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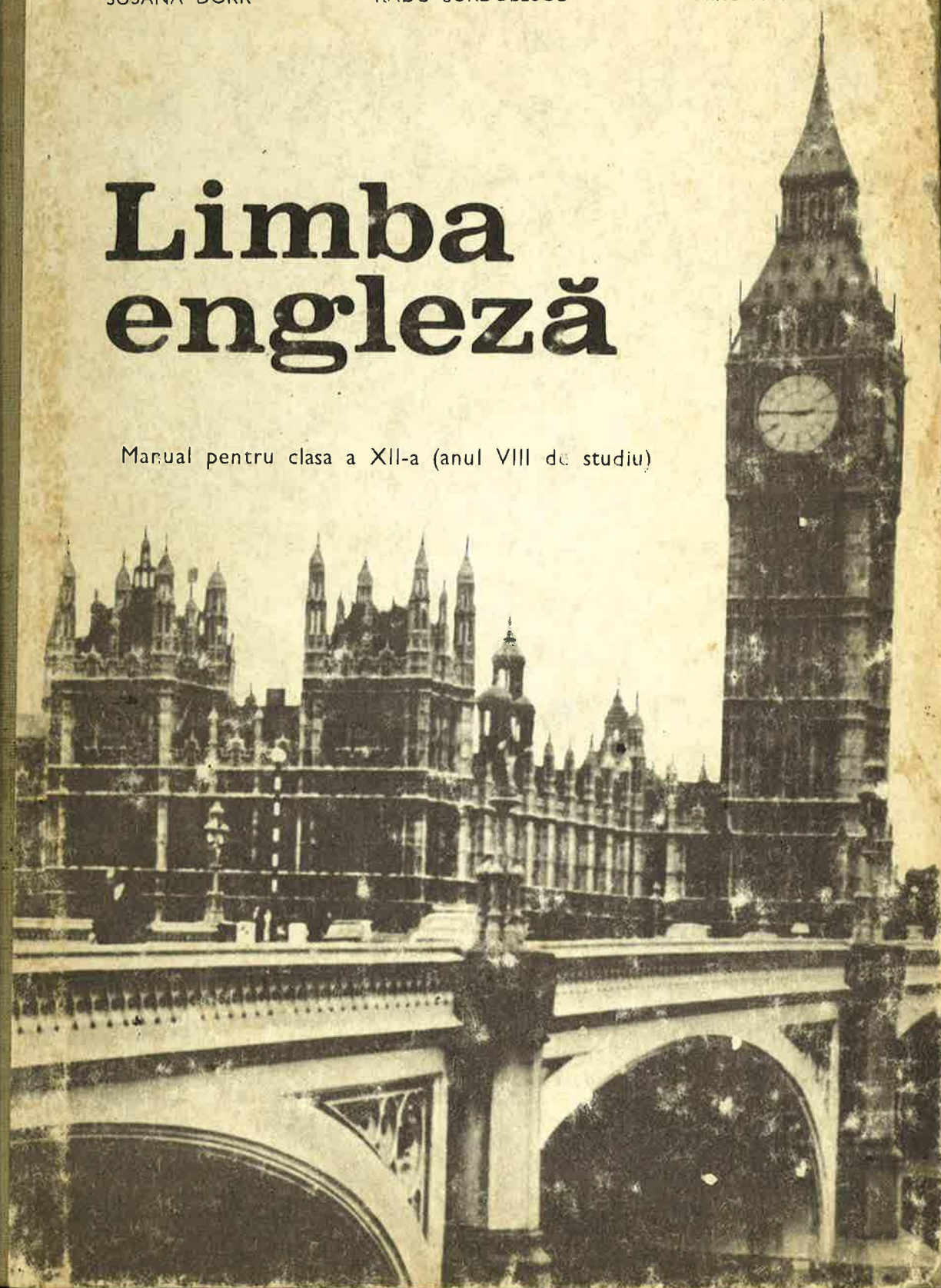
SUSANA DÖRR

RADU SURDULESCU

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Limba engleză

Manual pentru clasa a XII-a (anul VIII de studiu)



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Introductory Lesson

Francis Bacon: *From "Essays or Counsels, Civil and Moral"*

Of Studies

Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.

Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are like common distilled waters, tasteless things.

Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not.

Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend. *Abeunt studia in mores.*

Nay, there is no impediment in the wit, but may be wrought out by fit studies, as diseases of the body may have appropriate exercises. Bowling is good for the stone and kidneys; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like.

So, if a man's wit be wandering, let him study the mathematics; if his wit be not apt to distinguish or find differences, let him study the schoolmen: for they are *cymini sectores*; if he be not apt to beat over matters, and to call one thing to prove and illustrate another, let him study the lawyers' cases: so every defect of the mind may have a special receipt.

(slightly adapted)

Francis Bacon (1561–1626) — English statesman and author of philosophical and literary works, a great (and controversial) figure of the Renaissance period. Main writings: *The Advancement of Learning* (1606), *Novum Organum* (1620) — philosophical texts; *New Atlantis* (1627) — an unfinished utopia; *Essays or Counsels, Civil and Moral* (1597–1625) — a new form introduced by him in English literature. Bacon's *Essays* are remarkable for their density of thought and expression, for the striking formulas, containing plenty of practical wisdom. These dispersed notes on life show the author as he was: a subtle, incisive, imaginative scholar and man of the world.

Vocabulary Notes

1. to digest [dai'dgest]
rhetoric ['retərik]
2. bowling ['bəʊlɪŋ] = game played with wooden balls (*Rom. joc de popice*)
to chew [tʃu:] = to crush (food, tobacco) with the teeth;
e.g. *You must chew your food well before you swallow it.*
to confer [kən'fə:] = (here) to talk together, to compare opinions
conference = meeting for discussion, exchange of views;
e.g. *A conference of the Western States decided that sanctions should be imposed on that country.*
to confute [kən'fju:t] = to prove (sth.) to be wrong
(sth.)
to contend [kən'tend]
counsel = to claim, to say with strength;
= advice; e.g. *Why did you refuse to listen to the native's counsel?*
cunning = sly, clever in deceiving; e.g. *as cunning as a fox*
curiously = (here) with great care
deputy ['depju:ti] = a person who has the power to act for another; e.g. *Don will be my deputy while I am away.*
diligence = (false friend) the quality of being hard-working
discourse [dis'kɔ:s] = serious speech or piece of writing; e.g. *The priest delivered a long discourse on the evils of untruthfulness.*
doth [dʌθ] = (arch.) does
else = (here) otherwise; e.g. *He must pay £ 100 or else go to prison.*
maketh = (arch.) makes
mean = (here) low, base
= (*Rom. ba mai mult*)
may = (here) recipe, prescription
receipt ['ri:si:t]
schoolman = teacher in a university, in the Middle Ages (*today: academic*)
to wander ['wɒndə] = to move about without a fixed purpose, to roam
wrought [rɒt] out = (past part. of *work out*) (here) solved, removed

3. *Abeunt studia in mores.* = (Lat.) Studies develop into manners.
but may be = which may not be
cymini sectores = (Lat.) hair-splitters
to have a present wit = to be witty, to prove liveliness of spirit
he had need have = he should have
if a man's wit be wandering = (Subjunctive) if a man's wit is wandering
if a man write = (Subjunctive) if a man writes
to take for granted = to accept sth. without questioning its rightness; e.g. *They took it for granted that the man was a spy.*

II Comprehension Questions

1. Why, in your opinion, does Bacon advise people to read only in order to "weigh and consider" and not for the other purposes mentioned by him? Can those be ruled out completely?
2. What does Bacon mean by books to be tasted, books to be swallowed and books to be chewed and digested?
3. Why, according to Bacon, are distilled books insipid?
4. Paraphrase the aphorism referring to the effects of reading, conference and writing.
5. Why should a man "have much cunning" and "seem to know that he does not", if he reads little?
6. Explain why histories make men wise, poets make them witty, etc.
7. For which flaws in man's intellect are the studies of mathematics, schoolmen and lawyers' cases appropriate?

III Topics for Discussion and Composition

1. In reference to Bacon's classification of books in three categories, give your own illustrative examples; would you like to suggest a different classification of books or alter the way in which Bacon ranked them?
2. Is there any other idea in this essay which you would like to amend? What is your suggestion?
3. Comment on the Latin sentence, *Abeunt studia in mores* (from Ovid's *Heroids*), quoted by Francis Bacon.
4. Make a rhetorical analysis of the fragment (i.e. referring to the rhetorical figures, such as repetition, syntactic parallelism, antithesis, etc., to the aphoristic style with archaic structures, etc.).

Supplementary Reading

Francis Bacon: *Of Love*

The stage is more beholding to love than the life of man. For as to the stage, love is ever matter of comedies, and now and then of tragedies; but in life it doth much mischief, sometimes like a siren, sometimes like a fury. You may observe that amongst all the great and worthy persons (whereof the memory remaineth, either ancient or recent) there is not one that hath been transported to the mad degree of love; which shows that great spirits and great business do keep out this weak passion. You must except, nevertheless, Marcus Antonius, the half partner of the empire of Rome, and Appius Claudius, the decemvir and lawgiver: whereof the former was indeed a voluptuous man, and inordinate; but the latter was an austere and wise man: and therefore it seems (though rarely) that love can find entrance not only into an open heart, but also into a heart well fortified, if watch be not well kept. (. . .)

It is a strange thing to note the excess of this passion, and how it exaggerates the nature and value of things, by this, that the speaking in a perpetual hyperbole is comely in nothing but in love. Neither is it merely in the phrase; for whereas it hath been well said¹ that the arch-flatterer, with whom all the petty flatterers have intelligence, is a man's self, certainly the lover is more.

For there was never proud man thought so absurdly well of himself as the lover doth of the person loved, and therefore it was well said: "That it is impossible to love and to be wise".²

Neither doth this weakness appear to others only, and not to the party loved, but to the loved most of all, except the love be reciprocal. For it is a true rule, that love is ever rewarded either with returned affection or with an inward and secret contempt. By how much the more men ought to beware of this passion, which loseth not only other things, but itself.

As for the other losses, the poet's relation doth well figure them: That he³ that preferred Helena quitted the gifts of Juno and Pallas. For whosoever esteemeth too much of amorous affection quitteth both riches and wisdom. (...)

They do best, who, if they cannot but admit love, yet make it keep within bounds, and sever it wholly from their serious affairs and actions of life; for if it interfere once with business, it troubleth men's fortunes, and maketh men that they can no ways be true to their own ends. I know not how, but martial men are given to love: I think it is but as they are given to wine; for perils commonly ask to be paid in pleasures. There is in man's nature a

¹ By Plutarch.

² By Publius Syrus.

³ Paris, son of Priam (king of Troy), eloped with Menelaus's wife, the beautiful Helen, thus bringing about the expedition of the Greek princes against Troy.

secret inclination and motion towards love of others, which, if it be not spent upon some one or a few, doth naturally spread itself towards many, and maketh men become humane and charitable; as it is seen sometime in friars. Nuptial love maketh mankind; friendly love perfecteth it; but wanton love corrupteth and embaseth it.

(slightly adapted)

Vocabulary Notes

- | | |
|---------------------------------------|--|
| 1. austere [ɔ:'stiə] | nuptial ['nʌpʃl] |
| decemvir [di'semvə] | voluptuous [və'lʌptʃuəs] |
| hyperbole [hai'pə:bəli] | |
| 2. arch- | = extreme, most fully embodying the qualities of his/its kind (<i>Rom.</i> arhi-) |
| beholding | = attractive, obliged |
| to beware [bi:'weə] | = to be on one's guard (about), to take care |
| comely | = pleasant, attractive |
| contempt [kən'tempt] | = scorn, disdain |
| to elope (with) | = (of a man and woman) to run away secretly with the intention of getting married |
| to embase [im'beis] | = (<i>arch.</i>) to degrade |
| ends | = (<i>here</i>) purposes |
| friar ['fraiə] | = a man who is a member of a religious order, esp. one who has vowed to live in poverty (<i>Rom.</i> călugăr cerșetor) |
| hath | = (<i>arch.</i>) has |
| inordinate [in'ɔ:dinet] | = excessive, disorderly |
| intelligence | = (<i>here</i>) secret information |
| mischief [mis'tʃi:f] | = bad behaviour, troublesome playfulness |
| party | = (<i>here</i>) person or side in a legal dispute (<i>Rom.</i> parte) |
| peril ['peril] | = risk, danger |
| petty ['peti] | = little, minor |
| to quit — quitted/quit — quitted/quit | = to abandon, to give over |
| to reward [ri:'wɔ:d] | = to give (sb.) a recompense |
| to sever ['sevə] | = to separate, to keep apart |
| siren ['saɪərən] | = (<i>Greek mythology</i>) a woman-like creature whose sweet singing charmed sailors and caused the wreck of their ships |
| to spread — spread — spread [spred] | = to expand, to extend |
| wanton ['wɒntən] | = (<i>adj.</i>) (<i>here</i>) disorderly, unrestrained (<i>Rom.</i> dezvățat) |

<i>whereof</i> [weər'ɒv]	= of which
<i>whosoever</i>	= anyone who
<i>worthy</i>	= (<i>here</i>) who is to be admired, respected
5. by how much the more	= (<i>Rom.</i> cu atit mai mult)
cannot but admit	= can only admit
it is but as	= it is only as
to keep watch on	= to fix one's attention on, carefully
to keep within bounds	= to keep within limits
martial men	= warriors
to think well/ badly of (sb.)	= to have a good/bad opinion of (sb.)
Appius Claudius	= Virginia's lover
Marcus Antonius (Mark Antony)	= Cleopatra's lover

Stream A

William Shakespeare: The Tragedy of Julius Caesar

The title hero of this tragedy — one of Shakespeare's major plays on Roman history — is the most famous Roman leader, a great general, statesman, orator, and historian.

He is slain by a group of conspirators in the Ides of March (in the year 44 before our era). The head of the group is Marcus Brutus, a noble idealist, who thinks that, by killing his friend Caesar, he will save the Roman republic. In fact the assassination will only bring about political anarchy.

After Caesar is murdered in the Senate house, Brutus tries to justify the deed to the Roman citizens, whom he manages to convince of the rightfulness of his cause. Yet he makes the mistake of allowing Mark Antony, Caesar's loyal friend, to give the funeral speech.

Here follows that famous oration; through artful eloquence, Antony will finally turn the tables on Caesar's murderers. Note the gradation of his rhetorical effects and the changes of the dramatic moods.



Mark Antony's Speech (Act III, Scene 2)

First citizen:

This Caesar was a tyrant.

Third citizen:

Nay, that's certain:

We are blest that Rome is rid of him.

Second citizen:

Peace! Let us hear what Antony can say.

William Shakespeare (1564–1616) — “the king of English dramatists” left humanity a work of astounding variety, the product of an extraordinarily rich imagination, deep thought, profound knowledge of human nature and an unmatched dramatic craftsmanship. Shakespeare's 37 plays — the climax of the English Renaissance drama — include farce comedies (e.g. *The Comedy of Errors*), romantic comedies (e.g. *As You Like It*), bitter comedies (e.g. *Troilus and Cressida*), a romantic tragedy (*Romeo and Juliet*), chronicle plays (e.g. *Richard III*, *Henry IV*), Roman historical plays (e.g. *Julius Caesar*, *Antony and Cleopatra*), tragedies (e.g. *Hamlet*, *Othello*, *King Lear*, *Macbeth*), romance plays (e.g. *The Tempest*).

Antony:

You gentle Romans, —

All:

Peace, ho! let us hear him.

Antony:

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest, —
For Brutus is an honourable man;
So are they all, all honourable men, —
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

First citizen:

Methinks there is much reason in his sayings.

Second citizen:

If thou consider rightly of the matter,
Caesar has had great wrong:

Third citizen:

Has he, masters?
I fear there will a worse come in his place.

Fourth citizen:

Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.

First citizen:

If it be found so, some will dear abide it.

Second citizen:

Poor soul! his eyes are red as fire with weeping.

Third citizen:

There's not a nobler man in Rome than Antony.

(Pretending that he does not want to do Brutus wrong and stir the people to "madness and rage", Antony informs them that he has found Caesar's will, which, he says, he does not mean to read.)

Fourth citizen:

We'll hear the will; read it,
Mark Antony. —

All:

The will, the will! we will
hear Caesar's will.

Antony:

Have patience, gentle friends;
I must not read it:
It is not meet you know how
Caesar lov'd you.
You are not wood, you are not
stones, but men;
And, being men, hearing the
will of Caesar,
It will inflame you, it will
make you mad:
'Tis good you know not that
you are his heirs;
For if you should, O! what
would come of it!

Fourth citizen:

Read the will! we'll hear it, Antony watching Caesar's corpse, while Brutus is speaking.

Antony;

You shall read us the will,
Caesar's will.

Antony:

Will you be patient? will you stay awhile?
I have o'ershot myself to tell you of it:
I fear I wrong the honourable men
Whose daggers have stabb'd Caesar; I do fear it.

Fourth citizen:

They were traitors: honourable men!

All:

The will! the testament!

Second citizen:

They were villains, murderers: the will!

Read the will.

(Hearing that Caesar has left his fortune to the Roman people, they dash off to punish his murderers).

I Vocabulary

- | | |
|---------------------------------|-----------------------------|
| 1. anarchy ['æŋəki] | Mark Antony ['mɑ:k 'æntəni] |
| assassination [ə'sæsi'neiʃn] | oft [ɔ:ft] |
| bury ['beri] | Senate ['senit] |
| Caesar ['si:zə] | Shakespeare ['ʃeikspiə] |
| eloquence ['eləkwəns] | tyrant ['taɪəɾənt] |
| heir [eə] | villain ['vilən] |
| Marcus Brutus ['mɑ:kəs 'brutəs] | |
2. to abide [ə'baɪd] = (here) to pay for, to suffer punishment for
- artful = clever in getting what one wants; cunning
- to bear with (sb.) = to treat sb. with patience or indulgence
e.g. *Mary bore with him all her life.*
- blest = (poetic) blessed
- to disprove = to prove to be wrong or false
- to flee — fled — fled = to run away (from); e.g. *The mists fled before the rising sun.*
- grievous ['gri:vəs] = causing grief or suffering; severe, e.g. *a grievous car accident; grievous wrongs/blunders*
- to inter [ɪn'te:] = to bury, e.g. *They are interred in that country churchyard.*
- leave = (n.) permission, consent; e.g. *The policeman asked for leave to remove papers from the file. To stay at home on sick leave.*
- to mark = to note, to pay attention to; e.g. *Mark my words!*
- methink = (v., old use) it seems to me
- to mourn [maʊn] for = to feel or show sorrow, regret, e.g. *No one mourned for the dead old man.*
- to be dressed in mourning = to wear black clothes as a sign of grief for a person's death

mutiny ['mju:tɪni]

= open rebellion against lawful authority; e.g. *The mutiny of a regiment made the situation desperate for the invaders.*

nay [nei]

= (adv. lit. style) not only that, but also; e.g. *I suspect, nay, I am certain that he was wrong.*

to overshoot (oneself)

= (lit. style) to go too far

rid

= (adj.) made free of; e.g. *They were glad to be rid of their overcoats.*

to slay—slew [slu:] — slain

= (lit. style) to kill, to murder; e.g. *Though he slay me, yet will I trust in him.*

to stab

= to push (a knife, etc.) into (sb.); e.g. *Macbeth stabbed the king, his guest.*

to withhold [wið' həʊld]

= to keep back; e.g. *Jack was withheld by timidity.*

8. the Ides [aɪdz] of March

= the 15th March (in the calendar of ancient Rome)

is it not meet

= (arch.) it is not proper

the Lupercal ['lu:pəkæl]

= (Lat. *Lupercalia*) an ancient Roman festival celebrated on 15th of February to ensure fertility

to turn the tables on (sb.)

= to gain a position of superiority after being inferior (to sb.)

II Word Study

1. thou art fled...

The old pronoun *thou* (2nd person singular) has been replaced by *you*.

Genitive — *thy* or *thine*: "Give every man *thine* ear, but *few* *thy* voice." (Polonius, in "Hamlet")

Dative — *thee*: "...and *this* gives life to *thee*" (Shakespeare: Sonnet 18)

Accusative — *thee*: "Towards *thee* I'll run, and give him leave to go". (Shakespeare: Sonnet 51)

ye [ji:] = (arch.) you (plural): "Ye are many, they are few". (Shelley)

2. Thou art = you are

The old termination of the 2nd person singular was *-st*:

"...why hear'st thou music sadly?" (Shakespeare: Sonnet 8);

that of the 3rd person singular was *th*; "grievously hath Caesar answered it".

3. They were traitors...

A traitor is guilty of *treachery* ['tretʃəri] or of *betrayal* [bi'treɪəl].

The synonymous juridical term is *treason* ['tri:zn]. He was sentenced to death for high treason. Treacherous friends/weather; a treasonable act.

The corresponding verb is *to betray*: "Nature never did betray the heart that loved her." (Wordsworth).

III Vocabulary Practice

1. Find words in the fragment that mean:

disorder; to bury; box for a dead person to be buried in; to kill; short knife with two edges used as a weapon.

2. Find words in the fragment that are opposite to these:

noble person; to laugh; disloyal; to calm down; calmness; to do justice to.

3. Point out the correct explanation of the following:

artful means:

- a) sly
- b) artistic
- c) artificial

to disprove means:

- a) to disapprove
- b) to prove wrongly
- c) to prove to be wrong

to wrong means:

- a) to mistake
- b) to harm
- c) to be guilty

4. Complete the following sentences, using words from the literary fragment:

It was a... blunder to shout to the deaf man.

The barrister (lawyer)... -d the charge of murder brought against the prisoner.

What may... you from telling the truth?

My brother, who is serving in the Army, has come home on...

A ... is a cruel and unjust ruler.

5. Translate into Romanian, consulting the final vocabulary.

"Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou com'st in such a questionable shape,
That I will speak to thee: I'll call thee, Hamlet,
King, father, royal Dane: O, answer me!"

(Hamlet, I, 4)

6. Translate into English:

A fost găsit vinovat de înaltă trădare?

Regele-tiran Richard III a fost trădat pînă la urmă de complicități săi.

Consider o adevărată trădare faptul că i-ai dat ajutor celui om răuvoitor.

De vină e memoria mea trădătoare.

IV Comprehension Questions

What do the Roman populace [popjles] think about Caesar's murder before Antony starts to speak?

Does Antony begin his speech by contradicting their belief?

Does he fully deny from the beginning that Caesar was an ambitious man?

How does Antony characterize Caesar's murderers at first? Is he sincere?

Why is judgment "fled to brutish beasts?"

Why does he not read the will from the beginning?

V Literary Analysis and Discussion

1. This is a fragment from a literary work (a "play") which belongs to the dramatic genre [ʒa:ŋr].

Drama and fiction are alike in that they both have a *plot*, are concerned with *characters*, and develop a *theme*.

The essential difference is that fiction is meant to be read, while drama is generally written to be acted.

a) (optional) Analyse comparatively the fragments from "Washington Square" by H. James, which you studied last year, and "Julius Caesar" by W. Shakespeare: point out the similarities and the outstanding differences in point of structure.

b) Point out the grammatical transformation through which a dramatic passage may be turned into narrative style.

2. "Julius Caesar" is a tragedy, that is (according to Aristotle [æristotl]) a dramatization ['dræmətaɪ 'zeɪʃn] of a serious happening. Most often a tragedy ends with the death of the protagonist and most often this is a noble hero; he may commit a tragic mistake which causes his fall.

In this tragedy the real protagonist is not the title hero, but Marcus Brutus, a high-minded idealist, who comes to ruin however, because of fatal mistakes in judgement.

Define Brutus's mistakes.

3. Mark Antony's speech at Caesar's funeral is a triumph of oratory ['ɒrətəri].

He takes on the hard task of turning the people's minds just against what they strongly believe at the beginning.

The Roman citizens receive him with feelings of doubt and resentment. (They even say: "Twere best he speak no harm of Brutus here.") In order to win their confidence, Antony begins by praising the conspirators. His tactics consist of:

- casting doubt little by little on Brutus's words and even on his own statements about Brutus and his fellows
- appealing to popular emotion (though he claims to speak in the name of reason: "O, judgment!...")
- appealing to the material interests of the people (by mentioning Caesar's generous will) and arousing their eagerness (to learn its contents)
- seemingly trying to restore calm, while he actually means just to "inflame them"

a) Analyse these tactics in detail, pointing out the rhythm of the steps he takes.

Pay special attention to the words: "if it were so", "and, sure, he is an honourable man", "Bear with me", etc.

b) Analyse the rhythm of the changes in the people's beliefs and emotions.

4. a) Define Caesar's character, as depicted, indirectly, by his friend Mark Antony.

b) Choose from among the following epithets, the ones that characterize Mark Antony, as Shakespeare imagines him: calculating, sincere, histrionic (= theatrical), clever, depressed, diplomatic, helpless, tactful.

5. A good deal of Shakespeare's drama is written in blank verse, like this passage. "Blank verse" is made up of unrhymed lines of a fixed metrical pattern: five iambic [ai'æmbik] feet. Here is an example: For Brū/tūs is/ān hōn/our ā/ble mán.

a) Read out several lines of the passage marking the metrical rhythm.

b) Is the style of this fragment lyrical or rhetorical? Account for your opinion, mentioning some specific figures.

VI Writing Assignments

1. Give a written account of this scene. Your summary must not have more than 170 words.
2. Find similarities between this fragment from Julius Caesar and a scene from a Romanian historical drama (such as: *Vlaicu Vodă* by Al. Davila, *Apus de soare* by B. Delavrancea, etc.).

VII Reading Assignment

Read the following fragment from Willard Farnham's study "Shakespeare's Tragic Frontier", first without consulting the dictionary: "Julius Caesar is a landmark not merely in the history of Shakespearean tragedy

but in the history of English tragedy. Before Brutus there had been no tragic hero on the English stage whose character had combined noble grandeur with fatal imperfection. Heroes fatally imperfect there had been (...), but many of them had been villains or weaklings and all of them had been incapable of arousing profound admiration (...). In Brutus, then, Shakespeare discovered the noble hero with a tragic flaw. By that discovery he made it possible for English tragedy to reach a greatness hitherto attained only by Greek tragedy. All his tragedies written after *Julius Caesar* benefited by the discovery.

The heroes of *Julius Caesar*, *Hamlet*, *Othello* and *King Lear* are blood brothers in their nobility. With all their faults they are nothing if not admirable characters".

Supplementary Reading

William Shakespeare:

1. Sonnet 53

What is your substance, whereof are you made,
That millions of strange shadows on you tend?
Since every one hath, every one, one shade,
And you, but one, can every shadow lend.
Describe Adonis, and the counterfeit
Is poorly imitated after you;
On Helen's cheek all art of beauty set,
And you in Grecian tires are painted new;
Speak of the spring and foison of the year;
The one does shadow of your beauty show,
The other as your bounty doth appear;
And you in every blessed shape we know.
In all eternal grace you have some part,
But you like none, none you, for constant heart.

- | | |
|---------------------------------|---|
| 1. <i>bounty</i> ['baunti] | = sth. given, gift |
| <i>counterfeit</i> ['kauntəfɪt] | = sth. made in imitation of another thing
in order to deceive; copy |
| <i>foison</i> ['fɔɪzn] | = (old use) rich harvest |
| <i>to tend</i> | = to move (in a particular direction) |
| <i>tire</i> [taɪə] | = (arch.) dress, clothing, garments |
| <i>whereof</i> ['weərɔv] | = (old use) of what |
| 2. <i>Adonis</i> [ə'daʊnɪs] | = (myth.) a beautiful youth loved by
Aphrodite |
| <i>Helen</i> | = (myth.) Menelaus's beautiful wife, whose
carrying away brought about the Trojan
War |

2. *Theseus' Monologue*, from *A Midsummer Night's Dream*

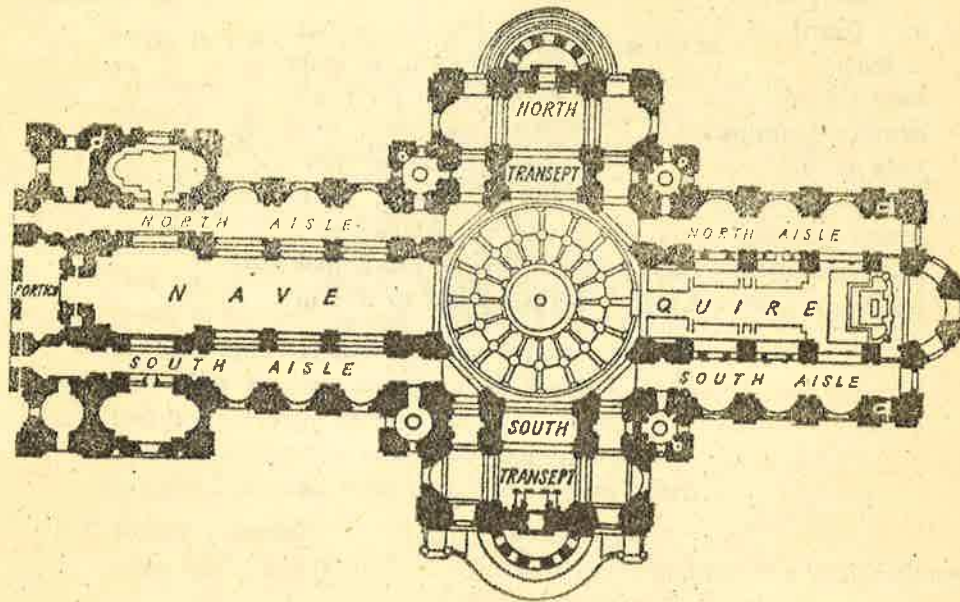
(Act V, Scene 1).

The lunatic, the lover and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is the madman; the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven:
And, as imagination bodies forth

The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name

- | | |
|--------------------------------|----------------------------------|
| 1. <i>devil</i> ['devl] | |
| <i>lunatic</i> ['lʌnətɪk] | |
| <i>Theseus</i> ['θi:siəs] | |
| 2. <i>airy</i> ['eəri] | = (adj.) like air, immaterial |
| <i>to body</i> | = to give form, to embody |
| <i>brow</i> [braʊ] | = (here, poet) forehead |
| <i>compact</i> [kəm'pækt] | = (here) composed, made up |
| <i>forth</i> [fɔ:θ] | = (adv.) out into view |
| <i>frantic</i> ['frɛntɪk] | = full of frenzy, wildly excited |
| <i>frenzy</i> ['frenzi] | = violent excitement |
| <i>to glance</i> [glɑ:ns] (at) | = to take a quick look (at) |
| <i>habitation</i> [hæbi'teɪʃn] | = (lit.) place to live in |

English Cathedrals



What is a cathedral? The word is quite often used of any large church, as of Thaxted in Essex, and Altarnun in Cornwall, "the cathedral of the moors". But we are here restricted to the proper meaning, a church which contains the *cathedra* or throne of a bishop. In fact there was not during the Middle Ages any important difference, apart from the presence of the throne, between a cathedral and a large church belonging to one of certain other types. Architecturally, the churches of the great monasteries were of the same type as the cathedrals. That is to say, they were suited to processional and choral services, and the constant round of the *opus Dei*, "God's service"; they were not directed to the needs of a lay congregation.

On the other hand, the present cathedrals of England are not all of this type: modern growth of population has caused the division of ancient sees, and many of the new cathedrals are normal parish churches, in which the bishop's throne and the choir services are functional intrusions. (...)

The English temperament is uneasy upon the heights; at its best it still remains human, not bound to the earth, but firmly rooted in it; even in its flights of idealism it shuns the purely mystical abstraction and seeks some practical expression of its fervour.

Like the ideal Chinese mirrored in Confucius, the Englishman rarely speaks of spiritual beings. Hence there is a warmth, a welcoming and homely quality in the English cathedrals which cannot be found elsewhere. French cathedrals dominate by their remoteness; German cathedrals crush by sheer superhuman size and strength; Spanish cathedrals are the dark and throbbing heart of a sombre mysticism; Italian cathedrals the theatrical properties of children at play. But the cathedrals of England took as their theme the exhortation to the weary and heavy-laden: the man of George Herbert's vision was an Englishman; deprived of rest in the outer world of everyday affairs, he would be driven to seek it in the church, and above all in the cathedral.

In modern times the English have ceased to find their home in the cathedrals; but the form taken by the buildings was due to this temperamental need of the English character. We must study them, first as works of man dedicated to the constant service of God; and secondly as works of Englishmen made to be transcendental homes.

