменной форме в сфере профессиональной коммуникации (ОК-13);
- способность демонстрировать знание основных положений и концепций филологического анализа и интерпретации текста (ПК-1) [Раздел V ФГОС ВПО].

Таким образом, анализ и интерпретация художественного текста русской и зарубежной литературы должны стать одними из основных форм практической деятельности в профессиональном компетентностно-ориентированном образовании студентов-филологов. Этому в значительной степени способствует данный практикум.

МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ

Практикум призван помочь студентам направления подготовки бакалавров 032700.62 (45.03.01) «Филология» в организации аудиторной (практической) и самостоятельной работы по освоению филологического анализа и интерпретации зарубежных художественных текстов при изучении интегрированного курса «Эстетические свойства слова и их анализ в русском и английском языках» (14 часов) в рамках дисциплины «Иностранный язык» или «Английский язык в сфере профессиональной коммуникации» (4 семестр).

Структурно практикум состоит из введения, двух разделов, списка рекомендуемой литературы и словаря терминов и выражений. Первый раздел направлен на исследование функционирования средств художественной выразительности в предложенных фрагментах художественных произведений и включает пять блоков (units):

Unit 1. Portrait characteristics of characters

(Блок 1. Портретные характеристики героев);

Unit 2. Traits of character

(Блок 2. Черты характера);

Unit 3. Characteristics of home and family

(Блок 3. Описание дома и семьи);

Unit 4. Nature description

(Блок 4. Описание природы);

Unit 5. Meal

(Блок 5. Особенности кухни).

К каждому блоку подобраны от 15 до 20 упражнений с фрагментами соответствующих теме текстов английской литературы. Перед каждым текстом сформулированы задания, позволяющие более глубоко раскрывать его особенности, отрабатывать его анализ. Студентам предлагается провести смысловый анализ английского текста, выявить употребление средств художественной выразительности, определить способ словообразования, сделать анализ частей ре-

чи и др. Задания к упражнениям предложены не только на отработку грамматических норм употребления тех или иных слов, но и на отработку навыков анализа речевого уровня художественного зарубежного текста, что способствует повышению профессиональной компетентности будущих филологов, развивает способность к более глубокому и правильному восприятию и пониманию английской литературы.

Для выбора текстов использовались следующие художественные произведения: *Charlotte Bronte «Jane Eyre»*, *Bernard Shaw «Pygmalion»*, *Walter Scott «Ivanhoe»*, *William Makepeace Thackeray «Vanity fair»*, *Emily Bronte «Wuthering Heights»*, *Somerset Maugham «Painted Veil»*, *Somerset Maugham «Theatre»*, *Oscar Wilde «The Picture of Dorian Gray»*, *Tomas Hardy «Tess of the d'Urbervilles»*, *Conan Doyle «The adventures of Sherlock Holmes»*, *Henry Fielding «The history of Tom Jones»*, *Jane Austen «Pride and Prejudice»*, *Charles Dickens «Oliver Twist»*.

Цель выбранного автором подхода – совершенствование лексико-грамматических умений, обогащение словаря новыми лексическими единицами, отработка разговорных тем («Внешность», «Черты характера», «Семья», «Увлечения», «Природа» и др.).

Во втором разделе практикума в помощь студентам при выполнении заданий первого раздела дана характеристика основных средств художественной выразительности. Далее представлены список рекомендуемой литературы и тематический словарь, который включает термины и выражения, наиболее часто употребляемые филологами, и служит для пополнения словарного запаса. Умения и навыки, формируемые на таких практических занятиях, дают возможность анализировать тексты, пополнять лексический запас, создавать собственные тексты. Практикум построен не по принципу нарастания сложности, его материалами можно пользоваться выборочно в зависимости от того, какая разговорная тема изучается.

*Рекомендации по использованию материалов практикума
и описание последовательности его изучения*

При работе с данным практикумом студент должен владеть основными приемами филологического анализа и интерпретации художественного текста, знать и свободно определять содержательные характеристики речевого уровня художественного текста, основные признаки художественной речи, способы словообразования. Для выполнения заданий студент может обращаться ко второму разделу, в котором составлен глоссарий основных средств выразительности, а также приведены примеры их использования в английском языке.

Все задания сформулированы с учетом особенностей каждого фрагмента текста. Однако автор практикума использует повторяющиеся задания для каждого упражнения: первое – «Прочитайте фрагмент из «...», изложите кратко его содержание на английском языке», позволяющее понять содержание текста, прежде чем студент приступит к выполнению последующих заданий и направленное на повышение коммуникативных умений; последнее – «Составьте словарь незнакомых слов и выражений», позволяющее расширить словарный запас. Автор рекомендует каждому студенту после прочтения фрагмента текста составлять список незнакомых слов и выражений в отдельной тетради (словаре), выписывая значения и заучивая их наизусть. При работе с данным практикумом подобный вид деятельности должен стать регулярным, что позволит пополнить лексический запас и улучшить навыки разговорной речи. Основной блок заданий направлен на изучение эстетических свойств английского языка через анализ основных средств художественной выразительности. Подобраны задания на развитие коммуникативных умений: «Кратко изложите содержание фрагмента «...», «Выразите свое отношение к герою», «Определите смысловые связи текста с помощью лексических и грамматических средств», «Прочитайте фрагмент с соответствующим ритмико-интонационным оформлением, учитывая типы предложений», «Определите главную идею текста и предложения, подчиненные ей» и др.

Упражнения должны выполняться студентами самостоятельно в виде домашнего задания с последующим обсуждением на занятиях.

В качестве формы промежуточного контроля выбран анализ художественных текстов, так как он носит индивидуальный характер. Преподаватель выдает каждому студенту фрагмент художественного текста и перечень вопросов. Для количественной характеристики полученных анализов текстов применяется балльная оценка по каждому вопросу (полные ответы – 4 балла, ошибочные – 0 баллов, от 1 до 3 баллов – в зависимости от степени владения материалом и правильности ответов).

В качестве формы итогового контроля выбрана дискуссия с презентацией фрагментов художественных текстов по выбору студентов.

Такая работа над художественным текстом стимулирует развитие способностей творческого переосмысления текста, позволяет освоить детальное понимание художественного текста на основе учебников, пособий, двуязычных словарей, при помощи преподавателя.

Раздел I. UNITS

Unit 1. Portrait characteristics of heroes

(Блок 1. Портретные характеристики героев)

Упражнение 1.1

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Выпишите из текста эпитеты и прокомментируйте их использование в данном фрагменте.
3. Составьте словарь незнакомых слов и выражений.

A vision, as it seemed to me, had risen at his side. There appeared, within three feet of him, a form clad in pure white—a youthful, graceful form full, yet fine in contour; and when, after bending to caress Carlo, it lifted up its head, and threw back a long veil, there bloomed under his glance a face of perfect beauty. Perfect beauty is a strong expression; but I do not retrace or qualify it as sweet features as ever the temperate clime of Albion moulded; as pure hues of rose and lily as ever her humid gales and vapoury skies generated and screened, justified, in this instance, the term. No charm was wanting, no defect was perceptible; the young girl had regular and delicate lineaments; eyes shaped and coloured as we see them in lovely pictures, large, and dark, and full; the long and shadowy eyelash which encircles a fine eye with so soft a fascination; the pencilled brow which gives such clearness; the white smooth forehead, which adds such repose to the livelier beauties of tint and ray; the cheek oval, fresh, and smooth; the lips, fresh too, ruddy, healthy, sweetly formed; the even and gleaming teeth without flaw; the small dimpled chin; the ornament of rich, plentiful tresses—all advantages, in short, which, combined, realise the ideal of beauty, were fully hers. (Miss Oliver)

(Charlotte Bronte «Jane Eyre»)

Упражнение 1.2

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Какие средства выразительности помогают автору подчеркнуть особенности внешности героини?
3. Составьте словарь незнакомых слов и выражений.

Mrs. Reed might be at that time some six or seven and thirty; she was a woman of robust frame, square-shouldered and strong-limbed, not tall, and, though stout, not obese she had a somewhat large face, the under jaw being much developed and very solid; her brow was low, her chin large and prominent, mouth and nose sufficiently regular; under her light eyebrows glimmered an eye devoid of ruth; her skin was dark and opaque, her hair nearly flaxen; her constitution was sound as a bell—illness never came near her; she dressed well, and had a presence and port calculated to set off handsome attire. (*Mrs. Reed*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 1.3

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Проанализируйте, какими прилагательными подчеркнуты существительные, характеризующие внешность героя, выпишите их.
3. Составьте словарь незнакомых слов и выражений.

Half reclined on a couch appeared Mr. Rochester, his foot supported by the cushion; he was looking at Adèle and the dog the fire shone full on his face. I knew my traveller with his broad and jetty eyebrows; his square forehead, made squarer by the horizontal sweep of his black hair. I recognised his decisive nose, more remarkable for character than beauty; his full nostrils, denoting, I thought, choler; his grim mouth, chin, and jaw—yes, all three were very grim, and no mistake. His shape, now divested of cloak, I perceived harmonised in squareness with his physiognomy I suppose it was a good figure in the athletic sense of the term—broad chested and thin flanked, though neither tall nor graceful. (*Mr. Rochester*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 1.4

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
3. Определите вид тропа в данном фрагменте.
4. Составьте словарь незнакомых слов и выражений.

Mr. St. John—sitting as still as one of the dusty pictures on the walls, keeping his eyes fixed on the page he perused, and his lips mutely sealed—was easy enough to examine. Had he been a statue instead of a man, he could not have been easier. He was young—perhaps from twenty-eight to thirty—tall, slender; his face riveted the eye; it was like a Greek face, very pure in outline quite a straight, classic nose; quite an Athenian mouth and chin. It is seldom, indeed, an English face comes so near the antique models as did his. He might well be a little shocked at the irregularity of my lineaments, his own being so harmonious. His eyes were large and blue, with brown lashes; his high forehead, colourless as ivory, was partially streaked over by careless locks of fair hair. This is a gentle delineation, is it not, reader? Yet he whom it describes scarcely impressed one with the idea of a gentle, a yielding, an impressible, or even of a placid nature. Quiescent as he now sat, there was something about his nostril, his mouth, his brow, which, to my perceptions, indicated elements within either restless, or hard, or eager. (*Mr. St. John*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 1.5

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Найдите в тексте метафору, сравнение, олицетворение, дайте оценку их использования.
3. Для чего автор использует повтор прилагательного «large»? Составьте синонимический ряд прилагательного «large» (используйте словарь синонимов).
4. Составьте словарь незнакомых слов и выражений.

... I looked up at - a black pillar! – such, at least, appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug: the grim face at the top was like a carved mask, placed above the shaft by way of capital. He, for it was a man, turned his head slowly towards where I stood, and having examined me with the two inquisitive-looking grey eyes which twinkled under a pair of bushy brows,...he seemed to me a tall gentleman; but then I was very little; his features were large, and they and all the lines of his frame were equally harsh and prim.

What a face he had, now that it was almost on a level with mine! what a great nose! and what a mouth! and what large prominent teeth! ... I only cast my eyes down on the two large feet planted on the rug. (*Mr. Brocklehurst*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 1.6

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Найдите в тексте сравнение, дайте оценку его использования.
3. Объясните использование оценочной лексики.
4. Составьте словарь незнакомых слов и выражений.

Tall, fine bust, sloping shoulders; long, graceful neck: olive complexion, dark and clear; noble features; eyes rather like Mr. Rochester's: large and black, and as brilliant as her jewels. And then she had such a fine head of hair; raven-black and so becomingly arranged: a crown of thick plaits behind, and in front the longest, the glossiest curls I ever saw. She was dressed in pure white; an amber-coloured scarf was passed over her shoulder and across her breast, tied at the side, and descending in long, fringed ends below her knee. She wore an amber-coloured flower, too, in her hair: it contrasted well with the jetty mass of her curls. (*Miss Ingram*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 1.7

1. Прочитайте фрагмент из «Pygmalion», изложите кратко его содержание на английском языке.
2. Выпишите все существительные, группируя их тематически, поясните, какие группы слов получились.
3. Прокомментируйте использование прилагательных «brooding», «silent».
4. Составьте словарь незнакомых слов и выражений.

Eliza opens the door and is seen on the lighted landing in opera cloak, brilliant evening dress, and diamonds, with fan, flowers, and all accessories. She comes to the hearth, and switches on the electric lights there. She is tired: her pallor contrasts strongly with her dark eyes and hair; and her expression is almost tragic. She takes off her cloak; puts her fan and flowers on the piano; and sits down on the bench, brooding and silent. Higgins, in evening dress, with overcoat and hat, comes in, carrying a smoking jacket which he has picked up downstairs. He takes off the hat and overcoat; throws them carelessly on the newspaper stand; disposes of his coat in the same way; puts on the smoking jacket; and throws himself wearily into the easy-chair at the hearth. Pickering, similarly attired, comes in. He also takes off his hat and overcoat, and is about to throw them on Higgins's when he hesitates. (*Eliza*)

(Bernard Shaw «Pygmalion»)

Упражнение 1.8

1. Прочитайте фрагмент из «Pygmalion», изложите кратко его содержание на английском языке.
2. Какие тропы использует автор?
3. Проанализируйте, какими прилагательными подчеркнуты существительные, характеризующие внешность героя, выпишите их.
4. Составьте словарь незнакомых слов и выражений.

Higgins is standing up near him, closing two or three file drawers which are hanging out. He appears in the morning light as a robust, vital, appetizing sort of man of forty or thereabouts, dressed in a professional-looking black frock-coat with a

white linen collar and black silk tie. He is of the energetic, scientific type, heartily, even violently interested in everything that can be studied as a scientific subject, and careless about himself and other people, including their feelings. He is, in fact, but for his years and size, rather like a very impetuous baby "taking notice" eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief. His manner varies from genial bullying when he is in a good humor to stormy petulance when anything goes wrong; but he is so entirely frank and void of malice that he remains likeable even in his least reasonable moments. (*Higgins*)

(Bernard Shaw «Pygmalion»)

Упражнение 1.9

1. Прочитайте фрагмент из «Ivanhoe», изложите кратко его содержание на английском языке.
2. Выпишите словосочетания, характеризующие внешность Ребекка.
3. К выделенному слову подберите синонимы (используйте словарь синонимов).
4. Составьте словарь незнакомых слов и выражений.

The figure of Rebecca might indeed have **compared** with the proudest beauties of England, even though it had been judged by as shrewd a connoisseur as Prince John. Her form was exquisitely symmetrical, and was shown to advantage by a sort of Eastern dress, which she wore according to the fashion of the females of her nation. Her turban of yellow silk suited well with the darkness of her complexion. The brilliancy of her eyes, the superb arch of her eyebrows, her well-formed aquiline nose, her teeth as white as pearl, and the profusion of her sable tresses, which, each arranged in its own little spiral of twisted curls, fell down upon as much of a lovely neck and bosom as a simarre of the richest Persian silk, exhibiting flowers in their natural colours embossed upon a purple ground, permitted to be visible — all these constituted a combination of loveliness, which yielded not to the most beautiful of the maidens who surrounded her. It is true, that of the golden and pearl-studded clasps, which closed her vest from the throat to the waist, the three uppermost were left un-

fastened on account of the heat, which something enlarged the prospect to which we allude. A diamond necklace, with pendants of inestimable value, were by this means also made more conspicuous. The feather of an ostrich, fastened in her turban by an agraffe set with brilliants, was another distinction of the beautiful Jewess, scoffed and sneered at by the proud dames who sat above her, but secretly envied by those who affected to deride them. (*Rebecca*)

(Walter Scott «Ivanhoe»)

Упражнение 1.10

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Найдите в тексте сравнение.
3. Какими средствами выразительности автор подчеркивает ироничное отношение к герою?
4. Выпишите из фрагмента прилагательные, комментируя их использование.
5. Составьте словарь незнакомых слов и выражений.

