

Ю.В. Шаламов

ПОСОБИЕ

по домашнему чтению
на английском языке

У.С. Моэм

**ПИРОГИ И ПИВО
или
СЕМЕЙНЫЕ ТАЙНЫ**

Ижевск
2008

Yu.V. Shalamov

A HOME READING AID
for advanced learners

W.S. Maugham

**CAKES AND ALE
OR THE SKELETON
IN THE CUPBOARD**

УДК 811.111 (075)

ББК 81.432.1-9

Ш 18

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Ш 18 Пособие по домашнему чтению на английском языке: У.С. Моэм "Пироги и пиво или семейные тайны". Ижевск, 2008. 64 с.

Данное учебное издание является практическим пособием по домашнему аналитическому чтению, представляющим собой разработку содержания, языкового материала и художественных особенностей романа У.С. Моэма "Пироги и пиво: или семейные тайны" (М.: Прогресс, 1980). Предлагаемые в пособии задания и система лексических, грамматических и коммуникативных упражнений способствует расширению и консолидации активного словаря, систематизации средств выражения модальности, развитию навыков речевого общения и умения критического анализа художественного произведения.

Пособие предназначено для студентов старших курсов специальностей "фиология", "лингвистика и межкультурная коммуникация", "иностранный язык", а также для студентов гуманитарных факультетов, изучающих английский язык по углубленной программе.

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ПРЕДИСЛОВИЕ АВТОРА

Среди традиционно выделяемых и практикуемых видов (аспектов) аудиторной учебной деятельности студентов по овладению иностранным языком как специальностью домашнему чтению всегда находилось место и два часа в неделю наряду с фонетикой, грамматикой, практикой устной речи, аналитическим чтением и аудированием. Однако учебно-познавательная эффективность данного вида учебных занятий по умолчанию считалась как бы вспомогательной, дополнительной к "главным" аспектам, по определению направленным на овладение языковыми единицами плана выражения (фонетика) и плана содержания (грамматика и лексика). При этом каждый преподаватель, без сомнения, понимал, что учебно-познавательный потенциал домашнего чтения в идеале может быть не ниже некоторых (если не всех) других видов учебной деятельности. Но домашнему чтению всегда не хватало главного условия для полной реализации своих уникальных возможностей – так называемого материально-технического, а точнее учебно-методического обеспечения в виде специальных учебных пособий для аналитической и литературно-критической домашней и аудиторной проработки произведений широко известных английских и американских писателей. Изданные в 70-80^х годах прошлого столетия те немногие учебные пособия по романам А. Кронины, Дж. Голсуорси, У.С. Моэма, Г. Грина, Т. Драйзера, Ф. Кнебеля и Ч. Бейли уже давно стали библиографической редкостью.

В свете вышесказанного цель предлагаемого пособия состоит в том, чтобы помочь студенту и преподавателю повысить учебно-образовательную эффективность домашнего чтения посредством углубленного изучения языковой и художественной формы романа У.С. Моэма "Пироги и пиво" ("Сплошные прелести") и анализа социально-философских и эстетических взглядов писателя. При этом текст романа рассматривается не только как языковая и художественная форма произведения, но и как главный объект изучения, как комплексная единица обучения и как материальная основа для развития навыков речевого обще-

ния на иностранном языке и умения литературно-критического анализа художественного произведения. Достижению поставленной цели и решению конкретных задач служит система языковых (репродуктивных) и коммуникативных (творческих) упражнений, обеспечивающая расширение и консолидацию активного словаря, овладение лексической (фразеологической) сочетаемостью языковых единиц и развитие навыков монологической и диалогической речи, работы со словарями, а также приобретение навыков профессионально-педагогического общения.

Данное пособие не предусматривает систематической работы по курсу грамматики, однако широкое использование в тексте романа различных средств выражения модальности не могло остаться незамеченным, поэтому в пособие включены грамматические упражнения (в основном на изучаемом текстовом материале), позволяющие повторить и систематизировать наиболее сложные разделы грамматики – модальные глаголы и косвенные наклонения. Несколько особняком, т.е. вне связи с "модальной темой", стоят упражнения на развитие способности увидеть и обосновать "скрытую", системно-грамматическую правильность ("грамматичность") увиденных в тексте, на первый взгляд, явно "не грамматичных" речевых реализаций некоторых морфологических форм, синтаксических структур и норм сочетаемости (напр., *a kindness; madnesses; many a man; the many books; there's a man wants to see you; etc.*). С нашей точки зрения, подобный анализ казалось бы "неграмматичных" речевых реализаций грамматических категорий и синтаксических структур формирует способность творческого применения теоретических знаний дисциплин лингвистического цикла к интерпретации языковых явлений в живой речи. Иными словами, такие речевые явления представляют собой исключительно благодатный материал для формирования общеграмматической (и шире – общелингвистической) компетентности и преподавателя и переводчика.

Пособие состоит из шести основных учебных блоков и одного заключительного (The Summing Up Unit), содержащего дополнительный материал на английском и русском языках о жизни и особенностях литературного творчества писателя.

Основные блоки построены по единой схеме: активный вокабуляр, подлежащий запоминанию, домашние задания по тексту и грамматические упражнения, выполняемые самостоятельно, и аудиторные задания и упражнения репродуктивного и творческого характера, выполняемые под руководством и контролем преподавателя. Содержащийся в учебном блоке материал рассчитан на 2 (4) часа аудиторных занятий (в зависимости от уровня знаний и подготовки студентов) и требует от студента 4-6 часов домашней самостоятельной работы.

Активный вокабуляр включает в среднем 25 единиц на 25-30 страниц текста. Особенность языкового материала, предлагаемого для активизации, состоит в том, что это не отдельные слова, а минимальные в смысловом отношении словосочетания, иллюстрирующие лексическую и грамматическую сочетаемость составляющих, что позволяет использовать их в готовом виде в различных статусных позициях предложений в соответствии с грамматической природой ядерного элемента такого словосочетания. Беспереводная презентация активного вокабуляра нацеливает студента на работу со словарем и текстовым окружением для развития и упражнения переводческих навыков.

Домашние и аудиторные задания и упражнения, пожалуй, не нуждаются в специальных авторских комментариях, так как их целевая направленность достаточно определенно вытекает из самой содержательной формулировки. Подчеркнем лишь, что предлагаемые задания и упражнения носят рекомендательный характер, основанный на многолетнем личном опыте и методических взглядах автора, который признает и приветствует естественное право ведущего преподавателя на индивидуальный творческий выбор и модификацию количества, содержательного объема, формы выполнения и контроля предлагаемых в пособии заданий.

Заключительный учебный блок с точки зрения содержательной направленности предлагаемых заданий носит итоговый, обобщающий характер (The Summing Up Unit). По возможности желательно разделить работу над этим блоком на два этапа – контролирующий и творческий. Первый предполагает выполнение тестовых заданий для проверки усвоения активного вока-

буляра и средств выражения модальности (диктант-перевод с английского на русский и с русского на английский; перефразирование заданных предложений на использование активного вокабуляра, модальных глаголов и наклонений; перевод и рендеринг связного текста и т.п.). Второй – творческая самореализация студентов либо в форме управляемой преподавателем дискуссии-обсуждения прочитанной книги и литературного кредо писателя, либо в форме не управляемой преподавателем непосредственно литературной конференции (как ролевой игры), подготовленной самими студентами на основе проблематики, предложенной в вопросах и темах-"топиках" урока и расширенной студентами с использованием дополнительных материалов. В этом блоке свобода профессионального и учебно-образовательного творчества студента и преподавателя может проявиться в наиболее сублимированном виде.

В заключение автор выражает искреннюю признательность кафедре грамматики и истории английского языка ИИЯЛ УдГУ за ценные советы и замечания, высказанные в процессе создания данного пособия. Искренне благодарю Ю.Г. Дудыреву за кропотливую работу по компьютерному набору текста книги и А.З. Пилину за дизайнерское и техническое мастерство в создании оригинал-макета пособия, удобного для издателя, понятного и практичного для пользователя.

Автор

UNIT I

Author's preface and Chapters I-II, pp. 23-51

ACTIVE VOCABULARY

1. to live a varied and tremulous life – p. 23
2. irksome (work, duty) – p. 24
3. a disconcerting idea (question) – p. 24
4. she pursed her lips – p. 29
5. to be in the public eye – p. 26, 29
6. indefatigable industry – p. 31
7. he'll never set the Thames on fire – p. 34
8. to give a leg up to somebody – p. 47
9. It was his most engaging trait – p. 34
10. a very virulent abuse – p. 34
11. to be at one's beck and call – p. 35
12. in a disparaging way / disparagingly / disparagement – p. 35
13. the fickleness of the public – p. 36
14. he is a dear – p. 37
15. to be a time server and a humbug – p. 37
16. dissipated and immoral – p. 38
17. his energy was prodigious – p. 38
18. to alleviate one's hard lot – p. 39
19. to make a stipulation (to stipulate) – p. 39
20. small talk – p. 43
21. pithy and hackneyed phrases – p. 43
22. they are the flash in the pans – p. 46
23. to be pestered with people ... – p. 45
24. to say smth. out of timidity – p. 48
25. a gay tumult – p. 50

HOME ASSIGNMENTS

1. Read the given pages paying special attention to the usage of the active words and word combinations.
2. Learn the items of the vocabulary list to be prepared for the vocabulary check up, and translate them into Russian.
3. Make up 3-5 questions on the contents of the chapters.
4. Get ready to reproduce the situations with the active vocabulary and discuss the contents.