Thus they typify in the highest degree the English sense of balance which has been our greatest asset and the source of our worldly successes and of what is best in our character too: a feeling akin both to the moderation in all things inculcated by the Greek, and the doctrine of the golden mean taught by the Chinese sage.

Yet English art too has its excesses; and in order to live, it is evident that all art must in some way depart from a mere state of equilibrium if it is to avoid the insipid balance of mediocrity. In a purely material sense, the individual excesses of the great nations of Europe can be traced in the extreme characteristics of their cathedrals: France excels in height, Germany in volume, Spain in area, Italy in colour. The English tendency is to length, in its churches as in its anglers' captures, or in those legendary "Tales of the Long Bow" so well epitomized by the authors of *1066 and All That* in their version of Robin Hood's last shaft, which "hit the Sheriff of Nottingham again". (...)

Our single cathedral of the Renaissance is Wren's St. Paul's in London. Bitterly as we may regret the loss of Old St. Paul's, historically and stylistically the most interesting of all our cathedrals, its successor is unmistakably a great building. Even the greatest loathing for the ornamentation of the classical revival cannot blind us to the fact that St. Paul's is a masterpiece in the foremost rank of the world's buildings. And Wren, its designer, never showed to better effect the vigour of his mind and his superb control of materials; while force of circumstances and the feelings of his clients saw that it was no foreign changeling, but an English cathedral church, that was to stand at the top of Ludgate Mill.

Mentally shorn of its surface decorations, St. Paul's is indeed the star witness to the force and value of the English tradition.

(From a study by John Harvey)

I Vocabulary Notes

1. *Altarnun* ['ɔ:tənən] *Demosthenes* [di'mosθəni:z]
cathedral [kə'ti:drəl] *Essex* ['esiks]
Cicero [si'serəu] *Ludgate* ['lʌdɡɪt]
Confucius [kən'fju:ʃəs] *Nottingham* ['nɒtɪŋəm]
2. *akin* (to) = related (to)
ancient = very old
angler = one who catches fish with a hook or line
apart from = except, with the exception of
asset ['æsɪt] = sth. that has value; the entire property of smb.
to be suited ['sju:tɪd] = to be fit for
bishop ['bɪʃəp] = Christian clergyman of high rank, who organizes the work of the Church in a city or district
bound to = (adj.) linked to; e.g. *bound to one's job*
bow [bəu] = tool used for shooting arrows (Rom. arc)
to cease [si:s] = to stop
changeling = a baby secretly exchanged for another (supposedly by fairies)
choir ['kwaɪə] = a group of people singing together (in a church, school)
congregation = the people gathered to take part in a religious worship
to crush = to press with great force so as to destroy; e.g. *Don't crush that box, here are flowers in it. The tree fell on top of the car and crushed it.*
to deprive of = to take away from; e.g. *They deprived the criminal of his rights. She has been deprived of sight for many years.*
designer [di'zainə] = a person who makes the design (plan) of buildings, dresses, cars, shoes, aircraft, etc.
to epitomize [i'pitəmaɪz] = to make a summary of
to excel [ɪk'sel] = (here) to be very good, excellent; e.g. *She excelled as a teacher of dancing.*
exhortation [eksə'teɪʃn] = sermon (Rom. predică)
(firmly) rooted in = having (firm) roots in
the foremost = the most important; e.g. *the foremost writer in that language*

- growth* = increase in numbers or amount; e.g. *a sudden growth of large companies/in membership of the club*
- heavy-laden* = heavy-hearted, very sad
- height* [haɪt] = the quality of being high; e.g. *His height makes him stand out in the crowd.*
- hence* = for this reason, therefore
- homely* = simple, not grand; e.g. *a homely meal of bread and cheese*
- to inculcate* ['ɪnkʌlkeɪt] = to fix (ideas) in the mind (of); e.g. *He inculcated the spirit to succeed in all his children.*
- intrusion* [ɪn'tru:ʒən] = the act of entering without permission
- lay* = (adj.) of persons who are not priests; (Rom. laic)
- loathing* ['ləʊðɪŋ] (for) = disgust (with), hatred (of)
- mean* = (noun) middle position; e.g. *There is a happy mean between eating all the time and not eating at all.*
- mischievous* ['mɪʃɪvjəs] = playful and troublesome; e.g. *Healthy children are mischievous at times.*
- moor* [muə] = open uncultivated land, covered with rough grass or low bushes
- outer* = exterior
- parish* = an area in the care of a single priest; e.g. *the parish register* (book with records of christenings, marriages, burials)
- rank* = degree of value, etc.; e.g. *He was a soldier of first rank. He held the rank of a general. She's above me in rank.*
- remote* = distant in space or time; e.g. *a remote star*
- rest* = quiet, peace (of mind)
- revival* [ri'vaɪvəl] = rebirth or renewal; e.g. *There has been a revival of interest in religious art.*
- round* (of) = (noun) (here) a number or set (of the stated activity or events); e.g. *a continual round of parties; a second round of wage claims*
- sage* [seɪdʒ] = (noun) a wise, experienced (old) man
- see* = (noun) the office of, the area governed by a bishop
- shaft* [ʃɑ:ft] = arrow (Rom. săgeată)
- sheer* [ʃiə] = pure, absolute; e.g. *He won the competition by sheer luck.*

<i>to shear</i> [ʃiə] — <i>sheared</i> — <i>shorn</i>	= to cut off wool from (sheep); e.g. <i>His sheep haven't been shorn yet.</i> (Figuratively: <i>The King was shorn of his power by his nobles.</i>)
<i>to shun</i>	= to avoid, to keep away from; e.g. <i>He shunned all society/seeing other people.</i>
<i>to throb</i>	= to beat strongly and rapidly; e.g. <i>My heart was throbbing with excitement.</i>
<i>throne</i>	= the ceremonial chair of a king, bishop, etc.
<i>transcendental</i> [trænsen'dentl]	= going beyond human knowledge, experience; e.g. <i>transcendental meditation</i>
<i>to typify</i> ['tipifai]	= to serve as a typical example of; e.g. <i>Abraham Lincoln typifies the politician who rises from humble origins to a position of power and influence.</i>
<i>uneasy</i>	= not comfortable or at rest; e.g. <i>The sleeping car gave an uneasy movement.</i>
<i>warmth</i>	= the quality of being warm
<i>weary</i> ['wiəri]	= very tired, exhausted
8. <i>that is to say</i>	= in other words
<i>to better effect</i>	= more effectively
<i>Sir Christopher Wren</i> [ren]	= famous English architect (1632—1723)

II Vocabulary Practice

- Find words in the text that mean:
fisherman; consequently; heat; depressed; melancholic; undoubtedly;
to make (sb.) not see; religious community.
- Find words in the text that are opposite to these:
including; decrease; young; to keep close to; majestic; lively;
wordly.
- Fill in the blanks using words from the text:
The leaders tried to ... in young people the duty of loyalty.
Can you feel my ...-ing heart?
Demosthenes and Cicero ...-ed as orators.
The Romanian King was forced to leave the ... in December 1947.
That thoughtless young man was not ... for the respectable position of a judge.
Watching that TV programme would be a ... waste of time.
His power of persuasion is his greatest ...
Cupid was imagined as a mischievous winged child with a ... in his hand.
She was seasick and had a ... for the smell of greasy food.

III Comprehension Questions

- Which are the similarities and the differences between a large church and a cathedral?
- Why have some normal parish churches become cathedrals latterly?
- What quality of the English temperament underlies the aspect of the English cathedrals?
- What is the feeling they convey to the person entering them?
- Do the cathedrals of other nations impress through the same qualities? What is their psychological impact?
- What has the English spirit in common with the Greek and the Chinese ones?
- Why is a certain excess indispensable in art?
- What does each type of cathedral excel in?
- To what extent does *length* typify the English artistic spirit, according to the author of this study?
- How old is St. Paul's cathedral?
- What is not convenient for the present-day taste in it?
- Why does the author still regard it as a masterpiece?

IV Topics for Discussion and Composition

- Name some famous cathedrals in the world and mention their specific styles.
- The Gothic style developed in northern France and spread through western Europe from the 12th to the 16th century. Can you name some of its characteristics?
- Refer to the typical features of the churches built in the course of time on Romania's territory.
- A well-known historical event which took place in an English cathedral is the assassination, in 1170, of Thomas à Becket, the archbishop of Canterbury. A former friend of King Henry II, Becket opposed the King's measures against the excessive privileges of the Church, the relations between them became tense and one day the prelate was killed on the altar of his own church by four knights who had taken the King's angry words as an order to put Becket to death. The archbishop met his end with splendid courage. Later the King came to his tomb and let himself be flogged by seventy monks as a sign of penance. Becket's shrine was regularly visited by pilgrims for several centuries; in 1173 he was canonized.
This event is the subject of Lord Alfred Tennyson's tragedy *Becket* and of T. S. Eliot's poetic drama *Murder in the Cathedral*.
Can you mention the name and tell the story of another well-known figure of a clergyman who played an important role in the history of his country?

Purpose Clauses

Dialogue

- Mike:** What do you need that screwdriver for?
- Tom:** Just to fix my telly. I want to fix it as fast as I can *so as not to miss* the football match they're showing this afternoon. I really must get it working by 5 o'clock *so (that) we can look at it.*
- Mike:** Why don't you get your brother to do it? He fixed mine expertly sometimes ago.
- Tom:** Well, I decided to do it myself *in order not to bother him.* He is working for his finals at present. You know, everybody in the house is keeping quiet and no one dares make the slightest noise *for fear of disturbing him.*
- Mike:** Funny, isn't. Hope you haven't disconnected the phone, too. When I was writing my thesis everybody was excessively nice to me. It felt so strange. It struck me as odd that they wouldn't even turn on the radio for days on end *so the noise wouldn't put me off.* At times Peggy would slip a newspaper under my door *for me to read* and get my mind off my work. Really that was the only distraction I had. Once Roy dropped in and to everybody's surprise he brought Gary around *for me to play chess with.* Peggy had a hard time persuading them *not to stay too long in case I got behind with my work.* Actually I was due to turn my thesis in by the end of the month and I was only half way through it. You know Gary, don't you? He's not easy to deal with. *To make him leave* I had to pretend to have a splitting headache.
- Tom:** Did you? By the way, are you going to watch the match too?
- Mike:** I think I'll drop by the Opera *for some tickets.* I might not be back in time. There's going to be a rush for seats and I do want to get them this afternoon *for fear they might be sold out by tomorrow.*

1. The Infinitive of Purpose

1. Affirmative Infinitive of Purpose

A. Demonstration

a) What does Tom need that screwdriver for?

He needs it {

 to fix his telly.
 so as to fix his telly.
 in order to fix his telly.

b) What does he want to drop by for?

He wants to drop by— {

 to get some tickets.
 so as to get some tickets.
 in order to get some tickets.
 for some tickets.

c) Why did he buy strawberries?

He bought them — to make jam with.

B. Complete the following with infinitives of purpose of your own:

Model: I switched the light off:
 I switched the light off to scare you.

- 1) Tom dug up the garden...
- 2) He slipped into the bathroom...
- 3) She didn't mention it...
- 4) They didn't come in...

C. Add to the main verb in the response an infinitive of purpose of your own.

- 1) **Joe:** What did he drive back for?
Tom: He drove back...
- 2) **Joe:** Why did he say yes?
Tom: He said yes...
- 3) **Joe:** Why is he climbing up the ladder?
Tom: He's climbing up the ladder...
- 4) **Joe:** What is he saving up for?
Tom: He's saving up...
- 5) **Joe:** Why did she get up at five?
Tom: She got up at five...

D. Fill in the blanks with alternatives of your own.

Model: **Joe:** Larry went out at six.
Tom: Did he go out to meet Jane or to play football?
Joe: He went out to play football.

- 1) **Joe:** Peter has sold his camera.
Tom: Did he sell it... or...?
Joe: He sold it...
- 2) **Joe:** They dashed upstairs.
Tom: Did they dash upstairs... or...?
Joe: They dashed upstairs...
- 3) **Joe:** She turned down the radio.
Tom: Did she turn down the radio... or...?
Joe: She turned down the radio...

E. Replace the infinitive of purpose by a for phrase.

Model: I'll drop by the Opera to get some tickets.
 I'll drop by the Opera for some tickets.

- 1) She came back to pick up the glasses.
She came back...
- 2) He ran across to get some matches.
He ran across...
- 3) Joe rushed in to hear the news.
Joe rushed in...

F. Translate into English:

- 1) Se înscrise pe listă ca să-i facă plăcere cumnatului său.
- 2) Peter grăbi pasul ca să ajungă acasă înainte de sosirea musafirilor.
- 3) M-am sculat la cinci, ca să prind răsăritul soarelui.
- 4) Lucră toată noaptea, ca să termine compoziția.

Pattern

$S + V + (\text{Complementation*}) + \begin{cases} \text{to-Inf.} \\ \text{so as} + \text{to-Inf.} \\ \text{in order} + \text{o-Inf.} \\ \text{for} + \text{Object} \end{cases}$
--

- In the exercises above the *to-infinitive* indicates the purpose of an action. All of them signal affirmative purpose.
- The subject of the main verb is the same as the subject of the infinitive of purpose.
He went to market because he wanted to buy some vegetables.
becomes:
He went to market to buy some vegetables.
- Affirmative purpose when both the main verb and the *to-infinitive* are related to the same subject is expressed by:
to-infinitive... it is the most widely used in both formal and informal English.

so as + to-Inf.

and

in order + to-Inf.

are emphatic constructions

that help strengthen the infinitive of purpose.

In order to is more formal and often used for emphasis, whereas *so as + to-infinitive* is mostly confined to informal English. They are a much better choice when the infinitive is passive.

He went to the doctor *so as/in order to be examined*.

* Complementation — object, prepositions + object, etc.

— For + object is sometimes used as an alternative to the infinitive of purpose.
He rushed in *for his hat*.

2. To-infinitive + Preposition Governing the Object of the Main Verb.

A. Demonstration.

Tom: Why did you buy strawberries?

Mary: I bought strawberries **to make jam with**.

Tom: What do you use that drawer for?

John: I use it **to keep odds and ends in**.

B. Use in the response the phrases in brackets:

1) Why does he need a pen? (*write with*)

2) Why do you want a mat? (*wipe my feet on*)

3) Why did you buy a bookcase? (*keep my books in*)

4) Why did they build a cabin? (*live in*)

Pattern

$S + V + O + \text{to-Inf.} + (O) + \text{Prep.}$

- In the exercises above the infinitive of purpose is followed by a preposition that governs the noun functioning as object of the main verb. Though optional in many cases, the preposition is often expressed.
- *So as* and *in order + to-infinitive* are not used in this pattern.

3. The Infinitive of Purpose in Initial Position

To make him leave I had to pretend to have a splitting headache.

A. Demonstration

Tom: We've got to get there by ten o'clock.

Joe: **In order to get there by ten o'clock** we must catch an early bus.

Tom: I can't shake off this cold. I've had it for long enough.

Joe: **To shake it off** you should stay in for a couple of days.

B. Use the infinitive of purpose in initial position.

Tom: John would like to write a novel.

Joe: ...you need talent and a lot of experience.

Tom: George is anxious to work on the night shift.

Joe: ...you must get the foreman's permission.

Tom: Larry is set on making an experiment on this.

Joe: Well, ... you need a specially equipped laboratory.

Tom: Paul is trying hard to get their confidence.

Joe: ...he ought to be tolerant and sympathetic.

to-Inf./in order + to-Inf. + sentence

— The infinitive of purpose occurs in initial position when emphasis is placed on what the subject must or should do to achieve the purpose expressed by the *to-infinitive* or *in order + to-infinitive*.

4. Negative Purpose

— I want to fix it as fast as I can *so as not to miss the football match*.
— I decided to do it myself *in order not to bother him*.

A. Demonstration

Mike: Why is he staying at home?

Ted: He is staying at home *so as not to miss the concert*.

Mike: Why did he slow down?

Ted: *In order not to have an accident*.

Mike: Why did you keep quiet all through the evening?

Ted: I kept quiet *so as not to have an argument with them*.

Mike: Why didn't you tell me straight out?

Ted: I didn't *in order not to offend you*.

Mike: Why are you walking so carefully?

Ted: I am walking carefully *so as not to get the paint on my coat*.

B. Add negative purpose to the statement on the left:

He stayed at home

{ miss the TV film
catch (a) cold
annoy Hilda
get soaked
get behind with his reading

C. Change the because-clause in the response to negative purpose.

Models:

Tom: I lay in the sun only two hours.

Joe: Why?

Tom: *Because* I didn't want to get a touch of sunstroke.
So as not to get a touch of sunstroke.

1) Tom: I left before the show was over.

Joe: Why?

Tom: *Because* I didn't want to miss the last bus.

2) Tom: I walked as far as the beach yesterday morning.

Joe: Did you take a swim?

Tom: I didn't *because* I didn't want to catch cold.

5) Joe: Did you have breakfast this morning?

Tom: No, I didn't *because* I didn't want to be late to work.

4) Joe: You swerved to the left. Why?

Tom: *Because* I didn't want to crash into the van coming from the opposite direction.

5) Tom: I drove very slowly all the way down here.

Joe: Why?

Tom: *Because* I didn't want to have an accident.

Pattern

S + V + (C) + $\begin{cases} \text{so as} \\ \text{in order} \end{cases}$ + not + to-Inf.

— Negative Purpose when the subject of the infinitive is the same as the subject of the main verb is expressed by:

so as/in order + not + to-inf.

not + to-inf. is not impossible but is seldom used.

— *I got up early not to miss the bus.*

— Though no rule can be given, a negative infinitive of purpose is more likely to occur when the preceding clause is affirmative.

D. Translate into English:

1. Am plecat mai devreme, ca să nu pierd concertul.

2) Se țin strins de bară, ca să nu cadă.

3) Începu să alerge într-o parte și-ntr-alta, ca să nu înghețe de frig.

4) Pășea încet, cu grijă, ca să n-o trezească din somn pe Eleanor.

5) Am luat-o pe cărare, ca să nu ne rătăcim.

6) Echipa a muncit aproape fără întrerupere, ca să nu întârzie predarea mării.

II. Purpose Clauses

1. I must get it working by 5 o'clock *so (that) we can look at it*.

It struck me as odd that they wouldn't even turn on the radio *so the noise wouldn't put me off*.

A. Demonstration

{ John closed the window *so as not to sit in the draught*.

{ John closed the window *so that Mary wouldn't sit in the draught*.

{ Richard got a taxi to get there in time.

{ Richard got a taxi *so (that) Peter could get there in time*.

{ Nick locked himself in *in order not to be disturbed*.

{ Nick locked himself in *in order that no one should disturb him*.

{ Tom opened the window to get some fresh air.

{ Tom opened the window *so that John might get some fresh air*.

{ They're widening the road to prevent further accidents.

{ They're widening the road *so that further accidents won't occur*.

B. Change the second sentence into a purpose clause.

Model: He spoke very slowly. He wanted everybody to understand.

He spoke very slowly *so that everybody could understand*.

1) She stood up. She wanted us to see her.

- 2) Tom had to baby-sit last night. He wanted Jane to go to the concert.
 3) I woke him up early. I didn't want him to miss the train.
 4) He leaves the key under the mat. He wants James to find it.
 5) They slowed down. They wanted Harry to catch up with them.
 C. Complete the first part of the statements below with purpose clauses of your own.

Model: Why did you see him back home?

I saw him back home so (that) he wouldn't get lost.

- 1) Why did you keep quiet? I kept quiet...
 2) Why did he buy two extra tickets?
 He bought two extra tickets...
 3) Why did you keep him from walking through the forest?
 I kept him from walking through the forest...
 4) Why did Tom sneak out?
 Tom sneaked out...

D. Add purpose clauses to the following:

- 1) They shored up the wall...
 2) Roy climbed into the tree...
 3) She put the jar on the top shelf...
 4) She blew out the candle...

E. Translate into English:

- 1) Am lăsat cartea pe masă, ca să o găsească Joan.
 2) Copiii fugiră care încotro, ca să nu-i prindă vecinul.
 3) Vorbiră în șoaptă, ca să nu-i audă Alf.
 4) Am făcut lumina mai mare, ca Martha să poată citi scrisoarea.
 5) L-am invitat și pe Sam, ca să aibă tata cu cine sta de vorbă.
 6) Bătrînul se dădu în lături, ca să nu-l lovească macaraua.
 7) Sally închise aparatul de radio, ca Andy să lucreze în liniște.

Pattern

a) S¹ + V + (C) + so (that) + S² +

will would can could should may might	}	+ (not) + Inf.
---	---	----------------

b) S¹ + V(C) + in order that + S² +

should may might	}	+ Inf.
------------------------	---	--------

— Purpose clauses are introduced by *so/that* and *in order that*. *So (that)* is very common in both spoken and written English. In informal English *that* is often dropped. *In order that* is restricted to formal English.

— *Will and would + infinitive* are preferred in informal English. They function as auxiliaries though occasionally they retain their modal colouring (their volitional meaning); e.g.

Joe promised not to recite nursery rhymes so (that) Jennifer would join them on their trip.

where *would* presumably indicates willingness

— *Can and could + infinitive* often parallel *will/would + infinitive*. Their used, however, depends on context, since they keep their basic meanings (ability, capacity, possibility).

— *Should + infinitive* and particularly *may/might + inf.* occur in formal English. Their modal implications are lost here.

— *Should* and *might* follow both a verb in a present tense and a verb in a past tense.

— Purpose clauses are sometimes used instead of the infinitive of purpose. (When both verbs are related to the same subject.) e.g.

- { He left in a hurry to catch the bus.
- { He left in a hurry so (that) he could catch the bus.
- { He sheltered under a tree so as not to get wet through.
- { He sheltered under a tree so he wouldn't get wet through.

2. For + Object + to-Infinitive as an Alternative to Affirmative Purpose Clauses

He brought Gary around for me to play chess with.

A. Demonstration

- { He spoke slowly so (that) everybody could understand.
- { He spoke slowly for everybody to understand.
- { She leaves the key under the mat so (that) he can find it.
- { She leaves the key under the mat for John to find.
- They slowed down so (that) Tom could catch up with them.
- They slowed down for Tom to catch up with them.

B. Use for phrase instead of purpose clauses.

Model: Why did you buy that history book?

I bought it so (that) John could read it.

I bought it for John to read.

- 1) Why did you borrow the record?
 I borrowed it so (that) my brother would listen to it.
 I borrowed it...

- 2) Why did she bring Arthur along?
She brought him along so (that) Bill could meet him.
She brought him along...
- 3) Did you sell your typewriter?
No, I didn't, I kept it so (that) John could use it.
No, I kept it...
- 4) Why did he buy a bicycle?
He bought a bicycle so (that) Jack could use it.
He bought it...

C. Complete the following with *for* phrases of your own.

- 1) She brought in the meal...
- 2) He leaves the important jobs...
- 3) She's written the letter...
- 4) He sharpened the pencil...
- 5) They sent the catalogue...

Pattern

$S^1 + V + (O) + \text{for} + S^2 + \text{to-Inf.} + \begin{cases} \text{(a) zero (no obj.)} \\ \text{(b) object} \end{cases} + (\text{prep.})$

— *For* + object + *to-inf.* is used as an alternative to affirmative purpose clauses. That's why students should avoid using it instead of a negative purpose clause.

She hid the book away so (that) John couldn't find it.
is not replaceable by

She hid the book for John not to find.

— Equally the construction is not used when the main clause is negative.

I didn't mention it for you to feel reassured.
is incorrect.

— If the object of the *to-infinitive* is also the object of the main verb it is normally omitted.

*She bought the book for John to read.

— If the subject of the main clause becomes the object of the *to-infinitive* it is not omissible.

They slowed down for John to catch up with them.

III. Alternatives to Negative Purpose

1. For Fear

No one dares make the slightest noise for fear of disturbing him.
I do want to get them this afternoon for fear they might be sold out by tomorrow.

A. Demonstration

- { He drove slowly so that the car wouldn't skid.
- { He drove slowly for fear the car should skid.
- { Joe didn't turn on the light so that she wouldn't wake up.
- { Joe didn't turn on the light for fear she might wake up.
- { I didn't tell him so (that) he wouldn't put the blame on me.
- { I didn't tell him for fear he would put the blame on me.

B. Reshape the following:

Model: She put the vase away. She was afraid Mike would break it.

She put the vase away for fear Mike should break it.

- 1) He slipped into his room. He was afraid Charles would catch him.
- 2) Helen tore up the letter. She was afraid Andy might read it.
- 3) He stopped short. He was afraid Joe would trip him up.
- 4) He didn't take the lift. He was afraid it would break down.

Pattern

$S^1 + V + (C) + \text{for fear (that)} + S^2 + \begin{cases} \text{should} + \text{Inf.} \\ \text{may/might} + \text{Inf.} \\ \text{will/would} + \text{Inf.} \end{cases}$

— *For fear* is a negative conjunctive phrase and therefore is invariably followed by an affirmative verb.

— *That* after *for fear* is usually omitted.

— *May* and *will* occur after a verb in a present tense; *may* is, however, rather infrequent.

— *Might* and *should* are used regardless of whether the preceding verb is in a present or a past tense.

He never stays out late for fear she *may/might/should* get angry.

— As with purpose clauses *for fear* is equally used when the subject of the subordinate clause is the same as the subject of the main clause.

He didn't reveal the secret for fear he *might* get into trouble.

In this latter case *for fear* + clause is often replaced by *for fear of* + *v* + *ing*:

He didn't reveal the secret for fear of getting into trouble.

— *For fear* may also introduce adverbial clauses of cause; it then is followed by any tense according to meaning. It can also be followed by an affirmative or negative verb.

He didn't turn on the light for fear she *was* asleep.

I didn't mention it *for fear he'd failed the exam.*
 He rushed back home *for fear Mary didn't know* their cousin
 would be coming.

2. In Case

Peggy had a hard time persuading them not to stay too long *in case*
 I got behind with my work.

A. Demonstration

- { She took him to the bus stop *so that wouldn't get lost.*
- { She took him to the bus stop *for fear he should/might get lost.*
- { She took him to the bus stop *in case he got lost.*

B. Change the stimuli given below into negative purpose clauses *intro-*
duced by in case.

Model: Why is he driving that slowly?
 (the front wheel might come off).

He is driving slowly *in case the front wheel*
 $\left\{ \begin{array}{l} \text{comes off.} \\ \text{should come off.} \\ \text{might come off.} \end{array} \right.$

- 1) Why are you talking that softly?
 (John might overhear the conversation.)
- 2) Why does he want to chain up the dog?
 (Larry might set him on the guests).
- 3) Why did you want to put your typewriter away?
 (Bert might mess about with it).

Pattern

$S^1 + V + (C) + \text{in case} + S^2 +$	— Present — Past — may/might + Inf. — should + Inf. } Tense
--	--

- As *In Case* (only BE) is a negative conjunction it is followed by an affirmative verb.
 - *May* is occasionally used when the main verb is in a present tense.
 - *Might* and *should* + *infinitive* are used after a verb in a present or in a past tense.
 - *In case* can also be used when both verbs are related to the same subject.
- He didn't bathe in the river *so as not to get caught* in a whirlpool.
 He didn't bathe in the river *in case he got caught* in a whirlpool.

— *In case* used to introduce negative purpose clauses should not be confused with its conditional meaning (= in the event of) namely when it introduces clauses of factual condition.
 She tidied away the room *in case Marlin dropped in.*

3. Lest

He told me to work hard so that I wouldn't fail the exam.
 He told me to work hard *lest I should fail the exam.*

Patterns

 $S^1 + V + (C) + \text{lest} + S + \text{should} + \text{Inf}$

- *Lest* = *so that... not* is now archaic and sounds very formal.
 - As it carries a negative meaning the following verb is affirmative.
 - *Lest* may also be used when the subject of the purpose clause is identical with the subject of the main clause.
- He ran all the way to the station *lest he should miss the train.*

George Bernard Shaw: The Devil's Disciple

Although it was called by Shaw a "melodrama", there are significant satirical and comic elements in this play, which is set in the time of the American War of Independence (1775—1783). The author mocks at the hypocrisy of the Puritan society, as well as at the narrow-mindedness of the British soldiers, who have come to put down the American revolution.

Richard Dudgeon, rebelling against the puritanism of his family, runs away and leads an irregular life; he announces himself as the disciple of the devil. Anthony Anderson, the minister of the town, wants to warn Richard that the British intend to capture him as a rebel. However, they want Anderson too, knowing that he is a supporter of independence, and when Richard is in his house they come to arrest the minister. Richard pretends he is Anderson (who, in the meantime had been called away) and is taken to be court-martialled; he persuades Judith (Anderson's wife) not to tell them his real identity. His self-sacrifice is a revelation of his true humane nature. While Richard is awaiting execution, Anderson turns up and saves him.

The following fragment is the court-martial scene, with Major Swindon as president and General Burgoyne (nicknamed "Gentlemanly Johnny") attending.

Notice the simplified spelling of some words (one of G. B. Shaw's initiatives).

Act III

Burgoyne: Oh, good morning, gentlemen. Sorry to disturb you, I am sure. Very good of you to spare us a few moments.

Swindon: Will you preside, sir?

George Bernard Shaw (1856—1950) — outstanding English dramatist of Irish origin, winning the Nobel Prize for literature in 1925. Shaw is the author of 53 dramas, most of them "discussion plays", in which the intellectual argument is reinforced by the author's comic wit. Here are some of them: *Mrs. Warren's Profession* (1894), *The Devil's Disciple* (1897), *Caesar and Cleopatra* (1898), *Man and Superman* (1901), *Major Barbara* (1905), *Saint Joan* (1923).



Burgoyne (becoming additionally polished, lofty, sarcastic, and urbane now that he is in public): No, sir: I feel my own deficiencies too keenly to presume so far. If you will kindly allow me, I will sit here. (He takes the chair at the end of the table next the door and motions Swindon to the chair of state, waiting for him to be seated before sitting down himself).

Swindon: (greatly annoyed): As you please, sir, I am only trying to do my duty under excessively trying circumstances. (He takes his place in the chair of state.)

(Burgoyne sits down and begins to read a military report, reflecting on his desperate situation and Swindon's uselessness. Richard is brought in and Judith stands timidly near him.)

Burgoyne: (looking up and seeing Judith): Who is that woman?

Sergeant: Prisoner's wife, sir.

Swindon: (nervously): She begged me to allow her to be present; and I thought —

Burgoyne (completing the sentence for him ironically): You thought it would be a pleasure for her. Quite so, quite so. (Blandly) Give the lady a chair; and make her thoroughly comfortable.

Judith: Thank you, sir. (She sits down after an awestricken curtsy to Burgoyne, which he acknowledges by a dignified bend of his head).

Swindon (to Richard, sharply): Your name, sir?

Richard (affable, but obstinate): Come: you don't mean to say that you've brought me here without knowing who I am?

Swindon: As a matter of form, sir, give your name.

Richard: As a matter of form, then, my name is Anthony Anderson, Presbyterian minister in this town.

Burgoyne (interested): Indeed! Pray, Mr. Anderson, what do you gentlemen believe?

Richard: I shall be happy to explain if time is allowed more. I cannot undertake to complete your conversion in less than a fortnight.

Swindon (snubbing him): We are not here to discuss your views.

Burgoyne (with an elaborate bow to the unfortunate Swindon): I stand rebuked.

Swindon (embarrassed): Oh, not you, I as —

Burgoyne: Don't mention it. (To Richard, very politely) Any political views, Mr Anderson?

Richard: I understand that that is just what we are here to find out.

Swindon (severely): Do you mean to deny that you are a rebel?

Richard: I am an American, sir.

Swindon: What do you expect me to think of that speech, Mr Anderson?

Richard: I never expect a soldier to think, sir.
(Burgoyne is delighted by this retort, which almost reconciles him to the loss of America).

Swindon (whitening with anger): I advise you not to be insolent, prisoner.

Richard: You can't help yourself, General. When you make up your mind to hang a man, you put yourself at a disadvantage with him. Why should I be civil to you? I may as well be hanged for a sheep as a lamb.

Swindon: You have no right to assume that the court has made up its mind without a fair trial. And you will please not address me as General. I am Major Swindon.

Richard: A thousand pardons. I thought I had the honour of addressing Gentlemanly Johnny.
(Sensation among the officers. The sergeant has a narrow escape from a guffaw).

Burgoyne (with extreme suavity): I believe I am Gentlemanly Johnny, sir, at your service. My more intimate friends call me General Burgoyne.
(Richard bows with perfect politeness). You will understand, sir, I hope, since you seem to be a gentleman and a man of some spirit in spite of your calling, that if we should have the misfortune to hang you, we shall do so as a mere matter of political necessity and military duty, without any personal ill-feeling.