A very stout, puffy man, in buckskins and Hessian boots, with several immense neckcloths that rose almost to his nose, with a red striped waistcoat and an apple green coat with steel buttons almost as large as crown pieces (it was the morning costume of a dandy or blood of those days) ... His bulk caused Joseph much anxious thought and alarm; now and then he would make a desperate attempt to get rid of his superabundant fat; but his indolence and love of good living speedily got the better of these endeavours at reform, and he found himself again at his three meals a day. He never was well dressed; but he took the hugest pains to adorn his big person, and passed many hours daily in that occupation. Like most fat men, he would have his clothes made too tight, and took care they should be of the most brilliant colours and youthful cut. (*Joseph Sedley*)

(William Makepeace Thackeray «Vanity fair»)

Упражнение 1.11

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Выпишите все существительные, группируя их тематически, поясните, какие группы слов получились.
3. Прокомментируйте использование эпитетов.
4. Найдите метафору, риторический вопрос, дайте оценку их использования.
5. Составьте словарь незнакомых слов и выражений.

«...She was small and slight in person; pale, sandy-haired, and with eyes habitually cast down: when they looked up they were very large, odd, and attractive; so attractive that the Reverend Mr. Crisp, fresh from Oxford, and curate to the Vicar of Chiswick, the Reverend Mr. Flowerdew, fell in love with Miss Sharp; being shot dead by a glance of her eyes which was fired all the way across Chiswick Church from the school-pew to the reading-desk. This infatuated young man used sometimes to take tea with Miss Pinkerton, to whom he had been presented by his mamma, and actually proposed something like marriage in an intercepted note, which the one-eyed apple-woman was charged to deliver. Mrs. Crisp was summoned from Buxton, and abruptly carried off her darling boy; but the idea, even, of such an eagle in the Chiswick dovecot caused a great flutter in the breast of Miss Pinkerton, who would have sent away Miss Sharp but that she was bound to her under a forfeit, and who never could thoroughly believe the young lady's protestations that she had never exchanged a single word with Mr. Crisp, except under her own eyes on the two occasions when she had met him at tea.

By the side of many tall and bouncing young ladies in the establishment, Rebecca Sharp looked like a child. But she had the dismal precocity of poverty. Many a dun had she talked to, and turned away from her father's door; many a tradesman had she coaxed and wheedled into good-humour, and into the granting of one meal more. She sate commonly with her father, who was very proud of her wit, and heard the talk of many of his wild companions – often but ill-suited for a girl to hear. But she never

had been a girl, she said; she had been a woman since she was eight years old. Oh, why did Miss Pinkerton let such a dangerous bird into her cage?..» (*Rebecca Sharp*)

(William Makepeace Thackeray «Vanity fair»)

Упражнение 1.12

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Используя этимологический словарь, объясните значения выделенных слов.
3. Подберите синонимы к слову «bonnet».
4. Составьте словарь незнакомых слов и выражений.

The bride was dressed in a brown silk **pelisse** (as Captain Dobbin has since informed me), and wore a straw bonnet with a pink ribbon; over the bonnet she had a veil of white **Chantilly lace**, a gift from Mr. Joseph Sedley, her brother. Captain Dobbin himself had asked leave to present her with a gold chain and watch, which she sported on this occasion; and her mother gave her her diamond brooch--almost the only trinket which was left to the old lady. As the service went on, Mrs. Sedley sat and whimpered a great deal in a pew, consoled by the Irish maid-servant and Mrs. Clapp from the lodgings. Old Sedley would not be present. Jos acted for his father, giving away the bride, whilst Captain Dobbin stepped up as groomsman to his friend George.

(William Makepeace Thackeray «Vanity fair»)

Упражнение 1.13

1. Прочитайте фрагмент из «Wuthering Heights», изложите кратко его содержание на английском языке.
2. Какие средства выразительности помогают автору ярко и убедительно подчеркнуть особенности внешности героини?
3. Составьте словарь незнакомых слов и выражений.

Mrs. Linton sat in a loose white dress, with a light shawl over her shoulders, in the recess of the open window, as usual. Her thick, long hair had been partly removed at the beginning of her illness, and now she wore it simply combed in its natural tresses over her temples and neck. Her appearance was altered, as I had told Heath-

cliff; but when she was calm, there seemed unearthly beauty in the change. The flash of her eyes had been succeeded by a dreamy and melancholy softness; they no longer gave the impression of looking at the objects around her: they appeared always to gaze beyond, and far beyond – you would have said out of this world. Then, the paleness of her face – its haggard aspect having vanished as she recovered flesh – and the peculiar expression arising from her mental state, though painfully suggestive of their causes, added to the touching interest which she awakened. (*Mrs. Linton*)

(Emily Bronte «Wuthering Heights»)

Упражнение 1.14

1. Прочитайте фрагмент из «Painted Veil», изложите кратко его содержание на английском языке.
2. Каковы стилистические особенности этого фрагмента?
3. Подберите синонимы к слову «beauty» (используйте словарь синонимов).
4. Составьте словарь незнакомых слов и выражений.

But Kitty was a beauty. She gave promise of being so when she was still a child, for she had large, dark eyes, liquid and vivacious, brown, curling hair in which there was a reddish tint, exquisite teeth and a lovely skin. Her features would never be very good, for her chin was too square and her nose, though not so long as Doris's, too big. Her beauty depended a good deal on her youth, and Mrs. Garstin realized that she must marry in the first flush of her maidenhood. When she came out she was dazzling: her skin was still her greatest beauty, but her eyes with their long lashes were so starry and yet so melting that it gave you a catch at the heart to look into them. (*Kitty*)

(Somerset Maugham «Painted Veil»)

Упражнение 1.15

1. Прочитайте фрагмент из «Painted Veil», изложите кратко его содержание на английском языке.
2. Выпишите из текста эпитеты и прокомментируйте их использование в данном фрагменте.

3. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
4. Выделите сравнение, метафору.
5. Составьте словарь незнакомых слов и выражений.

When this was translated to the Manchu she gave Kitty a quick glance in which there was the hint of a smile. She was impressive as she sat, without embarrassment, in her beautiful clothes; and from the painted face the eyes looked out wary, self-possessed, and unfathomable. She was unreal, like a picture, and yet had an elegance which made Kitty feel all thumbs. Kitty had never paid anything but passing and somewhat contemptuous attention to the China in which fate had thrown her. It was not done in her set. Now she seemed on a sudden to have an inkling of something remote and mysterious. Here was the East, immemorial, dark, and inscrutable. The beliefs and the ideals of the West seemed crude beside ideals and beliefs of which in this exquisite creature she seemed to catch a fugitive glimpse. Here was a different life, lived on a different plane. Kitty felt strangely that the sight of this idol, with her painted face and slanting, wary eyes, made the efforts and the pains of the everyday world she knew slightly absurd. That coloured mask seemed to hide the secret of an abundant, profound, and significant experience; those long, delicate hands with their tapering fingers held the key of riddles undivined. (*Manchu*)

(Somerset Maugham «Painted Veil»)

Упражнение 1.16

1. Прочитайте фрагмент из «Theatre», изложите кратко его содержание на английском языке.
2. Подготовьте литературный перевод и выразите свое отношение к герою.
3. Составьте словарь незнакомых слов и выражений.

He still had at fifty-two a very good figure. As a young man, with a great mass of curling chestnut hair, with a wonderful skin and large deep blue eyes, a straight nose and small ears, he had been the best-looking actor on the English stage. The only thing that slightly spoiled him was the thinness of his mouth. He was just six foot

tall and he had a gallant bearing. It was his obvious beauty had engaged him to go on the stage rather than to become a soldier like his father. Now his chestnut hair was very grey, and he wore it much shorter; his face had broadened and was a good deal lined; his skin no longer had the soft bloom of a peach and his colour was high. But with his splendid eyes and his fine figure he was still handsome man. Since his five years at the war he had adopted a military bearing, so that if you had not known who he was (which was scarcely possible, for in one day and another his photograph was always appearing in the illustrated papers) you might have taken him for an officer of high rank. He boasted that his weight had not changed since he was twenty, and for years, wet or fine, he had got up every morning at eight to put on short s and a sweater and have a run round Regent's Park. (*Michael*)

(Somerset Maugham «Theatre»)

Упражнение 1.17

1. Прочитайте фрагмент из «The Picture of Dorian Gray», изложите кратко его содержание на английском языке.
2. Какие средства выразительности помогают автору ярко и убедительно подчеркнуть особенности внешности героини?
3. Составьте словарь незнакомых слов и выражений.

Harry, imagine a girl, hardly seventeen years of age, with a little flower-like face, a small Greek head with plaited coils of dark-brown hair, eyes that were violet wells of passion, lips that were like the petals of a rose. She was the loveliest thing I had ever seen in my life. You said to me once that pathos left you unmoved, but that beauty, mere beauty, could fill your eyes with tears. I tell you, Harry, I could hardly see this girl for the mist of tears that came across me. And her voice- I never heard such a voice. It was very low at first, with deep mellow notes, that seemed to fall singly upon one's ear. Then it became a little louder, and sounded like a flute or a distant haut-bois. In the garden-scene it had all the tremulous ecstasy that one hears just before dawn when nightingales are singing (*Sibyl Vane*)

(Oscar Wilde «The Picture of Dorian Gray»)

Упражнение 1.18

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.
2. Какими средствами выразительности автор подчеркивает свое отношение к герою?
3. Составьте словарь незнакомых слов и выражений.

The man who growled out these words, was a stoutly-built fellow of about five-and-thirty, in a black velveteen coat, very soiled drab breeches, lace-up half boots, and grey cotton stockings which inclosed a bulky pair of legs, with large swelling calves; – the kind of legs, which in such costume, always look in an unfinished and incomplete state without a set of fetters to garnish them. He had a brown hat on his head, and a dirty belcher handkerchief round his neck: with the long frayed ends of which he smeared the beer from his face as he spoke. He disclosed, when he had done so, a broad heavy countenance with a beard of three days' growth, and two scowling eyes; one of which displayed various parti-coloured symptoms of having been recently damaged by a blow.

(Charles Dickens «Oliver Twist»)

Упражнение 1.19

1. Прочитайте фрагмент из «Tess of the d'Urbervilles», изложите кратко его содержание на английском языке.
2. Выпишите из текста прилагательные, подберите к ним синонимы (используйте словарь синонимов).
3. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
4. Составьте словарь незнакомых слов и выражений.

A young member of the band turned her head at the exclamation. She was a fine and handsome girl-not handsomer than some others, possibly-but her mobile peony mouth and large innocent eyes added eloquence to colour and shape. She wore a red ribbon in her hair, and was the only one of the white company who could boast of

such a pronounced adornment. Tess Durbeyfield at this time of her life was a mere vessel of emotion untinged by experience. The dialect was on her tongue to some extent, despite the village school: the characteristic intonation of that dialect for this district being the voicing approximately rendered by the syllable UR, probably as rich an utterance as any to be found in human speech. The pouted-up deep red mouth to which this syllable was native had hardly as yet settled into its definite shape, and her lower lip had a way of thrusting the middle of her top one upward, when they closed together after a word.

Phases of her childhood lurked in her aspect still. As she walked along to-day, for all her bouncing handsome womanliness, you could sometimes see her twelfth year in her cheeks, or her ninth sparkling from her eyes; and even her fifth would flit over the curves of her mouth now and then.

Yet few knew, and still fewer considered this. A small minority, mainly strangers, would look long at her in casually passing by, and grow momentarily fascinated by her freshness, and wonder if they would ever see her again: but to almost everybody she was a fine and picturesque country girl, and no more. (*Tess*)

(Tomas Hardy «Tess of the d'Urbervilles»)

Упражнение 1.20

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. Почему, описывая внешность героев, автор использует противопоставление?
3. Прокомментируйте использование метафор и эпитетов в данном фрагменте.
4. Составьте словарь незнакомых слов и выражений.

"I was driven over by my employer, who was as amiable as ever, and was introduced by him that evening to his wife and the child. There was no truth, Mr. Holmes, in the conjecture which seemed to us to be probable in your rooms at Baker Street. Mrs. Rucastle is not mad. I found her to be a silent, pale-faced woman, much younger than her husband, not more than thirty, I should think, while he can hardly be less than forty-five. From their conversation I have gathered that they have been married about seven years, that he was a widower, and that his only child by the first

wife was the daughter who has gone to Philadelphia. Mr. Rucastle told me in private that the reason why she had left them was that she had an unreasoning aversion to her stepmother. As the daughter could not have been less than twenty, I can quite imagine that her position must have been uncomfortable with her father's young wife.

"Mrs. Rucastle seemed to me to be colourless in mind as well as in feature. She impressed me neither favourably nor the reverse. She was a nonentity. It was easy to see that she was passionately devoted both to her husband and to her little son. Her light grey eyes wandered continually from one to the other, noting every little want and forestalling it if possible. He was kind to her also in his bluff, boisterous fashion, and on the whole they seemed to be a happy couple. And yet she had some secret sorrow, this woman. She would often be lost in deep thought, with the saddest look upon her face. More than once I have surprised her in tears. I have thought sometimes that it was the disposition of her child which weighed upon her mind, for I have never met so utterly spoiled and so ill-natured a little creature. He is small for his age, with a head which is quite disproportionately large. His whole life appears to be spent in an alternation between savage fits of passion and gloomy intervals of sulking. Giving pain to any creature weaker than himself seems to be his one idea of amusement, and he shows quite remarkable talent in planning the capture of mice, little birds, and insects. (*Mr. and Mrs. Rucastle*)

(Conan Doyle «The adventures of Sherlock Holmes»)

Unit 2. Traits of character

(Блок 2. Черты характера)

Упражнение 2.1

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Какими средствами автор подчеркивает эмоциональное состояние героини?
3. Прокомментируйте использование метафоры, градации.
4. Составьте словарь незнакомых слов и выражений.

“Never,” said he, as he ground his teeth, “never was anything at once so frail and so indomitable. A mere reed she feels in my hand!” (And he shook me with the force of his hold.) “I could bend her with my finger and thumb and what good would it do if I bent, if I upstare, if I crushed her Consider that eye consider the resolute, wild, free thing looking out of it, defying me, with more than courage—with a stern triumph. Whatever I do with its cage, I cannot get at it—the savage, beautiful creature! If I tear, if I rend the slight prison, my outrage will only let the captive loose. Conqueror I might be of the house; but the inmate would escape to heaven before I could call myself possessor of its clay dwelling-place. And it is you, spirit—with will and energy, and virtue and purity—that I want not alone your brittle frame. Of yourself you could come with soft flight and nestle against my heart, if you would seized against your will, you will elude the grasp like an essence—you will vanish ere I inhale your fragrance. (*Mr. Rochester about Jane*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 2.2

1. Прочитайте фрагмент из «Jane Eyre» с соответствующим ритмико-интонационным оформлением, изложите кратко его содержание на английском языке.
2. Найдите в данном фрагменте антитезу.
3. Как автор передает противоречивость характера главного героя (Mr. Rochester)?
4. Составьте словарь незнакомых слов и выражений.

“Is Mr. Rochester an exacting, fastidious sort of man?”

“Not particularly so; but he has a gentleman’s tastes and habits, and he expects to have things managed in conformity to them. <...> I believe he is considered a just and liberal landlord by his tenants. <...> His character is unimpeachable, I suppose. He is rather peculiar, perhaps: he has travelled a great deal, and seen a great deal of the world, I should think. I dare say he is clever, but I never had much conversation with him.”

“In what way is he peculiar?”

“I don’t know—it is not easy to describe—nothing striking, but you feel it when he speaks to you; you cannot be always sure whether he is in jest or earnest, whether he is pleased or the contrary; you don’t thoroughly understand him, in short—at least, I don’t: but it is of no consequence, he is a very good master.”

<...> He was proud, sardonic, harsh to inferiority of every description: in my secret soul I knew that his great kindness to me was balanced by unjust severity to many others. He was moody, too; unaccountably so; I more than once, when sent for to read to him, found him sitting in his library alone, with his head bent on his folded arms; and, when he looked up, a morose, almost a malignant, scowl blackened his features. But I believed that his moodiness, his harshness, and his former faults of morality (I say former, for now he seemed corrected of them) had their source in some cruel cross of fate. I believed he was naturally a man of better tendencies, higher principles, and purer tastes than such as circumstances had developed, education instilled, or destiny encouraged.

(Charlotte Bronte «Jane Eyre»)

Упражнение 2.3

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Проанализируйте, какими прилагательными подчеркнуты существительные, выпишите их из фрагмента.
3. Составьте синонимический ряд к существительному «character» (используйте словарь синонимов).
4. Составьте словарь незнакомых слов и выражений.