HOME EXERCISES

- I. Define the difference in the expression of "Necessity & Obligation". Translate the sentences into Russian.
 1. My contract stipulated that they (shot stories) *were* to be between twelve hundred and fifteen hundred words.
 2. ...so that with the illustration they (the stories) *should not* occupy more than a page of the magazine.
 3. He (the writer) *must* make himself a public figure. He *must* keep in the public eye. He *must* give interviews and get his photograph in the paper. He *must* write letters to *The Times* ... and he *must* be seen at the proper places at the proper times.
 4. ...when someone has written a stinging criticism and Roy...*has had* to put up with some very virulent abuse, he does not shrug his shoulders, ... he writes a long letter to his critic, telling him that his review was so interesting in itself...
 5. It's not easy to hold responsibility. I *needn't* tell you that.
 6. If you are in love it *ought to* make you happy.
 7. What do you think I *should have done* at that moment?
 8. You *needn't* have watered the flowers, it will be raining cats and dogs in half an hour.

II. Translate from Russian into English. Choose and use appropriate modal verbs:

1. Одна из жизненных трудностей, которую *приходится* как-то преодолевать – что делать с теми, с кем когда-то был дружен, но твой интерес к *ним* со временем угас.
2. Эшенден решил, что ему *можно и не* спешить созваниваться с Роем и, нацарапав записку для мисс Фелоуз, он выключил свет в гостиной и пошел спать.
3. А вы не думали о том, чтобы записать свои воспоминания о Дриффилде? – Упаси бог, нет! – А вам, не кажется, что вы *обязательно должны это* сделать? Ведь он один из величайших писателей нашего времени, к тому же вы были с ним лично дружны столько лет?
4. Как ты думаешь, чем мне *следовало бы* заняться?
5. По радио объявили, что вечером *должен* выступать президент с новогодними поздравлениями.
6. Вы меня извините, но я уже *должен* идти.
7. Наконец-то мне установили телефон. Теперь мне *не надо* ходить к соседям.

CLASS EXERCISES

I. Give Russian equivalents to the following:

he's a dear; a gay tumult; he was pestered with people; pithy and hackneyed phrases; small talk; to make a stipulation (to stipulate); to alleviate one's hard lot; his energy was prodigious; in a disparaging way; a time server and a humbug.

II. Give English equivalents to the following:

жить разнообразной и волнующей жизнью; утомительный, докучный; приводящая в замешательство мысль; она поджала губы; быть известным; неутомимое трудолюбие; он пороха не изобретет; помочь кому-либо; это было его

самой обаятельной чертой; очень тяжелое оскорбление; быть на побегушках (всецело во власти кого-либо).

III. Paraphrase the following sentences with the active vocabulary word-combinations:

1. Oh, yes, they are *the flash in the pans*.
2. The old man was *pestered with people* who wanted to see him.
3. The Americans ... have invented so wide a range of *pithy and hackneyed phrases*...
4. The only *stipulation* he made was that he should see the article before it was printed.
5. His energy was *prodigious*.
6. He was an active member of the organizations that have been founded to further the interests of authors or *to alleviate their hard lot* ...
7. But it is *a little disconcerting* when you reflect how near to a garret is the room you are sitting in.

IV. Explain and expand on the following:

1. It's no good trying to keep up old friendships.
2. Of course it is grand to talk of the good old days.
3. ... they were quite content to give a leg up to a man who would never clime so high as to be an obstacle to themselves.
4. ... that he would never set the Thames on fire.
5. For all the characters that we create are but copies of ourselves.
6. He (the writer) must make himself a public figure.
7. He read that Charles Dickens had stated that genius was an infinite capacity for taking pains.

V. Reproduce the situations in which the following word-combinations occur:

to give smb. a leg up; indefatigable industry; a very virulent abuse; the fickleness of the public; he is a dear; to be a time server; dissipated and immoral.

VI. Answer the following questions:

1. Why did Miss Fellows purse her lips when Ashenden told her to ask Alroy Kear to leave a massage?
2. Did Alroy Kear make his career through his ingenious talent or what?
3. How do you interpret the phrase: He made good use of his opportunities? Who was it said about?
4. What did Roy Kear look like?
5. What was A.Kear's most engaging trait?
6. What was A.Kear's way with the critics and reviewers?
7. Was Alroy Kear a time server and a humbug?
8. What was A. Kear's idea of old friendships?
9. What do you gather from the way A. Kear treated the servants in the club? Does it add more to his character?
10. What was the feeling that *never* left Ashenden during his lunch with A. Kear?

VII. Suggested topics for discussion:

1. The origion and fate of the "Cakes and Ale".
2. The beginning of A. Kear's rise in the world of letters.
3. Alroy Kear's personal traits and attitude to his fellow writers and critics.
4. The problem of a celebrity's relation with the people he has once been intimate.
5. Ashenden and A. Kear at the old club.
6. The ever changing values of literary works and their authors.

VIII. Give a summary of what you have read in chapters I-II.

UNIT II

Chapters III-VI, pp. 51-79

ACTIVE VOCABULARY

1. to be condemned to +N/Inf – p. 52
2. to be bored to distraction – p. 56
3. an obscure scribbler – p. 58
4. an ingenious excuse/look – p. 58
5. It cuts no ice with me – p. 58
6. An old bird is not caught with chaff – p. 59
7. Spit it out! – p. 59
8. to be in the artistic know – p. 59
9. to throw cold water on (a plan, idea ...) – p. 60
10. clean bright chintzes – p. 60
11. a wrinkled, scraggy neck – p. 61
12. to assume cringing affability – p. 61
13. I was taken aback – p. 62
14. the acme of good taste – p. 62
15. a gooseberry fool – p. 62
16. old men are a little trying – p. 64
17. a desultory tripper – p. 65
18. I barked my shins against the pedals – p. 68
19. to stand with one's arms akimbo – p. 69
20. Go it, go it, two to one on the favorite – p. 69
21. unavailing struggles – p. 70
22. to take to one's bed – p. 73
23. to cut smb. dead – p. 75
24. Pride goes before a fall – p. 76
25. Ask me another – p. 77

HOME ASSIGNMENTS

1. *Read chapters III-VI noting the usage of the active vocabulary.*
2. *Memorize the active words and word-combinations. Suggest Russian equivalents.*
3. *Be ready to answer the questions and reproduce the situations with the active vocabulary items.*
4. *Pick out 5-7 sentences from the text to illustrate the meaning and usage of modal verbs expressing "Necessity & Obligation".*
5. *Look through Class exercises.*

HOME EXERCISES

- I. *Translate the sentences below from English into Russian. Comment on the degree of likelihood expressed by the modals "must, may, might, can":*
 1. It *must have* occurred to her that I had scarcely had a word with Edward Drifffield.
 2. I thought he *might* like to make a rubbing himself.
 3. *Can* she be more than forty? – No, she can't be more than that.
 4. She *must have* been dreadfully common. She was a bar-maid, wasn't she? – Yes, she *might have* been something like that.
 5. It *may be* that we are flippant and careless, but we accept one another without the old suspicion.
 6. It *must be* wonderful to be able to ride.
 7. If he drives he *may* arrive at any moment. – I'd rather say he *might*, because he is not a good driver.
 8. She *can't have failed* to notice this mistake.
 9. Be careful! You *might have* broken a very valuable Chinese vase.

II. Translate the sentences from Russian into English using appropriate modal verbs to express different types of supposition:

1. *Возможно*, мне придется скоро уехать.
2. *Может быть*, они все еще ждут нас. – *Возможно*, и ждут, но я в этом не уверен.
3. *Может быть*, он видел нас. – Нет, *не мог он* нас видеть с такого расстояния.
4. *Неужели* Тед Дрифилд женился на Розе Ганн?
5. У вас же был с собой телефон. Вы *могли бы и* предупредить, что опоздаете.
6. *Не могла* она *не* найти наш дом, ведь он самый большой на этой улице.
7. *Должно быть*, она не поняла это правило.
8. *Скорее всего*, дождя завтра не будет.
9. *Должно быть*, он умирал с голоду, так как ему пришлось продать все, что у него было.
10. Осторожнее, молодой человек! Вы *чуть не* столкнули меня в воду.

CLASS EXERCISES

I. Give Russian equivalents to the following:

an ingenious excuse; it cuts no ice with me; spit it out; to be in the know; to throw cold water on (plan, idea, person); to assume cringing affability; a wrinkled scraggy neck; the acme of good taste; a gooseberry fool; old men are a little trying.

II. Give English equivalents to the following:

старого воробья на мякине не проведёшь; случайный турист; ободрать ноги о педали велосипеда; стоять подбоченясь; тщетные усилия; слечь в постель; совершенно игнорировать кого-либо; гордыня до добра не доведёт; спроси что-нибудь полегче.

III. Use the following word-combinations in sentences of your own:

to be in the know; to take to one's bed; unavailing struggles; to cut smb. dead; to be bored to distraction; an ingenious excuse.

IV. Ask your partner to translate your sentences with the modal verbs and comment on the modal meanings expressed:

V. Answer the following questions:

1. Where and what family does Ashenden come from?
2. When and where did Ashenden first meet Edward Drifffield? What was his aunt and uncle's opinion of such persons as Drifffield?
3. How does Mrs. Drifffield's letter characterize her?
4. Do you think the furnishing of the Drifffields' drawing-room reflects the characters of its owners? Who of the two?
5. Why do you think Drifffield's wink at Ashenden was deliberately emphasized?
6. Why do you think E. Drifffields' second wife is always referred to as Mrs. Drifffield?
7. How did Ashenden come to get acquainted with the Drifffields?
8. What was the Blackstable inhabitants' attitude to the Drifffields?
9. Why did the Blackstable people refer to George Kemp as Lord George?
10. How does E. Drifffield's encounter with Ashenden's uncle reveal the shallowness of the Blackstable philistines?
11. What was it about the Drifffields that shocked Ashenden?