Richard: Oh, quite so. That makes all the difference in the world, of course. (They all smile in spite of themselves; and some of the younger officers burst out laughing).

Judith: (her dread and horror deepening at every one of these jests and compliments): How can you?

Richard: You promised to be silent.

Burgoyne (to Judith, with studied courtesy): Believe me, Madam, your husband is placing us under the greatest obligation by taking this very disagreeable business in the spirit of a gentleman. Sergeant: give Mr. Anderson a chair. (The sergeant does so. Richard sits down.) Now, Major Swindon: we are waiting for you.

Swindon: You are aware, I presume, Mr. Anderson, of your obligations as a subject of His Majesty King George the Third.

Richard: I am aware, sir, that His Majesty King George the Third is about to hang me because I object to Lord North's robbing me.

Swindon: That is a treasonable speech, sir.

Richard (briefly): Yes. I meant it to be.

Burgoyne (strongly disapproving this line of defence, but still polite): Don't you think, Mr. Anderson, that this is rather — if you will excuse the word — a vulgar line to take? Why should you cry out robbery because of a stamp duty and a tea duty and so forth?



A 1776 cartoon representing the members of the British Government idling the Golden Goose, America.

After all, it is the essence of your position as a gentleman that you pay with a good grace.

Richard: It is not the money, General. But to be swindled by a pig-headed lunatic like King George —

Swindon (scandalized): Chut, sir — silence!

Sergeant (in stentorian tones, greatly shocked): Silence!

Burgoyne (undisturbed): Ah, that is another point of view. My position does not allow of my going into that, except in private. But (shrugging his shoulders) of course, Mr. Anderson, if you are determined to be hanged, there is nothing more to be said. An unusual taste! however (with a final shrug) —!

Swindon (to Burgoyne): Shall we call witnesses?

Richard: What need is there of witnesses? If the townspeople here had listened to me, you would have found the streets barricaded and the people in arms to hold the town against you to the last man.

Swindon (severely): Well, sir, we shall teach you and your townspeople a lesson they will not forget. Have you anything more to say?

Richard: I think you might have the decency to treat me as a prisoner of war, and shoot me like a man instead of hanging me like a dog.

Burgoyne (sympathetically): Now there, Mr. Anderson you talk like a civilian, if you will excuse my saying so. If we make you up a firing party, what will happen? Half of them will miss you: the rest will make a mess of the business and leave you to the officer's pistol. Whereas we can hang you in a perfectly workmanlike and agreeable way. (Kindly) Let me persuade you to be hanged, Mr. Anderson?

Judith (sick with horror): My God!

Richard (to Judith): Your promise! (to Burgoyne) Thank you, General: that view of the case did not occur to me before. To oblige you, I withdraw my objection to the rope. Hang me, by all means.

Burgoyne (smoothly): Will 12 o'clock suit you, Mr. Anderson?
 Richard: I shall be at your disposal then, General.
 Burgoyne (rising): Nothing more to be said, gentlemen. (They all rise).

I Vocabulary Notes

- | | |
|----------------------------|------------------------|
| 1. Anthony ['æntəni] | hypocrisy [hi'pɒkrəsi] |
| barricaded [bæri'keɪdɪd] | Judith ['dʒu:diθ] |
| Burgoyne ['bɜ:gɔɪn] | rebel (n.) ['rebl] |
| court-martial ['kɔ:t'mɑ:l] | to rebel [ri'bel] |
| deficiency [di'fɪjnsi] | sergeant ['sɑ:dʒənt] |
| disciple [di'saɪpl] | Shaw [ʃɔ:] |
| Dudgeon ['dʌdʒən] | thoroughly ['θɔ:rəli] |
2. to acknowledge [ək'nɒlɪdʒ] = (here) to express thanks for; e.g. *The speaker acknowledged Mr. Johnson's services to the town.*
- affable [æfəbl] = polite and friendly; e.g. *a man affable to everybody*
- awestricken ['ɔ:,strɪkən] = struck with a feeling of respect combined with fear; e.g. *They were awestricken by his solemn words.*
- blandly ['blændli] = (adv.) gently, politely; e.g. *The old man answered blandly to that impulsive fellow.*
- bow [baʊ] = (n.) bending of the head or body as a sign of respect (do not mistake if for bow [bəʊ] = Rom. arc.); e.g. *He made his bow to the company and left the room.*
 The verb is to bow; e.g. *The ambassador bowed low to the queen.*
- calling ['kɔ:lɪŋ] = occupation, profession
- chut [tʃʌt] = (interjection expressing impatience — Rom. ei! ah! tʃt!)
- duty ['dju:ti] = tax demanded by the government; e.g. *stamp duty* (Rom. taxa timbrului)
- gentlemanly ['dʒentlmənli] = feeling or behaving like a gentleman; e.g. *It would have been more gentlemanly to say nothing.*
- guffaw [gʌ'fɔ:] = noisy laugh
- jest [dʒest] = joke; e.g. *to speak in jest*
- keenly ['ki:nli] = (here) sharply
- minister ['mɪnɪstə] = (here) Christian priest or clergyman, esp. one in the Presbyterian ['prezbɪ'tɪəriən] church.

- to snub [snʌb] = to treat with cold behaviour or contempt; e.g. *We were all snubbed by that clerk.*
- stentorian [sten'tɔ:riən] = (adj.) (of a voice) loud and strong.
- to swindle ['swɪndl] = to cheat; to get money by cheating e.g. *That man has swindled a large sum of money out of us.*
- trying ['traɪɪŋ] = (adj.) which causes exhaustion or strain; (Rom. difcil, chinuitor) e.g. *This has been quite a trying winter, hasn't it?*
- to undertake [ʌndə'teɪk] = to make oneself responsible for; to promise; e.g. *Can you undertake that it will profit us?*
- workmanlike ['wɜ:kmenlaɪk] = (adj.) characteristic of a good workman; e.g. *This furniture has been made in a workmanlike manner.*
8. firing party ['fɪrɪŋ] = number of soldiers ordered to carry out a military execution (Rom. pluton de execuție)
- pig-headed ['pɪg'heɪdɪd] = stubborn, obstinate
- to shrug one's shoulders = to lift the shoulders slightly (to show indifference, doubt, etc.)
- I stand rebuked [rɪ'bju:kt] = I accept the reproach

II Word Study

In the literary fragment the phrasal verb *to look up* is used with the meaning *to raise one's eyes*:

Burgoyne (looking up and seeing Judith)...

Here are other meanings of this phrasal verb:

— I've looked up that word but I haven't found it (in the dictionary) (to search, for a word in the dictionary, etc.)

— Why didn't you look him up when you were in London? (to visit, to call on)

— We all looked up to him as the best of us. (to respect)

Translate the examples into Romanian!

III Vocabulary Practice

- Find words in the fragment that mean:
tiring; quick and witty answer; resentment, grudge; madman; profession.
- Find words in the fragment that are opposite to these:
rude; to treat respectfully; to admit; displeased; lacking in skill.

3. Choose from among these meanings of the following, the one that fits the context:

to acknowledge means here:

- a) to confess
- b) to announce the receipt of
- c) to thank for

to occur means here:

- a) to come into (sb.'s mind)
- b) to happen
- c) to exist

to suit means here:

- a) to be convenient to
- b) to look well
- c) to make fit

4. Complete the following sentences, using words from the literary fragment:

We can't... the time for a holiday at present.
The police will surely find out who has... him out of his money.
The lawyer has... n to save his client from imprisonment.
We must clean the room... ly for tonight's party.
I... he is of Greek origin, am I right?
Ronald said it half in..., half in earnest.
You've made a... of your job, you'll have to account for it!

5. Answer the following questions, using the verb to look up in your sentences:

What is the meaning of that English word?
Is he indeed a man worthy of your respect?
Is she so shy indeed?
Have you seen Harold lately?

6. Translate into English, using some of the words in the literary fragment:

Stătea în fața ușii, neîndrăznind să intre, când auzi deodată în spațele lui puternice hohote de râs.
Plin de curtoazie, s-a înclinat în fața ei.
Richard ar fi fost spînzurat dacă Anderson n-ar fi apărut la timp.
Observ că de cîtva timp ne tratezi pe toți de sus.
De cînd ți-ai luat sarcina de a-i completa educația?
Fără nici o urmă de resentiment, trebuie să-ți spun că soluția ta nu era potrivită pentru acea situație.

IV Comprehension Questions

1. Find three statements that are not true:

- 1) The British officers believe that Richard Dudgeon is the town's minister.

2) Major Swindon, a very polite man, is nicknamed "Gentlemanly Johnny".

3) Anderson's wife knows the prisoner's true identity.

4) The British army is on the point of winning a decisive [di'saisiv] victory.

5) General Burgoyne appreciates Major Swindon's intelligence.

2. Answer the following questions:

Why is General Burgoyne rather sceptical about this trial?

What is Richard's attitude in front of the court-martial?

What does Richard mean by his words "you put yourself at a disadvantage with him?"

What does Burgoyne mean to say by "in spite of your calling"?

Why does Richard remind Judith of her promise?

What have the Americans rebelled against?

What is Burgoyne's idea about his own army?

V Literary Analysis and Discussion

1. The play may be described as a melodrama: after exciting adventures, good prevails over evil and the hero is rescued [reskju:d] the last minute. However, melodrama blends with satirical comedy: the court martial scene is an example in point. The main sources of humour are here the farcical situation and the characters' peculiarities [pikju:li'æritiz].

a) Define the main comic element of this situational moment. Remember that most frequently, the comic lies in a discrepancy [dis'krepsnsi] (a contrast) between what the audience (or the readers) know and what some of the characters believe to be the truth.

b) Are there any other funny misunderstandings and reversals [ri'vɔ:slz] (Think of Burgoyne's rank and the role he assumes during the trial; of Richard's paradoxical attitude towards his own death, etc.)

c) In point of humour of character, define General Burgoyne's comic peculiarities (Think of his nickname). Speak then of Major Swindon's role as a ridiculous character.

2. The comic element is, however, only a component of the characters' personalities. Define them, as they are revealed by this scene:

a) Speak about Richard's paradoxical character, about his hidden humane feelings.

b) Choose from among the following adjectives the ones that characterize General Burgoyne, Major Swindon, or both of them: soldierly, dull-witted, cynical, sarcastic, witty, obedient, thick-headed, polished, rough, cruel, funny.

3. *What are the targets of the author's satirical attitude in this scene?*
(Consider the would-be legality [li:'gæliti] of the trial, Swindon's character, etc.).
Speak about the attitude of this British writer towards the American revolution.
4. *Speak about G. B. Shaw's brilliant and witty style, supplying examples. Point out the words which Shaw spelled in a simplified manner.*

VI Writing Assignments

1. Write a summary of this episode; do not use more than 150 words.
2. Analyse the humour and the paradox of the characters in the fragment from "The Devil's Disciple".
3. Write a paper analysing comparatively the sources of humour and the satirical targets in this scene and in the electoral meeting scene from "O scrisoare pierdută" by I. L. Caragiale.

VII Reading Assignment

Read the following fragment from E. Legouis and L. Cazamian's "History of English Literature", first without using a dictionary:

"...Shaw had a personal temperament. He possessed to the highest degree inventiveness, wit, humour. He knew admirably how to animate ideas, make them live, and most of all, how to set them up one against another, and conduct an intellectual debate.

(...) Shaw has popularized the satire of all values, by throwing upon it the light of plain irresistible comedy. Such was the need of his individual genius; such, again, was the optics of the medium — the drama — which he chose for his own. The boldest outbreaks of intelligence had always, in England, found acceptance through a pretended lightness of tone." (pp. 1309—1310).

Supplementary Reading

George Bernard Shaw, *Thoughts, aphorisms, paradoxes*

1. Women have to unlearn the false good manners of their slavery before they acquire the genuine good manners of their freedom.
(*You Never Can Tell*)
2. POTHINUS: (*Bitterly*) Is it possible that Caesar, the conqueror of the world, has time to occupy himself with such a trifle as our taxes?
CAESAR: My friend, taxes are the chief business of a conqueror of the world.
(*Caesar and Cleopatra*)

3. Rome, that has achieved greatness only to learn how greatness destroys nations of men who are not great!
(*Caesar and Cleopatra*)

4. The philanthropist is a parasite on misery.
(*Man and Superman*)

5. I sing not arms and the hero, but the philosophic man: he who seeks in contemplation to discover the inner will of the world, in invention to discover the means of fulfilling that will, and in action to do that will by the so-discovered means. Of all other sorts of men I declare myself tired.
(*Man and Superman*)

6. Undershaft: "You have learned something. That always feels at first as if you have lost something".
(*Major Barbara*)

7. Undershaft: "You see, my dear, it is only the big men who can be treated as children".
(*Major Barbara*)

8. Any fool can save money: it takes a wise man to spend it.
(*Posthumous*)

Vocabulary

- | | |
|-----------------------------------|--|
| 1. <i>Cleopatra</i> [kliə'pɑ:trə] | <i>philanthropist</i> ['filənθrəpɪst] |
| <i>parasite</i> ['pærəsait] | <i>Undershaft</i> ['ʌndəʃɑ:ft] |
| 2. <i>to unlearn</i> [ʌn'lɜ:n] | = to get rid of (ideas, habits, etc.) |
| 3. <i>Major Barbara</i> ['bɑ:brə] | = the title of a play by Shaw, in which the heroine is a major in the Salvation Army |

The Impact of Computers on Engineering

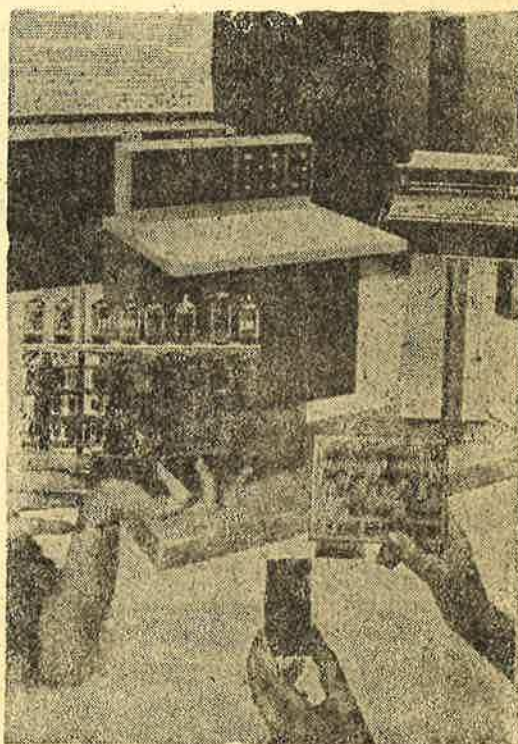
A New Partnership...

1. Technology, which is largely the end result of scientific and engineering effort, is more responsible than anything else for the prosperity that much of our world enjoys. And we must give credit to the engineers through the centuries for their many amazing accomplishments which have advanced civilization — all with a combination of the simplest tools, trial-and-error techniques, and back-breaking labour.
2. However, the engineer now has a new tool — the electronic digital computer — and its potential stuns the imagination.
3. The most important element in making the computer useful is the technique of putting information into it and getting derivative information out again. This is done now with a new development called computer time-sharing.

In many laboratories and offices engineers have computer terminals at their side, much the same as their telephones. They are talking to computers, asking questions, getting answers — in mathematical terms or numbers or even in plain English, if they wish. And this is when computers really become valuable — when they are in partnership with people.

...in the Age of Electronics

4. The massive computational ability of the computer has been harnessed in virtually every field of engineering over the past decade or so. The design of jet aircraft engines provides an excellent example. The development of these engines spanned the same time period as the deve-



Computer size reduction from vacuum tube (left) to transistors (right) and finally to microelectronic circuits (centre).

lopment of computers, and many engineering computer applications were originated to meet the requirements of jet engine design.

5. Another important aspect is the use of the computer to simulate and represent many different alternate systems in rapid sequence in order to find the optimum solution. This allows the engineer to evaluate a broader span of design as well as design approaches and, consequently, to design products whose overall performance will be superior. The design of almost any equipment or system can be simulated on the computer, whether it is an entire electric power system, a centrifugal phase separator for a nuclear reactor, or an electro-slag remelting system for a foundry.
6. Computer graphics is another important engineering tool and also a relatively new one. In this approach the engineer draws a few key design curves, and the computer will describe a surface to fit the curves and display the shape of the object on the screen. The information in the computer can also be used to automatically draw the shape on paper to any scale or even to carve a scale model of the product in soft plastic.
7. Finally, industrial process control is an area where the computer has enabled the engineer to achieve remarkable progress. Computer systems can be used to control entire industrial processes, such as the rolling of steel strips from the furnaces through the finishing stands. In electric power generation, computers are used to control the startup, shutdown and complete operation of huge turbines while continuously monitoring up to a thousand scan points for possible alarms. In metal-working, huge machine tools are operated by a special type of computer system called *numerical control*. Another advantage is the manufacture of parts that could not be made at all by a human being using conventional tools — particularly in the aerospace industry. To machine some precision parts manually would require simultaneous coordination of several hands from a single brain.
8. The engineer now has at his side the most sophisticated and productive tool yet — a highly complicated piece of electronic circuitry. When the engineer puts the computer to work, it can extend his capabilities by storing and assimilating vast amounts of useful and accurate information, permitting him to spend a greater proportion of his time on innovation and creative engineering.

I Vocabulary

1. *aerospace* ['eəspeis]
alternate [ɔ:l'te:nit]
to evaluate [i'veelju:et]
jargon ['dʒɑ:ɡən]
optimum ['ɒptiməm]
 2. *accomplishment*
 [ə'kɒmplɪʃmənt]

From The World of the Engineer

- phase* [feiz]
prosperity [prɒs'periti]
to simulate ['simjuleit]
sophisticated [sə'fɪstikeitɪd]
turbine ['tɜ:bin]
 = achievement

<i>to carve</i> [ka:v]	= to form, to produce by cutting (a material such as wood or stone) <i>to carve a statue out of wood; to carve one's initials on a tree trunk</i>
<i>circuitry</i> ['sə:kitri]	= electric or electronic circuits collectively as in a device
<i>computational</i> [ˈkɒmpjuˈteɪʃnl]	= connected with or characteristic of computation (calculation)
<i>credit</i> ['kredit]	= honour, approval, that comes to a person, because of what he is or does: <i>The work does you credit. He is cleverer than I gave him credit for.</i>
<i>foundry</i> ['faundri]	= place where metal or glass is melted and moulded
<i>largely</i> ['la:dʒli]	= to a great extent: <i>His success was largely due to luck</i>
<i>overall</i> [ˈəʊvəɔ:l]	= including everything: containing all: <i>Coal burns at an overall efficiency of only 18 percent</i>
<i>partnership</i> ['pɑ:tnəʃɪp]	= the state or condition of being a partner; two or more people joined in an activity (profession)
<i>plain</i> [pleɪn]	= easy to see, hear, or understand: <i>plain English; The meaning is quite plain.</i>
<i>to remelt</i> ['ri:'melt]	= to melt again
<i>rolling</i> ['rəʊlɪŋ]	= the process of passing ingots of metal between rolls to give them a certain thickness or form
<i>slag</i> [slæg]	= waste matter remaining when metal has been extracted from one
<i>span</i> [spæn]	= the extent to which or the limits between which variation is possible
<i>to store</i> [sto:]	= (in data processing) to retain (data) in a memory unit: <i>A vast amount of information was stored in the computer's memory.</i>
<i>to stun</i> [stʌn]	= to astonish, to amaze
<i>terminal</i> ['tɜ:mi:nl]	= point of connexion, in an electric circuit

8. back-breaking	= exhausting, demanding great effort
<i>jet aircraft</i>	= aircraft propelled by one or more jet engines
<i>to meet</i> (requirements)	= to satisfy (requirements, 'needs, demands) <i>Have we enough money with us to meet all the expenses?</i>
<i>much the same</i>	= about the same: <i>The patient's condition is much the same.</i>
<i>or so</i>	= about; more or less; <i>I'd like to have twenty or so.</i>
<i>shutdown</i>	= to stop operating
<i>startup</i>	= to begin operating
<i>trial-and-error</i>	= experimentation or investigation in which various methods or means are tried and faulty ones eliminated

II Structure Practice

- In nouns and adjectives the ending *-ate* is pronounced [-it], e.g. *estimate*, *alternate*. In verbs *-ate* is pronounced [eit], e.g. *to estimate* [ˈestimeɪt], *to alternate* [ˈɔ:ltəneɪt]. Supply similar pairs of adjectives (nouns) and verbs in *-ate*.
- The suffix *-ry* (*-ery*) denotes: a) occupation, b) state or condition, c) branch of science, d) products or the place where they are produced, e) things collectively, f) conduct. Under which of the headings would the following words fall: chemistry, pottery, poultry, machinery, slavery, dairy, circuitry, foolery, bakery, forestry.
- Pair the following words with the appropriate definition:

a) <i>bravery</i>	1. the occupation or industry of catching fish
b) <i>foundry</i>	2. precious stones, ornaments, etc.
c) <i>drapery</i>	3. science of the properties and relations of lines, angles, surfaces, and solids
d) <i>peasantry</i>	4. a place where articles in metal are cast in moulds
e) <i>fishery</i>	5. a place where materials for clothes, etc. are sold
f) <i>geometry</i>	6. the peasants of a country (as a class)
g) <i>jewelry</i>	7. courage.
- Form verbs adding various prefixes to the roots: *-scribe*, *-press*, *-pose*, *-tract*, *-prove*, e.g. describe, express, impose, abstract, improve. Then supply nouns corresponding to the verbs you have found. In most cases Romanian equivalents will be of help.
- To understand the structure of an English sentence we need to know what goes with what, what words are to be grouped with a noun as determiners and/or modifiers. Words modifying a noun may precede and/or follow it; the result is often a lengthy noun phrase,

which may cause difficulty to the translator. a) *Determine the headword in the following noun phrases and translate them.*

- many engineering computer applications;
- the massive computational ability of the computer;
- a human being using conventional tools;
- an electro-slag remelting system for a foundry.

b) *Identify similar phrases consisting of four or more elements in the text.*

6. *Divide the sentence into two parts and state their syntactic functions: The most important element in making the computer useful is the technique of putting information into it and getting derivative information out again.*

Determine the headword in the two noun-phrases and explain how it is modified. Translate the sentence.

7. *Pick out keywords from paragraphs 8 enabling you to reproduce the paragraph orally or in writing.*

8. *Supply headlines for each paragraph.*

III Comprehension Questions

1. *Name one (some) simple tool (s) that helped to ease man's back-breaking labour in early times.*
2. *Explain what you understand by (computer) times-sharing.*
3. *What are the technical terms for talking to computers? Refer to the diagram showing the main units of a computer.*
4. *Explain in simple terms what massive computational ability stands for!*
5. *What are the main uses of computers in engineering according to the text?*
6. *Name some activities in which the computer cannot replace the engineer!*

IV Applying the Reading

1. *Prior technology developments have made it possible for mankind to harness energy. Now we are in an age where the handling of information becomes of utmost importance. We refer to the steam age and the electrical age, and we are now entering an era which we think of as the computer age or the electronics age, but more broadly as the age of information.*

Comment on the significance of the terms in bold type and state if and how they may be connected with the following names or concepts: a) Bell, Faraday, Newton, Savery, Rutherford.

b) *Algol, assembly, line, battery, data processing, industrialisation, knowledge explosion, internal combustion engine, mass media, mechanization, space travel, vacuum tubes...*

2. *Comment on the following definition of electronics, develop it if you think it necessary and illustrate it with practical examples: Electronics is considered the science and technology which deals primarily with the supplementing of man's senses and brain power by devices which collect and process information, transmit it to the point needed and there either control machines or present the processed information to human beings for their direct use.*

3. *One of the crucial problems emerging with the knowledge explosions the assimilation and manipulation of information.*

a) *What present system of organizing the knowledge of mankind is known to you?*

b) *What is decimal classification? If you have never heard the term, consult your school librarian, or an encyclopedia and find out.*

c) *What library system do you think would be of maximum use? (e.g. information stored in books, on tapes, microfilms, in computer memory). Do you think time-sharing a possible solution for the organization of libraries? Imagine a library in the computer age!*

V Topics for Oral and Written Composition

1. *The coupling of man and machine throughout the ages.*

In dealing with this subject, you might consider one of the following approaches:

- a) *(history)* stone, wheel, engine, computer as symbols of technological periods; compare duration; developments; cart-wheel, potter's wheel, spinning-wheel, mill-wheel, clocks; steam-engine, diesel engine, electric motor; jet engine, rocket.
- b) *(bionics)* machines — extension of man's hand, muscles, physical strength, senses, memory, brain.
- c) *(ecology)* man's changing environment; cities (urbanization), factories (mechanization), pollution; control panels (automation).
- d) *(relationship)* Compare: the industrial revolution has coupled man with the motor-car (physical mobility but also fuel shortage, raw material depletion, pollution, sedentary life, accidents, traffic congestion); the scientific-technological revolution has coupled man with the computer (intellectual mobility). Problems: Will the computer be a master, a servant, a partner? Will the computer take over and control man's affairs? Will man's faculties decline by disuse, or will he be freed to greater creativity?

2. *Computers and the world of the future.*

Write a science-fiction essay imagining a world populated by computers.

VI Supplementary Reading

First read the text without a dictionary, trying to understand the words from the context. Then translate the text into Romanian looking up words if necessary.

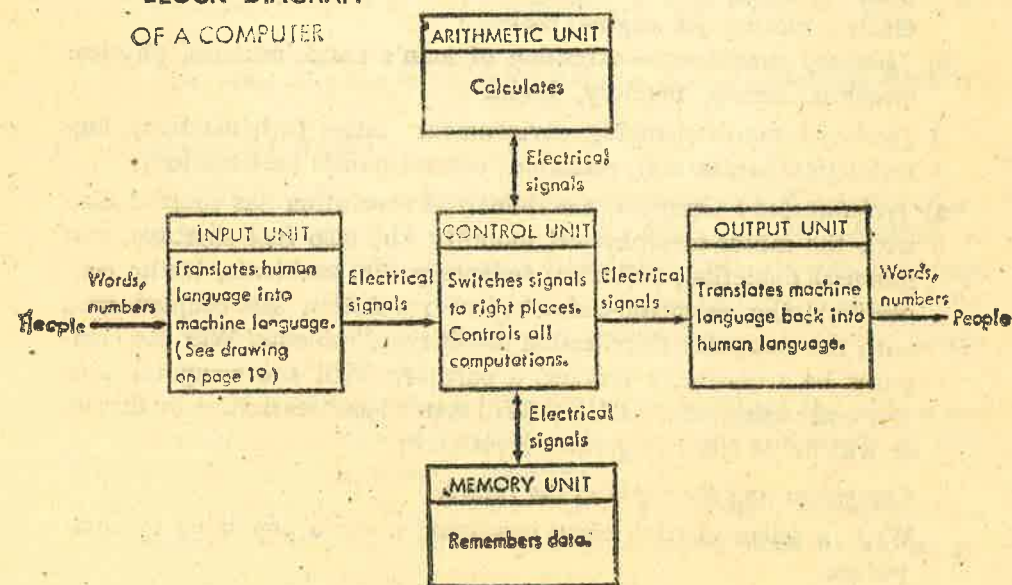
Life with Computers. The computer is the contemporary counterpart of the steam engine which initiated the industrial revolution. The steam engine was the first economical way of converting the energy stored in coal to a form useful for production. Information is a commodity which is no less tangible than energy. Computers are the first economical way to process and manipulate information.

The importance of the computer to society is hard to overstate. There is little doubt that we will become (if we are not already), a computerized society just as we have been for many years a mechanized society.

In ancient days only a limited number of people could read or write. Now we assume that every educated person can write and read. At present only a limited number of people can programme a computer. In the future fewer and fewer people will be unable to communicate problems to a computer.

In our man-made world there will be a partnership between man and his computers. In this partnership each party should perform the activity to which it is best suited. Man is good at organizing ideas, at invention, at making associations among apparently unrelated notions and at recognizing patterns and ignoring irrelevant details. He

**BLOCK DIAGRAM
OF A COMPUTER**



is inventive, unpredictable, capricious and acts on hunches, but he is sensitive to human values.

The computer is almost exactly what man is not. It gives its undivided attention to unlimited and intricate detail, it is immune to distraction, boredom and fatigue. It needs to be told only once and it then remembers perfectly until it is commanded to forget. It is precise, reliable, emotionless, and never complains.

Men are not machines and machines are not men. Each can do what the other cannot. The shortcomings of one are complemented by the strengths of the other. The potential of such a partnership is greater than the sum of its parts. But since computers will not understand us it is up to us to understand them.

From *The Man-Made World — A High-School Course on the Theories and Techniques which Contribute to Our Technological Civilization*, 1967

VII Quiz

- For which of the following operations does the commutative law fail to hold?
A. addition B. multiplication C. subtraction D. division
- The average of a set of 30 numbers is 100. What is their average if each term is halved?
A. 50 B. 60 C. 100 D. 25 E. 15

VIII Concepts of the Twentieth Century

- A computer processes information (data). The terms *data processing* and *computing* can be used interchangeably. Information (letters, numbers or other characters) is encoded as binary numbers, processed by memory cells, counters, instruction decoders, etc. A *bit* (binary digit) is a single basic unit of information in the binary system which is based on only two elements, 0 and 1, and may be stored in an electronic element that can be in only two states: switched on or off.
- Programming a computer means preparing a systematic plan for the automatic solution of a problem. It includes: a) *problem analysis* b) search for an appropriate *algorithm* c) *coding*, the translation into a computer-executable language: FORTRAN (FORmula TRANslation), ALGOL (ALGOrithmic Language), etc.
- Input* is the process of introducing information properly coded and recorded on punched cards or tapes into the internal storage of the computer. (It is fed into a computer). The opposite is *output*, the process of transferring data from internal to external units of a computer, transforming electrical signals into written records that people can read.

Subjunctive That-Clauses and Alternative Constructions

Dialogue

- Joe: Did Prof. Jones ask you to write an essay on Shakespeare?
- Tom: Yes. He also requested that everybody should read Spencer and Milton for the exam.
- Joe: Did he mention the minor poets?
- Tom: No, he didn't; but he suggested that we study all of Shakespeare's plays and absolutely insisted that we pay particular attention to his great dramas. He also recommended that we read editions with ample footnotes so that we could understand certain passages that are not easy to grasp. In addition, he demanded that the essays should run to around ten pages.
- Joe: Didn't he advise you to take a look at Prof. William's book on Shakespeare?
- Tom: Certainly and he urged that we read Prof. Taylor's book on Shakespeare's style. I've got a feeling he's planning for us to write a comprehensive essay next term.
- Joe: And when are you supposed to hand in your essays?
- Tom: Well, he decided that we should get them in by December 3rd.
- Joe: You've got only these weeks ahead of you. Can't you put it off?
- Tom: I think he won't agree to us putting it off.
- Joe: It looks as if you're going to have a busy time. By the way, I hear Jessy is coming back to-night.
- Tom: Yes. Trouble is I can't meet her at the station. I'm tied up.
- Joe: You must arrange for someone to pick her up then.
- Tom: I think I'll get Jack to do it. You know, his sister is anxious for him to marry her. Se is a nice girl, actually. Unfortunately he's rather too shy. I guess she'd be pleased to have him waiting for her, though.
- Joe: Sorry, I've got to be going: Roy left word for me to call on him by eight o'clock.

1. Verbs

1. Did Prof. Jones ask you to write an essay on Shakespeare?
He also requested that everybody should read Spencer and Milton for the exam.
He recommended that we read editions with ample footnotes.

Didn't he advise you to consult...
He also urged that we read...

A. Demonstration

- He asked George to go down there on his own.
He asked that George should go down there on his own.
He asked that George go down there on his own. (AE).
- Dan advised them to have the house reroofed.
Dan advised that they should have the house reroofed.
Dan advised that they have the house reroofed. (AE).
- He wanted us to stay overnight.
He wanted that we should stay overnight.
He wanted that we stay overnight. (AE)
- He urged Peter to take up medicine.
He urged that Peter should take up medicine.
He urged that Peter take up medicine. (AE)
- He intends his son to take piano lessons.
He intends that his son should take piano lessons.
He intends that his son take piano lessons. (AE)

B. Replace the following using the verbs given in brackets:

Model: He'd like Mary to practise the piano more regularly. (*urge*)

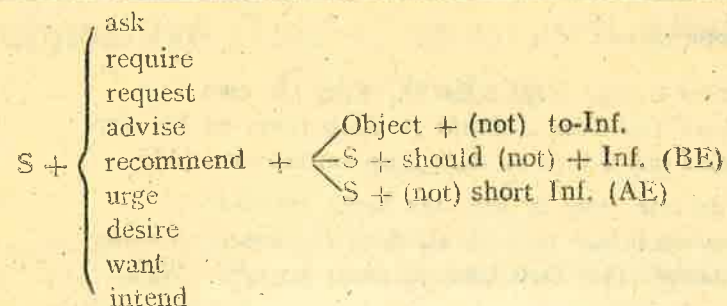
He urged { Mary to practise the piano...
that Mary should practise the piano...
that Mary practise the piano... (AE)

1. Mr. March wants them to tear down the old houses. (*require*)
2. She'd like him to get a teaching job. (*advise*)
3. He wants them to load the trucks. (*order*)
4. He'd like the workers to carry out the plan. (*want*)

C. Free Response

1. What did he order?
He ordered...
2. What does the law require?
The law requires..
3. What did you recommend?
I recommended...
4. What does she intend?
She intends...
5. What did Mr. Black request?
He requested...