Miss Oliver already honoured me with frequent visits to my cottage. I had learnt her whole character, which was without mystery or disguise she was coquettish but not heartless; exacting, but not worthlessly selfish. She had been indulged from her birth, but was not absolutely spoilt. She was hasty, but good-humoured; vain (she could not help it, when every glance in the glass showed her such a flush of loveli-

ness), but not affected; liberal-handed; innocent of the pride of wealth; ingenuous; sufficiently intelligent; gay, lively, and unthinking she was very charming, in short, even to a cool observer of her own sex like me; but she was not profoundly interesting or thoroughly impressive. A very different sort of mind was hers from that, for instance, of the sisters of St. John. Still, I liked her almost as I liked my pupil Adèle; except that, for a child whom we have watched over and taught, a closer affection is engendered than we can give an equally attractive adult acquaintance. (*Miss Oliver*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 2.4

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Используя этимологический словарь, найдите значения выделенных словосочетаний. Какие новые смыслы вам удалось установить?
3. Найдите синонимы в данном фрагменте.
4. Составьте словарь незнакомых слов и выражений.

The promise of a smooth career, which my first calm introduction to Thornfield Hall seemed to pledge, was not belied on a longer acquaintance with the place and its inmates. Mrs. Fairfax turned out to be what she appeared, a **placid-tempered, kind-natured** woman, of **competent education** and average **intelligence**. My pupil was a lively child, who had been **spoilt and indulged**, and therefore was sometimes **wayward**; but as she was committed entirely to my care, and no injudicious interference from any quarter ever thwarted my plans for her improvement, she soon forgot her little freaks, and became obedient and teachable. She had no great talents, no marked traits of character, no peculiar development of feeling or taste which raised her one inch above the ordinary level of childhood; but neither had she any deficiency or vice which sunk her below it. She made reasonable progress, entertained for me a vivacious, though perhaps not very profound, affection; and by her simplicity, gay prattle, and efforts to please, inspired me, in return, with a degree of attachment sufficient to make us both content in each other's society. (*Adele*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 2.5

1. Прочитайте фрагмент из «Pygmalion», изложите кратко его содержание на английском языке.
2. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
3. Каковы речевые и стилистические особенности данного фрагмента?
4. Составьте словарь незнакомых слов и выражений.

I have never sneered in my life. Sneering doesn't become either the human face or the human soul. I am expressing my righteous contempt for Commercialism. I don't and won't trade in affection. You call me a brute because you couldn't buy a claim on me by fetching my slippers and finding my spectacles. You were a fool: I think a woman fetching a man's slippers is a disgusting sight: did I ever fetch your slippers? I think a good deal more of you for throwing them in my face. No use slaving for me and then saying you want to be cared for: who cares for a slave? If you come back, come back for the sake of good fellowship; for you'll get nothing else. You've had a thousand times as much out of me as I have out of you; and if you dare to set up your little dog's tricks of fetching and carrying slippers against my creation of a Duchess Eliza, I'll slam the door in your silly face. (*Higgins*)

(Bernard Shaw «Pygmalion»)

Упражнение 2.6

1. Прочитайте фрагмент из «Pygmalion», изложите кратко его содержание на английском языке.
2. Каковы речевые и стилистические особенности данного фрагмента?
3. Составьте словарь незнакомых слов и выражений.

“He is of the energetic, scientific type, heartily, even violently interested in everything that can be studied as a scientific subject, and careless about himself and other people, including their feelings. He is, in fact, but for his years and size, rather like a very impetuous baby "taking notice" eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief. His manner varies from genial bullying when he is in a good humor to stormy petulance when anything goes

wrong; but he is so entirely frank and void of malice that he remains likeable even in his least reasonable moments". (*Higgins*)

(Bernard Shaw «Pygmalion»)

Упражнение 2.7

1. Прочитайте фрагмент из «Ivanhoe», изложите кратко его содержание на английском языке.
2. Какие черты характера Prince John описывает автор? Какие средства выразительности использует?
3. Подберите синонимы к выделенным словам.
4. Составьте словарь незнакомых слов и выражений.

Those who remarked in the physiognomy of the Prince a dissolute audacity, mingled with extreme haughtiness and indifference to the feelings of others could not yet **deny** to his countenance that sort of comeliness which belongs to an open set of features, well formed by nature, modelled by art to the usual rules of **courtesy**, yet so far frank and **honest**, that they seemed as if they disclaimed to conceal the natural workings of the soul. Such an expression is often mistaken for manly **frankness**, when in truth it arises from the reckless indifference of a libertine disposition, conscious of superiority of birth, of wealth, or of some other adventitious advantage, totally unconnected with personal merit. To those who did not think so deeply, and they were the greater number by a hundred to one, the splendour of Prince John's "rhen", (i.e. fur tippet,) the richness of his cloak, lined with the most costly sables, his maroquin boots and golden spurs, together with the grace with which he managed his palfrey, were sufficient to merit clamorous applause. (*Prince John*)

(Walter Scott «Ivanhoe»)

Упражнение 2.8

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Почему, описывая характер героя, автор использует превосходную степень сравнения прилагательных? Найдите эти прилагательные.

3. Какие определения подчеркивают характер Dobbin?
4. Выпишите глаголы действия, охарактеризуйте их.
5. Составьте словарь незнакомых слов и выражений.

The latter Youth (who used to be called Heigh-ho Dobbin, Gee-ho Dobbin, and by many other names indicative of puerile contempt) was the quietest, the clumsiest, and, as it seemed, the dullest of all Dr. Swishtail's young gentlemen ...

Now, William Dobbin, from an incapacity to acquire the rudiments of the above language, as they are propounded in that wonderful book the Eton Latin Grammar, was compelled to remain among the very last of Doctor Swishtail's scholars, and was 'taken down' continually by little fellows with pink faces and pinafores when he marched up with the lower form, a giant amongst them, with his downcast, stupefied look, his dog's-eared primer, and his tight corduroys. High and low, all made fun of him. They sewed up those corduroys, tight as they were. They cut his bed-strings. They upset buckets and benches, so that he might break his shins over them, which he never failed to do. They sent him parcels, which, when opened, were found to contain the paternal soap and candles. There was no little fellow but had his jeer and joke at Dobbin; and he bore everything quite patiently, and was entirely dumb and miserable ...

But he bore little malice, not at least towards the young and small. And Dobbin's spirit rose with his altered circumstances. He made wonderful advances in scholastic learning... It was discovered, that although dull at classical learning, at mathematics he was uncommonly quick. To the contentment of all he passed third in algebra, and got a French prize-book at the public Midsummer examination...

Dobbin was much too modest a young fellow to suppose that this happy change in all his circumstances arose from his own generous and manly disposition: he chose, from some perverseness, to attribute his good fortune to the sole agency and benevolence of little George Osborne, to whom henceforth he vowed such a love and affection as is only felt by children—such an affection, as we read in the charming fairy-book, uncouth Orson had for splendid young Valentine his conqueror. He flung himself down at little Os-

borne's feet, and loved him. Even before they were acquainted, he had admired Osborne in secret. Now he was his valet, his dog, his man Friday. He believed Osborne to be the possessor of every perfection, to be the handsomest, the bravest, the most active, the cleverest, the most generous of created boys. He shared his money with him: bought him uncountable presents of knives, pencil-cases, gold seals, toffee, Little Warblers, and romantic books, with large coloured pictures of knights and robbers, in many of which latter you might read inscriptions to George Sedley Osborne, Esquire, from his attached friend William Dobbin. (*William Dobbin*)

(William Makepeace Thackeray «Vanity fair»)

Упражнение 2.9

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Выделите эмоционально-экспрессивную лексику. Дайте оценку ее использования.
3. Найдите и объясните применение стилистических фигур, если они есть.
4. Составьте словарь незнакомых слов и выражений.

«...He was lazy, peevish, and a bon-vivant; the appearance of a lady frightened him beyond measure; hence it was but seldom that he joined the paternal circle in Russell Square, where there was plenty of gaiety, and where the jokes of his good-natured old father frightened his amour-propre. His bulk caused Joseph much anxious thought and alarm; now and then he would make a desperate attempt to get rid of his superabundant fat; but his indolence and love of good living speedily got the better of these endeavours at reform, and he found himself again at his three meals a day. He never was well dressed; but he took the hugest pains to adorn his big person, and passed many hours daily in that occupation. His valet made a fortune out of his wardrobe: his toilet-table was covered with as many pomatums and essences as ever were employed by an old beauty: he had tried, in order to give himself a waist, every girth, stay, and waistband then invented. Like most fat men, he would have his clothes made too tight, and took care they should be of the most brilliant colours and youthful cut. When dressed at

length, in the afternoon, he would issue forth to take a drive with nobody in the Park; and then would come back in order to dress again and go and dine with nobody at the Piazza Coffee-House. He was as vain as a girl; and perhaps his extreme shyness was one of the results of his extreme vanity...» (*Joseph Sedley*)

(William Makepeace Thackeray «Vanity fair»)

Упражнение 2.10

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Выпишите глаголы и охарактеризуйте их.
3. Составьте словарь незнакомых слов и выражений.

«...For she could not only sing like a lark, or a Mrs. Billington, and dance like Hillisberg or Parisot; and embroider beautifully; and spell as well as a Dixonary itself; but she had such a kindly, smiling, tender, gentle, generous heart of her own, as won the love of everybody who came near her, from Minerva herself down to the poor girl in the scullery, and the one-eyed tart-woman's daughter, who was permitted to vend her wares once a week to the young ladies in the Mall. She had twelve intimate and bosom friends out of the twenty-four young ladies...» (*Amelia*)

(William Makepeace Thackeray «Vanity fair»)

Упражнение 2.11

1. Прочитайте фрагмент из «Pride and Prejudice», изложите кратко его содержание на английском языке.
2. Какие черты характера выделяет автор у главных героев (Mr. Bennet и Mrs. Bennet)?
3. Подберите синонимы к выделенным словам (используйте словарь синонимов).
4. Составьте словарь незнакомых слов и выражений.

Mr. Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less **difficult** to develop. She was a woman of mean understanding, little information, and uncertain temper. When she

was discontented, she fancied herself **nervous**. The business of her life was to get her daughters married; its solace was visiting and news. (*Mr. Bennet*)

(Jane Austen «Pride and Prejudice»)

Упражнение 2.12

1. Прочитайте фрагмент из «Pride and Prejudice», изложите кратко его содержание на английском языке.
2. Почему, описывая характер и увлечения героев, автор использует противопоставление?
3. Составьте словарь незнакомых слов и выражений.

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behavior was sharpened into particular resentment by his having slighted one of her daughters. (*Mr. Bingley*)

(Jane Austen «Pride and Prejudice»)

Упражнение 2.13

1. Прочитайте фрагмент из «Wuthering Heights», изложите кратко его содержание на английском языке.
2. Какие достоинства и недостатки характера отмечает автор? С кем он сравнивает героиню?
3. Используя словарь, определите все возможные значения выделенных выражений.
4. Составьте словарь незнакомых слов и выражений.

Her **spirit was high**, though not rough, and qualified by a heart sensitive and lively to excess in its affections. That capacity for intense attachments reminded me of her mother: still she did not resemble her: for she could be soft and mild as a dove, and she had a gentle voice and pensive expression: her anger was never furious; her love never fierce: it was deep and tender. However, it must be acknowledged, she had faults to foil her gifts. A propensity to be saucy was one; and a perverse will, that indulged children invariably acquire, whether they be **good tempered or cross**.

(Emily Bronte «Wuthering Heights»)

Упражнение 2.14

1. Прочитайте фрагмент из «Painted Veil», изложите кратко его содержание на английском языке.
2. Какие черты характера выделяет автор? Опишите их.
3. Составьте словарь незнакомых слов и выражений.

She felt that his merry little blue eyes were scanning her face with an amiable but disconcerting attention. She had discovered already that he was shrewd and she had a feeling that the relations between herself and Walter excited his cynical curiosity. She found a certain amusement in baffling him. She liked him and she knew that he was kindly disposed towards her. He was not witty nor brilliant, but he had a dry and incisive way of putting things which was diverting, and his funny, boyish face under that bald skull, all screwed up with laughter, made his remarks sometimes extremely droll. He had lived for many years in outposts, often with no man of his own colour to talk to, and his personality had developed in eccentric freedom. He was full of fads and oddities. His frankness was refreshing. He seemed to look upon life in a spirit of banter, and his ridicule of the Colony at Hong Kong was acid; but he laughed also at the Chinese officials in Mei-Tan-Fu and at the cholera which decimated the city. He could not tell a tragic story or one of heroism without making it faintly absurd. (*Waddington*)

(Somerset Maugham «Painted Veil»)

Упражнение 2.15

1. Прочитайте фрагмент из «Theatre», изложите кратко его содержание на английском языке.
2. Какие черты характера отмечает автор у героя? Охарактеризуйте их.
3. Подберите синонимы к выделенным словам (используйте словарь синонимов).
4. Составьте словарь незнакомых слов и выражений.

Everybody praised him. A perfect husband. It seemed to her that none but she knew what it was like to live with a man who was such a monster of **vanity**.

His complacency when he had beaten an opponent at golf or got the better of someone in a business deal was infuriating. He gloried in his artfulness. He was a bore, a crashing bore. He liked to tell Julia everything he did and every scheme that passed through his head; it had been **charming** when merely to have him with her was a **delight**, but for years she had found his prosiness intolerable. He could describe nothing without circumstantial detail. Nor was he only vain of his business acumen; with advancing years he had become outrageously vain of his person. As a youth he had taken his beauty for granted: now he began to pay more attention to it and spared no pains to keep what was left of it. It became an obsession. He devoted anxious care to his figure. He never ate a fattening thing and never forgot his exercises. He consulted hair specialists when he thought his hair was thinning, and Julia was convinced that had it been possible to get the operation done secretly he would have had his face lifted. He had got into the way of sitting with his chin slightly thrust out so that the wrinkles in his neck should not show and he held himself with an arched back to keep his belly from sagging. He could not pass a mirror without looking into it. He hankered for compliments and beamed with delight when he had managed to extract one.

They were food and drink to him. Julia laughed bitterly when she remembered that it was she who had accustomed him to them. For years she had told him how beautiful he was and now he could not live without flattery. It was the only chink in his armour. An actress out of a job had only to tell him to his face that he was too handsome to be true for him to think that she might do for a part he had in mind. For

years, so far as Julia knew, Michael had not bothered with women, but when he reached the middle forties he began to have little flirtations. Julia suspected that nothing much came of them. He was prudent, and all he wanted was admiration. She had heard that when women became pressing he used her as a pretext to get rid of them. Either he couldn't risk doing anything to hurt her, or she was jealous or suspicious and it seemed better that the friendship should cease. (*Michael*)

(Somerset Maugham «Theatre»)

Упражнение 2.16

1. Прочитайте фрагмент из «The Picture of Dorian Gray», изложите кратко его содержание на английском языке.
2. Переведите данный фрагмент, обращая внимание на выделенное предложение.
3. Составьте словарь незнакомых слов и выражений.

"I believe that you are really a very good husband, but that you are thoroughly ashamed of your own virtues. You are an extraordinary fellow. **You never say a moral thing, and you never do a wrong thing.** Your cynicism is simply a pose." (*Basil about Henry*)

(Oscar Wilde «The Picture of Dorian Gray»)

Упражнение 2.17

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.
2. Используя словари, подберите возможные значения выражения «from no leg but a beadle's».
3. Составьте словарь незнакомых слов и выражений.

Now, Mr. Bumble was a fat man, and a choleric; so, instead of responding to this open-hearted salutation in a kindred spirit, he gave the little wicket a tremendous shake, and then bestowed upon it a kick which could have emanated from no leg but a beadle's. (*Mr. Bumble*)

(Charles Dickens «Oliver Twist»)

Упражнение 2.18

1. Прочитайте фрагмент из «Tess of the d'Urbervilles», изложите кратко его содержание на английском языке.
2. Какие черты характера отмечает автор у героя и его братьев? В чем их различия?
3. Какие средства выразительности использует автор в данном фрагменте?
4. Составьте словарь незнакомых слов и выражений.