VI. Reproduce the situations in which the following phrases occur:

old men are a little trying; unavailing struggles; to cut somebody dead; pride goes before a fall; to stand with one's arms akimbo;

VII. Explain and expand on the following:

1. Evil communications corrupt good manners.
2. I supposed he was a summer visiter and in Blackstable we don't mix with the summer visitors.
3. Good riddance to bad rubbish, that is what I said then.
4. Pride goes before a fall.
5. You could take a horse to the water but you couldn't make him drink.
6. I call it very pushing, said my uncle.
7. That people over thirty should be in love seemed to me rather disgusting.

VIII. Speak on the following topics making use of the given phrases.

1. **Making the Driffields' acquaintance through learning to ride a bicycle:**
the remote part of Kent; to speed along; to make a dash for the side of the road; to show off; my pride was humbled; to bark one's shins against the pedals; a deserted road; I kept my eyes averted; a woman swerved violently and fell to the ground.
2. **The uncle and aunt's reaction to Ashenden's new acquaintance:**
most disreputable people; to associate with; to get to know someone; to distort the truth; I call it very pushing; raspberry tart; to refuse with cold dignity; the impudence of their coming here at all; taking a house and pretending to be ladies and gentlemen; his mother took to her bed.
3. **Lord George – the talk of the village:**
owing to his grand manner; coal merchant; a stoutish man; to be very pushing; to meet one's efforts with blank hostility; Pride goes before a fall; to look at someone with scornful derision.

4. **Blackstable's opinion of Rosie Driffield, the former Rosie Gann:**

her father was a wild one, too; the pub had a sort of sinister gaiety; to carry on with men; Good riddance to bad rubbish; I was shocked and thrilled; she recollected herself and stopped drying the plates; to give someone the sack; Ask me another.

5. **A happy end to unhappy worries or all's well that ends well:**

to make up one's mind; it was no good asking my uncle; I walked down to the beach; my uncle walked part of the way with me; Ted Driffield stepped out of the Bear and Key; I was startled; my uncle was taken aback; come for a ride tomorrow; to do a rubbing of the brasses at Ferne Church; he might like to make a rubbing himself; to prevent any change of mind on my uncle's part; I dashed across the road.

IX. Give a summary of what you have learned from chapters III-VI.

UNIT III

Chapters VII-X, pp. 79-101

ACTIVE VOCABULARY

1. a picturesque spot – p. 79
2. to fire someone with enthusiasm – p. 79
3. to moon about – p. 79
4. to resent smth. vastly – p. 80
5. to cut off someone with a shilling – p. 81
6. Don't get in a wax – p. 83
7. to wait till doomsday – p. 84
8. to look (be) as straight as a die – p. 87
9. to give smb. a tip (to tip) – p. 88
10. before you could say knife – p. 89
11. to turn the milk – p. 91
12. he was blatant and vulgar – p. 95
13. he chaffed me – p. 95
14. to play cards for love – p. 96
15. to play dummy – p. 96
16. I was flabbergasted – p. 98
17. to have no head for smth. – p. 96
18. to shoot the moon – p. 98-99
19. to bunk (to bolt) – p. 99
20. There was a rare to-do – p. 99
21. to run bills in every shop – p. 99
22. to do smb. out of his money – p. 100
23. withering sarcasm – p. 101
24. to live beyond one's means – p. 101
25. to knock smb. down with a feather – p. 101

HOME ASSIGNMENTS

1. Read pp. 79-101 of the book paying attention to the situations and contexts in which the active phrases occur.
2. Give appropriate Russian equivalents to the phrases of the vocabulary list, study and learn the correlations.
3. Write out as many examples of the V+Nv collocations which are equivalents in meaning to simple verbs from which Nv was derived, e.g. to have objection – to object; to make a note – to note; to have a chat – to chat, ...etc.
4. See if you can come across and explain some grammatical peculiarities, i.e. something unusual and substandard: e.g. the plural form of the singularia tantum nouns; grammatical disagreement between subject and predicate; an unlisted use of the tense forms, ...etc.

HOME EXERCISES

- I. Translate the sentences with the Suppositional Mood into Russian. Use words like “вдруг; все же; случайно; доведись; случись; чтобы“, if possible, to express little likelihood of the event.
 1. She suggested that we *should* go into the Dolphin and have a glass of beer (p.82).
 2. ...and the suggestion that Ted Driffield *should* pay for my paper and wax offended him (p.78).
 3. It seemed to me rather disgusting that people over thirty *should* be in love (p.77).
 4. I was terrified *lest* they *should* notice me (p.84).
 5. After all she had said of Mrs. Driffield it must seem strange to me that *I should find* them sitting in the kitchen together chatting away (p.85).
 6. *Should* you ask me, whence these stories,
Whence these legends and traditions,
.....

.....
I *should* answer, I *should* tell you... (H. Longfellow)

7. If you *should happen* after dark
To find yourself in Central Park,
Ignore the paths that beckon you
And hurry, hurry to the zoo,
And creep into the tiger's lair.
Frankly, you'll be safer there (Trunova, p.140)

II. Translate the sentences below from Russian into English using the Suppositional Mood (or the Subjunctive I) to express problematic, chance events:

1. «Но ведь там этот мальчик. Что если он, *вдруг*, увидит нас», сказала Роза.
2. Позвони мне, пожалуйста, если вы *неожиданно* задержитесь.
3. *Случись* мне снова побывать в тайге, я *бы* обязательно *сходил* на охоту.
4. Почему вы так настаиваете, *чтобы* это задание *было* поручено именно вам?
5. Очень странно, *чтобы* у него *не было* ни малейшего представления об этом.
6. Если *все же* дойдет до этого, нам придется отправить тебя домой.
7. Он боялся, *чтобы* голос *не выдал* его.
8. Не говори ей ничего, *чтобы* она *не беспокоилась*.
9. Лучше запри собаку или посади на цепь, *чтобы* она *не порвала* мои новые брюки.
10. Это будет нормально, если мне *вздумается* привести на эту вечеринку свою подружку?

CLASS EXERCISES

I. Give Russian equivalents to the following:

he was blatant; he chaffed me; to have no head for smth.; to fire someone with enthusiasm; to moon about; to wait till

doomsday; before you could say knife; to turn the milk; to bolt.

II. Give English equivalents to the following:

играть в карты ради удовольствия (не на деньги); уехать тайком (сбежать); ошеломить; быть крайне изумленным; испортить все дело; в мгновение ока; жить не по средствам; играть в карты с «болваном»; необычное, из ряда вон выходящее событие.

III. Give 'simplex' structure verbs to the following 'complex' structures:

to make a report; to make a reply; to make an answer; to give a look; to give a smile; to give a stare; to give a chuckle; to have a chat; to have a talk; to have a smoke; to have a walk; to have (a) respect; to have objection; to have an attack; to have a surprise.

IV. Use the appropriate modal verb or its equivalent to express "supposition bordering on assurance":

1. Когда он жил в Блэкстебле, вы, *должно быть*, часто с ним виделись.
2. Но вы, *должно быть*, сознавали, что это был особенный человек.
3. В Блэкстебле *наверняка* найдётся немало людей, кто виделся с ним в то время столь же часто, как и я.
4. *Должно быть*, тринадцатилетний мальчик не верил, что Роза Дрифилд могла быть безнравственной женщиной.
5. Я знаю, что дядя, *скорее всего*, не разрешит мне поехать с Дрифилдами.
6. Разгневанный родитель, *должно быть*, лишит своего сына наследства, если тот женится на актрисе.

V. Try to prove that the following “novelties” are not deviations from grammaticalness. Add more examples you may have picked out from the text:

1. She was married to Drifffield for a *good many years*.
2. It would be *a kindness* to her and it would be *a kindness* to me too.
3. As often as the mild Christmas *gaieties* of Blackstable allowed me I went to the Drifffields' little house.
4. 'By Jove', I said, 'Lord George is *going it*'.

VI. Answer the following questions:

1. Why do you think the Drifffields mixed with young Ashenden? Was it just from “pure kindness of heart”?
2. How did Ashenden and the Drifffields entertain themselves that summer?
3. What did Ashenden come to know about Ted and Rosie Drifffield’s past that shocked him?
4. Who caused Mary-Ann to burst into ranger? How did it happen?
5. Why was Ashenden so much surprised when he saw who Mary-Ann’s guest was?
6. What did Ashenden see after he had left the kitchen that turned his surprise into agitated astonishment?
7. Why should Mary-Ann’s face grow wistful when she made her closing remarks about Rosie and those old days?
8. Who did Ashenden find at the Drifffields’ when he called on them one late afternoon?
9. What was the Blackstable people’s idea of what writers should or shouldn’t write about? What did they think about Ted Drifffield as a writer?
10. How did Ashenden come to like Lord George?
11. What was the usual passtime at the Drifffields’?

VII. Explain and expand on the following:

1. When I have learned that you could' ve knocked me down with a feather (p.101).
2. I haven't seen her for donkey's years. Remember me to her, will you (p. 80).
3. But of course she isn't quite quite (p. 93).
4. Look after the pence, young fellow, and the pounds'll look after themselves.
5. Both Mr. Galloway and I looked down our noses (p. 95).

VIII. Speak on the following topics using your active vocabulary and modal verbs:

1. Ashenden's summer vacations in close association with the Driffields.
2. Blackstable's 'skeletons in the cupboard' or a life behind a mask of respectability.
3. The shocking facts of Ted's and Rosie's past lives. Why did they seem shocking to Ashenden?
4. Mary-Ann's evening guest – a reminder of the good old times.
5. The parting with the Driffields – a mixture of joy, embarrassment and humiliation.
6. A merry evening party at the Driffields' at Christmas holidays.
7. The Blackstable intellectuals' tea conference on contemporary literature and Ted Driffield in particular.
8. The usual pastime at the Driffields' on Christmas days.
9. The unexpected and disparaging news of the Driffields' flight from Blackstable.