Pattern



- Should + infinitive is a subjunctive common in formal British English.
- Should is omissible in front of the verb *be*.
He required that everybody *(should)* be punctual.
He ordered that the fire *(should)* be put out.
- The first construction *verb + object + to-infinitive* is much more common than the subjunctive.
- The subjunctive that-clauses are rather formal in tone—and that is why they are infrequent in informal English.
- The negative subjunctive:
should + not (shouldn't) + short inf.
not + short inf.

He requires { that they shouldn't go
that they not go.

- *That* introducing a subjunctive that-clause is not normally deleted.

2. He demanded that the essay should run to around ten pages.
He decided that we should get them in.

A. Demonstration

{ He asked that the committee should work out a new scheme.
He demanded that { the committee should work out a new scheme.
the committee work out a new scheme.
the committee would work out a new scheme.

{ Mr. Kemble wants his son take violin lessons.
Mr. Kemble made up his mind that { his son should take violin lessons.
his son take...
his son would take...

- B. Add the verbs suggested to the statements given below. Use alternative constructions.

Model: The area should be fenced in. (*decide*)

They decided that the area *(should)* be fenced in.

1. The bridge should be rebuilt. (*demand*)
2. They shouldn't break camp. (*decide*)
3. The book should be reprinted. (*determine*)
4. The students should re-write the exercise. (*make up one's mind*)

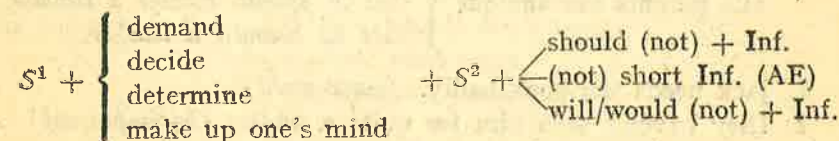
- C. Respond to the stimuli given below with statements containing the verbs demand, decide, determine, and make up one's mind.

Model: Joe was feeling off-colour.

His mother decided that he should stay in.

1. The road was bumpy.
2. The lake had frozen over.
3. It was pouring with rain.
4. They had Tim coming over.

Pattern



- *Will* and *would* + *inf.* are occasionally used instead of the subjunctive.

- *Will* and *would* + *inf.* are used according to the sequence of tenses.

5. I've got a feeling he's planning for us to write. . .

You must arrange for someone to pick her up.

His sister is anxious for him to marry her.

Roy left word for me to call on him by eight o'clock.

A. Demonstration

{ We must arrange it. Someone should drive him back home.

{ We must arrange { for someone to drive him back home.
that someone should drive him back home
that someone drive him back home. (AE)

{ Mrs. Jackson is anxious. George should take up engineering.

{ Mrs. Jackson was anxious { for George to take up engineering.
that George should take up. . .
that George take up. . . (AE)

The kids are impatient. The game should start.
 The kids are impatient { for the game to start.
 that the game should start.
 that the game start. (AE)

B. Change the following. Use alternative constructions:

Model: He's planned to go on a picnic.

He's planned { for the boys to go on a picnic.
 that the boys should go on a picnic.
 that the boys go on a picnic.

1. Mary is anxious to get a secretarial post.
2. Joe has arranged to stay up there a few days longer.
3. Mr. O'Neil was impatient to start on the expedition.
4. Larry was eager to take over the case.

C. Free Response

Use the verbs given below and alternative constructions.

Model: Joe Smith is cut to be a teacher (be anxious)

His parents are anxious { for him to become a teacher.
 that he should become a teacher.
 that he become a teacher.

1. Jack needs the book badly. (leave word)
2. They haven't seen him for quite a while. (be impatient)
3. She has a wonderful voice. (plan)
4. The snow was two feet deep. (arrange)
5. A new Shakespeare edition has been issued recently. (be eager)

Patterns

S +	{	arrange	+ {	{	for + Object + to-Inf.
		plan			S ² + should + short Inf.
		leave word			S ² + short Inf. (AE)
		be anxious			
		be eager			
		be impatient			
		be willing, etc.			

- For + object + to-infinitive seems to be more usual than the subjunctive in BE. In AE both the subjunctive (short infinitive) and for + object + to-infinitive are used.
- A negative infinitive after the for-phrase is most unusual with the verbs practised above. A statement like the following:

She was anxious for him not to fail the exam.
 is most unlikely to occur.

Naturally it is possible to put the verb or the construction itself in the negative.

She wasn't anxious for him to take up law.

— The verb plan and arrange can also be followed by will/would + infinitive.

He arranged that Peter would pick her up at the station.

4. He planned that we should study all of Shakespeare's plays.

A. Demonstration

Jack suggests something. Robert should take the matter up at the meeting.

Jack suggests that { Robert takes the matter up at the meeting.
 Robert should take the matter up. ...
 Robert take the matter up. ...
 (his/him) taking the matter up.

Tom suggested something. The boys should pitch camp.

Tom suggested that { the boys pitched camp.
 the boys should pitch camp.
 the boys pitch camp.
 (their/them) pitching camp.

Peter proposes something. They shouldn't put off the debate.

Peter proposes that { they don't put off the debate.
 they shouldn't put off the debate.
 they not put off the debate.
 not putting off the debate.
 their/them

B. Reshape the following using the verbs suggest and propose. Use only the first three constructions.

Model: Peter thinks they're better of working in a lab.

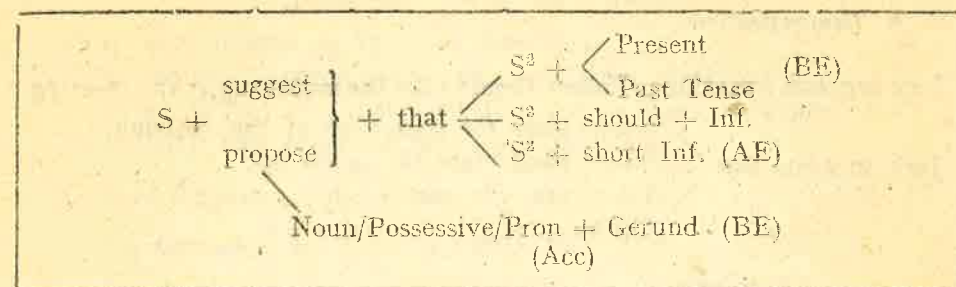
Peter suggests that { they worked in a lab.
 they should work in a lab
 they work in a lab.

1. They would like Mary to put up a notice.
2. My schoolmates want me to join them on the trip.
3. Helen didn't want John to turn down the application.
4. She doesn't want them to back out.

C. Free Response

1. What did he suggest?
He suggested...
2. What do you propose?
I propose...
3. What did she suggest?
She suggested...

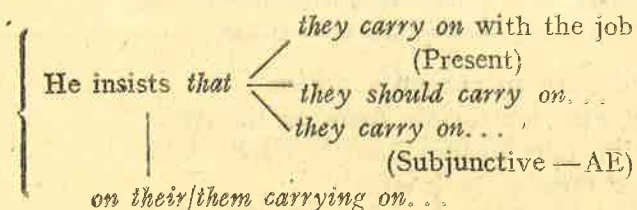
Pattern



- The Present Tense is normally used when *suggest* and *propose* are in a present tense, and the past tense when the two verbs are in a past tense. This pattern is fairly common in informal English. It is restricted to British usage.
 - AE favours the subjunctive:
He suggested that Peter (*not*) *leave* the following day.
 - When the subject who makes the suggestion is also the subject of the following verb or when the subject of the following verb is unexpressed (it may or may not include the subject of the main clause) *suggest* and *propose* are followed by the Gerund. I *suggest/propose* telling him now.
 - When *suggest* is used as a verb of saying it is followed by the indicative.
She suggested (to me) that John *wasn't* fit for the job.
5. He insisted that we pay particular attention to...

A. Demonstration

He insists on it. They should carry on with the job.



- Joe insisted on it. Nick shouldn't break the news to her.
- Joe insisted that
- | | |
|---|---|
| { | Nick <i>didn't</i> break the news to her. |
| | Nick <i>should not</i> break the news to her. |
| | Nick <i>not</i> break the news to her. |
- on Nick (his/him) not breaking the news to her.

B. Reshape the following statements using insist. Practise alternative constructions.

Model: He wants them to deliver the goods on time.

- He insists that
- | | |
|---|--|
| { | they <i>deliver</i> the goods on time. |
| | they <i>should deliver</i> ... |
| | they <i>deliver</i> ... |
- on their/them delivering...

1. He wants everybody to subscribe to the relief fund.
2. The committee decided that all the members should attend the meeting.
3. She didn't want them to venture into the forest.

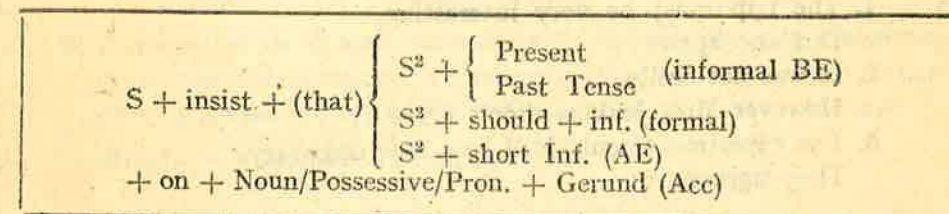
C. Free Response

Model: It was too late for them to leave.

She insisted that they *should stay* overnight.

1. The weather was lovely.
2. Gregory has sprained his ankle.
3. The roof is leaking.

Patterns



- The notes on *suggest* and *propose* equally apply to *insist*. However the construction with the Gerund is not uncommon, though in informal BE the present and the past tense are more usual.
- When both *insist* and the following verb are related to the same subject or when the subject of the following verb is unexpressed *insist* + on + Gerund is used.
He *insists on turning down* Gary's suggestion.
- When *insist* is a verb of saying (= maintain) it is followed by the indicative.

Roy insisted that John *had left* before Nick came in.
She insists that John *is bound up* with her.

6. I think he won't agree to us putting it off.

A. Demonstration

Mrs. Kemble has agreed to go down to the coast.

Mrs. Kemble has agreed { *to her daughter going down to the coast.*
 that her daughter should go down...
 that her daughter go down... (AE)

{ Did they agree to join the club?
Did they agree { *to Nick joining the club?*
 that Nick should join...
 that Nick join...

B. Practise the verb agree. Use alternative constructions.

Model: Charles should leave for Sofia.

They agreed { *to Charles (his/him) leaving for Sofia.*
 that Charles should leave...
 that Charles leave...

1. He should make an experiment on it.
2. They shouldn't call off the match.
3. He should catch an early flight.

C. Free Response

1. The trip must be very interesting.
Did she agree...
2. It was not chilly.
However Mrs. Jenkins didn't agree...
3. The experiment could lead to a new discovery.
They agreed...

Patterns

S¹ + agree + { *to + N/Possessive Pron. + Gerund (Acc)*
 S² + should + Inf.
 S² + short Inf. (AE)

When agree means *have the same opinion* it is followed by the indicative.

I agree that *he is not to blame*.

II. The Use of Nouns Corresponding to the Verbs Practised in This Section

A. Demonstration

He intends his son to pursue his studies:
This is easy to understand.

His intention { *for his son to pursue* { his studies is
 that his son should pursue { easy to understand.
 as his son pursue

The traffic rule requires that drivers reduce speed in built up areas.
This is quite reasonable.

The requirement { *for drivers to reduce speed in built up areas* { is quite
 that drivers should reduce speed in built up { reason-
 areas that drivers reduce speed in built up area { able.

{ They demanded that production be increased.
This is welcome.

The demand { *for production to be increased* { is welcome.
 that production (should) be
 increased
 that production be increased

{ He advised the boys to cut down expenses.
It did not surprise anyone.

His advice { *for the boys to cut down expenses* { did
 that the boys should cut down expenses { not surprise
 that the boys cut down expenses { anyone.

B. Comment on the stimuli given below by building sentences containing the nouns: order, request, recommendation, decision, desire, insistence, proposal. Complete the sentences with your own comments.

Model: Jack should disclose the facts.

My suggestion { *for Jack to disclose the facts* { met
 that Jack should disclose the facts { with stiff
 that Jack disclose the facts { opposition.

1. The boys should run up the hill.
2. They should reconsider the matter.
3. Peggy should invite James too.
4. They should hold the meeting by the end of the week.
5. Automation should be stimulated.
6. Mary should improve her English.
7. The scheme should be altered.

Patterns

Nouns:	
advice	
arrangement	
command	
decision	
demand	
desire	
insistence	
order	
proposal	
recommendation	
request	
requirement	
suggestion	
etc.	

for + Object + to-Inf.
S² + should + Inf.
S² + short Inf. (AE)

This pattern is confined to formal written English.

Exercises

A. Answer the following questions with statements containing one of the verbs given below. Choose the verb that fits best:

advise, agree, arrange, ask, be anxious, decide, demand, insist, suggest.

Practise all the constructions.

Model:

Tom: "Why is Jennifer so upset?"

Joe: "Because her father insists that she stays
should stay
stay } at home".
on her staying

- Are they leaving tomorrow?
- Where will they be staying overnight?
- Why did they cut across the field?
- Are you going to move out?
- Who'll be in charge of the supplies?
- Why did Amy burst into the room?
- Was Betty in when you called?
- Are you having the decorators in?
- Was Robert travelling all night?
- Why are they rebuilding the bridge?

B. Give short affirmative or negative answers to the following questions and add statements containing the verbs suggested:

Model:

Tom: "Did Mike tell you to stay away from them?" (advise)

Joe: "No, he only advised me to be careful in dealing with them".

- Did your teacher have you do this exercise? (suggest)
- Did they have the merchandise shipped? (determine)
- Did Richard say the exhibition is worth seeing? (recommend)
- Is Dorothy taking violin lessons? (be anxious)
- Did your brother swim in the lake? (agree)
- Did you drop in on Bill yesterday afternoon? (leave word)
- Did Nancy stay with her cousins over the weekend? (insist)

C. Translate into English:

- Ann ținea foarte mult ca băieții ei să învețe o meserie.
- Profesorul ne-a cerut să predăm lucrările până la 3 aprilie.
- Cred că și tatăl tău a fost de acord să mergem în tabără.
- De ce i-ai sfătuit să schimbe trenul la Crew?
- Poate că Darrin le-a propus să meargă pe alt drum.
- Instrucțiunile cer ca toți solicitanții să completeze un formular.
- Vărul meu aranjase ca cineva să ne conducă până la cabană.
- Aș mai fi stat câteva minute, dar Martha a insistat să ne întoarcem înainte de ora 11.
- N-am avut timp să trec pe la tine pentru că mi-a lăsat vorbă Ralf, să-l întâlnesc la facultate.
- Locotenentul ordonă soldaților să deblocheze șoseaua de zăpadă.

Arthur Miller: Death of a Salesman



Willy Loman, the protagonist of this contemporary drama, is the victim of self-delusion, of his naive and cheap dreams of social success; the clash between them and the ever harsher reality will push him towards an unheroic death.

As he has grown rather ineffectual as a salesman, he is fired by his employer, after thirty-six years' service; his sons, Happy and Biff, whom he has constantly overestimated, prove a disappointment. The latter particularly, is painfully aware of his own social failure and has become a kleptomaniac.

In alternation with the present reality, Willy Loman relives in his weakened mind scenes of the past, which are triggered by present associations, or has hallucinatory interviews such as with his dead brother Ben, who had once invited Willy to join him in exploiting the Alaskan frontier.

The play moves freely back and forth in time and the stage space is equally fluid.

Act II (the final scene)

Biff: (. . .) I ran down eleven flights with a pen in my hand today. And suddenly I stopped, you hear me? And in the middle of that office building, do you hear this? I stopped in the middle of that building and I saw — the sky. I saw the things that I love in this world. The work and the food and time to sit and smoke. And I looked at the pen and said to myself, what the hell am I grabbing this for? Why am I trying to become what I don't want to be? What am I doing in an office, making a contemptuous, making fool of myself, when all I want is out there, waiting for me the minute I say I know who I am! Why can't I say that, Willy? *He tries to make Willy face him, but Willy pulls away.*

Arthur Miller (1915--), one of the foremost American playwrights nowadays, received the Pulitzer Prize for theatre in 1949. The best known plays of this author, characterized as a "social dramatist", are "Death of a Salesman" (1949), "The Crucible" (1953), "A View from the Bridge" (1955), "After the Fall" (1964), etc.

Willy, with hatred, threateningly: The door of your life is wide open!

Biff: Pop! I'm a dime a dozen, and so are you!

Willy, turning on him now in an uncontrolled outburst: I am not a dime a dozen!

I am Willy Loman, and you are Biff Loman!

Biff starts for Willy, but is blocked by Happy. In his fury, Biff seems on the verge of attacking his father.

Biff: I am not a leader of men, Willy, and neither are you. I'm one dollar an hour. I tried seven states and couldn't raise it. A buck an hour! Do you gather my meaning? I'm not bringing home any prizes any more, and you're going to stop waiting for me to bring them home!

Willy, directly to Biff: You vengeful, spiteful nut!

Biff breaks from Happy. Willy, in fright, starts up the stairs. Biff grabs him.

Biff, at the peak of his fury: Pop, I'm nothing! I'm nothing, Pop. Can't you understand that? There is no spite in it any more. I'm just what I am, that's all.

Biff's fury has spent itself, and he breaks down, sobbing, holding on to Willy.

Willy, astonished: What're you doing? What're you doing? *To Linda:* Why is he crying?

Biff, crying, broken: Will you let me go? Will you take that phony dream and burn it before something happens? *He pulls away and moves to the stairs. I'll go in the morning. Put him — put him to bed. Exhausted, Biff moves up the stairs to his room.*

Willy, after a long pause, astonished, elevated: Isn't that — isn't that remarkable? Biff — he likes me!

Linda: He loves you, Willy!

Happy, deeply moved: Always, did, Pop.

Willy: Of, Biff! *Staring wildly:* He cried! Cried to me. *He is choking with his love, and now cries out his promise:* That boy — that boy is going to be magnificent!

Ben appears in the light just outside the kitchen.

Ben: Yes, outstanding, with twenty thousand behind him.

Linda, sensing the racing of his mind, fearfully, carefully: Now come to bed, Willy. It's all settled, now.

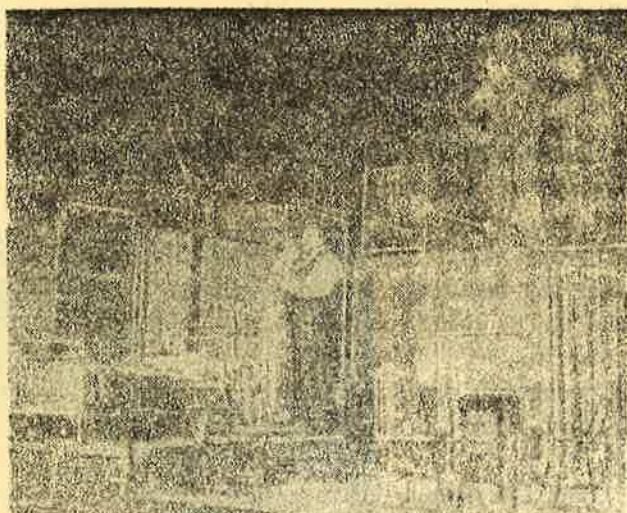
Willy, finding it difficult not to rush out of the house: Yes, we'll sleep. Come on. Go to sleep, Hap.

Ben: And it does take a great kind of a man to crack the jungle. *In accents of dread, Ben's idyllic music starts up.*

Happy, his arm round Linda: I'm getting married, Pop, don't forget it. I'm changing everything. You'll see, Mom. *He kisses her.*

Ben: The jungle is dark but full of diamonds, Willy.

Willy turns, moves, listening to Ben.



Scene from the original
New York production of
Death of a Salesman

Linda: Be good. You're both good boys, just act that way, that's all.
Happy: 'Night, Pop. *He goes upstairs.*
Linda, to Willy: Come, dear.
Ben, with greater force: One must go in and fetch a diamond out.
Willy, to Linda: I just want to get settled down, Linda. Let me sit alone for a little.
Linda, almost uttering her fear: I want you upstairs.
Willy, taking her in his arms: In a few minutes, Linda. I couldn't sleep right now. Go on, you look awful tired. *He kisses her.*
Ben: A diamond is rough and hard to the touch.
Willy: Go on now. I'll be right up.
Linda: I think this is the only way, Willy.
Willy: Sure, it's the best thing.
Ben: Best thing!
Willy: The only way. Everything is gonna be — go on, kid, get to bed. You look so tired.
Linda: Come right up.
Willy: Two minutes.
Linda goes out.
Willy: Loves me. *Wonderingly:* Always loved me. Isn't that a remarkable thing? Ben, he'll worship me for it!
Ben, with promises: It's dark there, but full of diamonds.
Linda: Willy?
There is no answer. Linda waits. Biff gets up off his bed. He is still in his clothes. Happy sits up. Biff stands listening.
Linda, with real fear: Willy, answer me! Willy!
There is the sound of a car starting and moving away at full speed.
Linda: No!

Biff, rushing down the stairs: Pop!

As the car speeds off, the music crashes down in a frenzy of sound, which becomes the soft pulsation of a single cello string. Biff slowly returns to his bedroom. He and Happy gravely put on their jackets. Linda slowly walks out of her room. The music has developed into a dead march. The leaves of day are appearing over everything. (...) Linda, in clothes of mourning, bearing a little bunch of roses, comes through the draped doorway. She lays down the flowers, kneels, and sits back on her heels. All stare down at the grave.

I Vocabulary

1. Alaskan [ə'leskən]

contemptuous [kən'temptjuəs]	hallucinatory [hə'lusɪnətəri]
diamond ['daɪəmənd]	idyllic [aɪ'dɪlɪk]
fluid ['fluɪd]	kleptomaniac [kleptə'meɪniək]
frontier ['frʌntɪə]	Loman ['ləʊmən]
	overestimate [əʊvə'restɪmeɪt]
2. buck [bʌk] = (Am. slang) dollar
cello ['tʃeləʊ] = (short for) violoncello
to choke [tʃəʊk] = to be unable to breathe (because of emotion etc.); e.g. *to choke with anger/laughter*
- to crack* = (here) to break; e.g. *to crack a glass/a wall*
- draped* ['dreɪpt] = covered by curtains or cloth; e.g. *a door draped in black*
- flight* [flaɪt] (of stairs) = uninterrupted series (of stairs); e.g. *There are two flights (of stairs) between the floors.*
- frenzy* ['frenzi] = violent excitement; e.g. *frenzy of joy*
to grab = to take roughly; e.g. *He grabbed the revolver from the table.*
- kid* = (sl.) child
mom [mʌm] = (coll.) mamma
nut [nʌt] = (sl.) wicked and stupid man
peak [pi:k] = the highest point; e.g. *peak hours of traffic*
pop [pɒp] = (coll.) papa
to race [reɪs] = to move at full speed; to compete [kəm'pi:t] (with) e.g. *The children were racing home from school. A racing mind = a wandering mind*

to raise [reiz]	= (here) to manage to get; e.g. <i>He has raised enough money to buy himself a new house.</i>
salesman ['seilzmen]	= person (travelling and) selling goods to shopkeepers for the benefit of a firm (Rom. comis-voiajor)
self-delusion ['selfdi'luzn]	= (n.) the state of being deceived by oneself (Rom. autoîngelare)
to settle down	= to become comfortable in a new position (after restless activity); e.g. <i>He settled down to read a novel.</i>
to sit up	= to take an upright position after lying in bed; e.g. <i>The patient can sit up in bed: he is better now.</i>
to sob [sob]	= to breathe in irregularly (while crying) (Rom. a suspina); e.g. <i>The little girl was sobbing into her handkerchief.</i>
spite [spait]	= (n.) grudge, resentment; e.g. <i>Why have you a spite against him? I can assure you I didn't do it out of spite.</i> Spiteful = full of spite; e.g. <i>a spiteful cat/tongue/remark</i>
string [stri:p]	= cord or wire producing musical sounds (as in a violin or guitar); e.g. <i>the string instruments</i> (violin, viola, etc. in an orchestra)
threateningly ['θretənɪŋli]	= menacingly; e.g. <i>The schoolmaster looked at Smike threateningly.</i>
to utter ['ʌtə]	= to produce (sounds) with the mouth; to say; e.g. <i>Patricia uttered an exclamation of joy.</i>
vengeful ['vendʒfʊl]	= showing a desire for revenge; e.g. <i>a vengeful attitude</i>
to worship ['wɔ:ʃɪp]	= to show of feel admiration and respect to, to reverence ['revrəns] to; e.g. <i>He worships the ground he treads on.</i>
8. awful tired	= awfully tired
a dime a dozen ['daɪzn]	= very cheap, unimportant (A dime is an American coin of ten cents.)
is gonna be	= (sl.) is going to be
to make a fool of oneself	= to disgrace oneself, to become ridiculous

on the verge of

= on the border of, very close to; e.g. *He is on the verge of forty/ruin/bursting into tears.*

II Word Study

1. at full speed

Mark the use of the preposition *at* in English, in such verbal and noun phrases as:

to rush at (the enemy)

to laugh at (sb.)

to throw (sth.) at (sb.) (i.e. with the intention of hitting him)

to sell/buy (sth.) at a price (of); e.g. *He bought the house at an enormous price.*

to be at war/peace (with)

to be at play/work = to be playing/working

at the moment = now

at any moment = any time

(to drive) at a speed of (thirty miles an hour)

2. (he) breaks down means here (he) is overcome by emotion, bursting into tears

Here are some more meanings of this phrasal verb:

His father's health has broken down. (to suffer a physical weakening)

Dick's car breaks down very often. (to get out of order)

The roof broke down. (to collapse)

Why have your plans broken down? (to come to nothing)

The invaders could not break down all the resistance of the population. (to suppress)

The police broke the door down. (to get down by striking repeatedly)

Translate the examples!

III Vocabulary Practice

1. Find words in the fragment that mean:

false, not authentic; to feel; culmination; great fear; stairs between two landings; to go for and bring back

2. Find words in the fragment that are opposite to these:

respectful; forgiving; courageously; calmly; to move slowly

3. Choose from among these meanings of the following, the one that fits the context:

to raise means here:

1. to lift up

2. to get

3. to bring up

racing means here:

1. taking part in a speed competition
2. moving at full speed
3. weakening of one's mind

4. *Complete the following sentences, using words from the literary fragment:*

In that accident the two cars... -ed head on.
The dog... -ed the bone and ran off with it.
At last he... -d down to peace and comfort.
The boy fell out of the window and... -ed his head.
The enemy were approaching... -ly.
I was almost... -ing because of the smoke.

5. *Make up 6 sentences in which the preposition at is used idiomatically.*

6. *Replace the verb to break down in the following sentences by suitable synonyms:*

Why has the engine of your car broken down?
I am afraid his mind has broken down from overwork.
She broke down when she heard the bad news.
His resistance has never broken down, in spite of all hardships.
First the builders have to break down this wall.

7. *Translate into English, using some of the new words:*

Cind-am văzut-o, ținea în mină un buchet de garoafe.
Era atît de bolnav, încît nu putea nici măcar să stea în capul oaselor.
N-ar fi trebuit să-ți supraapreciezi curajul: iată ce s-a întîmplat!
Mă refeream la pericolul autoamăgirii.
Eram pe punctul de a-i spune, dar m-am stăpînit.
De la o simplă ciocnire de idei, au ajuns să se dușmănească.

IV *Comprehension Questions*

1. *Find two statements that are not true:*

- a) Happy has stolen a fountain pen.
- b) Biff has only found poor jobs.
- c) Ben urges Willy to give up his foolish dreams.
- d) Willy realizes in astonishment that his elder son actually loves him.
- e) At last Willy commits suicide [suisaid].

2. *Answer the following questions:*

Is Biff aware of the mess he has made of his life? Explain.
What does Willy mean to say by "the door of your life is wide open"?
What does he understand of the things Biff tells him?
Is Willy tempted by Ben's proposal?

Literary Analysis and Discussion

1. There has been a lot of debate among the critics on whether this play is a true tragedy or not. Some of them held that Willy Loman lacks the lofty stature of a tragic hero, others (together with the playwright) replied that any common man's life may become the subject of a tragedy.

2. a) *State between which characters there is a conflict going on at the opening of this scene. What are the attitudes and the roles of the other participants?*

b) Considering the fact that Biff is just back from his former employer's office, whom he has asked to lend him a sum of money, comment on his first monologue. Do you think he has obtained the loan [laun] (Rom. imprumut)?

Once a sports champion, bringing home several prizes, he is now a failure. Speak about his awareness of it and try to state whose the fault is. Say if he is right when he tells Willy: "I stole myself out of every good job since high school! And I never got anywhere because you blew me so full of hot air I could never stand taking orders from anybody! That's whose fault it is!"

c) *Describe Willy Loman's character.* Consider these ideas: self-delusion, his cheap dreams, his refusal to finally awake, the weakening of his mind, his being a failure in society and in his own family, his being the victim of a certain mentality, the desperate solution he resorts to (by committing suicide, he will leave his family twenty thousand dollars — the insurance [in'suəns] money; the symbolic implication of his name: Lo-man

3. The weakening of Willy's mind, which becomes apparent under the stress of emotion, is materialized through the appearance on the stage of flesh and blood representations of his memories; sometimes the words of these "past" characters are not only recalled, but even invented.

a) *Dwell on this "expressionistic" device, as it is used in this scene.*

b) *Find the symbolic meaning of some of Ben's words. (Consider what the immediate ending of Willy's moral wanderings is going to be.)*

4. *Speak about the moral meaning of this story.*

Writing Assignments

1. *Write a summary of this scene.*

2. *Analyse in writing the main characters in this fragment. (You may want to read the whole play to get a comprehensive view.)*

8. Find out an angle from which "Death of a Salesman" and a Romanian play may be compared and write a paper on that subject (e.g. "Father-son relationships" in Miller's play and in "Moartea unui artist" by H. Lovinescu.)

VII Reading Assignment

Read the following fragment from Leonard Moss's book "Arthur Miller" first without consulting a dictionary:

"The chief narrative method for developing tension, temperament and fact is dramatized memory, which allows the dramatist to represent time as a mobile concurrency of past and present rather than as a sequence of discrete, independent segments. This subjective approach to delayed exposition brings to light not only crucial past events but also the emotional charges associated with them; Willy Loman oscillates between current and earlier guilt-feelings. The memories, generally concerned with the disintegration of his family and his professional aspirations, are released by analogous happenings in the present. Thus, after he is fired by Howard, Willy remembers his refusal of a vocational opportunity that might have led to magnificent accomplishment instead of the present ignominy." (p. 52)

Supplementary Reading

1. From "Is Tragic Drama Possible in the Twentieth Century?" by R. G. Saisselin.

Tragedy is the tale of a failure of the noble man: "Tragedy shows us a moral will engaged in an unequal struggle with destiny, whether that destiny be represented by the forces within or without the mind. (...) in tragedy those are doomed who innocently err no less than those who sin consciously." (Aristotle.)

(...) Tragedy implies lucidity, or consciousness, suffering, a feeling of destiny on the supernatural plane, as was the case mostly in Greek tragedy, or on the human plane as is most often the case in Shakespearean or French tragedy. (...) But always, one must be conscious of one's fate. (...) Willy Loman is merely pathetic. (...) So the Salesman is a man who dies having learned nothing. To be sure he is in the very heart of our society, representative of it as the tragic characters had to be representative of their society, but he is not of universal interest and he is not noble.