On their part they saw a great difference in him, a growing divergence from the Angel Clare of former times. It was chiefly a difference in his manner that they noticed just now, particularly his brothers. He was getting to behave like a farmer; he flung his legs about; the muscles of his face had grown more expressive; his eyes looked as much information as his tongue spoke, and more. The manner of the scholar had nearly disappeared; still more the manner of the drawing-room young man. A prig would have said that he had lost culture, and a prude that he had become coarse. Such was the contagion of domiciliary fellowship with the Talbothays nymphs and swains.

After breakfast he walked with his two brothers, non-evangelical, well-educated, hall-marked young men, correct to their remotest fibre, such unimpeachable models as are turned out yearly by the lathe of a systematic tuition. They were both somewhat short-sighted, and when it was the custom to wear a single eyeglass and string they wore a single eyeglass and string; when it was the custom to wear a double glass they wore a double glass; when it was the custom to wear spectacles they wore spectacles straightway, all without reference to the particular variety of defect in their own vision. When Wordsworth was enthroned they carried pocket copies; and when Shelley was belittled they allowed him to grow dusty on their shelves. When Correggio's Holy Families were admired, they admired Correggio's Holy Families; when he was decried in favour of Velasquez, they sedulously followed suit without any personal objection.

If these two noticed Angel's growing social ineptness, he noticed their growing mental limitations. Felix seemed to him all Church; Cuthbert all College. His Diocesan

Synod and Visitations were the mainsprings of the world to the one; Cambridge to the other. Each brother candidly recognized that there were a few unimportant score of millions of outsiders in civilized society, persons who were neither University men nor churchmen; but they were to be tolerated rather than reckoned with and respected.

They were both dutiful and attentive sons, and were regular in their visits to their parents. Felix, though an offshoot from a far more recent point in the devolution of theology than his father, was less self-sacrificing and disinterested. More tolerant than his father of a contradictory opinion, in its aspect as a danger to its holder, he was less ready than his father to pardon it as a slight to his own teaching. Cuthbert was, upon the whole, the more liberal-minded, though, with greater subtlety, he had not so much heart.

As they walked along the hillside Angel's former feeling revived in him--that whatever their advantages by comparison with himself, neither saw or set forth life as it really was lived. Perhaps, as with many men, their opportunities of observation were not so good as their opportunities of expression. Neither had an adequate conception of the complicated forces at work outside the smooth and gentle current in which they and their associates floated. Neither saw the difference between local truth and universal truth; that what the inner world said in their clerical and academic hearing was quite a different thing from what the outer world was thinking. (*Angel and his brothers*)

(Tomas Hardy «Tess of the d'Urbervilles»)

Упражнение 2.19

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. На какие детали обращает внимание Шерлок Холмс у своей посетительницы?
3. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
4. Выпишите эпитеты, характеризующие внешность посетительницы.
5. Составьте словарь незнакомых слов и выражений.

My friend, who loved above all things precision and concentration of thought, resented anything which distracted his attention from the matter in hand. And yet, without a harshness which was foreign to his nature, it was impossible to refuse to listen to the story of the young and beautiful woman, tall, graceful, and queenly, who presented herself at Baker Street late in the evening, and implored his assistance and advice. It was vain to urge that his time was already fully occupied, for the young lady had come with the determination to tell her story, and it was evident that nothing short of force could get her out of the room until she had done so. With a resigned air and a somewhat weary smile, Holmes begged the beautiful intruder to take a seat, and to inform us what it was that was troubling her.

"At least it cannot be your health," said he, as his keen eyes darted over her, "so ardent a bicyclist must be full of energy."

She glanced down in surprise at her own feet, and I observed the slight roughening of the side of the sole caused by the friction of the edge of the pedal.

"Yes, I bicycle a good deal, Mr. Holmes, and that has something to do with my visit to you to-day."

My friend took the lady's ungloved hand, and examined it with as close an attention and as little sentiment as a scientist would show to a specimen.

"You will excuse me, I am sure. It is my business," said he, as he dropped it. "I nearly fell into the error of supposing that you were typewriting. Of course, it is obvious that it is music. You observe the spatulate finger-ends, Watson, which is common to both professions? There is a spirituality about the face, however"--she gently turned it towards the light--"which the typewriter does not generate. This lady is a musician."

"Yes, Mr. Holmes, I teach music."

"In the country, I presume, from your complexion."

"Yes, sir, near Farnham, on the borders of Surrey." (*Violet*)

(Conan Doyle «The adventures of Sherlock Holmes»)

Unit 3. Characteristics of home and family

(Блок 3. Описание дома и семьи)

Упражнение 3.1

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Прокомментируйте использование сравнений в данном фрагменте.
3. Какую палитру цветов использует автор при описании интерьера комнаты?
4. Выпишите эпитеты, проанализируйте их использование.
5. Для чего автор использует выражение «it was silent»?
6. При помощи каких стилистических приемов описывается «The red-room»?
7. Составьте словарь выражений, описывающих дом и предметы интерьера.

The red-room was a square chamber, very seldom slept in, I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained yet it was one of the largest and state-liest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shroudeda in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The house-maid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust and Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers

parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room—the spell which kept it so lonely in spite of its grandeur. (*The red-room*)

(Charlotte Bronte «Jane Eyre»)

Упражнение 3.2

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Какими средствами автор подчеркивает душевное состояние героини?
3. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
4. Составьте словарь выражений, описывающих дом и предметы интерьера.

My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece; the bed rose before me; to my right hand there was the high, dark wardrobe, with subdued, broken reflections varying the gloss of its panels; to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and when I dared move, I got up and went to see. Alas! yes no jail was ever more secure. Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers.

(Charlotte Bronte «Jane Eyre»)

Упражнение 3.3

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Выпишите эпитеты, характеризующие помещение. Прокомментируйте их использование.

3. Найдите омонимы к выделенным словам, пользуясь словарем.

4. Составьте словарь выражений, описывающих дом и предметы интерьера.

The **hall** was not dark, nor yet was it lit, only by the high-hung bronze lamp; a warm **glow** suffused both it and the lower **steps** of the oak staircase. This **ruddy** shine issued from the great dining-room, whose two-leaved door stood open, and showed a genial fire in the grate, glancing on marble hearth and brass fire-irons, and revealing purple draperies and polished furniture, in the most pleasant radiance. It revealed, too, a group near the mantelpiece I had scarcely caught it, and scarcely become aware of a cheerful mingling of voices, amongst which I seemed to distinguish the tones of Adèle, when the door closed.

(Charlotte Bronte «Jane Eyre»)

Упражнение 3.4

1. Прочитайте фрагмент из «Pygmalion», изложите кратко его содержание на английском языке.

2. Выпишите существительные, группируя их тематически, поясните, какие группы слов получились.

3. Составьте словарь выражений, описывающих дом и предметы интерьера.

It is a room on the first floor, looking on the street, and was meant for the drawing room. The double doors are in the middle of the back wall; and persons entering find in the corner to their right two tall file cabinets at right angles to one another against the walls. In this corner stands a flat writing-table, on which are a phonograph, a laryngoscope, a row of tiny organ pipes with a bellows, a set of lamp chimneys for singing flames with burners attached to a gas plug in the wall by an indiarubber tube, several tuning-forks of different sizes, a life-size image of half a human head, showing in section the vocal organs, and a box containing a supply of wax cylinders for the phonograph. Further down the room, on the same side, is a fireplace, with a comfortable leather-covered easy-chair at the side of the hearth nearest the door, and a coal-scuttle. There is a clock on the mantelpiece. Between the fireplace and the phonograph table is a stand for newspapers. On the other side of the central

door, to the left of the visitor, is a cabinet of shallow drawers. On it is a telephone and the telephone directory. The corner beyond, and most of the side wall, is occupied by a grand piano, with the keyboard at the end furthest from the door, and a bench for the player extending the full length of the keyboard. On the piano is a dessert dish heaped with fruit and sweets, mostly chocolates. The middle of the room is clear. Besides the easy-chair, the piano bench, and two chairs at the phonograph table, there is one stray chair. It stands near the fireplace. On the walls, engravings: mostly Piranesi and mezzotint portraits. No paintings.

(Bernard Shaw «Pygmalion»)

Упражнение 3.5

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Приведите примеры используемых определений, противоречивых по семантике.
3. Что подчеркивает автор, употребляя слово «jade»?
4. Подберите соответствующее значение выражения «**languid dullness**», прокомментируйте его использование в данном фрагменте.
5. Составьте словарь выражений, описывающих семью.

Sir Pitt Crawley was a philosopher with a taste for what is called low life. His first marriage with the daughter of the noble Binkie had been made under the auspices of his parents; and as he often told Lady Crawley in her lifetime she was such a confounded quarrelsome high-bred **jade** that when she died he was hanged if he would ever take another of her sort, at her ladyship's demise he kept his promise, and selected for a second wife Miss Rose Dawson, daughter of Mr. John Thomas Dawson, ironmonger, of Mudbury. What a happy woman was Rose to be my Lady Crawley!

Let us set down the items of her happiness. In the first place, she gave up Peter Butt, a young man who kept company with her, and in consequence of his disappointment in love, took to smuggling, poaching, and a thousand other bad courses. Then she quarrelled, as in duty bound, with all the friends and intimates of her youth,

who, of course, could not be received by my Lady at Queen's Crawley—nor did she find in her new rank and abode any persons who were willing to welcome her. Who ever did? Sir Huddleston Fuddlestone had three daughters who all hoped to be Lady Crawley. Sir Giles Wapshot's family were insulted that one of the Wapshot girls had not the preference in the marriage, and the remaining baronets of the county were indignant at their comrade's misalliance. Never mind the commoners, whom we will leave to grumble anonymously...

The **languid dullness** of their mamma did not, as it may be supposed, awaken much affection in her little daughters, but they were very happy in the servants' hall and in the stables; and the Scotch gardener having luckily a good wife and some good children, they got a little wholesome society and instruction in his lodge, which was the only education bestowed upon them until Miss Sharp came. (*family description*)

(William Makepeace Thackeray «Vanity fair»)

Упражнение 3.6

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Какие тропы использует автор?
3. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
4. Составьте словарь выражений, описывающих дом и предметы интерьера.

Before the house of Queen's Crawley, which is an odious oldfashioned red brick mansion, with tall chimneys and gables of the style of Queen Bess, there is a terrace flanked by the family dove and serpent, and on which the great hall-door opens. And oh, my dear, the great hall I am sure is as big and as glum as the great hall in the dear castle of Udolpho. It has a large fireplace, in which we might put half Miss Pinkerton's school, and the grate is big enough to roast an ox at the very least. Round the room hang I don't know how many generations of Crawleys, some with beards and ruffs, some with huge wigs and toes turned out, some dressed in long straight stays and gowns that look as stiff as towers, and some with long ringlets, and

oh, my dear! scarcely any stays at all. At one end of the hall is the great staircase all in black oak, as dismal as may be, and on either side are tall doors with stags' heads over them, leading to the billiard-room and the library, and the great yellow saloon and the morning-rooms. I think there are at least twenty bedrooms on the first floor; one of them has the bed in which Queen Elizabeth slept; and I have been taken by my new pupils through all these fine apartments this morning. They are not rendered less gloomy, I promise you, by having the shutters always shut; and there is scarce one of the apartments, but when the light was let into it, I expected to see a ghost in the room. We have a schoolroom on the second floor, with my bedroom leading into it on one side, and that of the young ladies on the other. Then there are Mr. Pitt's apartments—Mr. Crawley, he is called—the eldest son, and Mr. Rawdon Crawley's rooms—he is an officer like SOMEBODY, and away with his regiment. There is no want of room I assure you. You might lodge all the people in Russell Square in the house, I think, and have space to spare. (*house description*)

(William Makepeace Thackeray «Vanity fair»)

Упражнение 3.7

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Какие стилистические фигуры и тропы использует автор? Объясните их применение.
3. Составьте синонимические ряды к выделенным словам (используйте словарь синонимов)
4. Составьте словарь выражений, описывающих отношение мистера Кроули к сыну.

Rawdon Crawley, though the only book which he studied was the Racing Calendar, and though his chief recollections of polite learning were connected with the floggings which he received at Eton in his early youth, had that **decent** and honest reverence for classical learning which all English **gentlemen** feel, and was glad to think that his son was to have a provision for life, perhaps, and a certain opportunity

of becoming a scholar. And although his boy was his chief solace and companion, and endeared to him by a thousand small ties, about which he did not care to speak to his wife, who had all along shown the utmost indifference to their son, yet Rawdon agreed at once to part with him and to give up his own greatest comfort and benefit for the sake of the welfare of the little lad. He did not know how fond he was of the child until it became **necessary** to let him go away. When he was gone, he felt more sad and downcast than he cared to own--far sadder than the boy himself, who was happy enough to enter a new career and find companions of his own age. Becky burst out laughing once or twice when the Colonel, in his clumsy, incoherent way, tried to express his sentimental sorrows at the boy's departure. The poor fellow felt that his dearest pleasure and closest friend was taken from him. He looked often and wistfully at the little vacant bed in his dressing-room, where the child used to sleep. He missed him sadly of mornings and tried in vain to walk in the park without him. He did not know how solitary he was until little Rawdon was gone. He liked the people who were fond of him, and would go and sit for long hours with his good-natured sister Lady Jane, and talk to her about the virtues, and good looks, and hundred good qualities of the child.

(William Makepeace Thackeray «Vanity fair»)

Упражнение 3.8

1. Прочитайте фрагмент из «Pride and Prejudice», изложите кратко его содержание на английском языке.
2. Выразите собственное мнение по поводу прочитанного.
3. Составьте словарь выражений, описывающих семью сэра Уильяма Лукаса.

Within a short walk of Longbourn lived a family with whom the Bennets were particularly intimate. Sir William Lucas had been formerly in trade in Meryton, where he had made a tolerable fortune, and risen to the honor of knighthood by an address to the king, during his mayoralty. The distinction had perhaps been felt too strongly. It had given him a disgust to his business, and to his residence in a small market town; and, quitting them both, he had removed with his family to a house about a mile from Mery-

ton, denominated from that period Lucas Lodge, where he could think with pleasure of his own importance, and, unshackled by business, occupy himself solely in being civil to all the world. For, though elated by his rank, it did not render him supercilious; on the contrary, he was all attention to everybody. By nature inoffensive, friendly, and obliging, his presentation at St. James's had made him courteous.

Lady Lucas was a very good kind of woman, not too clever to be a valuable neighbor to Mrs. Bennet. They had several children. The eldest of them, a sensible, intelligent young woman, about twenty-seven, was Elizabeth's intimate friend.

(Jane Austen «Pride and Prejudice»)

Упражнение 3.9

1. Прочитайте фрагмент из «Wuthering Heights», изложите кратко его содержание на английском языке.
2. Найдите олицетворение, прокомментируйте его использование.
3. Какие цвета использует автор в описании одной из комнат?
4. Составьте словарь выражений, описывающих дом и предметы интерьера.

Above the chimney were sundry villainous old guns, and a couple of horse-pistols; and, by way of ornament, three gaudily-painted canisters disposed along its ledge. The floor was of smooth, white stone; the chairs, high-backed, primitive structures, painted green: one or two heavy black ones lurking in the shade.

(Emily Bronte «Wuthering Heights»)

Упражнение 3.10

1. Прочитайте фрагмент из «Painted Veil», изложите кратко его содержание на английском языке.
2. На основе какой стилистической фигуры построено описание дома?
3. Определите вид тропа, который использует автор для описания дома снаружи и внутри.
4. Составьте словарь выражений, описывающих дом.

It was a square, white, and pretentious building, such as the Customs build for their officials all over China; and the dining-room in which they ate, the drawing-

room in which they sat, were furnished with prim and solid furniture. They had the appearance of being partly offices and partly hotel; there was nothing homelike in them and you understood that these houses were merely places of haphazard sojourn to their successive occupants. It would never have occurred to you that on an upper floor mystery and perhaps romance dwelt shrouded. They ascended a flight of stairs and Waddington opened a door. Kitty went into a large, bare room with whitewashed walls on which hung scrolls in various calligraphies. At a square table, on a stiff arm-chair, both of blackwood and heavily carved, sat the Manchu. (*Waddington's house*)

(Somerset Maugham «Painted Veil»)

Упражнение 3.11

1. Прочитайте фрагмент из «The Picture of Dorian Gray», изложите кратко его содержание на английском языке.
2. Какие эмоциональные средства выразительности использует автор?
3. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
4. Выпишите эпитеты, характеризующие черты характера героев.
5. Составьте словарь выражений, описывающих семью героя.