IX. Give a summary of what you have learned from chapters VII – X.

UNIT IV

Chapters XI-XIII, pp. 102-127

ACTIVE VOCABULARY

1. to be held in small esteem – p. 102
2. his style is flowing and limpid – p. 102
3. to be constipated – p. 103
4. to be in the running – p. 103
5. a cultured reader – p. 104
6. Beauty is a blind alley – p. 105
7. That's all eye-wash – p. 106
8. after mature consideration – p. 106
9. a work of great/no consequence – p. 107
10. the world of letters – p. 107
11. This work is an awful sweat – p. 109
12. a chartered accountant – p. 110
13. he looked peevish – p. 111
14. hollyhocks and tiger lilies – p. 111
15. honeysuckle and elms – p. 111
16. to be conspicuous – p. 114
17. a disagreeable habit/person – p. 115
18. to rake up old scandals – p. 116
19. on the spur of the moment – p. 118
20. like a dog in a manger – p. 118
21. to talk one's head off about... – p. 119
22. to feel a pang – p. 123
23. a gamut of human emotion – p. 124
24. furtive and dissipated – p. 126
25. to live in sordid circumstances – p. 127

HOME ASSIGNMENTS

1. *Learn the active vocabulary items and note their use in the text while reading pp.102-127. Suggest appropriate Russian equivalents.*
2. *Be ready to reproduce the situations in which the active words and phrases occur.*
3. *Pick out 3 to 5 sentences with undermeanings which need explaining and expanding.*
4. *Get prepared to give substantial answers to the questions of Class Exercise V.*
5. *Make up an interview with Ashenden on his concept and interpretation of beauty in art and literature. Rehearse it for inactment in class.*

HOME EXERSICES

- I. *Use appropriate forms of the Subjunctive II and the Conditional Mood. Check yourself with the original on the pages whose numbers are given in brackets. Translate the sentences into Russian:*
1. If it _____(be) my own property I _____(put) it promptly in the kitchen stove (p. 94).
2. I dare say a lot of them as blame her _____(be) no better than what she was if they _____(have) the opportunity (p. 85).
3. I thought if I _____(go on) waiting till Mary-Ann came to see me I _____(have) to wait till doomsday (p. 84).
4. I wish to goodness I _____(have) the sense to take notes of her conversation, for Mrs. Hudson was a mistress of Cockney humour (p.120).
5. I wish you _____(be) there when we went down to present him with his portrait on his eightieth birthday (p. 48).

6. It was as though all the people who had at one time and another inhabited my lodging _____(press) upon me with their old-fashioned ways and odd clothes (p. 51).

II. Translate the following into Russian using proper forms of the Subjunctive II and Conditional Mood in typical sentence patterns:

1. У меня было такое впечатление, что, если бы там никого не было, Тед Дриффилд показал бы мне язык.
2. Эшенден сожалел, что ему не удалось охладить восторженное желание леди Годмарт поехать на ланч к Дриффилдам.
3. Ах, если бы красота добра была! Она могла бы спасти мир, как считал Ф.М. Достоевский.
4. Герберт Уэллс утверждал, что даже если бы человек был сделан из стекла, он все равно был бы видимым.
5. Когда-нибудь ты сильно пожалеешь, что не изучил в свое время английские наклонения как следует.
6. И тут вошел Дриффилд. Он выглядел старым-престарым, как будто уже прожил больше ста лет или около того.

CLASS EXERCISES

I. Give Russian equivalents to the following:

to be constipated; his style is flowing and limpid; to be in the running; that's all eye-wash; to look peevish; honeysuckle and elms; on the spur of the moment; to talk one's head off about smth.

II. Give English equivalents to the following:

искушенный читатель; красота – это тупик; по зрелом размышлении; незначительное / выдающееся произведение; дурная привычка; шток-розы и тигровые лилии; как собака на сене; жить в убогой бедности; скрытный и распутный (человек, образ жизни).

III. Reproduce the situations in which the following active phrases occur:

to be constipated; to be in the running; this work was an awful sweat; to be conspicuous; to live in sordid circumstances; That's all eye-wash; on the spur of the moment; furtive and dissipated.

IV. Explain and expand on the following:

1. It (beauty) is sadly frayed. Gosh, they have worked it hard! (p.104).
2. Beauty is a blind alley (p.105).
3. His women difficultly come to life (p.103).
4. His outstanding merit was his longevity (p.106).
5. ... and it soothed her as a mother's crooning soothes a restless child (p.123).

V. Give extended answers to the questions below:

1. What did Ashenden, the writer, think of E. Drifffield's novels?
2. What was Drifffield's outstanding merit which kept him in the running and raised him to Godlike heights in the world of letters?
3. What is Ashenden's idea of beauty? Isn't it odd and extraordinary? Does it agree with your understanding of beauty?
4. Do you think Ashenden was serious in saying that A. Kear should succeed E. Drifffield as the Grand Old Man of English Letters?
5. What sort of book was A. Kear going to write about E. Drifffield?
6. Did A. Kear believe that Ashenden had no material on the Blackstable period of E. Drifffield's life?
7. What did the two writers' talk end in?
8. What was Mrs. Hudson's most characteristic and engaging trait?

9. How did Ashenden come to renew his association with the Driffields in London?
10. Why were the Driffields proud of their new abode in London?

VI. Pair work: inact your home prepared interview with Ashenden on his interpretation of beauty in literature and art.

VII. Speak on the following topics making use of the active vocabulary:

1. Ashenden's meditations over the rise and fate of the writer (E. Driffield) in the ever changing world of letters.
2. The concept of beauty in art and literature – the ideal or the idol?
3. So many men, so many minds – A. Kear's and Ashenden's attitudes to the memory and literary heritage of E. Driffield.
4. Ashenden's visit to Mrs. Hudson – a dive in the past.
5. 'Reunion' with the Driffields in London.

VIII. Checking up and discussing home exercises I – II, if necessary.

IX. Tell in a nutshell the contents of chapters XI-XIII and say what you have learned from them.

UNIT V

Chapters XIV-XVIII, pp.127-157

ACTIVE VOCABULARY

1. to be abolished – p. 128
2. to show one's aptitude for smth. – p. 129
3. to make no more than a pittance – p. 130
4. to forge ahead – p. 130
5. a mellifluous smile – p. 131
6. to sidle out of the room – p. 131
7. to be comely – p. 131
8. to be stuffed with swansdown – p. 131
9. she almost missed the bus – p. 132
10. to liken smb. to smb. – p. 133
11. to know no bounds – p. 133
12. in the twinkling of an eye – p. 133
13. to eat out of smb. 's hand – p. 134
14. to be encumbered with smth. – p. 134
15. she didn't repine – p. 135
16. to be near the knuckle – p. 136
17. to sit to a painter – p. 138
18. she had a heavy, sullen look – p. 140
19. I was staggered/astounded – p. 144
20. slummy and down-at-hill – p. 145
21. tears welled up in my eyes – p. 148
22. It gives me the creeps – p. 151
23. he's such an awful cad – p. 151
24. I was mortified – p. 154
25. (not) to turn a hair – p. 157

HOME ASSIGNMENTS

1. *Learn the active vocabulary phrases and note their usage in the text of pp.127-157. Suggest appropriate Russian equivalents.*
2. *Be ready to reproduce the situations in which the active vocabulary items occur.*
3. *Pick out from the text 3 to 5 sentences with a figurative or transferred meaning which need explaining or expanding.*
4. *Choose a page or episode you like best and prepare it for close retelling in class.*
5. *Look through the questions of Class Exercise VI to make sure you can suggest appropriate answers.*

HOME EXERCISES

- I. *Learn the following to help you to never use the Conditional Mood (would+Inf) in “if-clauses” of unreal condition:*

If all the seas **were** one sea

What a great sea that **would be!**

If all the trees **were** one tree

What a great tree that **would be!**

If all the axes **were** one axe

What a great axe that **would be!**

If all the men **were** one man

What a great man he would be!

If that great man **took** that great axe

And **cut** that great tree, and it **fell** into that great sea

What a great splash-splash that **would be!**

- II. *Make the following sentences unreal (highly hypothetical) using appropriate mood forms in typical syntactic patterns (give several variants, if possible):*

1. Oh, God, how I wish to be a pop star!

2. He regretted having written that letter.

3. Some day you'll be sorry that you have left me.
4. I regret that you have to go now.
5. I was sorry to have told them everything of my past life.
6. It's time for you to go to bed, dear.
7. She looks like a person who has been crying a lot.
8. If you go and leave me alone I'll be miserable for ever.
9. The roads were slippery and I couldn't come at the appointed time.
10. I can't give a definite answer because I don't know it.

CLASS EXERCISES

I. Give Russian equivalents to the following:

to make no more than a pittance; to forge ahead; a mellifluous smile; to sidle out of the room; to be comely; to be stuffed with swansdown; she almost missed the bus; to liken smb. to smb.; to know no bounds; to sit to a painter; tears welled up in my eyes.

II. Give English equivalents to the following:

в мгновение ока; быть ручным (прирученным); быть чем-то обремененным; она не роптала; быть на грани приличий; я был потрясен; неряшливый, стоптанный (об обуви); я содрогаюсь, когда ...; он – ужасный хам; я был подавлен; глазом не моргнуть (не выказать страха).

III. Respond to the following questions with the pattern "I wish – N/P – Subj. II" confirming or denying the fact. Mind the negation.

Model: – Are you married?

– I wish I **were**. (К сожалению, **нет**. / Хорошо бы)

– I wish I **were not**. (К сожалению, **да**)

–

1. Have you got a car? – К сожалению, нет / Хорошо бы. –
– К сожалению, имею.
2. Has the weather changed? –

3. Are you a teacher? –
4. Have you seen the new film? –
5. Do you live with your parents? –
6. Did you phone your boy-friend yesterday? –
7. Do you live near the sea? –
8. Did you watch TV yesterday? –
9. Have you ever gambled? –
10. Have you got a mobile phone? –

IV. Act as Teacher: Instruct your group mates what they are to do with your sentences of figurative meaning that needs revealing. Make possible critical and encouraging comments, as teachers usually do.