(In "Studies in 'Death of a Salesman'" Merrill P. C., pp. 44, 45, 51)

2. From "Tragic Myth in the Modern Theatre" by E. M. Jackson. (Miller) traces modern suffering to the ancient cause: ignorance. "Death of a Salesman" attempts to trace Loman's progress from

ignorance through the cycle of suffering to enlightenment. As in classic tragedy the price of this odyssey is death, but, through his personal sacrifice the protagonist redeems his house and promises to his posterity yet another chance. (...).

There is, yet, a second and even more serious objection which may be raised against Loman as hero; and that is that he does not seem to measure up to the stature of a great and good man. Against the outline of Oedipus, Lear, or Faust, Loman appears a small man, a mere failure who does not have sufficient grace to warrant universal concern. Again, appearances belie the truth. For Loman, Miller holds, is the measure of critical changes in value associated with the rise of a democratic society. It is, according to the playwright, Loman who is the symbol of the most powerful moral force in the modern world; the common man. (...) Loman's suicide (...) is obviously intended as a gesture of the hero's victory over circumstances. It is an act of love, intended to redeem his house. Willy's wife indicates this interpretation in the Requiem:

"Why did you do it? I search and search and I search, and I can't understand it, Willy. I made the last payment on the house today. Today, dear. And there'll be nobody home... We're free and clear... We're free... We're free... We're free..."

(Ibid., pp. 766—67)

- | | |
|---------------------------------|--|
| 1. <i>Faust</i> [ˈfaʊst] | <i>Oedipus</i> [ˈiːdɪpəs] |
| <i>Odyssey</i> [ˈɒdɪsi] | |
| 2. <i>to belie</i> [biˈlai] | = to give a wrong idea of |
| <i>doomed</i> [ˈduːmd] | = condemned |
| <i>enlightenment</i> | = state of being freed from ignorance |
| [ɪnˈlaɪnmənt] | |
| <i>to err</i> [ɛː] | = to make mistakes |
| <i>pathetic</i> [pəˈθetɪk] | = arousing pity, moving |
| <i>to redeem</i> [riˈdiːm] | = to save, to set free (<i>Rom.</i> a răscumpăra; |
| | a izbăvi) |
| <i>to sin</i> | = to do wrong |
| <i>to warrant</i> [ˈwɒrənt] | = to guarantee |
| <i>without</i> | = (old use) outside |
| 3. <i>Aristotle</i> [ˈærɪstɒtl] | = Greek philosopher (384—322 B.C.) |

The Parable of the Prodigal Son

And Jesus said:

There was a man who had two sons; and the younger of them said to his father, "Father, give me the share of property that falls to me". And he divided his living between them. Not many days later, the younger son gathered all he had and took his journey into a far country, and there he squandered his property in loose living.

And when he had spent everything, a great famine arose in that country, and he began to be in want. So he went and joined himself to one of the citizens of that country, who sent him into his fields to feed swine.

And he would gladly have fed on the pods that the swine ate; and no one gave him anything. But when he came to himself he said, "How many of my father's hired servants have bread enough and to spare but I perish here with hunger! I will arise and go to my father, and I will say to him, 'Father, I have sinned against heaven and before you; I am no longer worthy to be called your son; treat me as one of your hired servants.'"

And he arose and came to his father. But while he was yet at a distance, his father saw him and had compassion and ran and embraced him and kissed him.

And the son said to him: "Father, I have sinned against heaven and before you; I am no longer worthy to be called your son."

But the father said to his servants, "Bring quickly the best robe, and put it on him; and put a ring on his hand, and shoes on his feet; and bring the fatted calf and kill it, and let us eat and make merry; for this my son was dead, and is alive again; he was lost, and is found". And they began to make merry.

Now his elder son was in the field; and as he came and drew near to the house, he heard music and dancing. And he called one of the servants and asked what this meant.

And he said to him, "Your brother has come, and your father has killed the fatted calf, because he has received him safe and sound". But he was angry and refused to go in. His father came out and entreated him, but he answered his father, "Lo, these many years I have served you, and I never disobeyed your command; yet you never gave me a kid, that I might make merry with my friends. But when this son of yours came, who has devoured your living with harlots, you killed for him the fatted calf!"

And he said to him, "Son, you are always with me, and all that is mine is yours. It was fitting to make merry and be glad, for this your brother was dead, and is alive; he was lost, and is found".

I Vocabulary Notes

1. Jesus ['dʒi:zəs]

2. calf [kɑ:f]

= (plural: calves) young of the domestic cow

to come to oneself

= to regain self-control/consciousness

to devour [di'vaʊə]

= to eat up quickly and hungrily; e.g. *The lion devoured the deer.*

to disobey

= not to obey; e.g. *Why did you disobey that rule?*

to draw near

= to come near, to approach

elder

= (esp. about brothers) older, senior; e.g. *The painter's elder brother took care of him all his life. (But: My brother, Jack is older than me.)*

to entreat [in'tri:t]

= to beg very seriously; e.g. *"Forgive me", the man entreated the king.*

famine ['fæmin]

= very serious lack of food; e.g. *Many people die during famines in those countries.*

to fat

= to fatten, to make fat; e.g. *In "A Modest Proposal" J. Swift sarcastically suggests that the Irish children should be fattened, killed and served at table as delicacies.*

to feed — fed — fed

= to give food to (an animal, a child). *To feed on (sth.)* = to take as food; e.g. *cattle feeding mainly on grass.*

fitting

= suitable, right for the occasion

harlot ['hɑ:lət]

= whore, prostitute

to hire

= to employ (for a time for payment); e.g. *The old man was hired as a field hand.*

kid

= (here) a young goat

living

= (here) the earnings with which one buys what is necessary to life; e.g. *He made a living in farming. This man makes \$ 200 on what he sells and that's his living.*

to (then)

= (arch. interjection) Look! See!

loose [lu:s]	= (here) not sufficiently controlled; immoral; e.g. <i>a loose life/conduct/woman</i>
merry	= cheerful, gay, happy; e.g. <i>a merry laugh; to wish sb. a merry Christmas</i>
to perish ['periʃ]	= (here) to die, to be destroyed
pod	= narrow seed vessel of various plants (such as beans, peas) (<i>Rom. păstaie</i>)
prodigal ['prɒdɪgəl]	= wasteful; spending too much; e.g. <i>Nature is prodigal of her gifts.</i>
ring	= a circle of precious metal worn on the finger; e.g. <i>Why is Bob still wearing the wedding-ring?</i>
share [ʃeə]	= the part belonging to a person; e.g. <i>If you want a share in the pay, you'll have to do a fair share of the work. I had no share in this trick: I had nothing to do with it.</i>
to sin	= to break the laws of God; e.g. <i>"We have sinned against our fellow men" (from a prayer)</i>
to spare	= (here) to keep from using, spending, etc.; e.g. <i>Nothing was spared to make sure the guests enjoyed themselves. Enough and to spare (= more than enough)</i>
to squander ['skwɒndə]	= to spend foolishly; e.g. <i>Morris squandered all his fortune.</i>
swine	= (plural: swine) pig(s)
worthy ['wɔ:ði] (of)	= deserving; e.g. <i>He is worthy of help. This candidate is not worthy to be chosen as president.</i>
6. to be in want	= not to have enough
safe and sound	= not hurt, in a perfect state

II Vocabulary Practice

- Find in the text words that mean:
to implore; to waste; joyful; wanton; starvation
- Find in the text words that are opposite to these:
younger; to go away; to listen to; quite insufficient; unemployed; mercilessness
- Complete the following sentences, using words from the text:
This old house is surely in... of repair.
That gifted youth was indeed... to have a place in the team.
The precious old book was bound in... -skin.

"Go and... no more", said the priest after he listened to the man's confession.
How many people...-ed in that terrible fire?
The... she wore round her finger was set with a splendid gem.
After the first shock, he... to himself and realized he shouldn't worry at all.

III Comprehension Questions

- Why did the man decide to divide his property between his sons?
- How did the younger son get to be in want?
- What did he do then?
- How did the idea of going back home come into his mind?
- How would you characterize the way in which the father met the younger son?
- Why did the elder brother get angry?
- What did he reproach his father for?

IV Topics for Discussion and Composition

- What is, in your opinion, the final meaning of this parable?
- How is the character of each of the three men revealed? Does the father love one of his sons more than the other?
- Whose story is being told? The father's? The younger son's? The elder son's?
- When he was "put to test" by people opposed to his teachings, Jesus usually responded with parables. Why, in your opinion, did Jesus use that method in such hostile situations?
- Give a definition of the parable, marking the difference from related species, such as allegory, fable, etc. (You may use a dictionary of literary terms). Can you mention other well-known parables?
- Read below Edwin Arlington Robinson's poem "The Prodigal Son", inspired from the parable in this lesson. What point of view is used in the poem? What is that character pleading for? How has the elder brother benefited from the prodigal's actions? What is the meaning of the last 4 lines?

Supplementary Reading

Edwin Arlington Robinson:¹ *The Prodigal Son*

You are not merry, brother. Why not laugh,
As I do, and acclaim the fatted calf?
For, unless ways are changing here at home,
You might not have it, if I had not come.

¹ American poet (1869-1935)

And were I not a thing for you and me
 To execrate in anguish, you would be
 As indigent a stranger to surprise,
 I fear, as I was once, and as unwise.
 Brother believe, as I do, it is best
 For you that I'm again in the old nest —
 Draggled, I grant you, but your brother still,
 Full of good wine, good viands, and good will.
 You will thank God, some day, that I returned,
 And may be singing for what you have learned,
 Some other day; and one day you may find
 Yourself a little nearer to mankind.
 And having hated me till you are tired
 You will begin to see, as if inspired,
 It was fate's way of educating us.
 Remembering then when you were venomous,
 You will be glad enough that I am gone,
 But you will know more of what's going on;
 For you will see more of what makes it go,
 And in more ways than are for you to know.
 We are so different when we are dead,
 That you, alive, may weep for what you said;
 And I, the ghost of one you could not save,
 May find you planting lentils² on my grave.

Vocabulary Notes

to acclaim [o'kleim]	= to applaud, to praise
anguish [æŋɡwɪʃ]	= extreme pain of body or mind
draggled	= made wet and dirty by dragging (Rom. tirit prin noroi)
to execrate ['eksikreit]	= to declare to be evil or detestable; to curse
good-will	= benevolence
to grant	= to be willing to concede, to agree
indigent ['ɪndɪdʒənt]	= poor, needy
lentil ['lenti]	= plant of the pea family (Rom. linte)
nest	= a bed or receptacle prepared by a bird for its eggs and young
venomous ['venəməs]	= full of venom, spiteful
viands ['vaɪəndz]	= foods

² A reference to the story of Jacob and Esau (Genesis, 25: 34): Esau sold his first-born rights to his younger brother Jacob, for some bread and lentil soup.

Subject Clauses Introduced by It+Be+Adjective and Adjective Pattern

Dialogue

- Richard: It's certain that the expedition will take around four weeks. They're likely to be going next week. I'm lucky to be going too. I had to persuade Mother that mountains are not always dangerous to climb.
- Peggy: It's a pity that Robert can't join you. He's an excellent guide. What about Andy? Is he still buried in work?
- Richard: For all I know he's busy working for his exam. But George is sure to come with us. It's true that some of us haven't got enough training for an expedition like this, but I think it's possible even for the less experienced to do it successfully.
- Peggy: Anyway it largely depends on the weather. It's possible that some of you will back out if the weather forecast says that we're in for a spell of rainy weather. What does Prof. Nicoll say?
- Richard: You're silly to ask a question like this. He only said that it was necessary for all of us to be well equipped. That's all. Besides the weather is not the most important thing to talk about. It would be sensible of you go ask me about the places we're going to see.
- Peggy: Well, it's apparent that some of them are difficult to reach.
- Richard: And fascinating to see.
- Peggy: However it's probable you'll come up against plenty of difficulties.
- Richard: It is strange that you keep on about the difficulties. It's really foolish of you to think that you can put me off going on the expedition. All I know is that it is essential that we be determined to do the best we can and naturally make the most of it. Anyway don't worry, we'll come back safe.
- Peggy: I just thought it important to warn you.

1. It's true that some of us haven't got enough training.
 It's probable you'll come up against plenty of difficulties.
 It's apparent that some of them are difficult to reach.

A. Demonstration

- { Frank will raise objections. It is obvious.
- { It is obvious (that) Frank will raise objections.
- { Mark was willing to give them a hand. It was apparent.
- { It was apparent (that) Mark was willing to give them a hand.

B. Add the following adjectives and nouns to the statements given below:
true, evident, improbable, clear, it is a fact.

Model: Jack has won the prize.

It is true (that) Jack has won the prize.

1. Joe will back them up.
2. She was in a bad temper.
3. He'd change his mind.
4. He's made up his mind to take up economics.

Pattern

It + Be
(seem)
(appear)

+ Adjective or Noun + that-clause (indicative)

apparent
clear
evident
marvellous
obvious
plain
(im)possible
(un>true
fact
a wonder, etc.

— *That* is deletable in this pattern.

-- Only the indicative is used after the adjectives and nouns that enter into the pattern. There is no alternative to the indicative.

In: It is apparent he should go.

should is a modal verb = *ought to*

2. It is certain that the expedition will take around four weeks.

They're likely to be going next week.

George is sure *to come*.

A. Demonstration

{ It is certain that Mike will carry out his intentions.

{ Mike is certain/sure to carry out his intentions.

It is certain that Ted left before Roger came in.

Ted is certain/sure to have left before Roger came in.

{ It is likely that they'll build a new road.

They're likely to build a new road.

[It's certain he's working on an experiment.

He's *certain/sure* to be working on an experiment.

B. Change the following into the constructions illustrated above:

Model: It is unlikely that the train will be delayed.

The train is *unlikely* to be delayed.

- 1) It is certain that your uncle will tell you off for behaving so rudely.
- 2) It is not likely that Chris has lost the game.
- 3) It is certain he's been trying to get out of duty.
- 4) It was likely Mr. Winthrop would act as *Macbeth*.

It + Be + (un) certain + that-clause (indicative)
(seem) (un)likely
(appear)

changes to:

Subject +	Be (un)certain	{	to-Inf.	{	simple
	(seem) + (un)sure +				continuous
	(appear) (un)likely		Perfect Inf.	{	simple
					continuous

— *Sure* is not used with initial *it*.

*It is sure he'll come around.

— The to-infinitive indicates simultaneous or future action.

- The perfect infinitive corresponds to the present perfect or the past tense when the action is related to the present or to a past perfect when the action is related to the past.

5. I'm lucky *to be going too.*

A. Demonstration

- a) George works in a big factory. He's lucky.
George is *lucky/fortunate to work* in a big factory.
Sheyla lost her car keys. She was unlucky.
She was *unlucky/unfortunate to lose* her car keys.
- b) Ray is spending his holiday on the coast. It is lucky.
It is lucky/fortunate for Ray to be spending his holiday on the coast.
George is fluent in three languages.
It is lucky/fortunate for George to be fluent in three languages.
Larry gave her a lift. It was lucky for her.
She was lucky.
She was lucky that Larry gave her a lift.
It was lucky that Larry gave her a lift.
It was lucky for them that Larry gave her a lift.

B. Change each statement suggested using *be (un)lucky/(un)fortunate with a personal subject and with initial it.*

Model: Tom got it finished by ten o'clock.

Tom was lucky to get it finished by ten o'clock.

It was lucky for Tom to get it finished by ten o'clock.

- 1) She had her neighbours dancing and shouting all through the night.
- 2) Arthur caught his coat on a nail.
- 3) Harry is in with Mr. Carrington.
- 4) She had lovely weather throughout the holiday.

C. Practise *be (un)lucky, (un)fortunate with two different subjects*

Model: Dan came on time. Lizz was lucky.

Lizz was lucky that Dan came on time.

It was lucky for Lizz that Dan came on time.

- 1) The car didn't break down.
- 2) The hotel was not out of the way.
- 3) Nick didn't leave any message.

Patterns

a)

(i)

S + Be + (un) lucky + to-Inf.
(personal) (un) fortunate

(ii)

It + Be + (un) lucky + for + Object + to-Inf.
(un) fortunate

b)

(i)

It + Be + (un) lucky + that-clause (indicative) + S + should
+ Inf. (un) fortunate

(ii)

It + Be + (un) lucky + for + someone + that-clause (indicative)
(un) fortunate

(iii)

S + Be + (un) lucky + that-clause (indicative)
(personal) (un) fortunate

— The first two patterns under b) differ in meaning from a) in that the subject of *be lucky*, etc. is different from the subject of the that-clause.

— When the idea rather than the fact is uppermost in the mind it is possible to use *should* + infinitive.

In:

It is lucky that John *is willing* to help.
the focus is on the *fact*.

In:

It is lucky that John *should be willing* to help.
what is actually conveyed is the *idea* and not the fact itself.

4. It is possible even for the less experienced to do it successfully.
It is possible that some of you will back out.

A. Demonstration

- a) Perhaps } Jack will keep in touch with them.
Maybe }
Jack *may/might/could keep in touch* with them.
It is possible that Jack will keep in touch with them.

- b) Mr. Morrison can find a better solution.
It is possible for Mr. Morrison to find a better solution.

- a) Maybe } Jane is waiting outside.
Perhaps }
Jane *may/might/could be waiting* outside.
It is possible that Jane is waiting outside.

- b) Oranges can grow in this climate.
It is possible for oranges to grow in this climate.

B. Use *it is possible* followed by the appropriate construction instead of the statements given below.

- 1) They might be holding the meeting tomorrow.
- 2) A man like him can work out the most difficult problems.
- 3) Maybe we'll come on a few snakes.
- 4) The desert can be changed into fertile land.
- 5) The storm might blow itself out by sunset.
- 6) Can Richard win the race?

Patterns

a)

It + Be + possible + that-clause (indicative)
(seem)

b)

It + Be + possible + for + Object + to-Inf.
(seem, etc.)

— In pattern a) *it + be + possible* indicates an assumption, a doubtful statement where both lines are open. The construction is replaceable by: *perhaps, maybe, possibly, or may, might, could* (in the affirmative) or any verb of assumption.

— Occasionally the indicative is replaced by *may, might*.

It is possible he will agree to it.

It is possible he *may/might/agree to it*.

— Should + infinitive is sometimes used instead of the indicative in questions.

Is it possible that Jack will leave?

Is it possible that Jack *should leave*?

— Pattern b) is clearly distinguishable from pattern a).

It signals objective possibility (possibility arising from the objective situation).

Man can be freed from all prejudices.

It is possible for man to be freed from all prejudices.

— It is worth noting that there are many instances where objective possibility is hard to distinguish from ability and capacity.

A good swimmer *can swim* the lake in half an hour.

It is possible for a good swimmer to swim the lake in half an hour.

— When the subject of the infinitive is not mentioned.

— *it + be + possible* is followed by the to-infinitive.

It is possible to find new resources.

5. He only said that it was necessary for all of us to be well equipped.
It is essential that we be determined.

A. Demonstration

{ It is imperative to work out a new plan.

{ It is imperative { *for them to work out a new plan.*
 that they should work out...
 that they work out...

{ It is compulsory to check in.

{ It is compulsory { *for the visitors to check in.*
 that the visitors should check in.
 that the visitors check in.

{ It is advisable to use fertilizers.

{ It is as advisable { *for farmers to use fertilizers.*
 that farmers should use...
 that farmers use...

B. Change the to-infinitive after the adjective suggested into the appropriate construction. Use alternatives and add subjects of your own.

Model: It is obligatory to obey the traffic rules.

It is obligatory { for both drivers and pedestrians to obey
 the traffic rules.
 that both drivers and pedestrians should
 obey...
 that both drivers and pedestrians obey...

1. It is important to be well equipped.
2. It is vital to harvest the crop.
3. It is customary to help one's mates.
4. It is preferable to take up engineering.
5. It's fitting to take precautions.

Pattern

It + Be + Request Adjectives or Nouns +			for + Object + to-Inf.
seem	advisable	the rule,	S + should + Inf.
appear	appropriate	etc.	S + short Inf. (AE)
	compulsory		
	crucial		
	customary		
	essential		
	expedient		
	fitting		
	imperative		
	important		
	natural		
	(un)necessary		
	normal		
	obligatory		
	preferable		
	proper		
	recommendable		
	usual		
	vital, etc.		

— The short infinitive is the subjunctive common in American English.

— *For + object + to-infinitive* seems to be used in preference to the subjunctive in both British and American English.

— Adjectives like *important, natural*, etc. can be followed by the indicative when they do not indicate request.

He knows it. This is important.

It is important that he knows it.

He loves his sister. It is natural.

It is natural that he loves his sister.

In this case the speaker is concerned with the fact and the construction carries a factual meaning.

— When used in a request sense the adjectives listed above do not allow of further transformations.

— *Should* is omissible in front of *be*.

It is necessary that he *(should)* be punctual.

6. It is a pity that Robert can't join you.

A. Demonstration

It is a pity to ignore the facts.
It is a pity { *that he ignores* the facts,
 for him to ignore the facts,
 that he should ignore the facts.

It is good to work steadily.
It is good { *that they work* steadily,
 for them to work steadily,
 that they should work steadily.

B. Complete the following with your own words. Use the appropriate constructions.

Model: It is wrong...

It is wrong { *that he pries into other people's affairs.*
 for him to pry...
 that he should pry...

1) It is a good thing...

2) It is bad...

3) It was a pity...

It + Be + Adjective or Noun + that-clause (indicative)
seem good a pity + for + Object + to-Inf.
appear bad a good thing, etc. + Subject +
etc. right + should + Inf.
wrong, etc.

— The *indicative* is much more common. It is used when the speaker is concerned with the fact itself.

— *For* + *object* + *to infinitive* and *should* + *infinitive* are used when the idea is focussed on.

7. It is strange that you keep on about the difficulties...

A. Demonstration

He denies the facts. It is odd.
It is odd { *that he denies* the facts,
 that he should deny the facts.

He was satisfied with my explanation.
It was surprising { *that he was satisfied...*
 that he should be satisfied...

He overestimated his abilities. It was strange.
It was strange { *that he had overestimated* his abilities,
 that he should have overestimated his abilities.

B. Add the constructions suggested to the statements given below.

Model: Joe misunderstood my remarks.

It was peculiar { *that he misunderstood* my remarks.
It was peculiar { *that he should have misunderstood* my remarks.

- 1) He's courting Margaret. It is laughable.
- 2) John is making up to Mr. Hunt. It is annoying.
- 3) He's so tough on them. It is strange.
- 4) Burt lives in a cabin. It is perplexing.

Pattern

It + Be + seem appear etc.	Adjective + curious doubtful odd queer peculiar singular strange annoying disappointing perplexing surprising	that-clause (indicative)
		S + should + Infinitive Perf. Inf. (past meaning)

— The *indicative* is much more frequent and carries a factual meaning.

— *Should* + *infinitive* substitutes for the *indicative* when the idea or the feeling is emphasized.

— *ing*-adjectives such as *annoying*, *surprising*, etc. can fit into other patterns as well.

It is disappointing that he won't help.
may become

It is *disappointing* for me to know that he won't help.

It is *disappointing to me* that he won't help.

Exercises

A. Comment on the following stimuli adding statements with the constructions given in brackets; use alternatives.

Model: The book is very interesting. (be certain)

It is certain that Jack will buy it.

Jack is sure/certain to buy it.

1. Professor Richardson will be giving a talk on pollution this afternoon. (be advisable)
2. The car skidded out of control. (be lucky)
3. Your work has been falling off steadily this term. (be imperative)
4. The flat is fairly large and gets plenty of sun. (be surprising)
5. We've got the Smiths coming over tomorrow. (it is a pity)
6. Roy gave me an inquisitive look. (be apparent)
7. Burt is training hard every morning. (be possible)
8. The boys are in good shape. (be likely)

B. Build sentences with the stimuli given below:

Model: Rescue team — be possible.

Is it possible for the rescue team to arrive in time?

1. Peace-talks — be crucial.
2. The new model — be likely.
3. The line of the least resistance — be improbable.
4. Roger — be certain.
5. The light — be annoying.
6. The speed record — be clear.
7. The bazing plane — be fortunate.
8. Steel-works — be necessary.

C. Translate into English:

1. A avut mare noroc că a plecat mai devreme.
2. E evident că automatizarea va determina creșterea producției.
3. Nu știu dacă e important să-i amintești de cele întâmplate.
4. E sigur că Robert va rezolva singur problema.
5. E posibil ca cererea ta să fi ediscutată înainte de sfârșitul săptămânii.
6. E ciudat că nici măcar nu ai avut timp să ne anunți că lipsești de la repetiție.
7. Cred că ar fi mai bine s-o conducă Dan la gară.
8. E posibil ca Lucy să fi greșit adresa.

REVISION 1

Stream A

1. Define the characteristics of drama, as a distinct genre in opposition to fiction and poetry.
2. In each of the three dramatic fragments that you have studied (from *Julius Caesar*, *The Devil's Disciple* and *Death of a Salesman*) there is a case of mystification of the truth. Define all of them and dwell on the different purpose, devices and results.

Stream B

Approximately 10 percent of the number of words have been deleted from the following text. Study the text carefully and try to fill in the blanks with suitable words fitting both context and grammar structure. Then compare your choice with possible alternatives supplied below in an alphabetic order. All the words deleted should be known to you. (Note: Insert a single word in each blank!)
Science and the Future.

1. It may be — considering a few of the — in which science may develop in the near future.
2. To begin, —, we can expect — science to produce a vast — in entirely new synthetic products of all —. These will — from lightweight, highstrength materials for use in the many specialized — of engineering, to drugs and chemicals with a greatly-increased selectivity which can be — in medicine and agriculture. However, in this — case in particular, it may be — that the wide-spread application and combination of new and more complex products will give — to unexpected inter-reactions or side-effects. For this —, greatly intensified programmes of — will be required in — to discover and eliminate the — results of such combinations.
3. Another point is that the rapid — of industrialization — the world must inevitably — to a progressive exhaustion of natural resources. If we wish to counter balance these — to some extent, we shall have to — two main course of action: a) much — efforts will have to be devoted to conservation, — of such items as —, water, fuels and minerals; b) more — methods of exploitation and utilization will have to be —.
4. The automation of — will lead to a high — of efficiency in the production of — goods, and is likely to have — social effects. For instance, workers will need to be more — trained and more flexible; they will

probably have to be — of changing from one — job to another. This, in —, will necessitate a — expansion and re-orientation of education.

5. In general, the application of science and — in all fields is — to affect the structure of society as a whole. This will remain true — we are dealing with the application of cybernetics to education, of engineering to the — media of communication, or of medical — to the problems of tissue-transplants or old age. This could lead to the — of a special discipline, whose — would be to evaluate the social — of all major research and development projects before they are put into largescale —. It should here be — out that one of the most powerful trends in — science is for separate branches to converge and form inter-related groups of studies. If this — continues, it may in fact lead to the emergence of an — new type of scientist, i.e. the multi-disciplinary co-ordinator.

From *A Course in Basic Scientific English* by J. R. Ewer and G. Latorre

Word list

applied	far-reaching	manufactured	science
branches	follow	mass	soil
capable	greater	operation	skilled
certain	harmful	order	technology
consequences	highly	particularly	throughout
considerable	increase	pointed	trend
degree	industry	predicted	turn
developed	job	present-day	used
development	kinds	range	ways
efficient	latter	reason	whether
entirely	lead	research	with
expansion	losses	rise	worth

1. Study paragraphs 2, 3, and 4, select from each 4—5 keywords and use them in sentences to express the main ideas of the respective paragraph.
2. Try and illustrate or expand the author's references to:
 - a) unexpected inter-reactions or side-effects (par. 1)
 - b) more efficient methods of exploitation and utilization (par. 2)
 - c) expansion and re-orientation of education (par. 3)
 What are your own views on these points?
3. Argue for or against the necessity of a special discipline which would evaluate the social consequences of major research and development projects.

Stream C

- A. Complete the following sentences with:
— affirmative infinitive of purpose

- negative infinitive of purpose
- infinitive of purpose followed by a preposition
- infinitive of purpose in initial position
- affirmative purpose clause
- negative purpose clause
- for + object + to-infinitive
- for fear
- in case.

wherever the construction is appropriate

1. Jack jumped over the fence
2. She pulled the curtain back
3. They're working hard
4. Helen brought some water
5. You must be a good driver
6. I need some crayons
7. They cut across the field
8. Ray told him to keep his voice down
9. They trod lightly

- B. Comment on the following stimuli building sentences containing the verbs suggested.

1. The book is pretty interesting. (suggest)
2. The road was muddy. (insist)
3. He is good at math. (be anxious)
4. The weather kept fine. (decide)
5. It is a first class performance. (agree)
6. The river is dangerous to swim in. (advise)
7. The plane takes off at nine. (arrange)
8. The village was snowed up. (ask)

- C. Complete the following statements. Use alternative constructions wherever possible:

1. Was it natural...
2. It doesn't seem probable...
3. It was good...
4. It is a fact....
5. It was perplexing...
6. It would have been preferable...
7. It is most unlikely...
8. It was a pity...
9. It is important...

D. Translate into English!

1. E posibil să-i fi propus Roger să meargă cu el ca să aibă cu cine schimba o vorbă.
2. Jack a insistat să venim mai devreme de teamă să nu plece Mike înainte de a sta de vorbă cu el.
3. E bine că ai aranjat ca Tom să-și petreacă vacanța la munte, deși Jennifer ține foarte mult să meargă cu ea la mare.
4. Era firesc ca Mary să te roage să vii mai târziu ca Larry să aibă timp să-și termine lucrarea.
5. E puțin probabil că tatăl său va fi de acord să pleci fără Mike.
6. Era sigur că David îl va întâlni pe Joe, dar a avut norocul să dea și peste Harry, care venise acolo să împrumute o carte.
7. Deși Gary i-a indemnă să meargă mai departe, băieții au pornit repede spre cabană ca să nu-i prindă furtuna.
8. E ciudat că mă evită de cîtva timp pentru că nu eu l-am sfătuit să ceară amînarea examenului.

John Keats: From "Endymion"

The following lines are an introduction to Keats's narrative poem "Endymion" which draws on the ancient story of the love between Diana and the shepherd Endymion.

Keats associates the classical myth with poetry and nature; the legend is meant to be a revelation of the truth and beauty in this world, as well as a poetic expression of human experience. On his progress towards his Ideal, Endymion knows the beauty of Nature, Poetry, Friendship and Love (each stage is represented by a book in the poem).

The introductory lines in Book I are an ardent expression of the poet's belief in the eternity of beauty, the cult of which defines Keats as a Romantic poet. Be it the loveliness of nature or the splendour of art, beauty is to him the principal motive of poetic imagination.

Unlike another great Romantic poet, P. B. Shelley, who regarded natural beauty from an abstract standpoint, John Keats was the lover and creator of sensuous beauty: he was haunted by its palpable, concrete manifestations, by the rare fragrances, rich tastes and enthralling colours and songs in nature.

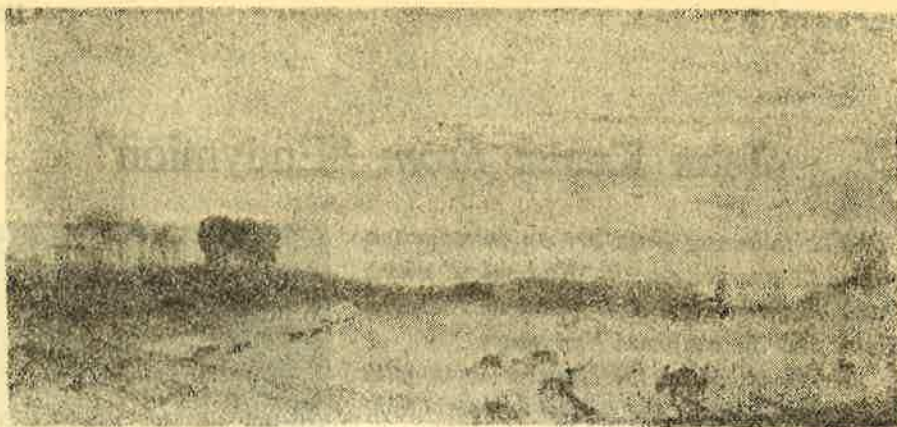
Endymion (Book, I, 1—33)

A think of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but will keep
A bower quiet for us, and a sleep

5 Full of sweet dreams, and health, and quiet breathing.
Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth

John Keats (1795—1821) — English poet, belonging to the Second Romantic generation, together with G. G. Byron and P. B. Shelley. Although he died very young, his poetic achievement is of paramount importance. Keats is the author of narrative poems ("Endymion", "Hyperion", "The Fall of Hyperion"), celebrated odes ("Ode on a Grecian Urn", "Ode on Melancholy", "Ode to a Nightingale", etc.) and ballads ("The Eve of St. Agnes", "La Belle Dame sans Merci"), sonnets, etc.