He is the last Lord Kelso's grandson. His mother was a Devereux, Lady Margaret Devereux. She was an extraordinarily beautiful girl, Margaret Devereux, and made all the men frantic by running away with a penniless young fellow, a mere nobody, sir, a subaltern in a foot regiment, or something of that kind. Certainly. The poor chap was killed in a duel at Spa a few months after the marriage. There was an ugly story about it. They said Kelso got some rascally adventurer, some Belgian brute, to insult his son-in-law in public, paid him, sir, to do it, paid him, and that the fellow spitted his man as if he had been a pigeon. The thing was hushed up, but, egad, Kelso ate his chop alone at the club for some time afterwards. He brought his daughter back with him, I was told, and she never spoke to him again. Oh, yes; it was a bad business. The girl died too, died within a year. His mother had money too. All the Selby property came to her, through her grandfather. Her grandfather hated Kelso,

thought him a mean dog. He was, too. Margaret Devereux was one of the loveliest creatures I ever saw, Harry. What on earth induced her to behave as she did, I never could understand. She could have married anybody she chose. Carlington was mad after her. She was romantic though. All the women of that family were. The men were a poor lot, but, egad! The women were wonderful. Carlington went on his knees to her. Told me so himself. She laughed at him, and there wasn't a girl in London at the time who wasn't after him. (*Dorian's family*)

(Oscar Wilde «The Picture of Dorian Gray»)

Упражнение 3.12

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.
2. Охарактеризуйте выражения, подчеркивающие атмосферу дома.
3. Выпишите глаголы действия и состояния, охарактеризуйте их.
4. Составьте словарь выражений, описывающих дом и предметы интерьера.

It was a very dirty place. The rooms upstairs had great high wooden chimney-pieces and large doors, with panelled walls and cornices to the ceiling; which, although they were black with neglect and dust, were ornamented in various ways. From all of these tokens Oliver concluded that a long time ago, before the old Jew was born, it had belonged to better people, and had perhaps been quite gay and handsome: dismal and dreary as it looked now.

Spiders had built their webs in the angles of the walls and ceilings; and sometimes, when Oliver walked softly into a room, the mice would scamper across the floor, and run back terrified to their holes. With these exceptions, there was neither sight nor sound of any living thing; and often, when it grew dark, and he was tired of wandering from room to room, he would crouch in the corner of the passage by the street-door, to be as near living people as he could; and would remain there, listening and counting the hours, until the Jew or the boys returned.

In all the rooms, the mouldering shutters were fast closed: the bars which held them were screwed tight into the wood; the only light which was admitted, stealing

its way through round holes at the top: which made the rooms more gloomy, and filled them with strange shadows. There was a back-garret window with rusty bars outside, which had no shutter; and out of this, Oliver often gazed with a melancholy face for hours together; but nothing was to be descried from it but a confused and crowded mass of housetops, blackened chimneys, and gable-ends. Sometimes, indeed, a grizzly head might be seen, peering over the parapet-wall of a distant house; but it was quickly withdrawn again; and as the window of Oliver's observatory was nailed down, and dimmed with the rain and smoke of years, it was as much as he could do to make out the forms of the different objects beyond, without making any attempt to be seen or heard, – which he had as much chance of being, as if he had lived inside the ball of St. Paul's Cathedral.

(Charles Dickens «Oliver Twist»)

Упражнение 3.13

1. Прочитайте фрагмент из «Tess of the d'Urbervilles», изложите кратко его содержание на английском языке.
2. Выделите метафоры в данном фрагменте.
3. Определите смысловые связи текста с помощью лексических средств.
4. Составьте словарь выражений, описывающих семью.

This going to hunt up her shiftless husband at the inn was one of Mrs Durbeyfield's still extant enjoyments in the muck and muddle of rearing children. To discover him at Rolliver's, to sit there for an hour or two by his side and dismiss all thought and care of the children during the interval, made her happy. A sort of halo, an occidental glow, came over life then. Troubles and other realities took on themselves a metaphysical impalpability, sinking to mere mental phenomena for serene contemplation, and no longer stood as pressing concretions which chafed body and soul. The youngsters, not immediately within sight, seemed rather bright and desirable appurtenances than otherwise; the incidents of daily life were not without humorousness and jollity in their aspect there. She felt a little as she had used to feel when she sat by her now wedded husband in the same spot during his wooing, shutting her eyes to his defects of character, and regarding him only in his ideal presentation as lover.

Tess, being left alone with the younger children, went first to the outhouse with the fortune-telling book, and stuffed it into the thatch. A curious fetishistic fear of this grimy volume on the part of her mother prevented her ever allowing it to stay in the house all night, and hither it was brought back whenever it had been consulted. Between the mother, with her fast-perishing lumber of superstitions, folk-lore, dialect, and orally transmitted ballads, and the daughter, with her trained National teachings and Standard knowledge under an infinitely Revised Code, there was a gap of two hundred years as ordinarily understood. When they were together the Jacobean and the Victorian ages were juxtaposed.

Returning along the garden path Tess mused on what the mother could have wished to ascertain from the book on this particular day. She guessed the recent ancestral discovery to bear upon it, but did not divine that it solely concerned herself. Dismissing this, however, she busied herself with sprinkling the linen dried during the day-time, in company with her nine-year-old brother Abraham, and her sister Eliza-Louisa of twelve and a half, called "Liza-Lu," the youngest ones being put to bed. There was an interval of four years and more between Tess and the next of the family, the two who had filled the gap having died in their infancy, and this lent her a deputy-maternal attitude when she was alone with her juniors. Next in juvenility to Abraham came two more girls, Hope and Modesty; then a boy of three, and then the baby, who had just completed his first year.

All these young souls were passengers in the Durbeyfield ship--entirely dependent on the judgement of the two Durbeyfield adults for their pleasures, their necessities, their health, even their existence. If the heads of the Durbeyfield household chose to sail into difficulty, disaster, starvation, disease, degradation, death, thither were these half-dozen little captives under hatches compelled to sail with them--six helpless creatures, who had never been asked if they wished for life on any terms, much less if they wished for it on such hard conditions as were involved in being of the shiftless house of Durbeyfield. Some people would like to know whence the poet whose philosophy is in these days deemed as profound and trustworthy as his song is breezy and pure, gets his authority for speaking of "Nature's holy plan."

(Tomas Hardy «Tess of the d'Urbervilles»)

Упражнение 3.14

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. На какие детали обращает внимание автор, описывая дом?
3. Дайте анализ словосочетаний «существительное + прилагательное».
4. Составьте словарь выражений, описывающих дом.

"There was a little passage in front of me, unpapered and uncarpeted, which turned at a right angle at the farther end. Round this corner were three doors in a line, the first and third of which were open. They each led into an empty room, dusty and cheerless, with two windows in the one and one in the other, so thick with dirt that the evening light glimmered dimly through them. The centre door was closed, and across the outside of it had been fastened one of the broad bars of an iron bed, padlocked at one end to a ring in the wall, and fastened at the other with stout cord. The door itself was locked as well, and the key was not there. This barricaded door corresponded clearly with the shuttered window outside, and yet I could see by the glimmer from beneath it that the room was not in darkness. Evidently there was a skylight which let in light from above. As I stood in the passage gazing at the sinister door and wondering what secret it might veil, I suddenly heard the sound of steps within the room and saw a shadow pass backward and forward against the little slit of dim light which shone out from under the door. A mad, unreasoning terror rose up in me at the sight, Mr. Holmes. My overstrung nerves failed me suddenly, and I turned and ran as though some dreadful hand were behind me clutching at the skirt of my dress. I rushed down the passage, through the door, and straight into the arms of Mr. Rucastle, who was waiting outside.

(Conan Doyle «The adventures of Sherlock Holmes»)

Упражнение 3.15

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. Подготовьте литературный перевод данного фрагмента.
3. Составьте словарь выражений, описывающих дом.

When I came down, Mr. Rucastle met me here and drove me in his dog-cart to the Copper Beeches. It is, as he said, beautifully situated, but it is not beautiful in itself, for it is a large square block of a house, whitewashed, but all stained and streaked with damp and bad weather. There are grounds round it, woods on three sides, and on the fourth a field which slopes down to the Southampton highroad, which curves past about a hundred yards from the front door. This ground in front belongs to the house, but the woods all round are part of Lord Southerton's preserves. A clump of copper beeches immediately in front of the hall door has given its name to the place.

(Conan Doyle «The adventures of Sherlock Holmes»)

Unit 4. Nature description

(Блок 4. Описание природы)

Упражнение 4.1

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Выпишите из текста эпитеты и прокомментируйте их использование в данном фрагменте.
3. Какие тропы использует автор в данном фрагменте?
4. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

The breeze was from the west it came over the hills, sweet with scents of heath and rush; the sky was of stainless blue; the stream descending the ravine, swelled with past spring rains, poured along plentiful and clear, catching golden gleams from the sun, and sapphire tints from the firmament. As we advanced and left the track, we trod a soft turf, mossy fine and emerald green, minutely enamelled with a tiny white flower, and spangled with a star-like yellow blossom the hills, meantime, shut us quite in; for the glen, towards its head, wound to their very core.

(Charlotte Bronte «Jane Eyre»)

Упражнение 4.2

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Сделайте анализ выразительных и изобразительных средств данного фрагмента.
3. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

The bright and velvet lawn closely girdling the grey base of the mansion; the field, wide as a park, dotted with its ancient timber; the wood, dun and sere, divided by a path visibly overgrown, greener with moss than the trees were with foliage; the church at the gates, the road, the tranquil hills, all reposing in the autumn day's sun; the horizon bounded by a propitious sky, azure, marbled with pearly white. No feature in the scene was extraordinary, but all was pleasing.

(Charlotte Bronte «Jane Eyre»)

Упражнение 4.3

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Каковы речевые и стилистические особенности данного фрагмента?
3. Какова роль глаголов в данном фрагменте?
4. Выпишите слова с суффиксом –ness, найдите, пользуясь словарем, все допустимые значения.
5. Обратите внимание на построение выделенного вопросительного предложения.
6. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

But the privations, or rather the hardships, of Lowood lessened. Spring drew on: she was indeed already come; the frosts of winter had ceased; its snows were melted, its cutting winds ameliorated. My wretched feet, flayed and swollen to lameness by the sharp air of January, began to heal and subside under the gentler breathings of April; the nights and mornings no longer by their Canadian temperature froze

the very blood in our veins; we could now endure the play-hour passed in the garden: sometimes on a sunny day it began even to be pleasant and genial, and a greenness grew over those brown beds, which, freshening daily, suggested the thought that Hope traversed them at night, and left each morning brighter traces of her steps. Flowers peeped out amongst the leaves; snow-drops, crocuses, purple auriculas, and golden-eyed pansies. On Thursday afternoons (half-holidays) we now took walks, and found still sweeter flowers opening by the wayside, under the hedges.

I discovered, too, that a great pleasure, an enjoyment which the horizon only bounded, lay all outside the high and spike-guarded walls of our garden: this pleasure consisted in prospect of noble summits girdling a great hill-hollow, rich in verdure and shadow; in a bright beck, full of dark stones and sparkling eddies. How different had this scene looked when I viewed it laid out beneath the iron sky of winter, stiffened in frost, shrouded with snow! – when mists as chill as death wandered to the impulse of east winds along those purple peaks, and rolled down “ing” and holm till they blended with the frozen fog of the beck! That beck itself was then a torrent, turbid and curbless: it tore asunder the wood, and sent a raving sound through the air, often thickened with wild rain or whirling sleet; and for the forest on its banks, that showed only ranks of skeletons.

April advanced to May: a bright serene May it was; days of blue sky, placid sunshine, and soft western or southern gales filled up its duration. And now vegetation matured with vigour; Lowood shook loose its tresses; it became all green, all flowery; its great elm, ash, and oak skeletons were restored to majestic life; woodland plants sprang up profusely in its recesses; unnumbered varieties of moss filled its hollows, and it made a strange ground-sunshine out of the wealth of its wild primrose plants: I have seen their pale gold gleam in overshadowed spots like scatterings of the sweetest lustre. All this I enjoyed often and fully, free, unwatched, and almost alone: for this unwonted liberty and pleasure there was a cause, to which it now becomes my task to advert.

Have I not described a pleasant site for a dwelling, when I speak of it as bosomed in hill and wood, and rising from the verge of a stream? Assuredly, pleasant enough: but whether healthy or not is another question.

(Charlotte Bronte «Jane Eyre»)

Упражнение 4.4

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Опишите прилагательные эмоционально-оценочного характера.
3. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

It was a fine autumn morning; the early sun shone serenely on embrowned groves and still g Its grey front stood out well from the background of a rookery, whose cawing tenants were now on the wing: they flew over the lawn and grounds to alight in a great meadow, from which these were separated by a sunk fence, and where an array of mighty old thorn trees, strong, knotty, and broad as oaks, at once explained the etymology of the mansion's designation. Farther off were hills: not so lofty as those round Lowood, nor so craggy, nor so like barriers of separation from the living world; but yet quiet and lonely hills enough, and seeming to embrace Thornfield with a seclusion I had not expected to find existent so near the stirring locality of Millcote. A little hamlet, whose roofs were blent with trees, straggled up the side of one of these hills; the church of the district stood nearer Thornfield: its old tower-top looked over a knoll between the house and gates.

(Charlotte Bronte «Jane Eyre»)

Упражнение 4.5

1. Прочитайте фрагмент из «Ivanhoe», изложите кратко его содержание на английском языке.
2. Составьте словарь эпитетов английского литературного языка, прокомментируйте их использование в данном фрагменте.
3. Найдите слова и словосочетания, которые считаете ключевыми в данном фрагменте.
4. Выпишите наречия, образованные при помощи суффикса – ly. Определите грамматическую категорию исходного слова.
5. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

The sun was setting upon one of the rich grassy glades of that forest, which we have mentioned in the beginning of the chapter. Hundreds of broad-headed, short-stemmed, wide-branched oaks, which had witnessed perhaps the stately march of the Roman soldiery, flung their gnarled arms over a thick carpet of the most delicious green sward; in some places they were intermingled with beeches, hollies, and copsewood of various descriptions, so closely as totally to intercept the level beams of the sinking sun; in others they receded from each other, forming those long sweeping vistas, in the intricacy of which the eye delights to lose itself, while imagination considers them as the paths to yet wilder scenes of silvan solitude. Here the red rays of the sun shot a broken and discoloured light, that partially hung upon the shattered boughs and mossy trunks of the trees, and there they illuminated in brilliant patches the portions of turf to which they made their way. A considerable open space, in the midst of this glade, seemed formerly to have been dedicated to the rites of Druidical superstition; for, on the summit of a hill-ock, so regular as to seem artificial, there still remained part of a circle of rough unhewn stones, of large dimensions. Seven stood upright; the rest had been dislodged from their places, probably by the zeal of some convert to Christianity, and lay, some prostrate near their former site, and others on the side of the hill. One large stone only had found its way to the bottom, and in stopping the course of a small brook, which glided smoothly round the foot of the eminence, gave, by its opposition, a feeble voice of murmur to the placid and elsewhere silent streamlet.

(Walter Scott «Ivanhoe»)

Упражнение 4.6

1. Прочитайте фрагмент из «Vanity fair» с соответствующим ритмико-интонационным оформлением, учитывая типы предложений.
2. Найдите и объясните применение стилистических фигур.
3. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

Some ten days after the above ceremony, three young men of our acquaintance were enjoying that beautiful prospect of bow windows on the one side and blue sea

on the other, which Brighton affords to the traveller. Sometimes it is towards the ocean—smiling with countless dimples, speckled with white sails, with a hundred bathing-machines kissing the skirt of his blue garment—that the Londoner looks enraptured: sometimes, on the contrary, a lover of human nature rather than of prospects of any kind, it is towards the bow windows that he turns, and that swarm of human life which they exhibit. From one issue the notes of a piano, which a young lady in ringlets practises six hours daily, to the delight of the fellowlodgers: at another, lovely Polly, the nurse-maid, may be seen dandling Master Omnium in her arms: whilst Jacob, his papa, is beheld eating prawns, and devouring the Times for breakfast, at the window below. Yonder are the Misses Leery, who are looking out for the young officers of the Heavies, who are pretty sure to be pacing the cliff; or again it is a City man, with a nautical turn, and a telescope, the size of a six-pounder, who has his instrument pointed seawards, so as to command every pleasure-boat, herring-boat, or bathing-machine that comes to, or quits, the shore, &c., &c. But have we any leisure for a description of Brighton? – for Brighton, a clean Naples with genteel lazzaroni—for Brighton, that always looks brisk, gay, and gaudy, like a harlequin’s jacket—for Brighton, which used to be seven hours distant from London at the time of our story; which is now only a hundred minutes off; and which may approach who knows how much nearer, unless Joinville comes and untimely bombards it?