V. Reproduce the situations in which the following phrases occur:

to make no more than a pittance; a mellifluous smile; to be comely; to liken smb. to smb.; to know no bounds; to be near the knuckle; slummy and down-at-hill; to sit to a painter.

VI. Answer the following questions:

1. Why did Ashenden come to like Saturday afternoons at the Driffields' in London?
2. What did Ashenden discover at these parties that surprised him very much?
3. What do you think of Ashenden's idea of dispensing literary genres among various kinds of nobility and gentry? What could be the reason of this ridiculous idea?
4. What sort of person was Mrs. Barton Trafford? What was her role in literary and bohemian circles?
5. With whom did Mrs. Barton Trafford almost miss the bus?
6. What was Rosie's part in Saturday afternoon parties?
7. How did Ashenden discover that Rosie was beautiful? Did anything or anyone help him realize that?
8. Was it absolutely sudden and unexpected that Ashenden should have got involved in love affair with Rosie?

9. What do you think of Rosie's conduct with the men who frequented Saturday afternoons?
10. Who of Rosie's admirers did Ashenden dislike most?
11. Why did E. Drifffield's "The Cup of Tea" create so great a commotion in the society?

VII. Retell your favorite page or episode close to the text trying to keep S. Maugham's wording and syntax.

VIII. Speak on the following topics (monologue; dialogue; discussion; dramatization):

1. Literary Saturday afternoons at the Drifffields.
2. Mrs. Barton Trafford and her role in the world of letters.
3. The rise and fall of Jasper Gibbons.
4. Rosie's part in the Saturday afternoons.
5. Ashenden's surrender to Rosie's charms.
6. Rosie's conduct and flirtation with the men who frequented Saturday afternoons.
7. The commotion in the society caused by E. Drifffield's "The Cup of Tea".

IX. Sum up in a few sentences the developments of chapters XIV-XVIII.

UNIT VI

Chapters XIX-XXVI, pp. 157-196

ACTIVE VOCABULARY

1. to speak with unction – p. 159
2. whatever his tribulations – p. 161
3. a blessing in disguise – p. 162
4. the (un)initiated – p. 162
5. to take precautions against – p. 164
6. to make (create) a commotion – p. 164
7. to spread rumours/rumours ran through the town – p. 165
8. to do smb. a good (ill) turn – p. 165
9. to do justice to smb. – p. 167
10. she had a dexterous pen – p. 168
11. take it or leave it – p. 168
12. his life was despaired of – p. 169
13. to pull through (illness; exams) – p. 169
14. to have a foreboding (of ill) – p. 169
15. a mop of grey hair – p. 170
16. seedy and bedraggled – p. 171
17. a slatternly woman (a slattern) – p. 172
18. dilapidated (car, house) – p. 175
19. to rise to the occasion – p. 178
20. to prefer a live mouse to a dead lion – p. 180
21. a hefty wench – p. 182
22. a handicap – p. 183
23. to be promiscuous – p. 183
24. to all and sundry – p. 185
25. full of beans – p. 187
26. a big bug – p. 189
27. to go on the razzle – p. 193
28. for two pins – p. 194
29. you're queer fish, you writers – p. 194
30. to call it a day – p. 195

HOME ASSIGNMENTS

1. *Translate and memorise the active vocabulary phrases.*
2. *Think of possible titles to charters XIX-XX, XXII-XXVI. Supply substantial arguments to back up the suggested titles.*
3. *Make up 5 statements on some situations with the active phrases to provoke positive or negative response from your classmates.*

HOME EXERCISES

- I. *Rephrase the statement below with the help of appropriate modal verbs and other changes to express: 1) different kinds of necessity in the present, past and future; 2) different degrees of likelihood (supposition) in the present, past and future. In brackets define the kind of modal meaning in each case.*

This work of consequence will create a commotion in the society.

1. I think this work of consequence *must* create a commotion in the society (N&O from the speaker's point of you).
2. It was widely understood that this work of consequence *was* to create a commotion in the society (N&O which was planned or destined inevitably).
3. This work of consequence *must have failed* to create a commotion in the society (negative supposition bordering on assurance about the past).

(to be continued by you)

II. Translate the bold type sentences and clauses into English using appropriate mood forms and syntactic patterns. Prepare the story for retelling in class.

Три желания

Жили-были старик и старуха.

Однажды старуха сказала: «**Хорошо бы случилось** что-нибудь хорошее!» А старик добавил: «**Давно пора, чтобы нам тоже повезло**».

Едва они это сказали, как перед ними появилась фея, **словно она этого только и дожидалась**, и сказала, что исполнит три их желания. «**Но лучше хорошенько подумайте**, прежде чем пожелать чего-нибудь, а не то **будете потом жалеть о том, что пожелали**», сказала она и исчезла, **как будто ее здесь никогда и не было**.

«Как хорошо!» – воскликнул старик. – Теперь мы будем счастливы и богаты. **И что это мне всегда есть хочется**, когда я счастлив? **Эх, была бы у меня сейчас хорошая колбаса, я бы ее всю съел сразу!**»

И только он это сказал, как на столе перед ним появился большой кусок колбасы.

«Ах ты дурак! – закричала старуха. – Болтаешь, **словно ты малый ребенок. Но ведь ты же не малый ребенок. Хоть бы она приросла к твоему носу, эта колбаса**».

Не успела она это сказать, как колбаса тут же приросла к носу старика так, **как будто он с нею и родился**.

«Ох, – вздохнула старуха, – мы уже потеряли два желания. Будем-ка поосторожней, **чтобы не потерять третьего**. Я **предлагаю пожелать побольше золота**, тогда **мы бы сделали золотой ящик на твою колбасу и были бы счастливы**».

Но старик сказал, что он **скорее умрет, чем будет жить с колбасой на носу**. И они потеряли и третье свое желание.

Таким образом, **если бы** старик и старуха **не поспешили** так сильно к своему счастью и богатству, то, **возможно, стали бы** и богаты и счастливы.

CLASS EXERCISES

I. Give Russian equivalents to the following:

the (un) initiated; to make (create) a commotion; to take it or leave it; his life was despaired of...; to pull through smth.; a handicap; for two pins; full of beans; to speak with unction; a blessing in disguise; a big bug.

II. Give English equivalents to the following Russian words and phrases:

принимать меры предосторожности; распространять слухи; оказать кому-либо хорошую (плохую) услугу; отдавать справедливость; у нее было бойкое перо; иметь дурное предчувствие; старый, развалившийся; оказаться на высоте (на уровне); предпочесть синицу в руках журавлю в небе; всем подряд; закончить что-либо (покончить с чем-либо).

III. Act as Teacher: come out with your prepared statements and comment appropriately on the responses.

IV. Discuss suggested titles to chapters XIX-XX, XXII-XXVI substantiating your choice.

V. Answer the following questions:

1. What brought Ashenden to Mrs. Barton Trafford with whom he was hardly ever on speaking terms?
2. Who did Ashenden see at Mrs. Barton Trafford's?
3. What news was broken to Ashenden? How did he take the news?

4. What do you think made Rosie run away from Ted Driffield? Was that flight sudden and unpredictable?
5. What do you make of the manner and wording of the critic's narrative of how he had learned of Rosie's flight?
6. How did Ted Driffield take his wife's betrayal?
7. What did 'the conference' at the Barton Traffords' end in? Where and on what errand was Ashenden forced to go?
8. What was it that made a commotion in Blackstable this time? Why were the Blackstable people so indignant at Lord George's flight? Did Ashenden share the unanimous feeling of indignation?
9. What did Mrs. B. Trafford undertake to make a celebrity of E. Driffield?
10. How did Mrs. B. Trafford take E. Driffield's second marriage?
11. How did Ashenden, the writer, find Blackstable when he revisited it with Roy Kear?
12. What sort of life did Driffield have in Blackstable in charge of his second wife?
13. What was the atmosphere of the meeting with Mrs. Driffield at Ferne Court?
14. Why do you think Roy and Mrs. Driffield painted Rosie so black?
15. What interesting data of Driffield's life and traits of his character were brought to light when Ashenden saw Rosie in America?

VI. Explain and expand on the following:

1. And perhaps she wrote not a line, for she had a dexterous pen. (p.168)
2. Hostesses might rave; they could take it or leave it. As a rule, they took it. (p.168)
3. Did she cry, Judas, Judas? (p.169)
4. Mrs. Barton Trafford fairly ran over with the milk of human kindness, but ... if ever the milk of human kindness was charged with vitriol, here was a case in point. (p.170)

5. But nothing can bring back the past like a perfume or a stench... (p.175)
6. I was filled with admiration for the way in which Roy rose to the occasion. (p.178)

VII. Agree or disagree to what seems to violate some proscriptive rules of English Grammar in the sentences below:

1. “What is it? – There’s a gent wants a room.” (p. 170)
2. “Say I shall be very pleased if they’ll come in.” (p. 178)
3. You can’t expect to get your weight down if you will eat half a dozen cookies at tea. (p. 187)
4. Somehow I felt that I just couldn’t get over it, and there was nothing he didn’t do to make it easier for me. (p. 194)
5. Many’s the good laugh she’s give me in ‘er time. (p. 121)

VIII. Speak on the following topics making use of suitable active phrases:

1. Bad news travels fast – the wreck of Ted Drifffield’s family life.
2. A universal indignation of the Blackstable people at Lord George’s flight.
3. Mrs. Barton Trafford’s activity to make a celebrity of Edward Drifffield.
4. Blackstable revisited: long time – no change.
5. At E. Drifffield’s museum at Fern Court with Roy Kear and Mrs. Drifffield.
6. Mrs. Drifffield’s obvious and hidden reasons for the show of old photographs.
7. The last meeting with Rosie in America and the last shock from the past.