J. M. W. Turner—*Petworth Park*

- Of noble natures, of the gloomy days.
 10 Of all the unhealthy and o'er-darkened ways
 Made for our searching: yes, in spite of all,
 Some shape of beauty moves away the pall
 From our dark spirits. Such the sun, the moon,
 Trees old and young, sprouting a shady boon
 15 For simple sheep; and such are daffodils
 With the green world they live in; and clear rills
 That for themselves a cooling covert make
 'Gainst the hot season; the mid-forest brake,
 Rich with a sprinkling of fair musk-rose blooms;
 20 And such too is the grandeur of the dooms
 We have imagined for the mighty dead;
 All lovely tales that we have heard or read;
 An endless fountain of immortal drink,
 Pouring unto us from the heaven's brink.
 25 Nor do we merely feel these essences
 For one short hour; no, even as the trees
 That whisper round a temple become soon
 Dear as the temple's self, so does the moon,
 The passion poesy, glories infinite,
 30 Haunt us till they become a cheering light
 Unto our souls, and bound to us so fast,
 That, whether there be shine, or gloom o'ercast,
 They always must be with us, or we die.

I Vocabulary

- | | |
|--------------------------------|--------------------------------|
| 1. <i>Endymion</i> [en'dimjən] | <i>pentameter</i> [pen'tæmitə] |
| <i>grandeur</i> ['grændʒə] | <i>Shelley</i> ['ʃeli] |

- | | |
|---------------------------------|--|
| <i>Keats</i> [ki:ts] | <i>shepherd</i> ['ʃepəd] |
| <i>myth</i> [miθ] | = (here) something that binds together
(<i>Rom.</i> legătură) |
| 2. <i>band</i> [bænd] | = blessing, comfort; e.g. <i>I found his words
a great boon.</i> |
| <i>boon</i> [bu:n] | = shady place under trees or climbing plants |
| <i>bower</i> ['bauə] | = (area of) thick undergrowth (<i>Rom.</i> desiş) |
| <i>brake</i> [breik] | = edge of a steep place, a sharp slope, etc.;
e.g. <i>the brink of an abyss</i> [ə'bis] |
| <i>brink</i> | = which fills with gladness, hope, comfort;
<i>a cheering letter/smile</i> |
| <i>cheering</i> ['tʃiəriŋ] | = area of thick undergrowth in which
animals hide (<i>Rom.</i> adăpost în desiş) |
| <i>covert</i> ['kəvət] | = too small a quantity of, scarcity; e.g.
<i>in times of dearth and starvation</i> |
| <i>dearth</i> [dɜ:θ] | = loss of hope, melancholy; e.g. <i>She has
fallen into despondence.</i> |
| <i>despondence</i> | = ruin, death; the Day of Judgement; e.g.
<i>When the attack started, he felt as if he
was sent to his doom.</i> |
| [dis'p'ndəns] | |
| <i>doom</i> [du:m] | = which pleases greatly, subjugating; e.g.
<i>an enthralling love story</i> |
| | |
| <i>enthralling</i> [in'θrɔ:liŋ] | = (adv.) firmly, tightly e.g. <i>He stuck fast
to his idea.</i> |
| <i>fast</i> [fɑ:st] | = sweet or pleasing smell; e.g. <i>the fragrance
of the lilies</i> |
| <i>fragrance</i> ['freigrəns] | = to visit, to be with (habitually) (esp. of
ghosts and spirits); e.g. <i>This house was
believed to be haunted (by ghosts). He is
haunted by memories.</i> |
| <i>to haunt</i> [haʊnt] | = (lit.) the next day; e.g. <i>What will the
morrow bring them?</i> |
| <i>morrow</i> ['mɔ:əu] | = that which causes something to act; e.g.
<i>He did it from motives of kindness.</i> |
| <i>motive</i> ['məutiv] | = kind of rose with large, sweet-smelling
flowers (<i>Rom.</i> trandafir moscat) |
| <i>musk-rose</i> | = (poet. = overcast) (of the sky) darken-
ed by clouds, gloomy, sad; e.g.
<i>overcast weather/an overcast face</i> |
| [mask'reuz] | |
| <i>o'ercast</i> ['ɔ:kə:st] | = cloth spread over a coffin; (fig.) any
dark, heavy covering; e.g. <i>a pall of
smoke</i> |
| | |
| <i>pall</i> [pɔ:l] | |

- rill* == small stream, rivulet
- sensuous* ['sensjuəs] == affecting or noticed by the human senses (Rom. senzorial); e.g. a *sensuous poetic image*
- sprinkling* ['sprɪŋkliŋ] == (n.) small quantity or number here and there; e.g. a *sprinkling of sand/knowledge*
To sprinkle == to throw a shower of; e.g. *to sprinkle sand/water on the floor*
- to sprout* [spraut] == (here) to develop, to produce; e.g. *He has sprouted a moustache. The calf has sprouted horns.*
- to wreath* [ri:ð] == to twist or weave flowers or leaves together into a circle; e.g. *The statue was wreathed with flowers.*
The corresponding noun is *wreath* [ri:θ]; e.g. a *funeral wreath*
3. *passion poetry* ['pəʊizi] == poetry inspired with passion
- spite of* ['spait əv] == in spite of

II Word Study

1. *to wreath* == to make flowers into a *wreath*

Here are some more pairs of verbs and nouns with a similar consonant change:

- breath* [breθ] -- to *breathe* [bri:ð]
- bath* [bɑ:θ] -- to *bathe* [beið]
- teeth* [ti:θ] -- to *teethe* [ti:ð]
- cloth* [klɒθ] -- to *clothe* [kləʊð] (old use)

Note also the different pronunciations of the plural nouns:

breaths [breθs], but *wreaths* [ri:ðs], *baths* [bɑ:ðz]. The plural of *cloth* (Rom. pînză) is *cloths* [klɒθs]. *Clothes* [klaʊðz] is a different noun, which has only the plural form.

2. *moves away the fall*

Following are some idiomatic uses of the adverbial particle *away*:

Translate the examples:

The village is ten miles *away*. (= at a distance)

I met him *away back* in the nineteen-fifties. (= long ago)

She looked *away*. (= in a different direction)

Away with them!

The snow melted *away*. (= indicates disappearance)

The water had all boiled *away*. (= idem)

III Vocabulary Practice

1. Find words in the fragment that mean:
beauty; melancholy; to tie; darkness

2. Find words in the fragment that are opposite to these:

abundance; big river; hot; weak; discouraging

3. Choose from among these meanings of the following, the one that fits the context:

fast means here:

- 1) quick
- 2) period of going without food
- 3) tightly

brake means here:

- 1) area of low-growing bushes
- 2) apparatus that reduces the speed of a car
- 3) open carriage

fair means here:

- 1) just
- 2) average, quite good
- 3) beautiful

4. Complete the following sentences, using words from the poem:

The speaker... -ed himself another glass of water.

The room was...-y and depressing with only a dim light from a small candle.

The country girls had...-d flowers, which they wore on their heads.

In his garden there is a pleasant and cooling..., made of vine (Rom. viță de vie).

A... of smoke was hanging over the town.

The old castle is said to be...-ed.

The hare hid itself in a...

5. Read the following sentences, paying attention to the pronunciation of the pairs *th-* and *-the*.

Take a **deep breath**. Breathe deeply. I want three yards of **cloth**.

They were **clothed** in wool. Your **clothes** are dirty. The baby is already **teething** (i.e. is getting its first teeth). He takes a cold **bath**

every morning. He has had several **sun-baths**. The doctor told the patient to **bathe** his eyes twice a day. The hills were **wreathed** in

mist. A large **wreath** was placed on the pedestal of the monument.

Who has brought these **wreaths**?

6. Translate the following sentences into Romanian. Mind the different meanings of the adverb *away*.

My father has gone **away** on business.

Away with fear!

There was a light **away back** in the distance.

The patient was told to stand **farther away**.

She turned her face **away from** him.

The sign-post pointed **away**.

The post-office is ten minutes away.
It happened away back in 1900.
The sound of their footsteps died away.
They fired away all their ammunition.

7. Translate into English, using some of the new words in this lesson:
Văzindu-l pe frumosul păstor Endymion, în timp ce acesta dormea, zeița Diana (Luna) s-a îndrăgostit de el.
Elementul senzorial joacă un rol important în această lucrare muzicală.
Am fost cu toții captivați de frumusețea imaginii din acel film.
Ai citit celebrul poem al lui Wordsworth "I Wandered Lonely as a Cloud", inspirat de vederea unui șir de narcise pe malul lacului?

IV Comprehension Questions

1. Paraphrase the words "it will never pass into nothingness".
2. Enumerate, using your own words, the hardships of life that the poet mentions (lines 8—11).
3. Paraphrase: "sprouting a shady boon", "rich with a sprinkling of... blooms".
4. What categories of elements can, according to the poet, cheer up "our dark spirits"?
5. What is the impact of beauty on man, what kind of relationship is set up between them?

V Literary Analysis and Discussion

1. These verses introduce a narrative poem. However, if taken separately they belong to lyric poetry (which shows the author's emotional response to a scene, a thing or an idea). Which of these forms of the lyric genre: ode, sonnet, hymn [him], elegy, may this poetic fragment be grouped with? (Remember that an ode is the expression of the admiration for an idea, a personality or an event, a sonnet is a short poem with a fixed form, a hymn often has a solemnly patriotic character, but it may also be dedicated to an abstract idea, an elegy usually laments someone's death.) In this connection, what title would you give these verses?
2. These lines represent John Keats's poetic creed. In some memorable verses, which have the force of poetic aphorisms, the poet has expressed the quintessence [kwint'esns] of his art.
 - a) Divide the passage into fragments according to the idea units.
 - b) Express these ideas, using your own words as far as possible.
3. The imagery ['imidʒri] of a poem (i.e. the images it contains) is a re-creation of the sense experience, the poetic evocation of things seen and heard, of tastes and smells, sensations of touch. Anything

in a poem that appeals to our senses is an image (visual, auditory ['ɔ:dɪtəri], gustatory, olfactory [ɔl'fæktəri], tactile ['tæktail]). For Keats the beauty in this world appears mainly in its sensuous manifestations.

- a) Analyse the imagery in the fragment from "Endymion".
- b) Analyse the imagery in the following stanzas from Keats's famous ballad "La Belle Dame sans Merci", after translating them into Romanian:

I see a lily on thy brow
With anguish moist and fever dew,
And on thy cheeks a fading rose
Fast withereth too.

I made a garland for her head,
And bracelets too, and fragrant Zone
She looked at me as she did love,
And made sweet moan.

She found me roots of relish sweet,
And honey wild, and manna dew,
And sure in language strange she said—
I love thee true'.

4. In the first 5 lines from "Endymion" the main figures of speech are expressed through the words: bower, quiet; quiet... quiet. Define them and find similar ones in the poem.
The antithesis gloomy-cheering is of great importance for the meaning of the poem. Follow it throughout.
Point out the difference between a metaphor (e.g. the pall...) and a simile ['simili] (e.g. as the trees).
5. "Endymion" is written in heroic couplets ['kəplɪts] — that is in pairs of rhyming lines, each made up of 5 iambic feet (the iambic pentameter — the metre the most frequently used in English poetry)
Wē háve/i mág/iñed fór/the might/y deád
All lóve/iý talès/that we/háve héard/ór réád
The heroic couplets were much used in English literature for heroic poems; every line usually contains a complete thought. But Keats "runs over" lines very often, giving the poem variety and freshness (e.g. lines 2—3, 3—4 etc.).
The rhythm of the introductory passage (with all its variations) stresses the statement-like quality of the verses.
 - a) Read the poem in a loud voice, following the basic rhythm and its variations, together with the sense.
 - b) Learn by heart the passages you like best.

6. Give a literary translation of this poetic fragment.

VI Writing Assignments

1. Draw up a plan for a literary analysis of the introductory fragment from "Endymion". Arrange the ideas in the order you consider the best.
2. Analyse this poetic fragment.
3. After reading some other poems by Keats, compare him and Eminescu as Romantic-poets. (For instance, you may analyse one of Keats's ballads, or the image of Hyperion that he created.)

VII Reading Assignment

Read the following fragment from Douglas Bush's study "English Poetry", first without using the dictionary:

"In poems both early and late Keats is a truer romantic in seeking, through nature and myth, the senses and imagination, to 'burst our mortal bars', to win a vision of reality. In *Endymion* he uses the 'Platonic' fable of Drayton's poem, whether he knew that work or not. The hero (...) pursues the ideal, learns the lessons of harmony with nature, humanitarian service, and love, and eventually finds that the way to the ideal is through the real, that the two are identical." (pp. 136—137).

Supplementary Reading

1. George Gordon Byron

While travelling through Italy, Childe Harold sees the statue of a wounded man (possibly a gladiator) dying; here follow his reflections called forth by it. Notice the reference to our ancestors, the Dacians.

CXL

I see before me the gladiator lie:
He leans upon his hand — his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low —
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
Th' arena swims around him — he is gone,
Ere ceas'd th' inhuman shout which hail'd the wretch who won.

George Gordon Byron (1788—1825) — English poet.

CXLI

He heard it, but he heeded not — his eyes
Were with his heart, and that was far away;
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay
There were his young barbarians all at play,
There was their Dacian mother — he, their sire,
Butcher'd to make a Roman holiday
All this rush'd with his blood — Shall he expire,
And unaveng'd? — Arise! ye Goths, and glut your ire!

- | | |
|----------------------------|--|
| 1. Byron ['baɪərən] | Dacian ['deɪsjən] |
| | Danube ['dænjʊ:b] |
| 2. barbarian [ba:'bɛəriən] | = name given by the ancient Romans to the other peoples |
| childe [tʃaɪld] | = (arch.) a youth of noble birth (Rom. infante) |
| to droop [dru:p] | = to bend downwards |
| to ebb [eb] | = (here) to flow |
| ere [ɛə] | = (poet.) before |
| gash [gæʃ] | = long, deep cut or wound |
| gladiator ['glædiətə] | = man engaged in a fight to the death for public entertainment in ancient Rome |
| to glut [glʌt] | = to satisfy to the full |
| to heed | = to pay attention to |
| ire [aɪə] | = (poet.) anger |
| manly | = having the strong qualities expected of man |
| pilgrimage | = travel to a sacred place (Rom. peregrinaj) |
| ['pilgrɪmɪdʒ] | |
| to reckon | = (poet.) to care about |
| sire ['saɪə] | = (old use) father |
| wretch [retʃ] | = contemptible person, scoundrel (Rom. ticălos) |

2. Percy Bysshe Shelley: from *Prometheus Unbound*, Act I

Shelley's hatred of tyranny pervades this verse drama, which recounts the rebellion of Prometheus — the liberator of mankind — against Jupiter's despotism. In the following monologue, Prometheus addressing Jupiter, describes his sufferings, which will only end when the latter is dethroned.

Percy Bysshe Shelley (1792—1822) — English poet

(...) The crawling glaciers pierce me with the spears
 Of their moon-freezing crystals, the bright chains
 Eat with their burning cold into my bones.
 Heaven's winged hound, polluting from thy lips
 His beak in poison not his own, tears up
 My heart: and shapeless sights come wandering by,
 The ghastly people of the realm of dream,
 Mocking me: and the Earthquake-fiends are charged
 To wrench the rivets from my quivering wounds
 When the rocks split and close again behind:
 While from their loud abysses howling throng
 The genii of the storm, urging the rage
 Of whirlwind, and afflict me with keen hail.

- | | |
|---------------------------------|--|
| 1. <i>abyss</i> [ə'bis] | <i>Prometheus</i> [prə'mi:θju:s] |
| <i>Jupiter</i> ['dʒu:pɪtə] | <i>tyranny</i> ['tɪrəni] |
| <i>Percy Bysshe Shelley</i> | [ˈpɜ:si ˈbɪʃ ˈʃeli] |
| 2. <i>to afflict</i> [ə'flɪkt] | = to cause suffering to |
| <i>beak</i> [bi:k] | = hard part of bird's mouth (Rom. cioc) |
| <i>genius</i> ['dʒi:niəs] — pl. | |
| <i>genii</i> [-iaɪ] | = supernatural being (Rom. duh) |
| <i>ghastly</i> ['gɑ:stli] | = death-like; pale and ill |
| <i>glacier</i> ['glæsiə] | = huge mass of ice |
| <i>fiend</i> [fi:nd] | = devil |
| <i>hound</i> [haund] | = dog used for hunting |
| <i>to pierce</i> [piəs] | = to go through (Rom. a străpunge) |
| <i>rivet</i> ['rivɪt] | = kind of metal pin (Rom. nit) |
| <i>spear</i> [spiə] | = kind of weapon used in hunting or fighting (Rom. suliță) |
| <i>to throng</i> [θrɒŋ] | = to crowd |
| <i>whirlwind</i> ['wɜ:lwind] | = swift, rotating current of air |
| <i>to wrench</i> [rentʃ] | = to pull violently |

The Nature of Automation

The History of Traffic Control

1. The industrial revolution (and mechanization) meant the use of machines and controlled energy (electrical energy, coal energy, steam, and so forth) to replace the muscles and physical strength of men. In a parallel vein, automation means the use of machines (expressly electronics and computers) to replace man in decision-making efforts.
2. A familiar example can be used to illustrate this transition from a totally manual system through a mechanized system to a modern, automated system. As late as forty years ago the flow of traffic at a busy city intersection was controlled by a policeman standing in the middle of the intersection with a large rotatable sign marked GO and STOP in perpendicular directions. To stop the north-south traffic and allow the east-west traffic to move, he manually rotated the sign through 90 degrees.
3. The system was mechanized with the introduction of traffic lights (red and green lights). Now the policeman simply stood at one corner of the intersection and operated buttons to change the lights during periods of heavy traffic flow. Such a mechanized system freed the man from manual labour (except for the trivial act of pushing the button), but left to the man the basic responsibility for the decision-making; a man had to decide, how long the complete cycle to be and what fraction of the time the light is to be green in each direction.
4. Today such traffic control systems are being automated in many cities. In the automatic system, the decisions for each intersection are made by a computer which is provided with data on traffic flow throughout the grid of city streets. Traffic is measured by radar or magnetic sensors or pressure sensors; these data are communicated to a computer which also utilizes information based on past experience (for example, what percentage of the cars travelling north at a certain point will probably turn right to augment the flow eastward). On the basis of these data, the computer continuously or frequently selects timing schedules for the lights at each intersection. These commands are transmitted electrically to the intersection. Thus, the automated system uses technology (particularly electronic equipment) to carry out the decision-making previously allocated to the human being.

Automation and Decision-making

5. Automating a process (whether a manufacturing plant or our example of traffic-light control) requires that we phrase the decision problem in

quantitative and logical terms. When the engineer follows this path, he finds that the decision problem has four elements;

- a) the model of the system, or the quantitative or numerical characteristics of the problem or situation,
 - b) the constraints, or the bounds imposed on the decision solution,
 - c) the criterion — what is to be maximized or minimized by the decision,
 - d) finally, the actual process of optimization. Here we seek the best solution on the basis of the model, constraints, and criterion. In other words, if a process is to be automated, the equipment must be designed to determine automatically the model and then to find the optimum automatically on the basis of the criterion and within the constraints.
6. We have described automation as the use of man-made devices for decision-making tasks, with the electronic digital computer providing the technology for optimizing on the basis of the vast quantities of data involved. The range of applications of automation obviously is delimited by those areas in which decision-making can be considered quantitatively and in which the data are so numerous or the problem so complex that the automatic system with its staggering data-handling capabilities and its immunity to boredom or fatigue, is preferable to the human being.
7. The power of the evolving technology — the concept that man indeed use technology to control the environment in which he lives — necessitates the determination and the acceptance of appropriate goals. Within the constraints imposed by limited resources and personnel, shall emphasis be focussed on the automation of learning systems for the young, on — improved transportation, or on any other significant target? In what sequence should technology and automation be encouraged to develop in order to yield optimum evolution of our society? How do we handle the decision-making problems which govern these extensions of automated decision-making?

From *The World of the Engineer*

I Vocabulary

- | | |
|----------------------------|---------------------------------|
| 1. acceptance [ək'septəns] | to minimize ['mɪnɪmaɪz] |
| basic ['beɪsɪk] | to necessitate [nɪ'sesɪteɪt] |
| criterion [kraɪ'tɪəriən] | to optimize ['ɒptɪmaɪz] |
| immunity ['ɪmjʊnɪti] | percentage [pə'sentɪdʒ] |
| intersection ['ɪntə'sekʃn] | perpendicular [ˌpə'pɛndɪkʊlə] |
| to maximize ['mæksɪmaɪz] | quantitatively ['kwɒntɪtətɪvli] |
| mechanization | |
| ['mekənəɪ'zeɪʃn] | sequence ['si:kwəns] |
| | to utilize ['ju:taɪlaɪz] |
| 2. to augment ['ɔ:ɡment] | = increase or intensify |

- | | |
|----------------------------|---|
| to automate ['ɔ:təmeɪt] | = apply the principles of automation (a mechanical process, industry, office, or the like) |
| boredom ['bɔ:dəm] | = state of feeling tired by dullness, monotony or repetition |
| button ['bʌtn] | = small, round object that being pushed makes an electrical connexion: <i>to press (push, touch) the button</i> |
| bounds [baʊndz] | = (usu. pl.) limit: <i>There are not bounds to his ambition. Is it within the bounds of probability?</i> |
| capability [ˌkeɪpə'bɪlɪti] | = power (of doing things, to do things); fitness or capacity; (pl.) faculties, qualities that can be developed: <i>The boy has great capabilities.</i> |
| constraint [kən'streɪnt] | = restriction |
| eastward ['i:stwəd] | = towards the east (compare: <i>northward, southward</i>) |
| expressly [ɪks'presli] | = specially, referring particularly to; <i>a dictionary expressly compiled for foreign students of English.</i> |
| extension [ɪks'tenʃn] | = addition or continuance: <i>an extension of one's summer holidays; to build an extension to a hospital</i> |
| fatigue [fə'ti:g] | = condition of being very tired |
| flow [fləʊ] | = movement in or as in a stream |
| goal [ɡəʊl] | = object of efforts or ambition; <i>one's goal in life</i> |
| to involve [ɪn'vɒlv] | = imply; include as a necessary circumstance |
| to phrase [freɪz] | = express in words |
| previously ['pri:vjesli] | = before |
| rotatable [rəʊ'teɪtəbl] | = what can be rotated, or turned round a central point |
| schedule ['ʃedʒʊl] | = timetable; list or statement of details, esp. of times for doing things: <i>The schedule for basketball practice was printed in the school newspaper.</i> |
| sensor [ˈsɛnsə] | = a device sensitive to light, temperature radiation level, or the like, that transmits a signal to a measuring or control device |
| significant [sɪ'gnɪfɪkənt] | = important |

- staggering* ['stæɡərɪŋ] = amazing
trivial ['trɪvɪəl] = of small value or importance; here;
 requiring little or no effort
to yield [jɪld] = to produce, to result in
 3. *as late as forty years ago* = referring to circumstances that still exist-
 ed (that had not yet changed) forty
 years ago
in a (parallel) vein = in a (parallel) manner, train of thought;
 similarly: in a serious (merry, imagin-
 ative) vein

II Structure Practice

1. In most of these words the suffix is pronounced [ʃn]. Pick out the odd words: intersection, precision, transition, fission, evolution, decision, dimension, congestion, translation, fraction, automation.
2. Find in the text words to rhyme with: rustle, shine, later, buyer, grew, pane, denser.
3. Mark sentence-stresses in par. 3 and read the passage aloud paying attention to the weak forms of auxiliaries, modals, prepositions, conjunctions, e.g. The system was mechanized with the introduction of traffic lights (was = [wəz], of = [əv]).
4. Supply the verbs from which the following nouns are derived: intersection, introduction, solution, application, provision, transmission, limitation, determination.
5. Derive nouns from the following verbs: to utilize, to press, to sense, to complete, to describe, to communicate, to evolve, to select.
6. The text contains the verb *to rotate* and the corresponding adjective *rotatable*. Supply the adjective in -able (or -ible) for other four verbs occurring in the passage.
7. *To automate* and *automation* come from *automatic* meaning *self moving, self-acting* based in the Greek word element *auto-*, which corresponds to the English *self*-. Give nouns beginning with *auto-* to express the following:
 - a) a signature of a famous person
 - b) a mechanical figure constructed to act as if by its own motive power, a robot
 - c) the account of a person's life written by himself
 - d) independence or freedom
 - e) a mechanical or involuntary action

Note: The nouns you have found have the stress on the third syllable from the end.

8. Pair the following combinations of self- with the appropriate definition.

- | | |
|--------------------|---|
| a) self-made | 1) insistence on one's own importance wishes, etc. |
| b) self-taught | 2) confidence in one's own ability, power |
| c) self-portrait | 3) pleased with oneself |
| d) self-assertion | 4) control of one's actions, emotions, etc. |
| e) self-complacent | 5) capable of criticizing oneself objectively |
| f) self-assurance | 6) unaided service as in a shop or restaurant |
| g) self-critical | 7) a painting of oneself made by oneself |
| h) self-control | 8) proper regard for the dignity of one's own character |
| i) self-service | 9) having succeeded in life unaided |
| j) self-respect | 10) having taught oneself |

9. Rewrite the phrases given below according to the models:

- a) decision-making tasks = tasks of making decision.
- b) traffic-light timing schedules = schedules for timing traffic lights.
- c) a backbreaking assignment = an assignment that breaks your back.
 An apparatus for fighting fire, equipment for saving life, a development that shakes the earth, a programme of building roads, a team that breaks records, a department for cleaning streets, an operation that consumes time, capabilities of handling data.

10. Analyse the structure of the first part of the text. The history of traffic control.

- a) Do you consider the division into paragraphs is appropriate? Why? Point out topical sentences in par. 2, 3, and 4 and state how they are connected with the introductory paragraph (1).
- b) Pick out keywords from par. 4 enabling you to reproduce its contents.
- c) Supply an effective title or headline for each paragraph, if possible without borrowing phrases or sentences from the passage.

III Comprehension Questions

1. What are the main features of the two major technological revolutions according to par. 1?
2. What is a manual system of traffic control?
3. Who decides on the traffic light cycle in a mechanized system?
4. What are the advantages of an automated traffic control system?
5. How does the policeman receive the information on which he bases his decision? What about the computer? Compare the amount of information available to each.

6. Determine the four elements of a decision-problem in the example of traffic-light control. (Some of) the following phrases may be of help: grid of city streets, steady flow of traffic, adjustment of timing schedule waiting-period, traffic jam (congestion), long/short traffic-light cycle.
7. Automatic systems are preferable to the human being only in a certain area of decision-making tasks. Why? What is that area?
8. Is the decision on the future role and extent of automation an easy matter? Do you think such a decision could be entrusted to a computer?

IV Applying the reading

1. A feature of 20th century life is pressing buttons. Name several devices operated in this way, used in everyday life and/or in many different branches of activity. What happens when we press a button? (Think of the country-wide electrical gridsystem!) Supply technical details about the functioning of one device known to you.
2. The transition from a manual system (of traffic control), through a mechanized one, to a completely automated system illustrates three stages in the evolution of engineering. Here is another example picked out at random:

On a hot summer day you take some ice-cubes out of your refrigerator and drop them into a glass of water. Imagine what efforts may have been required to produce a glass of cold water a hundred years ago when man was dependent on nature for ice, or fifty years ago after industrial production of ice was introduced.

Analyse the present system of automated ice production; would you consider the thermostat in your refrigerator a feedback system? If so, why? Think of other examples, to compare activities or processes in the three stages of engineering.

3. The elements of a decision problem (See: *The Nature of Automation*, par. 5) may be summed up in simplest terms as follows: once the problem is formulated (the model), we decide what we really want (the criteria), and statements exist as to what is permissible or feasible (the constraints), we are ready to attempt to find the best solution (optimization). The insight we gain by relegating decision-making tasks to an electronic device may help us to understand our own decision-making better. The techniques we teach machines may be a starting point for getting a better control of our own functioning. Try and formulate clearly the four elements of a simple decisions-situation you may have to handle.
4. The term *system* is one of the fundamental concepts of our time closely connected with cybernetics (See Unit 2, Point IX).
 - a) In the text there are frequent references to: traffic control system, mechanized system, automated system. What does the word *system* refer to as used in par. 5 of the text?

b) In which fields can we expect to hear the term *system* used currently: in biology, education, economy, ecology, transport, technology? Give examples.

c) Would you refer to the following as systems: language, railways, freshwater plants, society, air-conditioning, knowledge? Try to establish characteristic features of the concept *system* leading up to one or several definitions of the term which might cover the diverse phenomena referred to above.

5. Study the Supplementary Reading and Concepts of the 20th Century and analyse the following:

- a) Is the concept *stability* applicable in connection with traffic control problems?
- b) Can *traffic control* be expressed in terms of communication and control mechanisms? If so, how is the communication received and the control effected?
- c) Which stages of *traffic control* involve feedback mechanisms?

V Topics for Oral and Written Composition

1. *Cars and Cities*. (You may consider using some of the following terms: man-automobile interface, steady growth of cities, population explosion, migration to towns, urbanization, increasing number of motor-cars, traffic jam, rush hours, parking-space, garages, speed limit, traffic-free areas, ideal size of cities, ideal transport system.)
2. *Quality-Control and Self-Quality-Control*. (Refer to the principle of *feedback* (Points VI and IX) and comment on self-quality-control as an all-important and indispensable feature of our activity, whether vocational, academic or artistic. Supply examples from your own experience to demonstrate the force and efficiency of selfcorrecting mechanisms in any activity.)
3. "There lie youth and irresolution: here manhood and purpose." (Decision-making is part of every man's life, whether we decide on a trivial routine matter such as going by tram or by bus, seeing one movie or another, etc., or whether we choose a profession for a lifetime. Comment on the maxim by George Meredith, a 19th century English writer, and analyse decision-making in connection with human growth maturity, the capacity for purposeful action, a sense of responsibility. You may also wish to consider individual decision-making in interaction with collective decision-making dwelling on the share every mature, responsible citizen should assume in the management of society, in the shaping of the future.

VI Supplementary Reading

Read the following passages without a dictionary, trying to infer the meaning of unknown words from the context. Note down your tentative translation and check it with a dictionary.

Feedback in the Machine and Man.

1. An example of a purely mechanical feedback system is that of the governor of a steam-engine, which serves to regulate its velocity under varying conditions of load. In the original form designed by Watt, it consists of two balls attached to pendulum rods and swinging on opposite sides of a rotating shaft. They are kept down by their own weight or by a spring, and they are swung upwards by a centrifugal action dependent on the angular velocity of the shaft. They thus assume a compromise position transmitted by other rods to a collar about the shaft which actuates a member serving to open the intake valves of the cylinder when the engine slows down and the balls fall, and to close them when the engine speeds up and the balls rise.
2. A great group of cases in which some sort of feedback is absolutely essential for the continuation of life is found in what is known as our homeostatic mechanism. The conditions under which life, especially healthy life, can continue in the higher animals, are quite narrow. A variation of one half degree centigrade in the body temperature is generally a sign of illness, and a permanent variation of five degrees is scarcely consistent with life. (...). Our calcium metabolism must be such as neither to soften our bones nor to calcify our tissues; and so on. In short, our inner economy must contain an assembly of thermostats, governors, and the like, which would be adequate for a great chemical plant.
3. An interesting variant of feedback systems is found in the way in which we steer a car on an icy road. Our entire conduct of driving depends on a knowledge of the slipperiness of the road surface: that is, on a knowledge of the performance characteristics of the system car-road. If we wait to find this out by ordinary performance of the system, we shall discover ourselves in a skid before we know it. We thus give to the steering-wheel a succession of small fast impulses, not enough to throw the car into a major skid, but quite enough to report to our kinaesthetic sense whether the car is in danger of skidding, and we regulate our methods of steering according.

From *Cybernetics* by Norbert Wiener

VII Quiz

1. Three boys and two girls choose jobs. The town has three factories requiring workers in foundry shops (only men required), two weav-

ing factories (only women), and two factories employing both men and women. In how many ways can they take jobs at these factories?

2. Find the number of six-digit numbers such that the sum of a three-digit number formed out of the first three digits and a three-digit number constructed out of the last three digits is less than 1,000.