(William Makepeace Thackeray «Vanity fair»)

Упражнение 4.7

1. Прочитайте фрагмент из «Pride and Prejudice», изложите кратко его содержание на английском языке.
2. Какова роль природы в понимании внутреннего мира героев? Какие средства выразительности помогают автору передать это?
3. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

They entered the woods, and bidding adieu to the river for a while, ascended some of the higher grounds; whence, in spots where the opening of the trees gave the

eye power to wander, were many charming views of the valley, the opposite hills, with the long range of woods overspreading many, and occasionally part of the stream. Mr. Gardiner expressed a wish of going round the whole park, but feared it might be beyond a walk. With a triumphant smile, they told that it was ten miles round. It settled the matter; and they pursued the accustomed circuit; which brought them again, after some time, in a descent among hanging woods, to the edge of the water, and one of its narrowest parts. They crossed it by a simple bridge, in character with the general air of the scene; it was spot less adorned than any they had yet visited; and the valley, here contracted into a glen, allowed room only for the stream, and a narrow walk amidst the rough coppice-wood which bordered it. Elizabeth longed to explore its windings; but when they had crossed the bridge, and perceived their distance from the house, Mrs. Gardiner, who was not a great walker, could go no farther, and thought only of returning to the carriage as quickly as possible. Her niece was, therefore, obliged to submit, and they took their way towards the house on the opposite side of the river, in the nearest direction; but their progress was slow, for Mr. Gardiner, though seldom able to indulge the taste, was very fond of fishing, and was so much engaged in watching the occasional appearance of some trout in the water, and talking to the man about them, that he advanced but little. Whilst wandering on in this slow manner, they were again surprised, and Elizabeth's astonishment was quite equal to what it had been at first, by the sight of Mr. Darcy approaching them, and at no great distance. The walk being here less sheltered than on the other side, allowed them to see him before they met. Elizabeth, however astonished, was at least more prepared for an interview than before, and resolved to appear and to speak with calmness, if he really intended to meet them. For a few moments, indeed, she felt that he would probably strike into some other path. The idea lasted while a turning in the walk concealed him from their view; the turning past, he was immediately before them. With a glance, she saw that he had lost none of his recent civility; and, to imitate his politeness, she began as they met to admire the beauty of the place; but she had not got beyond the words "delightful," and "charming," when some unlucky rec-

ollections obtruded, and she fancied that praise of Pemberley from her might be mischievously construed. Her color changed, and she said no more.

(Jane Austen «Pride and Prejudice»)

Упражнение 4.8

1. Прочитайте фрагмент из «Wuthering Heights», изложите кратко его содержание на английском языке.
2. Выпишите из текста эпитеты и прокомментируйте их использование в данном фрагменте.
3. Найдите глаголы движения, охарактеризуйте их.
4. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

That was his most perfect idea of heaven's happiness: mine was rocking in a rustling green tree, with a west wind blowing, and bright white clouds flitting rapidly above; and not only larks, but throstles, and blackbirds, and linnets, and cuckoos pouring out music on every side, and the moors seen at a distance, broken into cool dusky dells; but close by great swells of long grass undulating in waves to the breeze; and woods and sounding water, and the whole world awake and wild with joy.

(Emily Bronte «Wuthering Heights»)

Упражнение 4.9

1. Прочитайте фрагмент из «Painted Veil», изложите кратко его содержание на английском языке.
2. Найдите сравнение в данном фрагменте.
3. Какими средствами автор передает тревожное состояние героини?
4. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

She was passing a grove of bamboos and they leaned over the causeway strangely as if they would detain her; though the summer evening was windless their narrow green leaves shivered a little. It gave her the sensation that someone hidden among them was watching her as she passed. Now they came to the foot of the hill

and the rice-fields ceased. The bearers took it with a swinging stride. The hill was covered close with little green mounds, close, close to one another, so that the ground was ribbed like the sea-sand when the tide has gone out... (*Summer*)

(Somerset Maugham «Painted Veil»)

Упражнение 4.10

1. Прочитайте фрагмент из «The Picture of Dorian Gray», изложите кратко его содержание на английском языке.
2. Какими средствами автор подчеркивает душевное состояние героя?
3. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

If the tapestry did but tremble in the wind, he shook. The dead leaves that were blown against the leaded panes seemed to him like his own wasted resolutions and wild regrets (*Autumn*)

(Oscar Wilde «The Picture of Dorian Gray»)

Упражнение 4.11

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.
2. Какими средствами автор подчеркивает полноту и богатство лета, передает свое отношение к лету?
3. Выпишите глаголы из данного фрагмента, охарактеризуйте их.
4. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

Spring flew swiftly by, and summer came. If the village had been beautiful at first it was now in the full glow and luxuriance of its richness. The great trees, which had looked shrunken and bare in the earlier months, had now burst into strong life and health; and stretching forth their green arms over the thirsty ground, converted open and naked spots into choice nooks, where was a deep and pleasant shade from which to look upon the wide prospect, steeped in sunshine, which lay stretched beyond. The earth had donned her mantle of brightest green; and shed her richest perfumes abroad. It was the prime and vigour of the year; all things were glad and flourishing.

(Charles Dickens «Oliver Twist»)

Упражнение 4.12

1. Прочитайте фрагмент из «Tess of the d'Urbervilles», изложите кратко его содержание на английском языке.
2. Какая цветовая гамма используется автором для описания долины?
3. Почему описание долины является одним из самых поэтичных отрывков повести?
4. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

The village of Marlott lay amid the north-eastern undulations of the beautiful Vale of Blakemore, or Blackmoor, aforesaid, an engirdled and secluded region, for the most part untrodden as yet by tourist or landscape-painter, though within a four hours' journey from London.

It is a vale whose acquaintance is best made by viewing it from the summits of the hills that surround it--except perhaps during the droughts of summer. An unguided ramble into its recesses in bad weather is apt to engender dissatisfaction with its narrow, tortuous, and miry ways.

This fertile and sheltered tract of country, in which the fields are never brown and the springs never dry, is bounded on the south by the bold chalk ridge that embraces the prominences of Hambledon Hill, Bulbarrow, Nettlecombe-Tout, Dogbury, High Stoy, and Bubb Down. The traveller from the coast, who, after plodding northward for a score of miles over calcareous downs and corn-lands, suddenly reaches the verge of one of these escarpments, is surprised and delighted to behold, extended like a map beneath him, a country differing absolutely from that which he has passed through. Behind him the hills are open, the sun blazes down upon fields so large as to give an unenclosed character to the landscape, the lanes are white, the hedges low and plashed, the atmosphere colourless. Here, in the valley, the world seems to be constructed upon a smaller and more delicate scale; the fields are mere paddocks, so reduced that from this height their hedgerows appear a network of dark green threads overspreading the paler green of the grass. The atmosphere beneath is languorous, and is so tinged with azure that what

artists call the middle distance partakes also of that hue, while the horizon beyond is of the deepest ultramarine. Arable lands are few and limited; with but slight exceptions the prospect is a broad rich mass of grass and trees, mantling minor hills and dales within the major. Such is the Vale of Blackmoor. (*Summer*)

(Tomas Hardy «Tess of the d'Urbervilles»)

Упражнение 4.13

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. Подберите к выделенным словам наибольшее количество синонимов, используйте словарь синонимов.
3. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

It was a **cold** morning of the early spring, and we sat after breakfast on either side of a cheery fire in the old room at Baker Street. A thick fog rolled down between the lines of dun-coloured houses, and the opposing windows loomed like dark, shapeless **blurs** through the **heavy** yellow wreaths. Our gas was lit and shone on the white cloth and glimmer of china and metal, for the table had not been cleared yet.

(Conan Doyle «The adventures of Sherlock Holmes»)

Упражнение 4.14

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. Выпишите из текста эпитеты и прокомментируйте их использование в данном фрагменте.
3. Какова реакция героев на поэтический образ природной красоты?
4. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

By eleven o'clock the next day we were well upon our way to the old English capital. Holmes had been buried in the morning papers all the way down, but after we had passed the Hampshire border he threw them down and began to admire the scen-

ery. It was an ideal spring day, a light blue sky, flecked with little fleecy white clouds drifting across from west to east. The sun was shining very brightly, and yet there was an exhilarating nip in the air, which set an edge to a man's energy. All over the countryside, away to the rolling hills around Aldershot, the little red and grey roofs of the farm-steadings peeped out from amid the light green of the new foliage. "Are they not fresh and beautiful?" I cried with all the enthusiasm of a man fresh from the fogs of Baker Street. But Holmes shook his head gravely.

"Do you know, Watson," said he, "that it is one of the curses of a mind with a turn like mine that I must look at everything with reference to my own special subject. You look at these scattered houses, and you are impressed by their beauty. I look at them, and the only thought which comes to me is a feeling of their isolation and of the impunity with which crime may be committed there."

"Good heavens!" I cried. "Who would associate crime with these dear old homesteads?"

"They always fill me with a certain horror. It is my belief, Watson, founded upon my experience, that the lowest and vilest alleys in London do not present a more dreadful record of sin than does the smiling and beautiful countryside."

(Conan Doyle «The adventures of Sherlock Holmes»)

Упражнение 4.15

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

"The warning was no idle one, for two nights later I happened to look out of my bedroom window about two o'clock in the morning. It was a beautiful moonlight night, and the lawn in front of the house was silvered over and almost as bright as day. I was standing, rapt in the peaceful beauty of the scene, when I was aware that something was moving under the shadow of the copper beeches.

(Conan Doyle «The adventures of Sherlock Holmes»)

Упражнение 4.16

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. Какие тропы использует автор?
3. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

At Farnham Station I had no difficulty in being directed to Charlington Heath. It was impossible to mistake the scene of the young lady's adventure, for the road runs between the open heath on one side and an old yew hedge upon the other, surrounding a park which is studded with magnificent trees. There was a main gateway of lichen-studded stone, each side pillar surmounted by mouldering heraldic emblems, but besides this central carriage drive I observed several points where there were gaps in the hedge and paths leading through them. The house was invisible from the road, but the surroundings all spoke of gloom and decay.

The heath was covered with golden patches of flowering gorse, gleaming magnificently in the light of the bright spring sunshine.

Behind one of these clumps I took up my position, so as to command both the gateway of the Hall and a long stretch of the road upon either side. It had been deserted when I left it, but now I saw a cyclist riding down it from the opposite direction to that in which I had come.

(Conan Doyle «The adventures of Sherlock Holmes»)

Упражнение 4.17

1. Прочитайте фрагмент из «The adventures of Sherlock Holmes», изложите кратко его содержание на английском языке.
2. За счет чего создается насыщенность и полнота картины того времени?
3. Составьте словарь слов и словосочетаний, используемых для описания природы. Запомните их.

A rainy night had been followed by a glorious morning, and the heath-covered countryside, with the glowing clumps of flowering gorse, seemed all the more beauti-

ful to eyes which were weary of the duns and drabs and slate grays of London. Holmes and I walked along the broad, sandy road inhaling the fresh morning air and rejoicing in the music of the birds and the fresh breath of the spring. From a rise of the road on the shoulder of Crooksbury Hill, we could see the grim Hall bristling out from amidst the ancient oaks, which, old as they were, were still younger than the building which they surrounded.

(Conan Doyle «The adventures of Sherlock Holmes»)

Unit 5. Meal

(Блок 5. Особенности кухни)

Упражнение 5.1

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Выпишите из текста эпитеты и прокомментируйте их использование в данном фрагменте.
3. Найдите глаголы и охарактеризуйте их.
4. Укажите предложение, которое подчеркивает смысл данного фрагмента.
5. Составьте словарь незнакомых слов и выражений.

On two long tables smoked basins of something hot, which, however, to my dismay, sent forth an odour far from inviting. I saw a universal manifestation of discontent when the fumes of the repast met the nostrils of those destined to swallow it; from the van of the procession, the tall girls of the first class, rose the whispered words – “Disgusting! The porridge is burnt again!” <...>

Then a servant brought in some tea for the teachers, and the meal began.

Ravenous, and now very faint, I devoured a spoonful or two of my portion without thinking of its taste; but the first edge of hunger blunted, I perceived I had got in hand a nauseous mess; burnt porridge is almost as bad as rotten potatoes; famine itself soon sickens over it. The spoons were moved slowly I saw each girl taste her

food and try to swallow it; but in most cases the effort was soon relinquished. Breakfast was over, and none had breakfasted.

(Charlotte Bronte «Jane Eyre»)

Упражнение 5.2

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Найдите слова и словосочетания, которые вы считаете ключевыми в данном тексте.
3. Составьте словарь незнакомых слов и выражений.

Bessie had been down into the kitchen, and she brought up with her a tart on a certain brightly painted china plate, whose bird of paradise, nestling in a wreath of convolvuli and rosebuds, had been wont to stir in me a most enthusiastic sense of admiration; and which plate I had often petitioned to be allowed to take in my hand in order to examine it more closely, but had always hitherto been deemed unworthy of such a privilege. This precious vessel was now placed on my knee, and I was cordially invited to eat the circlet of delicate pastry upon it.

(Charlotte Bronte «Jane Eyre»)

Упражнение 5.3

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. Каковы речевые, стилистические особенности этого фрагмента?
3. Составьте словарь незнакомых слов и выражений.

But at that moment the summons sounded for dinner; all re-entered the house. The odour which now filled the refectory was scarcely more appetising than that which had regaled our nostrils at breakfast the dinner was served in two huge tin-plated vessels, whence rose a strong steam redolent of rancid fat. I found the mess to consist of indifferent potatoes and strange shreds of rusty meat, mixed and cooked together. Of this preparation a tolerably abundant plateful was apportioned to each pupil. I ate what I could, and wondered within myself whether every day's fare would be like this.

(Charlotte Bronte «Jane Eyre»)

Упражнение 5.4

1. Прочитайте фрагмент из «Jane Eyre», изложите кратко его содержание на английском языке.
2. К выделенным словам подберите синонимы (используйте словарь синонимов).
3. Составьте словарь незнакомых слов и выражений.

Soon after five p.m. we had another meal, consisting of a small mug of coffee, and half-a-slice of brown bread. I devoured my bread and drank my coffee with relish; but I should have been glad of as much more—I was still **hungry**. <...> Then the glass of water and the **piece** of oat-cake, prayers, and bed.

(Charlotte Bronte «Jane Eyre»)

Упражнение 5.5

1. Прочитайте фрагмент из «Pygmalion», изложите кратко его содержание на английском языке.
2. Определите прилагательные эмоционально-оценочного характера.
3. Составьте словарь незнакомых слов и выражений.

MRS PEARCE: Yes, sir. Then might I ask you not to come down to breakfast in your dressing-gown, or at any rate not to use it as a napkin to the extent you do, sir. And if you would be so good as not to eat everything off the same plate, and to remember not to put the porridge saucepan out of your hand on the clean tablecloth, it would be a better example to the girl. You know you nearly choked yourself with a fishbone in the jam only last week.

HIGGINS: (routed from the hearthrug and drifting back to the piano)

I may do these things in absence of mind; but surely I don't do them habitually. (Angrily) By the way: my dressing-gown smells most damnably of benzine.

MRS PEARCE: No doubt it does, Mr. Higgins. But if you will wipe your fingers...

HIGGINS: (yelling) Oh very well, very well: I'll wipe them in my hair in future.

(Bernard Shaw «Pygmalion»)

Упражнение 5.6

1. Прочитайте фрагмент из «Ivanhoe», изложите кратко его содержание на английском языке.
2. Благодаря каким средствам складывается представление о жизни людей, живших в далекие времена?
3. Найдите в словаре все значения слова «feast» и выберите наиболее подходящее для данного фрагмента.
4. Составьте словарь незнакомых слов и выражений.