IX. Check up and discuss, if necessary, home exercises 4 and 5. Retell in English the story of exercise 5.

X. Give a summary of what you have read and say what you have learned from the closing chapters of the novel.

UNIT VII

The Summing Up

ACTIVE VOCABULARY

1. variety of material –
2. lucidity of plot –
3. sharpness of characterization –
4. naturalness of dialogue –
5. the story moves dexterously and nimbly
backwards and forwards in time –
6. unity of impression –
7. an unmistakable flavour –
8. fact and fiction are inextricably mingled –
9. to insill smth. in someone –
10. the author represses his sympathies –
11. a deep-seated (rooted) conflict between... –
12. to indulge in sneering or faultfinding –
13. an induring interest –
14. to build up the protagonist –
15. their actions naturally proceed from their characters –
16. a crashing success –
17. to set out as critic of social ills –
18. to subject smth. (smb.) to scathing criticism –
19. the power (greatness) of the novel lies (rests) in... –
20. not (never) to date –
21. of all time –
22. the novel (story) draws upon... –
23. to turn out (un) successful novels (stories, plays) –
24. the story is a thinly disguised episode from... –
25. the novel is (a little) lacking in action –

HOME ASSIGNMENTS

1. *Learn the given literary clichés that are quite often used in critical essays and discussions of literary writing. Suggest proper Russian equivalents.*
2. *Make a special study of a personage or idea of the novel and compose a good number of leading questions and prompts to conduct a discussion of the topic in class.*
3. *Brush up the events and conflicts of the novel to be able to have your say in the discussion of character sketches and the author's messages.*
4. *Write a composition on any of the suggested topics (or suggest your own):*
 - a) Bourgeois society and its philistine morals.
 - b) The satirical depiction of the world of letters and literary dealers.
 - c) Fame is written in ice, and eventually the sun comes out (The writer's thorny road to literary highs: Driffield's life and literary credo).
 - d) The growth and development of Ashenden, the story teller and writer.
 - e) Rosie Driffield: a woman of character or an easy-going natural simpleton.
 - f) Artistic, moral and social views of the author.
5. *Brush up vocabulary lists, modal verbs, expressing necessity / obligation, supposition / likelihood and mood forms to be ready for the final vocabulary quiz and Grammar test.*
6. *Study the passages at the end of this Unit on W.S. Maugham's life and the Maugham-manner of writing. Make an ample use of the material essential for your report (composition) at the final conference-discussion of "The Cakes and Ale".*

CLASS ACTIVITIES

I. Do the final vocabulary check-up quiz in writing, consisting of 60 items in 20 minutes. The vocabulary items of Units I-VII to be checked are to be chosen by the teacher in equal numbers (English=Russian).

II. Revision Grammar Test on modal verbs and Mood forms:

A. Translate the sentences into English. Use correct Mood forms in proper syntactic patterns:

1. Куда бы вы хотели пойти в воскресенье? – Я бы предпочла в театр, если бы ты купил билеты.
2. Как жаль, что мне необходимо идти.
3. Я не знаю, состоится ли завтра концерт. Если он состоится, то я бы пошла с удовольствием.
4. Ты уже посмотрел новый фильм в «России»? – К сожалению, посмотрел. Такая скука.
5. Хорошо бы вы не спорили, а делали, как вам сказано.
6. Вы поступаете как малый ребенок. Но ведь вам не семь лет.
7. Будет казаться, будто вы нарушили обещание.
8. Он выступал первым. Ах, если бы ты слышала, как он говорил!
9. Не пора ли нам отправляться? Я бы предпочла прибыть на вокзал за полчаса до отхода поезда.
10. Вполне естественно, чтобы они так думали. Было бы странно, если бы они думали иначе.
11. Вы настаиваете, чтобы мы пришли в воскресенье?
12. Приказ состоял в том, чтобы никто не выходил из комнаты.
13. Позвони ей, чтобы она не волновалась,
14. Странно, чтобы вас никто не видел.
15. Вам покажется, как будто вы никогда и не болели.
16. Вам сейчас было бы лучше, если бы вы утром приняли лекарство.

17. Если такое все же случится, нам придется отправить вас домой.
18. Если ночи будут теплыми, он будет спать на свежем воздухе.
19. И вот тогда я пожалела, что все им рассказала.
20. А если она, вдруг, будет возражать?

B. Use appropriate Mood forms in the following sentences:

1. If a man (to be made) of glass he (to be) still visible.
2. But for you I (to leave) long ago.
3. The roses are in blossom now. I wish I (to bring) you some.
4. Were you surprised that he (to go) already?
5. He ordered that nothing (to be touched) on his desk.

C. Translate into English using appropriate modal verbs:

1. Конечно, она *могла* и измениться за последнее время, но я не верю, чтобы она *могла* так сильно измениться.
2. *Должно быть*, вернулся Джеральд.
3. *Возможно*, существовало какое-нибудь финансовое соглашение между ними.
4. Он, *наверное*, скоро вернется, иначе мне *придется* пойти разыскивать его.
5. А что нам теперь *делать*, мама. Окна мы уже вымыли.
6. *Неужели* он не *мог* поговорить с нами?
7. *Может быть*, вы хотите выездную визу.
8. Но ведь вас *могли* убить, – сказал он.
9. А *почему бы* нам не поехать за город?
10. *Видимо*, Боб не сдал экзамен – *Откуда ты* знаешь? – Он *должен* был позвонить, если сдаст. Мы так договорились.
11. *Не мог* Боб не *сдать* экзамена. Уж тебе-то *должно быть* хорошо известно, что он свободно владеет английским.

12. Последнее время только и слышу со всех сторон: тебе *нужно...*, ты *должен...*, тебе *следует...*, тебе *надлежит...* .
13. Нам *не надо* вставать так рано. Мы успеем все сделать, даже если встанем на час позже.
14. *Мне читать* вопрос? – *Не нужно*. Читаете текст, пожалуйста. – А где мы остановились? – *Нужно* было следить.
15. Я считаю, что нам *нужно* поговорить. – *К чему?* Я знаю все, что ты *можешь* мне сказать.

D. Fill in the blanks with appropriate Modal verbs to express N & O:

1. I__ to find someone to show me the way from the station.
2. Now, will you please show me the room where I ____ to work.
3. The responsibility is entirely mine. I ____ not to have allowed this relationship.
4. George did not understand why he ____ not discuss the matter with his chief.
5. If you don't like the cocktail much you ____ not drink it.

III. Give extensive answers to the following questions:

1. How can you explain the title of the book?
2. What might be Maugham's reason for giving the novel alternative titles? Where do they come from?
3. What does the so-called Maugham-manner of narration consist in? Comment on its advantages and disadvantages.
4. How is the author's personality revealed in the novel? Does he pass judgment on his characters?
5. Does the author provide extensive background information?
6. What social, artistic or moral views described in the book impressed you most?

7. What's the prevalent mood (slant) of the novel? Choose from the following and prove your choice: cheerful, gloomy, nervous, lyrical, pathetic, matter-of-fact, humorous, ironical, satirical, dramatic, tragic, ...etc.
8. Do you think the novel is meant for public at large or for a specific audience?
9. Can the reader say that the author's sympathy definitely lies with a certain personage or idea described in the book?
10. Do you think all the main characters of the novel are portrayed with enough integrity and fullness?
11. What is the author's attitude to English and world's classics? Is there any one of the many names mentioned in the novel worthwhile reading?
12. Who do you think is the most impressive character in the novel? (Or: attractive, sympathetic, ridiculous, cruel, coarse, repulsive, disgusting, ...etc.)
13. Is the "Cakes and Ale" an autobiography or an autobiographical novel (like say "Of Human Bondage")?
14. Can you characterize the plot as smoothly developing and chronologically successive?
15. The cultured reader may wonder if the many deviations and digressions from the theme are meant to play a special role. How can you comment on the idea, if you agree to it?

IV. Read the life 'wisdoms' below and say if they are applicable to any of the characters or events of the novel (including the writer himself):

1. I've learned that the more creative you are, the more things you notice.
2. I've learned that if you look for the worst in life and in people, you'll find it. But if you look for the best, you'll find that instead.
3. I've learned that when you can be either brilliant or pleasant, choose pleasant.

4. I've learned that, ultimately, takers lose and givers win.
5. I've learned that it takes a lot more creativity to find what is right than what's wrong.
6. I've learned that although there may be reasons to be cynical, it never helps correct the situation.
7. I've learned that the purpose of criticism is to help, not to humiliate.
8. I've learned that envy is the enemy of happiness.

(H. Jackson Brown. Jr.)

V. Act as Teacher: Conduct the discussion of the character sketch or topic that you have prepared in the form of leading questions, prompts and comments.

* * *

COMPLEMENTARY READING

on W.S. Maugham to Unit VII

Somerset Maugham – World Traveler, Famed Storyteller

September 1997 marked the 100th anniversary of the publication of W. Somerset Maugham's first novel, *Liza of Lambeth*. Written during his final year of medical school, the realistic novel draws upon his experiences in treating patients from the Lambeth slums of London. The book achieved modest public acclaim – even notoriety – sufficient, in fact, for Maugham to abandon his medical career to become a full-time writer. A year after his publishing debut, he left London for Capri in Italy, beginning a lifelong pattern of travel and story-telling that became the Maugham persona for millions of readers. Over the next 60 years, he became one of the most successful writers of all time.

When Maugham was born – in the British Embassy in Paris in 1874 – he was destined to become a lawyer. However, Maugham had a severe stammer, which left him afraid to speak; so there were no plans for him to follow the family tradition. Furthermore, he was orphaned by the age of 10 and was sent to England to be raised by an uncle, a clergyman. These circumstances led the young Maugham to be shy and withdrawn; consequently he became an observer rather than an active participant, but he was able to turn this to his advantage as a writer. The unhappiness and anxiety of his early life were recounted in his autobiographical novel, *Of Human Bondage* (1915), in which his stammer became a deformed foot for the protagonist.