VIII Concepts of the 20th Century

Cybernetics offers a single vocabulary and a single set of concepts suitable for representing the most diverse types of systems, e.g. biological, psychological, technological and social systems. Some cybernetic concepts which should be understood by everybody today are:

1. The concept of *feedback*, and how it controls what we do physically and intellectually, as well as how it is used to control *automated* devices and processes. A feedback system incorporates three primary functions: it generates movement of the system toward a target or in a defined path, it compares the effects of this action with the route path and detects error; and it uses this error signal to redirect the system.
Identify and describe feedback mechanisms referred to in the text *The Nature of Automation* and the *Supplementary Reading*.
2. The concept of *stability* and its effects on economic, social and medical problems as well as bridges and motor-cars going around bends. (See *Supplementary Reading*). Illustrate how stability might be affected in an organism, a functioning motor, a social or economic system.
3. *Decision-making* based on a systematic procedure (algorithm) is important in computer-controlled processes and will help us in many areas of our personal and professional life. In trying to find the best solution in a decision situation we may rely on:
 - a) common sense or intuition, which however is often not very much help;
 - b) in many practical cases on a trial-and-error approach;
 - c) in complex problems, on special engineering or mathematical techniques based on algorithms.

Subject Clauses (Continued)

8. Mountains are not always dangerous to climb.
 The weather is not the most important thing to talk about.
 Some of them are difficult to reach.
 ...and fascinating to see.

A. Demonstration

[It is difficult (for me) to reach John.
 John is difficult (for me) to reach.
 John is a difficult person (for me) to reach.

[It is convenient (for Jack) to buy the house.
 The house is convenient (for Jack) to buy.
 It is a convenient house (for Jack) to buy.

B. Change the following statements. Then add subjects of the infinitive of your own.

Model: It is interesting to talk to them.

They're interesting for me to talk to.

They're interesting to talk to.

- 1) It is impossible to ride this horse.
- 2) It is nice to stay with people like him.
- 3) It is fun to see the play.
- 4) It is important to look into the matter.
- 5) It is useful to have a refrigerator.

C. Change the statements.

Model: To buy a book like this is cheap.

It is cheap to buy a book like this.

A book like this is cheap to buy.

- 1) To get along with Harry is easy.
- 2) To dance with John is wonderful.
- 3) To work on an experiment is fascinating.
- 4) To remember certain incidents is sad.

Patterns

(a) It + Be + Adj. or Noun + (for + someone) + to-Inf. + (Prep.) + O.
 seem
 appear
 etc.

(b) S + Be + Adj. or Noun + (for + someone +) to-Inf. + (Prep.)
 the seem
 (object etc.
 of the
 inf.)

(c) Noun or + Be + Adj. + Noun + (for + someone +) to-Inf. + (Prep.)
 Pron. seem
 (usually *it*, etc.
this, that)

— The adjectives fitting into these patterns apply both to the subject and to the infinitive (the action).
 The most usual adjectives and nouns that occur in the patterns above:

cheap, complicated, comfortable, convenient, dangerous, difficult, easy, hard, important, interesting, expensive, fun, funny, good, nice, (un)pleasant, a pleasure, sad, strange, useful, useless, wonderful, etc.

— If the adjective refers to the infinitive (the action) only and does not apply to the subject too, it only fits the pattern with initial *it* and does not undergo further transformations. That is why adjectives like *essential, necessary*, etc. belong to a different group:
It is essential for Dan to see the foreman.

* The foreman is essential for Dan to see.

Equally this accounts for the fact that adjectives like, *odd, queer, possible, usual*, etc. do not occur in these patterns whereas adjectives like *impossible, strange, unusual* do.

Likewise adjectives that modify the subject only and do not apply to the action belong to a different class, since they cannot be used with initial *it*.

The box is heavy to lift.

The room is large to live in.

You're silly to ask a question like this.

It would be sensible of you to ask me...

It's really foolish of you to think...

A. Demonstration

Gary went through the red light. It was foolish of him.
It was foolish of Gary to go through the red light.
Gary was foolish to go through the red light.
How foolish of him to go through the red light!
Wasn't he foolish to go through the red light?

Nick does his job properly. It is sensible of him.
It is sensible of Nick to do his job properly.
Nick is sensible to do his job properly.
How sensible of Nick to do his job properly!
Isn't he sensible to do his job properly?

B. Practise the followings:

Model: Jack tore up the letter. It was silly of him.
It was silly of Jack to tear up the letter.
Jack was silly to tear up the letter.
How silly of Jack to tear up the letter!
Wasn't he silly to tear up the letter?

- 1) She never lends books to her mates. It's selfish of her.
- 2) Glen offended his friends. It was rash of him.
- 3) Tony answered back to his parents. It was cheeky of him.
- 4) Bill shouted at his wife. It was unkind of him.
- 5) Tom climbed up the mountain on his own. It was bold of him.

C. Comment on the following with statements containing the adjectives suggested. Use the alternative constructions illustrated above.

Model: Joe slammed the door on us. (*awful*)
Joe was awful to slam the door on us. etc.

- 1) He brought Mary a bunch of flowers. (*nice*)
- 2) Joe called his friend a fool. (*nasty*)
- 3) He threw the can into the river. (*cruel*)
- 4) Mark gave me a lift. (*splendid*)

Patterns

(a) It + Be + Adjective + of + someone + to-Inf.

(b) Subject + Be + Adjective + to-Ind.
(personal)

— The adjectives that occur in these patterns denote behaviour and attitudes: *ambitious, absurd, foolish, good, (un)kind, (im)polite, rude, silly, (un)wise*, etc.

— Some of the adjectives denoting behaviour and attitudes can have a different meaning:

It was nice of her to come. She was nice to come. This can lead to an apparent similarity:

She is nice to help.

Which may correspond to:

- a) It is nice for us to help her.
- b) It is nice of her to help.

— Instead of *it was foolish of him to go* it is possible to say: *it was foolish for him to go*.

Though the two constructions can be used interchangeably there are cases when they differ in meaning:

e.g.

Jack was good to give Mike the money.

It was good for Mike to get the money.

In the latter example the adjective does not point to the person's behaviour but to the effect the action had on the person concerned.

— When the infinitive is left out *that* may replace it:

A: Peter gave her a lift to town.

B: It/that was kind of him.

10. I found it important to warn you.

A. Demonstration

It is important to go there.
I think it important to go there.

I find it is difficult for Jack to work out the problem.
I find it difficult for Jack to work out the problem.

It is necessary to tell them.
She considers it necessary to tell them.

B. Reshape the following statements adding verbs like *believe, consider, feel, find, think*.

Model: It is hard to translate the text.

I find it hard to translate the text.

I find it hard for James to translate the text.

1. It is impossible to persuade Marjorie.
2. It is essential to take the exam.
3. It is possible to catch up with the rest of the class.
4. It is compulsory to be punctual.

Patterns

(b)

S +	believe + It + Adj. + to-Inf.
(personal)	consider
	feel
	find
	think etc.

S +	+ believe + It + Adj. + the constructions
(personal)	consider required by
	feel the adjective
	find
	think etc.

— Pattern a) is used when both the verb and the to-infinitive are related to the same subject.

— Pattern b) is used when the subject of the verb differs from the subject of the construction that follows the adjective. The construction depends on the adjective.

I find it necessary { *for him to do it.*
that he should do it.
that he do it.

I think it strange { *he distrusts us.*
that he should distrust us.
etc.

Exercises

A. Build sentences with the adjectives suggested on the stimuli given below.
 Use alternative constructions.

Models: The house was out of the way. (*convenient*)
It was convenient to buy anyway.
 Joe's messed up the arrangements. (*stupid*)
It was stupid of Tom to get him to do the job.

1. He keeps squabbling with his sister. (*unreasonable*)
2. The fire spread to the neighbouring houses. (*difficult*)
3. His room is 5 meters by 4. (*comfortable*)
4. She stamped out of the room. (*silly*)
5. His car ran into a lorry. (*careless*)
6. The Browns are coming over this afternoon. (*pleasant*)
7. He played the Moonshine Sonata. (*wonderful*)

8. Glen turned up at 8 o'clock sharp. (*kind*)
 9. The book gives ample information on the civil war. (*interesting*)
 10. You scared her out of the wits. (*foolish*)
- B. Translate into English:

1. Nu știu cât e de greu să-l convingi pe Alf, dar a fost urit din partea ta că te-ai răstit la el.
2. Ce caraghios din partea lui să-ți spună că pe Tony nu-l mulțumesci cu una cu două!
3. Nu ai procedat bine că te-ai certat cu ei.
4. E într-adevăr plăcut să stai de vorbă cu oameni ca Frank și Allen.
5. Ce îndrăzneală din partea lui să intre fără să bată la ușă.
6. Nu e ușor să demontezi un aparat ca acesta.
7. Mi-am dat seama că era periculos să urci o pantă așa de abruptă.
8. Mi s-a părut inutil să-ți amintesc de vorbele lui.
9. Tom crede că e important să iei legătura cu ei.
10. Mi-a fost greu să-i spun lui Roger tot ce credeam despre el.

Clauses of Comparison Introduced by As If/Though

Dialogue

- Joan:** Betty said she'd show up at nine o'clock.
It's twenty past nine and she hasn't come yet. *It looks as if we're going to be late for the meeting.*
- Ray:** You've got nothing to worry about. She'll come all right.
- Joan:** You *talk as if you didn't know* she always comes on time. I'm just wondering what's happened.
- Ray:** *You've been fussing about for the last twenty minutes as if you'd never see her again.* Keep cool. She must be coming any minute. Besides the meeting begins at ten thirty (10:30) and we've got more than an hour ahead of us.
- Joan:** Keep quiet. *It sounds as if a car has stopped* in front of the house. Just look out of the window and see if she's come.
- Ray:** It's not Betty. Guess who's come!
- Joan:** I don't feel like joking.
- Ray:** *Isn't foolish of you behave as if some terrible thing had happened?*
- Joan:** You forget the way you behaved last Friday when we were waiting for Sam. *You kept shouting and yelling as if your house was on fire.*
1. *It looks as if we're going to be late for the meeting.*
It sounds as if a car has stopped...

A. Demonstration

- { I think it's going to rain. That's how it looks.
(It looks like rain)
It looks as if/though it's going to rain.
- { I think he's injured. That's how he walks.
He walks as if/though he's injured.
- { I assume he's been here before. That's how he acts.
He acts as if/though he's been here before.

I guess he met her a long time ago. That's how he sounds.
He sounds as if he met her a long time ago.

B. Practise as if/though indicating assumption. Use the verbs suggested.

Model: I think Peter is upset. (*look*)

He looks as if/though he is upset.

- 1) I assume he's been drinking. (*walk*)
- 2) I think our next-door neighbours are having a party. (*sound*)

- 3) I guess he knows me. (*act*)
- 4) I reckon it might be snowing tomorrow. (*look*)
- 5) I think George learned English in England. (*speak English*)

C. Complete the following:

Model: Joe is dirty all over.

It looks as if he's been paddling again.

- 1) Burt keeps boasting about his essay on Dickens.
It sounds as if...
- 2) Joe is staying away from Nick.
He behaves as though...
- 3) You should be listening to him.
He talks as if...
- 4) The chalet is a long way from here.
It seems as if...
- 5) James is proud.
He talks about his attainments as though...

Pattern

V + as if/though + any tense according
(in a present to meaning
tense)

— In this pattern *as if/though* indicates an assumption that ranges from tentativeness to likelihood:

It looks as if it's going to rain. (= It looks like rain)

In most cases, however, the truthfulness of the statements is left open:

I assume (by the way he talks) that he's well off.

He talks as if he's well off. (but I don't know)

— As if/though is replaceable by *like* which is particularly common in American English.

It looks as if it's going to rain. (BE)

It looks like it's going to rain. (AE)

He behaves as if he knows the place. (BE)

He behaves like he knows the place. (AE)

— The verbs *look*, *sound*, and *feel* can have either a *personal subject* or an *impersonal it*.

He looks *as if he wants to do it.*

It looks *as if he wants to do it.*

— *Seem* and *appear* + *as if/though* are used only with initial *it*. *It seems as if he's in trouble.*

— *Feel like* substituting for *as if/though* is fairly common in American English.

I feel like I ought to see him.

2. *You talk as if you didn't know...*

You've been fussing about for the last twenty minutes as if you'd never see her again.

Isn't it foolish of you to behave as if some terrible thing had happened.

A. Demonstration

Joe doesn't know the facts.

He talks as if { *he knows* the facts.
 he knew the facts.

Gary is not in danger.

He behaves as if { *he is in* danger.
 he was/were in danger.

Robert will not take a trip to Africa.

He talks as if { *he will take* a trip to Africa.
 he would take a trip to Africa.

James has seen me before.

He's staring at me as if { *he hasn't seen* me before.
 he hadn't seen me before.

B. Build sentences with *as if/though* carrying an unreal meaning.

Use alternative constructions.

Model: Joe keeps asking me about the event.

I've told him about it before.

He keeps asking me about the event.

as if { *I hadn't told* him before.
 I haven't told him before.

1) Burt looks down on people.

He is not a genius.

2) She lectures me.

I am not a kid.

3) He talks about Jennifer.

He won't propose to her.

4) Jane sings wonderfully.

She didn't take singing lessons.

5) Mike gazes at me.

He did not recognize me.

C. Make sentences with *as if though* on the stimuli suggested.

Model: George doesn't love her.

He behaves as if { *he loves* her.
 he loved her.

1) We helped him out.

2) It is not so slippery.

3) He will not reconsider the matter.

4) Mark didn't fail the exam.

Patterns

a)

Verb + *as if/though* + any tense according to meaning
(in a present tense)

b)

Verb + *as if/though* + { *Present Meaning* Past Tense (Simple, Cont.)
 Past and Past Perfect (Simple, Cont.)
 Perfect Meaning
(in a present tense) Future Meaning would + Inf.
 was/were going + to-Inf.

— In the two patterns above, the clause of comparison introduced by *as if/though* conveys an unreal or hypothetical meaning:

He *doesn't know* the facts but he talks

as if he knew them.

The unreal hypothetical meaning can be expressed by:

a) non-hypothetical forms:

the present, the past tense,

the present perfect and the future,

corresponding to

a present, a past, a perfect, and a future meaning respectively

b) hypothetical forms:

— the past tense → present meaning

— the past perfect → past or perfect meaning

— would + infinitive

was

were

going + to-infinitive

future meaning

Accordingly there is virtually no difference between:

You talk as if you know him.

and

You talk as if you knew him.

The hypothetical forms are used to emphasize the unreality of the situation described and can be referred to as emphatic forms:

— The Past Tense of *be* has two forms:

a) the ordinary past tense

You look at me as if I was a stranger. (informal)

b) the *were-subjunctive* (were in all the persons):

You look at me as if I were a stranger. (formal)

— Since non-hypothetical forms are used to indicate both assumption and unreal situations, their meaning is made clear by the context:

He talks as if he knows the facts, yields two interpretations:

a) *I think he knows the facts.*

b) *He doesn't know the facts.*

— *Like* as a substitute for *as if/though* is common in American English.

You talk { *as if* (BE) *you were an expert.*
 { *like* (AE)

8. *You kept shouting and yelling as if your house was on fire.*

A. Demonstration

- a) { *Ralph looked at the food. He wasn't hungry.*
 { *Ralph looked at the food as if he was/were hungry.*

 { *Ralph looked at the food. I think he was hungry.*
 { *Ralph looked at the food as if he was=were hungry.*
- b) { *Mike was tired out. He hadn't been travelling all night.*
 { *Mike was tired out as though he'd been travelling all night.*

 { *Mike was tired out. I think he'd been travelling all night.*
 { *Mike was tired out as though he'd been travelling all night.*

 { *Andy talked about his job. He won't give it up.*
 { *Andy talked about his job as if he would give it up.*
 (as if he was/were going to give it up).

 { *Andy talked about his job. I think he will give it up.*
 { *Andy talked about his job as if he would give it up.*
 (as if he was/were going to give it up).

B. Practise as if/though indicating assumption and unreal meaning after a verb in a past tense.

Model: { *Jack talked about Betty. He wasn't in love with her.*
 { *Jack talked about Betty as if/though he was/were in love with her.*

 { *Jack talked about Betty. I thought he was in love with her.*
 { *Jack talked about Betty as if he was/were in love with her.*

- 1) Larry described the event.
- 2) Mary looked around perplexedly.
- 3) Gary rushed out of the room.
- 4) She shouted at them.

C. Free Responses

- 1) She felt as if...
- 2) They made such an awful noise as though...
- 3) It seemed as if...
- 4) He peered at me as though...

Pattern

Verb	— Past Tense — simultaneous action (Simple, Cont.)
Verb (in a Past Tense)	— Past Perfect — past action (Simple, Cont.)
	— would + Inf. was/were going + to-Inf. { → future action

— When the clause of comparison with *as if/though* occurs after a verb in a past tense (regardless of whether the time reference is present or past) both assumptions and unreal meaning are expressed by the same tenses. The meaning of the statement becomes explicit contextually.

— In speech *as if/though* is heavily stressed when the clause it introduces conveys an unreal meaning.

It looked as if it was going to rain.

corresponds to:

It looks as if it's going to rain.

and

He talked as if he knew the facts.

corresponds both to

He talks as if he knows the facts (assumption)

and to:

He talks as if he knows/knew the facts (unreal meaning — he doesn't know the facts)

A. Comment on the following stimuli making up sentences with *as if/though* expressing assumption. The introductory verb should be in a present tense.

Model: *It's already seven o'clock.*

It looks as if we can't make it.

- 1) What's this noise outside?
- 2) Jane is nervous.
- 3) The front wheel is wobbling.
- 4) They're making a lot of fuss of George.
- 5) He keeps winking at me.

B. Complete the following with as if/though clauses carrying an unreal meaning. Use both hypothetical and non-hypothetical forms.

Model: He talks about Jane...

He talks about Jane as if $\left\{ \begin{array}{l} \text{he knows her.} \\ \text{he knew her.} \end{array} \right.$

- 1) He drives his sportscar...
- 2) Roger addresses me...
- 3) You talk so softly...
- 4) Dan throws his weight about...
- 5) You spend your money so lavishly...

C. Build sentences with as if/though on the stimuli suggested. The introductory verb should be in a past tense.

Model: Guy snapped at us.

He behaved as if we were to blame.

- 1) Alfred burst out laughing.
- 2) He was trying to pick a quarrel with me.
- 3) His trousers were torn and his right hand was bleeding.
- 4) They had only a few pounds left.
- 5) Steve denied having met them.

D. Translate into English:

- 1) S-ar părea că o să ne dea o mină de ajutor.
- 2) Se uită la mine de parcă nu mă mai văzuse până atunci.
- 3) Își întoarse brusc privirea, ca și cum era pe punctul de a izbucni în ris.
- 4) S-ar părea că nu e nimeni acasă.
- 5) După felul cum vorbește, s-ar părea că n-o să accepte invitația.
- 6) Se laudă cu rezultatele lui, de parcă ar fi singurul care a reușit la examen.
- 7) Străbătu salonul clătinându-se, ca și cum vestea pe care i-o adusese Sally îi luase toate puterile.

Walt Whitman

All Whitman's poetry was collected in one volume, entitled "Leaves of Grass", first published in 1855 and then periodically revised and enlarged by the author until his death.

Whitman's poems represent the spiritual autobiography of a man who once confessed: "I am large. I contain multitudes". However, if the poetry of this American bard seems to be characterized by the same vastness as the boundless spaces of the American territory, it is not difficult to find in his poems a number of recurrent themes and images.

To Walt Whitman the material and the spiritual are one and the same, all people are equally important, regardless of their language or colour, direct experience is the key to truth. Grass, birds, the sea, celestial bodies, all are integrated by the universal similitude.

The singer of his country, the poet of Love and of Democracy, Walt Whitman has been rightly called the creator of America's epic.

Notice his rejection of the traditional metrical forms, which he replaced by oratorical devices and original rhythm effects.

A. On the Beach at Night Alone

On the beach at night alone,
As the old mother sways her to and fro singing her husky song
As I watch the bright stars shining, I think a thought of the
clef of the universes and of the future.
A vast similitude interlocks all,
All spheres, grown, ungrown, small, large, suns, moons,
planets, comets, asteroids,
All distances of place however wide,
All distances of time, all inanimate forms,
All souls, all living bodies though they be ever so different,
or in different worlds,

Walt Whitman (1819-1892), the "mythical national poet" of America. His volume "Leaves of Grass", contains, among other poems, "Song of Myself", a series of 52 lyrics unified through an organic linear form, a cycle of poems inspired from the Civil War, poems "of comrades and love", etc.



All gaseous watery, vegetable, mineral processes, the fishes,
the brutes,
And men and women — me also;
All nations, colors, barbarisms, civilizations, languages,
All identities that have existed or may exist on this globe,
or, any globe,
All lives and deaths, all of the past, present future,
This vast similitude spans them, and always has spann'd
And shall forever span them and compactly hold and enclose
them.

B. A Noiseless Patient Spider

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,
Mark'd how to explore the vacant vast surrounding.
It launched forth filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly speeding them
And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musig; venturing, throwing, seeking the spheres
to connect them,
Till the bridge you will need be form'd, till the ductile anchor
hold,
Till the gossamer thread you fling catch somewhere, O my
soul.

I Vocabulary

- | | |
|-------------------------|--|
| 1. anchor ['æŋkə] | <i>gaseous</i> ['geisiəs] |
| autobiography | |
| [ɔ:təubai'ɒgrəfi] | <i>inanimate</i> [in'ænimit] |
| celestial [si'lestjəl] | <i>robust</i> [rəu'bast] |
| comet ['kɒmit] | <i>similitude</i> [si'militju:d] |
| ductile ['dʌktail] | <i>sphere</i> [sfɪə] |
| filament ['filəmənt] | <i>Walt Whitman</i> ['wɒlt 'witmən] |
| 2. asteroid ['æstəroid] | = tiny, very small planet (the same word
in Romanian) |
| clef | = symbol placed at the beginning of a
line of music; e.g. <i>the C clef</i> (Rom.
cheia do) |
| to enclose [in'kleuz] | = to put (a fence) round; to shut in on
all sides; e.g. <i>a garden enclosed by high
walls, the space enclosed in a parrallel-
ogram.</i> |

- | | |
|------------------------------------|---|
| <i>to fling</i> — flung — flung | = to throw violently; e.g. <i>The ball was
flung out. She flung herself into his arms.</i> |
| <i>gossamer</i> ['gɒsəmə] | = (thread of) fine silky substance of webs
made by small spiders, floating in the
air, or spread on grass, etc.; soft, deli-
cate material; (Rom. funigei; borangic) |
| <i>husky</i> ['hʌski] | = (of voice) hoarse, dry, almost whis-
pering; e.g. <i>Her voice was husky with
emotion.</i> |
| <i>to interlock</i> ['intə'lək] | = to lock or join together; (Rom. a uni,
a cupla) |
| <i>to launch</i> [ləʊntʃ] | = to send (a blow, a spear, etc.); e.g.
<i>The rocket was launched from the ground.
to launch threats/orders/a proclamation</i> |
| <i>to muse</i> [mju:z] | = to think deeply or dreamily, ignoring
what is happening around; e.g. <i>He was
musing on the future/on the mystery of
the scene.</i> |
| <i>promontory</i>
['prɒməntəri] | = high piece of land standing out in the
ocean, almost surrounded by water |
| <i>recurrent</i> [ri'kærnt] | = occurring frequently and regularly; e.g.
<i>recurrent attacks/fever</i> |
| <i>to span</i> [spæn] | = to extend across (from side to side) e.g.
<i>The bridges span the river. His life spans
nearly the whole century.</i> |
| <i>to speed</i> [spi:d] | = (here) to send out, to discharge; e.g.
<i>to speed an arrow from the bow</i> [bəʊ] |
| <i>spider</i> ['spaɪdə] | = sorts of creature with eight legs, spinning
webs for the capture of insects as food
(Rom. păianjen); Compounds: <i>spider-
thread; spider-web</i> |
| <i>to sway</i> [swei] | = to move unsteadily from one side to
the other; to swing; e.g. <i>trees swaying
in the wind; Her heart swayed between
fear and hope.</i> |
| <i>to unreel</i> [ʌn'ri:l] | = to unroll from or as if from a reel; e.g.
<i>The submarine cable was slowly unreel-
ed from the ship.</i> |
| <i>to venture</i> ['ventʃə] | = to take the risk (of); dare; e.g. <i>He ven-
tured to enter/come before the public/as-
firm that...</i> |
| 3. <i>to and fro</i> | = backwards and forwards; e.g. <i>The
anxious man was walking to and fro.</i> |

(the) vacant vast
[ˈveɪknt ˈvɑːst]

— (the) empty, boundless space. (Here *vast*
is used as a noun.)

II Word Study

1. to launch *forth* = to launch *out*

Another meaning of the adverb *forth* is *onwards, forwards*:

He went *forth* in spite of the danger.

The child stretched *forth* his hand to reach me.

They went back and *forth*.

It may have a temporal meaning as well:

From this time *forth* (= on) they'll never enter my house.

As an adverbial particle, *forth* is used within several phrasal verbs:

The tree *has* already *brought forth* a lot of fruit. (to produce)

His refusal *called forth* our discontent. (to be the cause of)

The substance *gave forth* a nasty smell. (to send out)

The company will *hold forth* an interesting plan for the environment protection. (to offer)

The party *set forth* early in the morning. (to set out, to begin)

Note also the compound adjective *forthcoming* (lit. style):

I want a list of *forthcoming* books. (which are about to be published)

2. Till the bridge... *be* formed

This verbal form — the present subjunctive (identical with the infinitive) — may be found in *archaic* or *poetic* texts and in *contemporary American English* (*formal style*).

III Vocabulary Practice

1. Find in the two poems words that mean:

to meditate; enclosed; heavenly; silent; boundless.

2. Find in the two poems words that are opposite to these:

dark; hasty; in a tired manner; interruptedly; to roll.

3. Choose from among the meanings of the following, the one that fits the context:

however means here ("all distances of space, however wide"):

1) nevertheless

2) although

3) in whatever degree

to span means here:

1) to measure by the hand

2) to reach across

3) to build over

4. Complete the following sentences, using words from the two poems:

I can't recognize your voice. You sound... this morning.

This child was told not to... the thread any more.

The Thames is... -ed by many bridges.

The madman... a stone at another patient.

They... -d to swim in that lake in the month of April.

What is the... used by the composer in this musical piece?

They... -ed the rocket to the moon three hours later than it had been planned.

5. Replace the words underlined by lexical combinations containing the adverb *forth*:

Does this plan *offer* any hopes of profit for our industry?

In the *next* issue of the magazine you'll read an interesting interview with that poet.

The cat *has given birth* to five kittens.

When did the tourists *go*?

From that day *on* he was a different man.

The sun *gives* light and heat.

What *is the cause* of this noise?

6. Translate the following sentences into English, using some of the words in the two poems and in the introduction:

Lanul de griu se legăna în bătaia vântului.

Terenul fusese împrejmuît de vechiul proprietar cu un gard înalt de nuiele.

Pină la sosirea pompierilor, viața lui a atârnat (to hang) pentru câteva clipe de (by) un fir de ață.

Nici dacă ar fi fost țesută din fir de borangic, năframa ei n-ar fi părut atât de diafană.

Defecțiunea s-ar fi datorat unei cuplări imperfecte în cutia de viteze a automobilului.

IV Comprehension Questions

1. What does the poet mean by *the old mother*? (Remember he is standing on the beach; *sways her* = *sways herself*).

2. Why is *her* song *husky*?

3. What is the place of *asteroids* in the enumeration?

4. Name the categories that are enclosed by the *vast similitude*.

5. Describe the spider, using your own words.

6. What kind of soul is the poet's? What does it yearn for?

7. Paraphrase *ductile anchor*.

V Literary Analysis and Discussion

1. Choose from among the following types of poetry, the ones that characterize *On the Beach at Night Alone* and *A Noiseless Patient Spider*:

lyrical, narrative, meditative, elegiac, philosophical, satirical, of love, of protest

2. a) The poet's thoughts and feelings are induced by the powerful and mysterious presence of Nature, which surrounds him. *Dwell on this idea, as it results from the poem.*
b) The word *clef* (here it means the harmony of the universe) may be considered an anticipation of the conclusion. *Explain.*
c) *Find out all the words in the poem which hint at the organic structure of the universe.*
d) The second stanza decodes the meaning hidden beneath the concrete image in the previous lines.
Point out the correspondences between the spider and the poet's soul (for instance: isolated — detached).
e) One of the key concepts in Whitman's poetry is Love, seen both as a spiritual and physical communion.
Speak about the soul's wish for accomplishment, as it is suggested in this poem.
3. Whitman's poetry is not highly metaphorical. He prefers other poetic devices. However we can find in these two poems a number of metaphors and epithets. *Analyse them.*
In poem B there is a change of tone from description to invocation. What is the role of this modulation?
4. The devices that Whitman thought fit for his poems are those belonging to oratory: repetition, parallelism, enumeration, accumulation.
a) *Find out such instances in the two poems and speak about their effect.*
On the other hand he prefers to the traditional poetic diction the speaking rhythm of voice and colloquial expressions. Thus he uses his own type of "free verse"; here, often in large cadences the rhythm follows the stresses in natural speech. He does not reject commonplace phrases such as *the bright stars shining*, etc.
b) *Read out the two poems and notice the fluency of the rhythm.*
c) *Find out other examples of "unpoetic" words and phrases.*
5. *Give a literary translation into Romanian of the two poems.*

VI Writing Assignments

1. *Analyse in writing each of the two poems.*
2. *Analyse the poems together (in point of common themes and devices).*
3. *Write a paper comparing Whitman's style with that of a contemporary Romanian poet who uses mainly the "speaking tone of voice" (e.g. Geo Bogza, etc.).*

VII Reading Assignment

Read and comment on the following fragment from An Essay on Leaves of Grass, written by the American poet William Carlos Williams:



A lithograph by L. C. Daniel ("He saw a symbol of democracy in the summer grass").

"Leaves of Grass"! It was a good title for a book of poems, especially for a new book of American poems. It was a challenge to the entire concept of the poetic ideal, and from a new viewpoint, a rebel viewpoint, an American viewpoint. In a word and at the beginning it enunciated a shocking truth, that the common ground is of itself a poetic source. (...) Verses, in English, are frequently spoken of as measures. It is a fortunate designation as it gives us, in looking at them, the idea of elapsed time. We are reminded that the origin of our verse was the dance — and even if it had not been the dance, the heart when it is stirred has its multiple beats, and verse at its most impassioned sets the heart violently beating. But as the heart picks up we also begin to count. Finally, the measure for each language environment is accepted. In English it is predominantly the iambic pentameter, but whether that is so for the language Whitman spoke is something else again. It is a point worth considering. It may be that the essential pace of the English and the American languages is diametrically opposed each to the other. Certainly not only the words, but the meter, the measure that governed Whitman's verses, was not English."

(In "Walt Whitman — A Collection of Critical Essays", N. J. 1962, pp. 146—147)

Supplementary Reading

1. Emily Dickinson

A.

As imperceptibly, as grief
The summer lapsed away,
Too imperceptible, at last,
To seem like perfidy.
A quietness distilled,
As twilight long began,
Or Nature, spending with herself
Sequestered afternoon.

The dusk drew earlier in,
The morning foreign shone,
A courteous, yet harrowing grace,
As guest who would be gone.
And thus, without a wing,
Or service of a keel,
Our summer made her light escape
Into the beautiful.

B.

There is no Frigate like a Book
To take us Lands away
Nor any Coursers like a Page
Of prancing Poetry —
This Traverse may the poorest take
Without oppress of Toll —
How frugal is the Chariot
That bears the Human soul.

- | | |
|-----------------------------------|--|
| 1. <i>frugal</i> ['fru:gəl] | <i>perfidy</i> ['pə:fidi] |
| <i>imperceptibly</i> | <i>sequestered</i> [si'kwɛstəd] |
| [impə'septibli] | <i>toll</i> [təʊl] |
| 2. <i>chariot</i> ['tʃəriət] | = fighting or racing car in ancient times |
| <i>courser</i> ['kɔ:sə] | = (poet.) swift horse |
| <i>dusk</i> [dʌsk] | = the darker part of twilight (Rom. amurg) |
| <i>frigate</i> ['frigit] | = fast sailing-ship formerly used in war |
| <i>to harrow</i> ['hærəʊ] | = to distress, to torment (Rom. a chinui) |
| <i>keel</i> | = a flat-bottomed ship; (poet) ship |
| <i>to lapse</i> [læps] | = (of time) elapse, to pass |
| <i>to prance</i> [pra:ns] | = (of a horse) to move forwards jerkily,
by raising the forelegs (Rom. a cabra) |
| <i>traverse</i> ['trævə:s] | = (the act of) crossing (the sea, etc.) |
| 3. <i>without oppress of toll</i> | = (here) without an oppressive toll (tax
paid for the use of a road) |

Emily Dickinson (1830–1886) — American poetess

2. Robert Frost

A. *Tree at My Window*

Tree at my window, window tree,
My sash is lowered when night comes on;
But let there never be curtain drawn
Between you and me.