The **feast**, however, which was spread upon the board, needed no apologies from the lord of the mansion. Swine's flesh, dressed in several modes, appeared on the lower part of the board, as also that of fowls, deer, goats, and hares, and various kinds of fish, together with huge loaves and cakes of bread, and sundry confections made of fruits and honey. The smaller sorts of wild-fowl, of which there was abundance, were not served up in platters, but brought in upon small wooden spits or broaches, and offered by the pages and domestics who bore them, to each guest in succession, who cut from them such a portion as he pleased. Beside each person of rank was placed a goblet of silver; the lower board was accommodated with large drinking horns.

(Walter Scott «Ivanhoe»)

Упражнение 5.7

1. Прочитайте фрагмент из «Vanity fair», изложите кратко его содержание на английском языке.
2. Найдите слова и словосочетания, которые вы считаете ключевыми в данном фрагменте.
3. О каком блюде идет речь в данном фрагменте?
4. Какими средствами он передает состояние главной героини?
5. Прочитайте фрагмент с соответствующим ритмико-интонационным оформлением, учитывая основные типы предложений (повествовательные, вопросительные, побудительные).
6. Составьте словарь незнакомых слов и выражений.

Now we have heard how Mrs. Sedley had prepared a fine curry for her son, just as he liked it, and in the course of dinner a portion of this dish was offered to Rebecca. 'What is it?' said she, turning an appealing look to Mr. Joseph.

'Capital,' said he. His mouth was full of it: his face quite red with the delightful exercise of gobbling. 'Mother, it's as good as my own curries in India.'

'Oh, I must try some, if it is an Indian dish,' said Miss Rebecca. 'I am sure everything must be good that comes from there.'

'Give Miss Sharp some curry, my dear,' said Mr. Sedley, laughing.

Rebecca had never tasted the dish before.

'Do you find it as good as everything else from India?' said Mr. Sedley.

'Oh, excellent!' said Rebecca, who was suffering tortures with the cayenne pepper.

'Try a chili with it, Miss Sharp,' said Joseph, really interested.

'A chili,' said Rebecca, gasping. 'Oh yes!' She thought a chili was something cool, as its name imported, and was served with some. 'How fresh and green they look,' she said, and put one into her mouth. It was hotter than the curry; flesh and blood could bear it no longer. She laid down her fork. 'Water, for Heaven's sake, water!' she cried. Mr. Sedley burst out laughing (he was a coarse man, from the Stock Exchange, where they love all sorts of practical jokes). 'They are real Indian, I assure you,' said he. 'Sambo, give Miss Sharp some water.'

The paternal laugh was echoed by Joseph, who thought the joke capital. The ladies only smiled a little. They thought poor Rebecca suffered too much. She would have liked to choke old Sedley, but she swallowed her mortification as well as she had the abominable curry before it, and as soon as she could speak, said, with a comical, good-humoured air, 'I ought to have remembered the pepper which the Princess of Persia puts in the cream-tarts in the Arabian Nights. Do you put cayenne into your cream-tarts in India, sir?'

Old Sedley began to laugh, and thought Rebecca was a good-humoured girl. Joseph simply said, 'Cream-tarts, Miss? Our cream is very bad in Bengal. We generally use goats' milk; and, 'gad, do you know, I've got to prefer it!'

(William Makepeace Thackeray «Vanity fair»)

Упражнение 5.8

1. Прочитайте фрагмент из «The Picture of Dorian Gray», изложите кратко его содержание на английском языке.
2. Почему герой не притрагивается к еде, а лишь пьет шампанское?
3. К выделенным словам подберите наибольшее количество синонимов, дайте им стилистическую характеристику.
4. Составьте словарь незнакомых слов и выражений.

But at dinner he could not eat anything. Plate after plate went away untasted. Lady Narborough kept scolding him for what she called "aninsult to poor Adolphe, who invented the menu specially for you," and now and then Lord Henry looked across at him, wondering at his **silence** and abstracted **manner**. From time to time the butler filled his glass with champagne. He drank eagerly, and his thirst seemed to increase (*Dorian*)

(Oscar Wilde «The Picture of Dorian Gray»)

Упражнение 5.9

1. Прочитайте фрагмент из «The Picture of Dorian Gray», изложите кратко его содержание на английском языке.
2. Выпишите глаголы действий и состояния. Охарактеризуйте их.
3. Составьте словарь незнакомых слов и выражений.

After he had drunk his cup of black coffee, he wiped his lips slowly with a napkin, motioned to his servant to wait, and going over to the table sat down and wrote two letters.

(Oscar Wilde «The Picture of Dorian Gray»)

Упражнение 5.10

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.
2. Для чего автор вводит в повествование образ философа?
3. Составьте словарь незнакомых слов и выражений.

Oliver, whose eyes had glistened at the mention of meat, and who was trembling with eagerness to devour it, replied in the negative; and a plateful of coarse broken victuals was set before him.

I wish some well-fed philosopher, whose meat and drink turn to gall within him; whose blood is ice, whose heart is iron; could have seen Oliver Twist clutching at the dainty viands that the dog had neglected. I wish he could have witnessed the horrible avidity with which Oliver tore the bits asunder with all the ferocity of famine. There is only one thing I should like better; and that would be to see the Philosopher making the same sort of meal himself, with the same relish.

(Charles Dickens «Oliver Twist»)

Упражнение 5.11

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.
2. Проанализируйте, какими прилагательными подчеркнуты существительные, выпишите их из фрагмента.
3. Выпишите глаголы действия и состояния, охарактеризуйте их.
4. Составьте словарь незнакомых слов и выражений.

Having disposed of these evil-minded persons for the night, Mr. Bumble sat himself down in the house at which the coach stopped; and took a temperate dinner of steaks, oyster sauce, and porter. Putting a glass of hot gin-and-water on the chimney-piece, he drew his chair to the fire; and, with sundry moral reflections on the too-prevalent sin of discontent and complaining, composed himself to read the paper.

(Charles Dickens «Oliver Twist»)

Упражнение 5.12

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.
2. К выделенным словам подберите наибольшее количество синонимов (используя словарь синонимов английского языка), дайте им стилистическую характеристику.

3. Выпишите глаголы действия и состояния, охарактеризуйте их.

4. Составьте словарь незнакомых слов и выражений.

Mounting a stool, he cautiously applied his eye to the pane of glass, from which secret post he could see Mr. Claypole taking **cold** beef from the dish, and porter from the pot, and administering homoeopathic doses of both to Charlotte, who sat patiently by, eating and drinking at his **pleasure**.

(Charles Dickens «Oliver Twist»)

Упражнение 5.13

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.

2. Найдите слова и словосочетания, которые вы считаете ключевыми в данном тексте.

3. Составьте словарь незнакомых слов и выражений.

The Jew motioned to the Dodger to place what eatables there were, upon the table; and, seating himself opposite the housebreaker, waited his leisure.

To judge from appearances, Toby was by no means in a hurry to open the conversation. At first, the Jew contented himself with patiently watching his countenance, as if to gain from its expression some clue to the intelligence he brought; but in vain.

He looked tired and worn, but there was the same complacent repose upon his features that they always wore: and through dirt, and beard, and whisker, there still shone, unimpaired, the self-satisfied smirk of flash Toby Crackit. Then the Jew, in an agony of impatience, watched every morsel he put into his mouth; pacing up and down the room, meanwhile, in irrepressible excitement. It was all of no use. Toby continued to eat with the utmost outward indifference, until he could eat no more; then, ordering the Dodger out, he closed the door, mixed a glass of spirits and water, and composed himself for talking.

(Charles Dickens «Oliver Twist»)

Упражнение 5.14

1. Прочитайте фрагмент из «Oliver Twist», изложите кратко его содержание на английском языке.
2. Выпишите все существительные, группируя их тематически. Поясните, какие группы слов получились.
3. При помощи каких стилистических приемов создается образность в данном тексте?
4. Составьте словарь незнакомых слов и выражений.

The cloth was laid for supper; the table was covered with bread and butter, plates and glasses; a porter-pot and a wine-bottle. At the upper end of the table, Mr. Noah Claypole lolled negligently in an easy-chair, with his legs thrown over one of the arms: an open clasp-knife in one hand, and a mass of buttered bread in the other. Close beside him stood Charlotte, opening oysters from a barrel: which Mr. Claypole condescended to swallow, with remarkable avidity. A more than ordinary redness in the region of the young gentleman's nose, and a kind of fixed wink in his right eye, denoted that he was in a slight degree intoxicated; these symptoms were confirmed by the intense relish with which he took his oysters, for which nothing but a strong appreciation of their cooling properties, in cases of internal fever, could have sufficiently accounted.

(Charles Dickens «Oliver Twist»)

Упражнение 5.15

1. Прочитайте фрагмент из «The history of Tom Jones», изложите кратко его содержание на английском языке.
2. Дайте оценку использования средств художественной выразительности в данном фрагменте.
3. Найдите ключевые слова и словосочетания.
4. Составьте словарь незнакомых слов и выражений.

Though Sophia eat but little, yet she was regularly served with her meals; indeed, I believe, if she had liked any one rarity, that the squire, however angry, would have spared neither pains nor cost to have procured it for her; since, however strange

it may appear to some of my readers, he really doated on his daughter, and to give her any kind of pleasure was the highest satisfaction of his life.

The dinner-hour being arrived, Black George carried her up a pullet, the squire himself (for he had sworn not to part with the key) attending the door. As George deposited the dish, some compliments passed between him and Sophia (for he had not seen her since she left the country, and she treated every servant with more respect than some persons shew to those who are in a very slight degree their inferiors). Sophia would have had him take the pullet back, saying, she could not eat; but George begged her to try, and particularly recommended to her the eggs, of which he said it was full.

All this time the squire was waiting at the door; but George was a great favourite with his master, as his employment was in concerns of the highest nature, namely, about the game, and was accustomed to take many liberties. He had officiously carried up the dinner, being, as he said, very desirous to see his young lady; he made therefore no scruple of keeping his master standing above ten minutes, while civilities were passing between him and Sophia, for which he received only a good-humoured rebuke at the door when he returned.

The eggs of pullets, partridges, pheasants, &c., were, as George well knew, the most favourite dainties of Sophia. It was therefore no wonder that he, who was a very good-natured fellow, should take care to supply her with this kind of delicacy, at a time when all the servants in the house were afraid she would be starved; for she had scarce swallowed a single morsel in the last forty hours.

Though vexation hath not the same effect on all persons as it usually hath on a widow, whose appetite it often renders sharper than it can be rendered by the air on Bansted Downs, or Salisbury Plain; yet the sublimest grief, notwithstanding what some people may say to the contrary, will eat at last. And Sophia, herself, after some little consideration, began to dissect the fowl, which she found to be as full of eggs as George had reported it.

But, if she was pleased with these, it contained something which would have delighted the Royal Society much more; for if a fowl with three legs be so invaluable

a curiosity, when perhaps time hath produced a thousand such, at what price shall we esteem a bird which so totally contradicts all the laws of animal economy, as to contain a letter in its belly? Ovid tells us of a flower into which Hyacinthus was metamorphosed, that bears letters on its leaves, which Virgil recommended as a miracle to the Royal Society of his day; but no age nor nation hath ever recorded a bird with a letter in its maw.

But though a miracle of this kind might have engaged all the Academies des Sciences in Europe, and perhaps in a fruitless enquiry; yet the reader, by barely recollecting the last dialogue which passed between Messieurs Jones and Partridge, will be very easily satisfied from whence this letter came, and how it found its passage into the fowl.

Sophia, notwithstanding her long fast, and notwithstanding her favourite dish was there before her, no sooner saw the letter than she immediately snatched it up, tore it open, and read as follows...

(Henry Fielding «The history of Tom Jones»)

Раздел II. ХАРАКТЕРИСТИКА ОСНОВНЫХ СРЕДСТВ ХУДОЖЕСТВЕННОЙ ВЫРАЗИТЕЛЬНОСТИ

Аллегория (allegory) – это выражение отвлеченных понятий в конкретных художественных образах.

*From fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the ripper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light'st flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament,
And only herald to the gaudy spring,
Within thine own bud buriest thy content
And, tender churl, makest waste un higgarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.
(W. Shakespeare Sonnet 1)*

Аллитерация (alliteration) – повторение одинаковых или однородных согласных в стихотворении, придающее ему особую звуковую выразительность.

*Deep into the darkness fearing long I stood there wondering, fearing.
Doubting, dreaming dreams no mortals ever dared to dream before.
Tit for tat – зуб за зуб
Betwist and between – между двумя огнями*

Анафора (anaphora) (единоначалие) – одинаковое начало строк или предложений.

*Perhaps he suffered, perhaps he hated, perhaps he loved by cruelty alone.
Here is my T. with his arm broken, here is a spear striking into his back, here is
a man with a spear ready to throw, here is another man throwing a spear from a
care, and here are a whole pack.*

And I want to eat at a table with my own silver and I want candles, and I want my own tea, and I want it to be strong and I want to brush my hair out in front a mirror and I want a kitty and I want some new clothes.

Антитеза (antithesis) – это прием контраста, противопоставления явлений и понятий. Почти всегда строится на параллелизме синтаксических конструкций. Внутри одного предложения антитеза обычно создает полную смысловую законченность высказывания.

*O! the more angel she,
And you the blacker devil.
(W. Shakespeare «Othello»)*

Антонимы (antonyms) – это слова, различные по звучанию и написанию, имеющие прямо противоположные лексические значения.

*Absent – Present
Basic, Fundamental – Secondary, Additional
Brave, Bold, Courageous, Fearless – Afraid, Scared, Timid, Cowardly
Busy, Occupied – Free*

Антономасия (antonomasia) – особое использование собственных имен: переход собственных имен в нарицательные (Дон Жуан), или превращение слова, раскрывающего суть характера, в собственное имя персонажа *He is a Shielock (скупой)*, или замена собственного имени названием, которое связано с данным типом события или предмета.

Говорящие имена: Mr. Credulous – М-р Доверчивый, Mr. Snake – М-р Гад, Lord Chatterino – Лорд Балаболо, John Jaw – Джон Брех.

The next speaker was a tall gloomy man Sir Something Somebody (J.B. Priestley)

Архаизмы (archaisms) – представляю собой названия существующих вещей и явления, по каким-то причинам вытесненные другими словами, принадлежащими к активной лексике.

Английская фразеологическая единица (in) Abraham's bosom имеет в своем составе архаичный элемент bosom. По данным толкового словаря bosom – [Old English] – the breast of a woman, the part of a garment which coveres the breast, the

breast as the seat of thought or emotion – грудь женщины, часть одеяния, которая прикрывает грудь, грудь как место рождения мыслей и эмоций. В современном языке слово *bosom* имеет синоним **breast** (грудь). Замена архаичного компонента внутри данной фразеологической единицы невозможен, при замене компонента ФЕ распадается. В таком же виде он используется и в литературе: «*The sons of Edward sleep in Abraham's bosom*». (Shakespeare. *Richard 3rd*, IV, iii.)

Архаизм *bosom*, по данным Англо-русского фразеологического словаря, употребляется еще в таких ФЕ, как *to cherish a serpent on one's bosom* – отогреть змею на своей груди; *in the bosom of one's family* – в лоне семьи.

Ассонанс (assonance) – повторение гласных звуков в высказывании.

"...*Tell this soul, with sorrow laden, if within the distant Aiden, I shall clasp a sainted maiden, whom the angels name Lenore – Clasp a rare and radiant maiden, whom the angels name Lenore?*"

Афоризмы (aphorisms) – оригинальная законченная мысль, изречённая или записанная в лаконичной запоминающейся текстовой форме и впоследствии неоднократно воспроизводимая другими людьми. В афоризме достигается предельная концентрация непосредственного сообщения и того контекста, в котором мысль воспринимается окружающими слушателями или читателем.

«*Wealth is not his that has it, but his who enjoys it*» (Benjamin Franklin)

Богат не тот, кто владеет состоянием, а тот, кто получает от этого удовольствие.

«*He that falls in love with himself will have no rivals*» (Benjamin Franklin)

У того, кто влюблён в себя, никогда не будет соперников.