It is not widely known today that Maugham realized his first major success not as a novelist or short story writer but as a playwright. After *Liza of Lambeth*, he spent 10 years turning out unsuccessful novels, short stories, and plays. An admirer of Ibsen, he wanted to write dramas confronting social issues of the day. His first produced play, *A Man of Honour* (1903), a starkly

realistic drama of the consequences of misguided virtue, had little success.

However in 1907, Maugham achieved the fame and success that he had worked for. Since his early writing was described by critics as gloomy and depressing, he tried his hand at lighter social themes. *Lady Frederick* (1907), the story of a high society lady who tries to discourage a persistent young suitor, was an instant success with a long run in London's West End. By 1908, he had four plays running simultaneously in London. With the exception of *Of Human Bondage*, Maugham did not return to writing novels or short stories for more than 10 years. He became a man-about-town, the successful, rich, and witty satirist of British society.

In 1917 Maugham took the first of many long trips to the Pacific Islands and the Far East, which resulted in some of his finest writing. The first of these stories was *The Moon and Sixpence* (1919), a novel based on the life of Gauguin. He wrote highly readable travel books and several collections of short stories. *The Trembling of a Leaf* (1923) contained his most recognized story, "Rain". Maugham continued to write successful plays, at least one, *The Letter* (1927), with a Far East setting. He returned to social criticism with more success – and more controversy – than earlier in his career with dramas such as *The Unknown* (1920), *The Sacred Flame* (1928), and *For Services Rendered* (1932). His last play *Sheppey*, was written in 1933. Maugham published *Ashenden* in 1928, a group of short stories based on his experience as a British espionage agent during World War I. For the first time, a spy was portrayed as gentlemanly, sophisticated, and aloof. Ian Fleming, later a friend of Maugham, said that *Ashenden* influenced his own writing of spy stories.

Sometimes Maugham's stories were thinly disguised episodes involving his host or others he had met on his travels—circumstances that occasionally resulted in threats and lawsuits. The *Painted Veil* (1925) was revised at least twice to eliminate references to people still living in Hong Kong. In 1927, Maugham left

England amid scandal and moved to France, where he spent the rest of his life. He bought a villa in Cap Ferat on the French Riviera, and enjoyed a royal lifestyle at the Villa Mauresque, and an invitation by Maugham to spend a few weeks there was highly prized by the literary and social elite. In spite of his relocation, he continued his disciplined habit of writing several hours every morning and his love of travel.

During World War II, Maugham lived in the United States and became a popular figure in Hollywood. Many of his stories and plays have been—and continue to be—made into motion pictures. "Rain" was filmed three times with Sadie Thompson first portrayed by Gloria Swanson, then by Joan Crawford, and finally by Rita Hayworth. After the war, Maugham returned to the Villa Mauresque, where he continued to write and entertain the rich and famous. He died in 1965 at the age of 91. The Maugham persona of the sophisticated world traveler and story teller, rather than the social dramatist, is his legacy.

After Craig Showalter
Caxtonian, September 1997

* * *

Though he claims he is a mere teller of tales and only a good craftsman, William Somerset Maugham has become universally recognized as a master in the modern world of arts and letters. He has triumphed as a dramatist, his novels have been read by untold numbers of people, and he has produced some of the finest short stories in modern literature.

Born in Paris in 1874 where his father, a solicitor, was connected with the British Embassy, Maugham learned to speak French before he learned English and did not live in England until he was ten years old. Thus he had instilled in him two modes of life, two points of view, with a sense of never wholly belonging to either country. This detached attitude has given him an analytical and critical quality that emerges in his depiction of character and study of human behaviour...

Besides the three important novels ("Of Human Bondage", "The Moon and Sixpence" and "The Razor's Edge"), the following could also be listed among Maugham's best works: "Cakes and Ale", "Theatre" (1930), "The Summing Up" (1938), "Essays on Literature" (1954) and, certainly, many of his short stories.

The technique of the short story had always interested Maugham. De Maupassant and Chekhov influenced him but he developed a form of story that has the unmistakable Maugham flavour. "I should define a short story", wrote Maugham, "as a piece of fiction that has unity of impression and that can be read at a single sitting... I should be inclined to say the only test of its excellence is that it interests... ."

Maugham's stories appear to flow with the ease and simplicity of ordinary, everyday life. The appearance of simplicity, of course, is his masterly deception. His sentences, his prose have simplicity; but the form of his narratives is extraordinarily complex and any simplicity they appear to offer is a careful result of art. The narrator – frequently an "I" figure, any resemblance of which to himself Maugham always artfully denied – is in control, but within his narrative how dexterously and nimbly the story moves from mouth to mouth, from viewpoint to viewpoint, and backwards and forwards in time.

The qualities that distinguish Maugham in all his writings are variety of material, lucidity of plot, sharpness of characterization and naturalness of dialogue. And it is such qualities that assure Maugham of an enduring place in the annals of literature and in the hearts of all who love good stories.

* * *

At the center of Maugham's writing lies a deep-seated conflict, a conflict between cynicism and humanitarianism, which is discernible in his early work, and the growth and influence of which can be traced through his career to his final achievement.

Cynicism as we understand it today, may be regarded, in the first place, as a tendency to disbelieve in the sincerity or

goodness of human natures and actions, and secondly as a habit of expressing this disbelief by sneers, sarcasms and captious fault-finding arising from a lack of sympathy for erring humanity. Humanitarianism is the attempt to show that humaneness is an integral part, if not the actual basis, of morals. Humanitarianism is based upon the acceptance of compassion as a moral force.

As contrasted with the cynic, therefore, the humanitarian writer does not indulge in sneering or captious faultfinding at the expense of erring humanity. On the contrary, he is more apt to defend and pity the victim rather than scoff at or condemn him. Secondly, humanitarianism also implies the desire and power to understand others and their problems. To sympathize fully with another person requires sufficient imagination to mentally project one's self into the other's situation and see things from his point of view.

The humanitarianism of "Of Human Bondage" (1915), which is undeniable, effectively counterbalances its strain of cynicism. The tables, however, are turned with Maugham's next novel "The Moon and Sixpence" (1919).

Having finished "Of Human Bondage", Maugham began preparing, as he wrote in "The Summing Up", "to make a fresh start". "The Moon and Sixpence" was the first fruit of this "fresh start" and of a different style of writing which was generally called the characteristic "Maugham-manner". This manner can be described as a detached, amused, and ironical attitude towards the world and life, in which the author repressed his sympathies and contemplated the spectacle of existence with an indifferent shrug. It dominated the whole of the middle phase of Maugham's career.

An essential feature of the Maugham-manner was the method of narration that Maugham employed for the first time in "The Moon and Sixpence", which later became his favourite mode of narration both in the novels and the short stories – the narration in the first person, where the author himself was a character in the story, though he played a minor role. The role

that he filled was one of an onlooker reporting on the major characters and their actions. This method of narration had obvious advantages for the Maugham-manner.

Of course, the "I" of the narrator need not necessarily be Maugham himself, but, henceforth, whenever Maugham employs this method of narration, whether in the novel or in the short story, the narrator has a peculiar outlook on life – that of the detached, amused, ironical observer, which may therefore be regarded as being characteristic of the author himself.

Lastly, of great interest is the confession that the narrator (who evidently represents Maugham) makes about the writer's calling: "Until long habit has blunted the sensibility, there is something disconcerting to the writer in the instinct which causes him to take an interest in the singularities of human nature so absorbing that his moral sense is powerless, against it. The character of a scoundrel has a fascination for his creator which is an outrage to law and order... It may be that in his rogues the writer gratifies instincts deep-rooted in him... His satisfaction is a sense of liberation".

The passage quoted above ends with a significant remark: "The writer is more concerned to know than to judge" – this may almost be said to be Maugham's motto in this phase of his work. But Maugham forgets that to observe in a detached, ironical manner is only to see and not to apprehend. To know is to forget detachment, to sympathize, to understand, to praise and to blame, to condemn and to forgive. Thus, the chief limitation of "the fresh start" made by Maugham is immediately revealed.

* * *

Мозэм начинал свой творческий путь – и в прозе и в драматургии – на очень ярком фоне. Рубеж веков в Англии – это (если брать только имена мирового значения) Гарди и Киплинг, Конрад и Уэллс, Конан-Дойль и Стивенсон, Уальд и Шоу. Публикация наиболее известного романа Мозэма Of

Human Bondage (1915) совпадает по времени с литературными дебютами Джеймса Джойса и Вирджинии Вульф.

Сам Моэм называл впоследствии в качестве своих литературных предшественников и учителей не английских, а французских авторов – натуралистов, Мопассана.

Основополагающую тему литературы прошлого столетия – тему утраты романтических иллюзий, столкновения иллюзий и реальности – Моэм переосмысливал с оглядкой на ограниченные возможности «среднего человека».

Трагическая тема "великой неудачи" человека у Моэма предстает в более конкретном (как и свойственно англичанам) обличье: как тема бездарности, невозможности и неумения прожить жизнь красиво, достойно, осмысленно.

Бездарность, бесцветность, никчёмность жизни английского «среднего класса» служили Моэму объяснением и оправданием, когда он аргументировал свое возвращение – наперекор урокам интеллектуальной драмы и бесфабульного рассказа – к комедии положений и остросюжетной новелле. Бездарная пустота и бездарная суэта буржуазной жизни служат основным фоном и в романах Моэма.

В его романах о художнике (*The Moon and Sixpence*, 1919) и писателе (*Cakes and Ale*, 1930) творчество увидено глазами людей корыстных и бескорыстных, но всех поголовно нетворческих, лишенных художественного дара. Творчество показано через реакцию дельцов или ближайшего житейского окружения художника. Будучи погружена в быт «среднего класса», проблема искусства и действительности естественно оборачивается либо заоблачным вознесением гения над всем живущим, либо скандально-обывательской компрометацией личности художника (для чего нередко бывает достаточно оснований). Моэм не видит места для гения в тенетах «нормальной» буржуазной жизни, а искусство заурядное, пользующееся случайным успехом, он приравнивает к суете коммерсантов, высмеивает и отвергает. Бездарности и скуке буржуазной повседневности Моэм-романист противопостав-

ляет недостижимый, дразнящий идеал гениального художника, разрушителя жизни во имя искусства («Луна и грош»); и еще – земное воплощение столь же недостижимой для окружающих радости жизни, пленительно-ветреную Розу («Пирог и пиво»).

Творчество Моэма не принадлежит ни к одному из периодов английской литературы, в которой он подвизался в течение шестидесяти лет. Ни одно десятилетие не назвало его первым писателем. Всегда будучи одним из первых, Моэм занимал особое положение, в исторической перспективе оно представляется нам промежуточным. Почти игнорируя в своих книгах историческое время, Моэм в известном смысле остался вне своего времени. Но в лучших произведениях Моэма нашло критическое отражение стоящее время буржуазной жизни, с неотвязным постоянством выносящее на свою орбиту все те же типы, те же ситуации.

(Д.П. Шестаков)

* * *

Но в литературе тогда уже утверждало себя новое поколение, прошедшее первую мировую войну и вернувшееся с фронта «потерянным» – разочарованным и крайне критическим.

Потерянное поколение» судило прошлый век преимущественно на основе впечатлений литературных. Ведь «потерянные» успели в том веке только родиться и разве что пережить пору мальчишества. Моэм уже тогда и писал и печатался.

Каждый из «потерянных», чьи исповеди нам так хорошо известны, исповедуется горячо, искренне до конца, однако память у них неизбежно коротка. Между тем «Сплошные прелести» умещают две жизни и соответственно две эпохи, оказавшиеся между собой в конфликте.

Молодой писатель (это основной рассказчик у Моэма) вспоминает о своей дружбе с писателем старым, который тоже, конечно, был когда-то молодым и – непризнанным. Но

вот пришла к нему, старику, слава – и как же это получилось? Писатель молодой, а в то же время уже достаточно зрелый для того, чтобы вспомнить, каков метр был прежде, восстанавливает все, чему был свидетелем сам или же что слышал от других.

Увидеть в книге Моэма карикатуру на «великого писателя», реального или вымышленного, могли только те, кто не видел или не хотел видеть карикатуры на самих себя, на буржуазную прессу и публику, которая этого же писателя не принимала, а потом сделала из него "классика".

Вообще взгляд Моэма на род людской был, мягко выражаясь, неворосторженным. В глаза и за глаза предпочитал он говорить людям вещи скорее неприятные, чем приятные. Так и Эдвард Дрифилд с пьедестала, конечно, низводится, но ради того, чтобы показать его человеком живым, отзывчивым и одаренным. В результате «великий писатель» становится менее величественным, но зато гораздо более интересным. «Лучше уж живая кошка, чем мертвый лев», – мелькает на страницах книги поговорка, и по этому принципу разоблачается литературный «лев», какого хотят сделать из доживающего свой век Дрифилда.

Упреки в неуважении к памяти знаменитого писателя, услышанные впоследствии Моэмом, уже слышит и самый этот рассказчик. На разные лады ему разъясняют, что он не прав в оценке Дрифилда, а если и прав, то все равно думать о нем так и тем более так говорить не следует, ибо можно повредить... Кому? Да, рассказчик судит о Дрифилде спокойнее, чем кто бы то ни было. Подчас говорит о нем вещи резкие, поистине неприятные. Однако он говорит неприятные вещи разные – разным людям. Изображая Дрифилда в ситуациях унижительных (сам видел!), он же не принижает его дарования. Ни на секунду не подвергается сомнению, что Дрифилд – писатель. Не великий, не новый Шекспир (как его превозносят), но достойный писатель – талант, ум, перо.

А вот об Олрое Кире, который так заботится о почтении к Дрифилду, сказать этого нельзя.

В книге, которую он напишет, этот страдавший, непокорный, подлинный, пусть и не очень крупный, талант примет облик сглаженный, «употребимый». Это и будет точка отсчета, начало шкалы, по которой затем литератор средней руки пройдет в «таланты». Тогда Кир в самом деле заместит Дрифилда – того, которого сам же по своему образу и подобию, по своему масштабу, создал. Вот почему оберегает он «великого покойника» от нападок рассказчика, таких «нападков», в которых видит угрозу прежде всего самому себе.

Если Эдвард Дрифилд – загубленное дарование, а Олрой Кир – тип литературного дельца, то кем же является сам рассказчик? Ведь и он писатель. Боле того, это и есть главное лицо книги. Через него, глазами рассказчика видим мы все происходящее. Меняется или нет этот взгляд? – в этом все дело.

Зовут его... Фамилия его Эшенден, в детстве его звали Вили. Облика его мы не знаем. Однако это не важно. Знаем, что был молод, вот возмужал и подводит некоторые итоги. Впрямую о себе рассказчик говорит меньше, чем о ком-либо другом, и все-таки это его история. История молодого современника как свидетеля.

Вот прошла перед ним жизнь писателя с талантом, вот младший, почти сверстник, пробился в литературу, а он сам? Что с ним самим произошло за то же время – целую эпоху, – когда непризнанный Дрифилд превратился в прославленного, а Олрой Кир сам себя произвел в его заместители? И тут нам следует от рассказчика обратить взгляд к тому, что у него за спиной.

Взгляд, каким смотрел на вещи рассказчик из романа, выражен самим Моэмом в сжатом виде на страницах своих записных книжек.

"Я слишком хорошо знал, – говорит Моэм о себе, – ту жизнь, которую наши романисты описывали, и эта жизнь

надоела мне, как надоела она всему моему поколению. Описывали они омертвевшее общество...

На исходе века умы взволновались, вроде бы пробудившись от бездействия, в воздухе стали носиться идеи недовольства и непокая, но ни к чему не привели. Старые идолы были низвергнуты, а новые, поставленные на их место, оказались картонными. На исходе века много было говорено об искусстве и литературе, но созданное в те годы оказалось игрушечным, как те заводные кролики, что бойко подпрыгивают, пока вы подкручиваете пружинку, а затем, едва завод кончился, замирают без малейших признаков движения."

В книгах Сомерсета Моэма, среди которых "Сплошные прелести" давно считаются в числе самых лучших, без обиняков отображено усыхание "домашнее", вроде бы камерное, скромное по масштабам, но имевшее далекие и большие последствия. Началось здесь, у меловых утесов, а затем и там, на горизонте, закатилось солнце великого величия.

(Д. Урнов)

KEYS TO EXERCISES

UNIT I

Home Ex. I

1. planned, prearranged N&O;
2. N&O as a recommendation or advice from the speaker's point of view;
3. strong, absolute N&O from the speaker's point of view;
4. N&O forced by the circumstances, leaving no option;
5. "unnecessary" N&O, i.e. allowing option/alternative;
6. N&O imposed by duty or universal order of things;
7. advice referring to the time prior to the moment of speech.

Home Ex. II

- | | | |
|-------------|--------------|------------------|
| 1. have to; | 3. ought to; | 5. be to; |
| 2. needn't; | 4. should; | 6. must; |
| | | 7. don't have to |

UNIT II

Home Ex. I

- | | |
|--------------------------|--------------------------------|
| 1. должно быть; | 6. должно быть/наверное; |
| 2. возможно и.../вдруг; | 7. может/возможно; может и...; |
| 3. неужели; | 8. не могла не ...; |
| 4. должно быть/очевидно; | 9. могли бы/чуть не... |
| 5. может быть/возможно; | |

Home Ex. II

- | | |
|--------------------------|-----------------------------|
| 1. may have to leave; | 6. can't have failed; |
| 2. may; might; | 7. must have failed; |
| 3. may; can't have seen; | 8. be unlikely; |
| 4. can/could; | 9. must have been starving; |
| 5. might have warned; | 10. might have pushed. |

UNIT III, *Home Ex. II*

- | | |
|--------------------|--------------------|
| 1. should see; | 6. should; |
| 2. should; | 7. lest.. should; |
| 3. should; should; | 8. lest... should; |
| 4. should; | 9. lest it should; |
| 5. should not; | 10. if I should. |

UNIT IV, *Home Ex. II*

1. had been; would have put his tongue out at me;
2. wished ... could throw cold water;
3. were, could save;
4. were made, would be;
5. will wish... had studied;
6. had lived

UNIT V, *Home Ex. II*

- | | |
|---------------------------------|--|
| 1. I wish I were; | 6. went; |
| 2. wished... had never written; | 7. as if... had been crying; |
| 3. will wish... hadn't left; | 8. went and left... would be; |
| 4. wish... didn't have; | 9. If ... hadn't been...could have come; |
| 5. wished... hadn't told; | 10. could give... if I knew. |

UNIT VI, *Home Ex. II*

- | | |
|-------------------------------|-------------------------------------|
| 1. happened; | 11. it's not as if you were; |
| 2. had some luck; | 12. I wish it stuck; |
| 3. had been waiting; | 13. as if he had been born; |
| 4. had better think; | 14. lest we should lose/waste; |
| 5. should be sorry; | 15. should wish; |
| 6. had never been; | 16. could/would make; |
| 7. why should I feel hungry; | 17. would be happy; |
| 8. Oh, if I had/I wish I had; | 18. he would sooner die than live; |
| 9. would/should eat; | 19. if they hadn't been in a hurry; |
| 10. as if you were; | 20. might have become. |

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Юрий Васильевич Шаламов

ПОСОБИЕ ПО ДОМАШНЕМУ ЧТЕНИЮ НА АНГЛИЙСКОМ ЯЗЫКЕ

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