«*A fool can no more see his own folly than he can see his ears*»

(William Makepeace Thackeray)

Глупец не более способен осознать свою глупость, чем увидеть свои уши.

Гипербола (hyperbole) – изобразительный прием, построенный на количественном усилении признаков предмета, явления, действия.

Those three words conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them prom-

ise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits, to preserve inviolate a system of which they were the centre. Common abbreviations took new meanings in his eyes, and had sole reference to them. A.D. had no concern with Domini, but stood for Anno Dombey and Son.

(Ch. Dickens «Dombey and Son»)

Градация (gradation) – расположение слов и выражений по возрастающей или убывающей значимости.

Little by little

Bit by bit

Day by day

Диалектизмы (dialecticisms) – выражения или способы речи, употребляемые людьми той или иной местности.

Вспомогательные глаголы: hae (have), suld (should), maun (must).

Местоимения: sic (such), while (which), nane (none).

Наречия: afore (before), astir, aye (always), mair (more), muckle (much).

Прилагательные: auld (old), cauld (cold), gud (good), puir (poor).

Инверсия (inversion) – нарушение прямого порядка слов.

A good generous prayer it was (Twain).

Rude am I in my speech (Shakespeare).

My dearest daughter at your feet I fall. (Dryden).

He never lost a moment. On the looking-glass were lists of definitions and pronunciations (J. London).

"I hate to leave our fine house." "So do I" (E. Hemingway).

There's nothing like Yarmouth (J. Galsworthy).

Ирония (irony) – употребление слова в значении, противоположном прямому.

It must be delightful to find oneself in a foreign country without a penny in one's pocket.

"Never mind," said the stranger, cutting the address very short, "said enough – no more; smart chap that cabman – handled his fives well; but if I'd been your friend

in the green jemmy – damn me — punch his head – 'cod I would – pig's whisper – pie man too, – no gammon."

This coherent speech was interrupted by the entrance of the Rochester coachman, to announce that ..."

(Ch. Dickens «The Posthumous Papers of the Pickwick Club»)

Историзмы (historical methods) – слова, представляющие собой названия исчезнувших предметов, явлений, понятий. Связаны как с весьма отдаленными эпохами, так и событиями сравнительно недавнего времени, ставшими, однако, уже фактами истории.

Лексический повтор (lexical repetition) – намеренное повторение в тексте одного и того же слова.

like a rat without a tail, I'll do, I'll do, I'll do. (Shakespeare)

Литота (litotes) – образное выражение, преуменьшающее размеры, силу, значение описываемого.

And when Glyde was introduced to her, she beamed upon him in a melting and sensuous way which troubled him not a little.

Soames, with his set lips and his squared chin was not unlike a bulldog (Galsworthy).

Метафора (metaphor) – перенос названия с одного предмета на другой на основании их сходства. Это средство выразительности очень близко к сравнению. Метафору иногда называют скрытым сравнением, так как в ее основе лежит сравнение, но оно не оформлено с помощью сравнительных союзов.

He married a good deal of money – он женился на куче денег.

Можно предположить, что данную метафорическую конструкцию употребили, чтобы подчеркнуть корыстность намерений мужа.

Little water stood in her eyes – вода стояла в ее глазах.

«Water – вода», употребляется в переносном метафорическом значении.

Перенос основан на сходстве понятий «вода – слеза».

Метонимия (metonymy) – это перенос названия с одного предмета на другой на основании их смежности. Она состоит в том, что вместо названия одного предмета употребляется название другого, связанного с первым постоянной внутренней или внешней связью.

Crown – королевская власть

Sword – символ войны

Неологизмы (neologisms) - слово, значение слова или словосочетание, недавно появившееся в языке (новообразованное, отсутствовавшее ранее). Свежесть и необычность такого слова или словосочетания ясно ощущается носителями данного языка.

apply-in – требование равных возможностей при найме на работу

sit-in – сидячая забастовка

read-in – состязание чтецов

sail-in – регата

fly-in – особый вид авиационного парада, при котором присутствует элемент состязания

swim-in – соревнование по плаванию

lobby-in – конференция по политическим вопросам

buy-in – выгодная сделка (покрытие расходов за счет продавца на бирже)

trade-in – скидка при покупке товара с условием сдачи такого же товара, бывшего в употреблении (например, сдается старый телевизор, и это учитывается при покупке нового)

break-in – вторжение в личную жизнь граждан (нарушение тайны переписки, подслушивание телефонных разговоров и т. д.)

Illegal break-ins for purposes of planting listening devices and stealing documents.

take-over – захват власти

switch-over – переход (на другую тему)

push-over – легкопреодолимое препятствие

drop-out – молодой человек, бросивший учебу

walk-out – забастовка

lay-out – человек, потерявший работу

sign-on – регистрация

pile-up – большое количество

make-up – примирение

cover-up – покрытие

break-up – распад

Оксюморон (oxymoron) – сочетание противоположных по значению слов.

"A tedious brief scene of young Pyramus

And his love Thisby; very tragical mirth.'

Merry and tragical! Tedious and brief!

That is hot ice and wondrous strange snow."

(W. Shakespeare «A Midsummer Night's Dream»)

Олицетворение (personification) – художественный прием, заключающийся в том, что при описании животных или неодушевленных предметов они наделяются человеческими чувствами, мыслями, речью.

Like as the waves make towards the pebbled shore,

So do our minutes hasten to their end;

Each, changing place with that which goes before,

In sequent toil all forward do contend.

Nativity, once in the main of light,

Crawls to maturity, wherewith being crowned,

Crooked eclipses 'gainst his glory fight,

And TIME that gave doth now his gift confound.

TIME doth transfix the flourish set on youth.

And delves the parallels in beauty's brow,

Feeds on the rarities of nature's truth,

And nothing stands but for his scythe to mow:

And yet to times in hope my verse shall stand,

Praising thy worth, despite his cruel hand.

(W. Shakespeare Sonnet LX)

В сонете представлены олицетворения, развернутые в разной степени, глаголы ***hasten, contend forward***, предполагают сознательное стремление вперед. Олицетворение разворачивается полностью в центральном образе сонета – TIME, написанное с большой буквы, замещается местоимением мужского рода, наделяется человеческим органом – рукой и человеческими действиями: оно может давать и отнимать, быть жестоким.

Омографы (homographs) – слова, которые совпадают только на письме, но отличаются произношением. Обычно имеют ударение на разных слогах.

'Insult – оскорбление – In'sult - оскорблять

'Export – экспорт – Ex'port – экспортировать

'Desert – пустыня – De'sert – покидать

Use [ju:s] – польза – Use [ju:z] – использовать

Live [liv] – жить – Live [laiv] – живой

Read [ri:d] – читать – Read [red] – прочитанный

Lead [led] – свинец – Lead [li:d] – вести

Омнимы (homonyms) – слова, совпадающие в звучании и написании, но различные по значению.

Ear – ухо, колос

Fine – штраф, но в контексте может звучать как восхищенное «хорошо»

Club – клуб, дубинка

Омофоны (homophones) – слова, которые звучат одинаково, но пишутся по-разному.

In – Inn

Idle – Idol

Hour – Our

Him – Hymn

Hear – Here

Параллелизм (parallelism) – одинаковое синтаксическое построение соседних предложений или отрезков речи.

*«The seeds ye sow – another reaps,
The robes ye weave – another wears,
The arms ye forge – another bears»
(P.B. Shelley)*

It is the mob that labour in your fields and serve in your houses, – that man your navy and recruit your army, – that have enabled you to defy all the world ...» (Byron)

Паронимы (paronyms) – однокоренные слова, близкие по звучанию, но не совпадающие в значениях.

«Yes, but I don't believe a word of it. If he is a gentleman's son at all, he's a fondling, that's my opinion».

*Mrs. Squeers intended to say «foundling» but, as she frequently remarked when she made any such mistake, it would be all the same a hundred years since ...
(Ch. Dickens)*

«The growing British Empire – some called it the Brutish Empire – had suffered two major». (M. Chrichton)

Перифраз (periphrasis) – описательный оборот, употребляемый вместо какого-либо слова или словосочетания.

*I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of **what can never be replaced**
(Ch. Dickens «Dombey and Son»).*

Stephanie saw the stacks of the steel mills, out of which jets of flame flickered up now and then into the blanket of smoke, which hung over them. Barometer of war, she thought ... (Saxton «The Great Midland»)

Полисемия (polysemy) – способность слова иметь одновременно несколько значений.

Вот в чем и состоит полисемия в английском языке. Слов определенное количество, а понятий, которые они называют, в десятки раз больше. И полу-

чается, что одним словом в различных сферах деятельности мы будем именовать разные вещи. Например, выполнить желание – *fulfill a dream*, выполнять правила – *abide by rules*, выполнять обязательство – *accomplish*, выполнить работу – *put through*, выполнить обещание – *keep a promise*. В свою очередь, любой из перечисленных глаголов будет иметь еще другие значения: *fulfill* – удовлетворять; *abide* – терпеть, выносить; *accomplish* – оформлять, достигать; *put through* – соединять по телефону; *keep* – держать, хранить, управлять.

Профессионализмы (professionalisms) – слова и выражения, используемые в различных сферах деятельности человека, не ставшие, однако, общеупотребительными.

Военная лексика: *tin fish* (букв. жестяная рыба) – подводная лодка; *block-buster* (букв. сметающий квартал) – особая бомба, предназначенная для разрушения больших зданий; *tin-hat* (букв. жестяная шляпа) – стальной шлем.

Морская лексика: *fore and aft* – от носа корабля до кормы; *to let go the lines* – отдать концы, отчалить; *poop* – полуют; *fo'c'sle* – бак, полубак.

Риторический вопрос (rhetorical questions), риторическое восклицание (rhetorical exclamation), риторическое обращение (rhetorical conversion) – специальные приемы, которые используются для усиления выразительности речи. Риторический вопрос может выражать вопросительное содержание, но задается не с целью дать или получить на него ответ, а для эмоционального воздействия на читателя. Риторические восклицания усиливают в тексте выражение чувств, а риторическое обращение направлено не к реальному собеседнику, а к предмету художественного изображения.

Are these the remedies for a starving and desperate populace? (Byron)

Is there not blood enough upon your penal code, that more must be poured forth to ascend to Haven and testify against you? (Byron)

Who is here so vile that will not love his country? (Shakespeare)

Are these the remedies for a starving and desperate populace? (Byron)

Синекдоха (synecdoche) – состоит в замене множественного числа единственным, в употреблении названия части вместо целого, частного вместо общего, и наоборот.

He made his way through perfume and conversation (I. Shaw)

His mind was alert and people asked him to dinner not for old times' sake, but because he was worth his salt. (S. Maugham)

Синонимы (synonyms) – такие слова, которые различаются по написанию и звучанию, но имеют одинаковые или близкие по смыслу значения. Изучение синонимов английского языка – это один из вариантов регулярного пополнения словарного запаса с целью перехода на более продвинутой уровень владения языком.

Black – 1) черный (dark, sooty, inky, ebony, swarthy)

2) грязный, запачканный (soiled, dirty, filthy, stained)

3) печальный (gloomy, dismal, sad, dark, somber)

Cautious – осторожный, внимательный, бдительный (vigilant, watchful, careful, wary)

Delete – стирать, уничтожать (cancel, erase, remove, cross out)

Сравнение (comparison) – фигура речи, в которой происходит уподобление одного предмета или явления другому по какому-либо общему для них признаку.

Unrecognized for what they are their beauty,

Like music too often relaxes, then weakens,

Then perverts the simpler human perception.

(Th. Dreiser «Sister Carrie»)

Стилистические фигуры (stylistic figures) – (параллелизм, антитеза, инверсия, анафора, эпифора, градация, оксюморон, эллипсис, риторические фигуры).

Тропы (tropes) – слова, употребляемые в переносном значении с целью создания образа (метафора, олицетворение, аллегория, метонимия, антономазия, синекдоха, эпитет, сравнение, гиперболы и литота, перифраз).

Умолчание (preterition) – оборот речи, заключающийся в том, что автор сознательно не до конца выражает мысль. В письменном тексте обычно ставится многоточие.

Фразеологизмы (idioms) – сложные по составу языковые единицы, имеющие устойчивые грамматические строения, строго закреплённый порядок слов.

To accept persons – проявлять лицепрятие

To accept the fact – примириться с фактом

Animal spirits – бодрость, жизнерадостность

Ill news comes sparse – худые вести не лежат на месте

Эллипсис (ellipse) – стилистическая фигура, заключающаяся в пропуске какого-либо подразумеваемого члена предложения.

So Justice Oberwaltzer – solemnly and didactically from his high seat to the jury. (Dreiser)

King stalked round them impatiently, but they took no note for the world was theirs. The earth and everything it held, and the beauties of the earth, the kind and the warm things. (P. Abrahams)

Эпитет (epithet) – образное определение, обладающее особой художественной выразительностью, передающее чувство автора к изображаемому предмету, создающее живое представление о предмете.

Wild wind – штормовой ветер

Destructive charms – губительные чары

Radiant maiden – сияющая дева

Unbearable pain – невыносимая боль

Close friendship – тесная дружба

Unearthly beauty – неземная красота

Deep feeling – глубокое чувство

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Словарь терминов и выражений

Answer the questions – ответьте на вопросы

Ask the questions – задайте вопросы

Choose between ... – выберите из ...

Choose the necessary word – выберите необходимое слово

Compare, please – сравните, пожалуйста

Compare capital and small letters – сравните заглавные и строчные буквы

Compare the vowels and find what is common among them – сравните гласные и найдите, что общего между ними

Complete the sentences – закончите предложения

Compose your own sentences – сочините свои собственные предложения

Copy and write – спишите

Copy the words in alphabetical order – спишите слова в алфавитном порядке

Do you know these expressions from ...? – Вы знаете эти выражения из ...?

Fill in ... – заполните пропуски

Fill in the letter (the rhyme) – заполните пропуски в письме (в стихотворении)

Find the meaning of the underlined words in the dictionary – найдите значение подчеркнутых слов в словаре

Finish the expressions – закончите выражения

Give the plurals – образуйте множественное число

Here are some answers. Write the questions – вот несколько ответов. Напишите к ним вопросы

How many verbs from ... do you know? – Сколько глаголов из ... вы знаете?

Introduce yourself – представьтесь

Introduce the composition (biography) – представьте текст (биографию)

Listen and answer – послушайте и ответьте

Listen and read – послушайте и прочитайте

Listen and say which words do you know (choose the correct answer) – послушайте и скажите, какие слова вы знаете (выберите правильный ответ)

Listen, match the pictures with the proverbs and find Russian equivalents – послушайте, подберите пословицы к картинкам и найдите русские эквиваленты пословиц

Listen, read and choose the correct answer – послушайте, прочитайте и выберите правильный ответ

Look and answer (remember) – посмотрите и ответьте (запомните)

Look at the words and compare them. Match column A with column B – посмотрите на слова и сравните их. Соедините колонку А с В

Look at the verbs in text ... and write a story. Use not less than ten verbs – посмотрите на глаголы в произведении ... и напишите рассказ. Используйте не менее десяти глаголов

Look, listen, repeat and make new dialogues with these words – посмотрите, послушайте, повторите и составьте новые диалоги с этими словами

Make your own dialogues – составьте свои диалоги

Open the front cover of the book. Look, listen, repeat and remember – посмотрите на первый абзац книги. Послушайте, повторите и запомните

Pay attention to the meaning of the verbs ... – обратите внимание на значения глаголов ...

Read and write English names in alphabetical order – прочитайте и напишите английские имена в алфавитном порядке

Read and write out the phonetic symbols for the letters in bold type – прочитайте и выпишите фонетические символы для букв, выделенных жирным шрифтом

Test yourself – проверьте себя

Work in a group of three. Find out as much information as you can about ... – Работайте в группе из трех человек. Найдите как можно больше информации о...

Adjective – имя прилагательное

Adverb – наречие

Conjunction – союз

Interjection – междометие

Infinitive – неопределенная форма глагола

Noun – имя существительное

Numeral cardinal – количественное числительное

Numeral ordinal – порядковое числительное

Object – дополнение

Particle – частица

Personal pronoun – личное местоимение

Plural – множественное число

Prefix – приставка

Preposition – предлог

Pronoun – местоимение

Sentence – предложение

Singular – единственное число

Subject – подлежащее

Verb – глагол