Vague dream-head lifted out of the ground,
And thing next most diffuse to cloud,
Not all your light tongues talking aloud
Could be profound.

But tree, I have seen you taken and tossed,
And if you have seen me when I slept,
You have seen me when I was taken and swept
And all but lost.

That day she put our heads together,
Fate had her imagination about her,
Your head so much concerned with outer,
Mine with inner, weather.

B. *Bravado*

Have I not walked without an upward look
Of caution under stars that very well
Might not have missed me when they shot and fell?
It was a risk I had to take — and took.

- | | |
|------------------------------|--|
| 1. <i>diffuse</i> [di'fju:s] | = almost |
| 2. <i>all but</i> | = attitude of boldness and courage |
| <i>bravado</i> [brə'vɑ:dəʊ] | = (here) not to manage to hit |
| <i>to miss</i> | = the framework (Rom. tocul) of a window
that slides up and down |
| <i>sash</i> | = (here) to move suddenly or quickly (of
a meteor, etc.) |
| <i>to shoot—shot—shot</i> | = (here) to push away (as with a broom);
<i>swept</i> (Rom. duse de vînt) |
| <i>to sweep—swept—swept</i> | = to cause to move restlessly from side
to side (of the branches of a tree, etc.)
v.i.: to toss about (in sleep) (about a
sick man, etc.) |
| <i>to toss</i> | = with her |

3. *about her*

Robert Frost (1875–1963) — American poet.

The Language of Life

What has happened in biology?

1. I plunged a glass rod into the flask of jellylike soup.
"Twirl and lift", directed Maggie, the lab technician. As I wound, a growing globule of clear organic glue spooled out of the flask and around the rod.
"Just think", said Maggie with a grin. "You are unravelling the secret of life".
2. What I was winding looked no more impressive than egg white. Could it really be DNA, the most celebrated chemical of our time? DNA, the master choreographer of the living cell and carrier of the genetic code?
3. If anything illustrates what has happened in biology, it is this profound new ability to take the very stuff of life out of the cell, to isolate it in a test tube, to dissect it, and to prove the deep mysteries borne in its fragments.
4. Little more than a generation ago the cell, the living capsule from which all plants and animals are built, was largely uncharted territory. Nor was science sure what a gene, the basic unit of heredity, was made of. Today the cell has been mapped, and biologists know that our genes are made up of that marvelous chemical DNA.

The magic molecule

5. Enormously long strands of DNA intertwine within the core of living cells. So narrow and tightly coiled is this DNA that all the genes in all the cells in a human body would fit into a box the size of an ice cube. Yet if all this DNA were unwound and joined together, the string could stretch from the earth to the sun and back more than 400 times.
6. The easiest way to visualize DNA is an immensely long rope ladder, twisted around and around into a corkscrew shape. Straighten the ladder out and imagine: the sides of the DNA ladder are long chains of two substances, sugars and phosphates, in repeated sequences. These chains are the backbone of the DNA molecule; their structure never varies.
7. The real magic of DNA is performed by the rungs. The rungs are actually made in two parts, each part being firmly attached to one side of the ladder. Before a cell divides the DNA ladder splits down the middle, much as the teeth of a zipper pull apart. As the process continues, the cell creates two ladders of DNA — identical copies of its genetic blueprints. Now the cell can proceed with its own division.

Using these blueprints, the cell performs another crucial function: the manufacture of proteins — thousands of different types.

8. Each gene, or distinct segment of the long DNA strand, contains instruction for marking one specific protein. The orders coded into a precise sequence are delivered from the DNA to the workrooms — where proteins are assembled — by a go-between: the messenger molecule RNA. To decipher the precisely arranged string of DNA segments, the protein-making ribosomes use what we call the genetic code.

9. Biologists have found that virtually every cell contains the entire repertoire of genes for that plant or animal. One cell in my toe, say, has all the data in its DNA for making another man physically identical to me. That many instructions, if written out, would fill a thousand 600 page books. The unique experience of our lives, of course make us more than a product of our genes. Yet it is our DNA that sets the basic physical limits of what we can or cannot become.

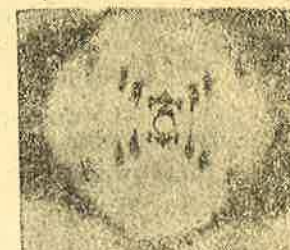
10. The DNA age is clearly and urgently upon us, and while I seldom found biology's new laws as easy as twirling DNA on the end of a rod, I did find that, behind their abstruse terminology, biologists have discovered a surprising, elegant simplicity to the game plan of life.

After *The New Biology* by Rick Gore, National Geographic 3/1976.

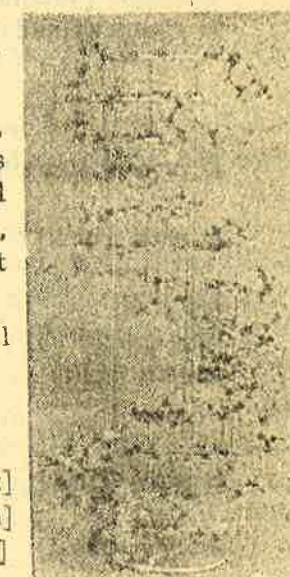
I Vocabulary

1. assemble [ə'sembl]	repertoire ['repatwa:]
capsule ['kæpsju:l]	ribosome ['raibəsəum]
choreographer [ˌkɔːrɪ'ɑːgrəfə]	technician [tek'nɪʃn]
gene [dʒi:n]	terminology
genetic [dʒi'netɪk]	['tə:mɪn'blɒdʒi]
globule ['glɒbjʊ:l]	unique [ju:'ni:k]
molecule ['mɒlɪkjʊ:l]	visualize ['vɪʒjuəlaɪz]
protein ['prəʊtɪn]	

2. abstruse [æb'stru:s] = whose meaning or answer is hidden or difficult to understand; profound
- to coil [kɔɪl] = to form rings, spirals, etc.; to wind:
The snake coiled round a branch.



X-ray photograph of crystalline DNA



The double helix of DNA (molecular model)

core [kɔ:]	= the central, innermost, or most essential part of sth.
corkscrew ['kɔ:kskru:]	= tool for drawing corks from bottles
flask [flɑ:sk]	= narrow-necked bottle used in laboratories, etc.
glue [glu:]	= sticky liquid that hardens and holds things together: <i>He used a special kind of glue to glue the two pieces of wood together.</i>
grin [grɪn]	= broad smile (expressing, amusement, contempt, etc.)
to intertwine [ɪntə'twain]	= to twist or wind together
jelly ['dʒeli]	= clear, soft, semi-transparent food substance made from gelatine
to map [mæp]	= to represent on or as on a map; to describe with precision
messenger ['mesɪndʒə]	= a person who carries messages or parcels
to plunge [plʌndʒ]	= to put sth. or go suddenly and with force (into); <i>to plunge one's hand into cold water; to plunge into a swimming pool.</i>
to proceed [prə'si:d]	= to continue, go on: <i>Please proceed with your work.</i>
to unravel ['rævl]	= to separate the threads of woven or knitted material; to untwist
rod [rɒd]	= thin, straight piece of wood or metal
rung [rʌŋ]	= crosspiece forming a step in a ladder
to split [splɪt]	= break into two or more parts, esp. from end to end: <i>Some kinds of wood split easily.</i>
to spool [spu:l]	= to wind on a spool; to unwind from a spool (usu. followed by <i>off</i> or <i>out</i>)
strand [strænd]	= a fibre or filament as in plant or animal tissue; a number of fibres or threads twisted together
stuff [stʌf]	= material or substance of which sth. is made fastened, fixed, fitting, closely;
tight [taɪt]	= packed so as to occupy the smallest possible space or to get in as much as possible: <i>Fill the bags so that they are tight.</i>
to twirl [twɜ:l]	= to turn round and round quickly: <i>The seal twirled the ball on his nose.</i>

uncharted [ʌn'tʃɑ:tɪd]	= not explored and mapped; not marked in a map or chart: <i>an uncharted sea</i>
to wind—wound— wound [waɪnd, waʊnd]	= to twist (thread, string, etc.) into a ball, or round or on to sth.: <i>to wind (up)</i>
DNA	= deoxyribonucleic acid, the chemical basis of the gene, responsible for transmitting hereditary characteristics and for the building of proteins
go-between	= a person who acts as an intermediary between persons or groups
to pull apart	= to separate by pulling
RNA	= ribonucleic acid; functions together with DNA to manufacture the cell's protein enzymes

II Structure Practice

1. Lab is short for *laboratory*. Clipped (shortened) words are frequently used in colloquial English.
 - a) Supply the clipped forms for: photograph, telephone, mathematics, examination, bicycle, omnibus.
 - b) Fill in the blanks with the appropriate clipped word and state in each case from what noun it is derived: ad, fridge, fan vet, perm, pram, flu, telly:
The farmer called in a... There's some cold meat in the...
He saw a clever... in the magazine. The baby loved being pushed about in the... He is a baseball... Ann is laid up with the...
Turn on the...! There's a good picture on. Joan's friends admired her lovely...
2. The synonyms *profound/deep; stuff/substance* point to the two main components of the English vocabulary: the first word in each pair being of Latin (French), the second of Anglo-Saxon origin. Such synonyms are very frequent, the word of Latin (French) origin tending to be used in formal (literary) style.
 - a) Identify in the text words of Latin (French) origin meaning: boundaries, to go on (2 words), to fasten, to make out, to put together, whole; and words of Anglo-Saxon origin meaning: to consist, of, to extend, form, magnitude, manner, intermediary, spine.
 - b) To further illustrate this type of synonymy in the English language pair each word given in list A with the corresponding word in list B:
A. assist, cease, city, close, commence, conduct, desire, edifice, extend, extinguish, form, indignant, inquire, labour, novice,

incredible, postpone, preface, remove, renounce, require, reside, restore, return, terminate, sufficient, vessel.

B. angry, ask, beginner, behaviour, building, come back, end, enough, foreword, give back, give up, help, live, put out, put off, shape, ship, shut, stop, stretch, take away, town, unbelievable, want, wish, work.

8. The following examples from the text may serve to illustrate various means of giving prominence to a word or group of words:

a) It is this profound new ability to take the *very* stuff of life out of the cell. (*very* brings *stuff* into focus)

b) I *did* find that... **biologists** have discovered a surprising, elegant simplicity to the game plan of life. (The *emphatic do* places the focus on the verb. If the predicate contains a modal or an auxiliary verb emphasis is achieved by means of intonation: I can repair the blown fuse).

c) *It is* our DNA *that* sets the basic physical limits of what we can or cannot become. (The *emphatic if* followed by *to be* may bring any part of the sentence into focus).

d) *Nor* was science sure what a gene was made of. *So* narrow and tightly coiled is this DNA that all the genes... would fit into a box... (Words with a negative or restrictive meaning placed at the beginning of the sentence for emphasis cause inversion of subject and predicate, e.g. seldom, rarely; scarcely, hardly; little, few; only, never, neither, nor, no sooner, under no circumstances, on no account, so (when followed by an adjective or adverb, etc.) *Make up sentences of your own using the emphatic patterns presented above.*

4. Rewrite the following sentences using suitable means to place emphasis on the word(s) in italics.

a) I have *seldom* seen such wonderful flowers. b) The fire broke out *in the dead of night*. c) I *hardly* thought it possible. d) She cares *little* for my words. e) They noticed *only then* that blood was trickling from his arm. f) *Listen* to reason! g) We never *understood* each other very well, you and I. h) His manner was *so absurd* that everybody stared at him. i) The switch mustn't be left on *under any circumstances*. j) This is the *thing* I want. k) *John* wore his best suit to the dance last night. l) The telephone rang *at that moment*. m) You're the *man* I want to see.

5. Study paragraphs 7, 8, 9 and pick out:

a) the topic sentence of each paragraph

b) keywords enabling you to briefly sum up the contents of each paragraph.

6. A popular science writer has the important task of bringing a complex scientific or technological phenomenon within the reach of the non-specialist. *Comment on the way the author of the article makes the reader share his personal experience of and enthusiasm for one of the greatest scientific discoveries of our century.*

III Comprehension Questions

1. What laboratory equipment is mentioned in the passage?
2. What are the two major advances in biology in the last decades according to the text?
3. What images does the author use to illustrate the size and shape of DNA?
4. What are the two crucial functions that the cell performs?
5. Is DNA the carrier of genetic instructions in man only, or also in animals and plants? What references in the passage show this?
6. Do the cells in different parts of the body contain different kinds of DNA?
7. The DNA of one cell carries a tremendous amount of genetic information. How does the author impress this upon the reader?
8. Does the author consider the discovery of DNA an epoch-making event?

IV Applying the Reading

1. Genetics in one of the new sciences that evolved in the 20th century. The new insight into the mechanisms of the cell holds forth the promise that man will be able to manipulate his own genetic inheritance, and perhaps ultimately to control the future evolution of the species. We may be on the threshold of an era of transformation more dramatic in historic and human consequences, than any previous revolution. *Do you think genetic engineering a) may be possible one day? b) may become a major social and ethical problem?*
2. For thousands of years man has used his practical knowledge of the laws of heredity to improve breeds of plants and animals. In our century this has become an important field of scientific research. *What do you know about hybridization (crossbreeding)? Have you ever visited an experimental station for agricultural or horticulture research?*
3. *What branches of medical sciences are likely to benefit from developments in molecular biology? What do you know about the immune system, antibodies, rejection of tissue transplants, cells (genes) behaving abnormally and causing cancer, etc.?*

V Topics for Oral and Written Composition

1. DNA — the atom of life. In dealing with this subject you might consider the following approaches:
 - a) A parallel between the great revolutions in physics (early 20th century) and in biology (mid century); description of atomic structure/of the DNA molecule — a fundamental breakthrough in the respective sciences; huge responsibility involved in harnessing the uranium atom/the DNA molecule; possible impact on man's condition.
 - b) The atom — the unit of matter/DNA, the unit of living matter; the key to the understanding of the physical world/of life; grand unity of nature; gap between life and non-life disappears following discovery of chemical structure of DNA.
2. Decoding nature. You may wish to develop Galileo's statement. *Whoever wants to read a book must know the language in which it is written. Nature is a book and the characters in which it is written are triangles, circles, and squares.* Here are some ideas: the language of mathematics; abstract mathematical models of the physical world; the molecular model of DNA, biochemical bits of information — genetic messages written in the alphabet of DNA, the language of life; informational character of the living world.

VI Supplementary Reading

Read the following passage without a dictionary:

The main arena of current biology, the stage upon which DNA acts is the living cell. Cells are the basic units of life; all plants and animals are built from these tiny chemical factories.

Using high-powered electron microscopes and ingenious techniques borrowed from physics and chemistry, biologists have broken through the cell's barrier of invisibility and have charted its interior.

They have found a forbiddingly small, yet enormously complex world; its magnitude, like those of the cosmos, astonish and confound. Each cell is a world brimming with as many as two hundred trillion tiny groups of atoms called molecules. Even the largest molecules, like DNA, are measured in units called angstroms — $1/260,000,000$ of an inch.

The cell has turned out to be a micro-universe, science now tells us, abounding with discrete pieces of life, each performing with exquisite precision, and often in thousandths of a second, a biochemical dance its ancestors began to perfect countless generations ago in the primordial ocean.

Moreover, biologists now have concluded that all cells share a grand unity of life. Human cells, those of the most advanced species on

earth, operate with many of the same pieces of machinery, the same chemical reactions, and under the same genetic code as the green scum plucked from a roadside mud puddle. Biologists have not yet determined all the jobs performed by the many inhabitants of the cell. It is clear, however, that the cell is a society unto itself, and that the intricacies of its sociology will puzzle us long after we finish charting its terrain.

After *National Geographic* 3/1976

VII Quiz

1. Select the proper chronological order of the discovery of each of the following:
A proton B electron C biological cell D periodicity of elements E neutron
2. The field of chemistry is related to
A only biology, as in the study of respiration;
B only physics, as in the study of electron orbitals;
C no other sciences, since chemistry is truly a distinct branch of science;
D all sciences, since the various studies of man and his universe are interdependent;
E only biology and physics, since these are the three main branches of science.

VIII Concepts of the 20th Century

The new biology. Molecular biology was born in 1953, with the publication of a one-page scientific paper in which James D. Watson and Francis Crick first described the structure of DNA, a molecule with "novel features which are of considerable biological interest". *An interdisciplinary achievement.* It is significant that the discovery was made by a biologist (Watson) who teamed up with a physicist (Crick). The DNA structure was a long-missing link that tied together some fifty years of disparate research in biochemistry, microbiology, and genetics. *Molecular modelling.* Biologists pursue anatomy past the limits visible with even the most powerful electron microscope. The discovery of DNA's structure owed much to model building. One crucial insight came as James Watson arranged and re-arranged cardboard cutouts representing DNA's bases.

Informational systems. Biological, psychological, social, technological system rely on communication mechanisms: information, message, code, language are pertinent terms. Living things are self-reproducing, self-maintaining systems whose growth, development and reproduc-

tion are based on chemical information conveyed between generations of cells and of organisms.

The language of DNA. There are two main types of nucleic acids: DNA (deoxyribonucleic acid), the chemical basis of the gene, and RNA (ribonucleic acid), the molecule that *translates* the genetic message from DNA into terms the cell can use as *instructions* for making protein. This *information* takes the form of a sequence of the sub-molecules composing the DNA, and is comparable to the arrangement of the signs (dot, dash, short and long pauses) of the Morse code. The symbols of the DNA code are known to be four organic molecules, arranged in a series of pairs similar to the rungs of a spiral ladder. Groups of three neighbouring rungs form a *letter*. There are about twenty letters in the DNA *alphabet*, and each means a specific amino-acid. RNA molecules carry these letters and arrange them in a sequence corresponding with the original DNA *word*. There is an almost infinitely varied order of possible arrangements for amino-acids to produce the incredibly complex array of proteins needed to build a human body. Just as you can change the meaning of a sentence by rearranging its words, nature can *spell* an enormous vocabulary of proteins, using only four organic molecules, the symbols of the DNA code.

(After *National Geographic* 3/1976).

Stream C

Verb + Gerund

Dialogue:

- Mr. Bloggs: Has Jennifer *finished doing* her exercises?
When I came in she was still at her desk. She *started working* at four o'clock if I remember *rightly*.
- Mrs. Bloggs: She *certainly has*. But I think *they need correcting*. I took a look at them and came across some slips.
- Mr. Bloggs: I *suggest helping* her though. I'd rather *avoid doing it* myself. She *can't bear me checking* her exercises. She *enjoys working* with you.
- Mrs. Bloggs: It's *no use talking* about this. You'd better do it right away. I've got to do the dishes. And *remember to be nice* to her... Try *getting* the right answers from her so that she won't make mistakes again.
- Mr. Bloggs: Well, it's easy to say. You do know *she doesn't like me helping* her with her homework. I *remember her complaining* that I *put her off working out* her math problems when I last *tried to give* her a hand. She *kept saying* she could do them without me. Wasn't she cheeky to say that! I *can't stand her answering back*.
- Mrs. Bloggs: You might have antagonized her.
- Mr. Bloggs: Fancy a father like me *antagonizing* his daughter! That's funny. Anyway I *deny having been* rough on her. After all her exercises are not worth *quarrelling* about. Don't you think she's *better off checking* them on her own? I *can't help thinking* she'll find it terribly difficult to make her way in life if we go on *helping her like this*.
- Mrs. Bloggs: Oh, *stop arguing*! You simply don't *feel like taking* a look at her exercises. You might as well do the dishes then.
- Mr. Bloggs: Perhaps you'd like me to *scrub the floor too*.
1. Has Jennifer *finished doing* her exercises?
I'd rather *avoid doing it* myself.

A. Demonstration

- { Joe is pressed for time.
- { He must *finish writing* his essay by Tuesday.
- { Sam came to the party.
- { He *avoided dancing* with Dora.

B. Put the verbs in brackets in the appropriate verb form.

- 1) She practises (*play*) the violin seven hours a day.
- 2) He can't escape (*pay*) for the damages.
- 3) They carried on (*run*) until they got out of breath.
- 4) She got through (*read*) the book before. Mike came back from work.
- 5) Gary left off (*fiddle*) with the radio when he heard footsteps down the corridor.
- 6) She had the afternoon off and felt like (*play*) tennis.

Patterns

Subject + Verb	(or verbal expressions) + Gerund
avoid	be worth
carry on	be worth while
escape	feel like
finish	it + be + like
get through	etc.
give up	
leave off	
practise	
quit	
resist	

— The verbs and expressions listed above are followed by the Gerund. Both the verb and the Gerund are related to the same subject. No other verb form can be used after these verbs and the Gerund cannot be used with its own subject. There is no alternative construction and that is why the verbs and expressions above form a separate class.

— *Be worth while* differs from *be worth* in that it is used only with initial *it*:

It is worth/it is worth while reading the book.

but it cannot replace *be worth* in:

The book is *worth reading*.

where the Gerund has passive force.

When the two expressions are used with initial *it*, it is possible for the Gerund to have its own subject:

Is it worth John (his/him) working on such an experiment?

Is it worth while John working on such an experiment?

Is it worth his while working on such an experiment?

Notice the position of the possessive adjective in the last example.

2. a) *They need correcting.*

b) *She started working...*

She's better off checking...

A. Demonstration

- a) { The car has to be fixed.
The car *needs fixing/to be fixed*.
The door has to be painted.
The door *wants painting/to be painted*.
- b) { Jack will take great care of you.
You're *better off staying/to stay* with us for the holiday.
The class was in good spirits.
They *continued making/to make* jokes until the bell rang.

B. Complete the following. Use both the Gerund and the to-infinitive

- 1) The room needs...
- 2) The road wants...
- 3) I wonder why he didn't even bother...
- 4) Robert was so angry that they all ceased...
- 5) Though the mountain was steep he attempted...
- 6) She said I had no business...

Patterns

- a) S + V + Gerund/Passive Infinitive.
need
want (=need)
require (=need)

— In this pattern the Gerund parallels the passive infinitive. Both the Gerund and the passive infinitive can be used after the verb indicated above though the passive infinitives are rather infrequent after the verbs *want* and *require*.

— *Need* in this pattern should be distinguished from *need* functioning as a modal verb:

He needs to take care of it

- b) S + V + to-Inf./Gerund
attempt
be better off
begin
bother
cease
continue
have no business
neglect
omit
start,
etc.

- The verbs listed above can be followed by the to-infinitive or the Gerund without any noticeable difference.
- The to-infinitive is more usual after the verbs *attempt*, *bother*, *continue*, and *neglect* whereas the Gerund is more common after *be better off* and *have no business*.
- After the verbs *begin*, *cease*, and *start* the Gerund is not used in the following situations:
 - when the verb is in a continuous tense.
He *is beginning to improve*.
 - when the following verb is a non-conclusive one (verbs that do not normally occur in progressive forms)
He *began to realize*...
 - the to-infinitive is much more likely when the subject is a non-personal one
Superstitions *ceased to have an impact* on people's behaviour as a result of the steady development of science.
- The Gerund is particularly common when a deliberate act is described.
He *began reading* at nine o'clock sharp.
- The verb *start* can be used with two different subjects. In this case it becomes a causative verb.
He *started them laughing*.
I *started the engine running*.
where the ing-form is a present participle

3. a) It's no use talking about this.
b) Try getting the right answer from her.
When I last tried to give her a hand...
If we go on helping her...
Stop arguing.

A. Demonstration

- a) { It is half past ten and he must be asleep at this time.
It's no use *dropping in* to drop in.
It's no use/good { for us to drop in.
us/our dropping in.
- { Jack is fond of music.
He intends to *take/taking* piano lessons.
He intends { his son to take piano lessons.
that his son should take...
that his son *take*...

- { Dan was fierce.
Tony dreaded to meet/meeting him.
He dreaded { Dan would jump on him.
Dan/him/his jumping on him...

- { The box was heavy.
He *tried to lift* it. = He attempted...
He made the effort...

- { The text was difficult.
He *tried using* a dictionary = He tried the alternative...
He made the experiment...

- { The movie was boring.
Joe *stopped watching* it. = He ceased/left off { watching it.
Joe met Peggy.
He *stopped to talk* to her. = He stopped in order to talk to her.

- { The story was gripping.
He went on reading = He continued to read/reading
until midnight. until midnight.
He first mentioned a few facts and then *went on to talk* about the major events of the year. (and then he passed on to another aspect or point)

- B. Build two sentences on each stimulus given below. In the first sentence the verb and the verb form it requires should be related to the same subject. In the second sentence the second verb should have a subject of its own. Make any necessary changes.

- Model: { The flat is large enough. (*intend*)
He *intends to buy/buying* it.
He *intends Joe to buy* it.

- 1) The water was deep. (*fear*)
- 2) Electrical engineering is fascinating. (*intend*)
- 3) The last bus had left. (*it + be + no use/good*)
- 4) She had a wretched toothache. (*dread*).

- C. Put the verbs in brackets in the infinitive or gerund according to meaning.

- 1) I asked him to stop (*shout*) at me.
- 2) Barry tried hard (*catch*) up with the rest of the class.
- 3) He chanced (*find*) the letter as he was looking for a stamp.
- 4) He stopped (*talk*) to me when he saw me.
- 5) The soup was tasteless. I tried (*put*) some salt in it.
- 6) The boys went on (*play*) until the teacher came in.
- 7) As they were gaining on him he chanced (*jump*) into the swirling water.

- 8) He first mentioned a few things about the new technique. *He* then went on (*describe*) the experiment.

Pattern

a) (i)	S + V + to-Inf./Gerund
	dread
	fear
	intend
	plan
	it + be + no use/good

(ii) S + V + different Complementation

- The *to-infinitive* is more usual after *intend* and *plan* whereas the Gerund is much more frequent after *it + be + no use/good*
- *Fear* and *dread* are followed by a *that*-clause. The Gerund with its own subject parallels the *that*-clause after *dread* but it is much less usual.

- The subject of the Gerund can be:

a noun

a pronoun in the accusative

a possessive adjective.

In current English the pronoun seems to be used in preference to the possessive adjective. The noun in the possessive case is occasionally used with proper names:

It's no use *him/his/Jack's/my brother* going there.

Pattern

b)	S + V	to-Inf. Gerund } difference in meaning
	change	
	go on	
	stop	
	try	

- The verbs belonging to this group can be followed by both the *to-infinitive* and the Gerund with considerable difference in meaning.

Go on + Gerund is virtually interchangeable with *continue*:

When *go on* is followed by the *to-infinitive* it collocates only

with verbs of saying and verbs of statement: *describe, explain, suggest, say, talk, tell, etc.*

Accordingly it is wrong to say:

*He took off the wheel and went on to pump up the tyres *Go on + to-infinitive* suggests that the speaker introduces a new aspect or passes on to another point.

Stop can be used with two different subjects and then comes pretty close to *present*.

She *stopped* Richard (*from*) reading the letter. (preposition omisible)

He *was stopped* from reading the letter. (preposition not omisible)

- 4). I suggest helping her.
 She enjoys working with you.
 I put her off working out her math problems.
 She kept saying she could do without me.
 I can't stand her answering back.
 Fancy a father like me antagonizing his daughter.

A. Demonstration

- { Jane is a sensitive girl.
- a) She enjoys reading poetry.
- b) She enjoys Tom/him/his reading poetry.
- { Joe has a personal dislike to Bob.
- a) He can't stand talking to him.
- b) He can't stand Bob/him/his talking to him.
- { The resort is very nice.
- a) They contemplate staying there for a while.
- b) They contemplate Joan/her staying there for a while.

- B. Put the verb in brackets in the appropriate form, then add a subject to the Gerund and make the necessary changes.

Model: { He missed (*listen*) to the concert.
 He missed listening to the concert.
 He missed John Ogden playing Beethoven.

- 1) Fancy (*laugh*) at us.
- 2) We consider (*send in*) an application.
- 3) She couldn't help (*tell*) him he was to blame.
- 4) Burt couldn't picture (*win*) the prize.
- 5) They had to delay (*deliver*) the goods.
- 6) They kept (*work*) hard throughout the term.

Patterns

a) S + V + Gerund

b) S¹ + V + Noun/Pron./Possessive + Gerund
(Acc) Adj.

Verbs:	fancy	risk
contemplate	imagine	stand
consider	picture	tolerate
delay	keep	etc.
defer	can't	
put off		
postpone	couldn't	help
	resent	
	relish	

— The verbs belonging to this class can be used with one subject or with two different subjects.

In pattern b) the Gerund has its own subjects.

The pronoun in the object case is more usual than the possessive adjective.

— *Fancy* meaning *imagine* (= picture in the mind) is used only in exclamatory sentences.

Fancy him wearing my coat!

When it means *like the idea of* it can be used in any kind of sentences.

She fancied meeting him.

— *Keep* can be replaced by *keep on* which is an emphatic alternative

He kept shouting.

or

He kept on shouting.

When the Gerund is **negative** only *keep on* is possible;

He kept on not working.

When *keep* is followed by a different subject it becomes a causative verb and the *ing-form* is then a *present participle*.

She kept them waiting.

Don't keep her standing!

Pattern

S¹ + keep + Object + Present Participle

Put off meaning *postpone* fits into both patterns. When it means *cause someone to lose interest on* or *desire for something* it fits into pattern b) only.

She put him off seeing the movie.

This article will put you off smoking.

In this case the possessive adjective is never used in front of the Gerund.

The verbs *suggest* and *propose* (see Unit 2) can be included here, but when they are followed by a different subject the Gerund is unusual.

I suggest/propose going there.

but I suggest/propose	{	he goes there
		he should go there
		he go there

When the Gerund is negative it takes *not* in front of it.

They considered not having the house painted that month.

5. *And remember to be nice to her.*

I remember her complaining.

A. Demonstration

Jack has to meet her at nine o'clock.

Jane hopes he remembers to meet her at nine o'clock.

Jack left the light on. He remembered it.

Jack remembered	{	leaving the light on.
		(that) he (had) left the light on.

Marjorie said she wouldn't be coming. Jack remembered it.

Jack remembered	{	Marjorie/her saying she wouldn't be coming
		(that) Marjorie (had) said she wouldn't be coming.

Joe didn't turn the light off. He forgot it.

Joe forgot to turn the light off.

Joe came in first. He'll never forget it.

Joe will never forget	{	coming in first.
		(that) he came in first.

Tom put the blame on him. He can't forget it.

He can't forget	{	Tom (him)/his putting the blame on him.
		(the) Tom put the blame on him.

I must tell you Burt won't help us.

I regret to tell you (that) Burt won't help us.

Charles laughed at them. He regrets it.

Charles regrets	{	laughing/having laughed at them.
		(that) he laughed at them.

His brother left without saying good-bye.

Charles regrets it.

Charles regrets	{	his brother leaving/having left without
		saying good-bye.
		(that) his brother left without saying good-bye

B. Use remember, forget and regret followed by either the to-inf. or the Gerund/that-clause according to the context suggested and translate them into Romanian.

- 1) Larry ran him down behind his back.
(Tom will always remember it.)
- 2) Joe danced with the movie star.
(He can't forget it.)
- 3) I must say I can't help you.
(I regret it.)
- 4) You must lock the door.
(Please remember it.)
- 5) Mr. Mayfield carried on at the children.
(He regretted it.)
- 6) Daisy had to post the letter.
(She forgot it.)

Patterns

- a)

S + V + to-Inf. forget remember regret

Remember + to-infinitive = not forget.

Forget + to-infinitive = not remember.

Regret + to-infinitive signals an immediate future.

The to-inf. is restricted to verbs like *inform, say, tell, etc.*

- b) (i)

S + V +	Gerund (Perfect Gerund) that-clause forget remember regret
---------	---
- (ii)

S + V +	Noun/Pron./Possessive + Gerund/Perfect Gerund that-clause Adj. forget remember regret
---------	--

— In the two patterns above the Gerund parallels a that-clause and has a past meaning.

I remember saying that = I remember I said that.
I remembered saying that = I remembered I (had) said that.

— It is possible to use the Perfect Gerund instead of the Gerund proper:

I remember having said that.

Since the Gerund can also indicate past actions the Perfect Gerund is often felt to be unnecessary. However the Perfect Gerund is fairly common after *to regret*.

— After *to regret* the *that-clause* is more usual than the Gerund when there are two different subjects.

When there are two different subjects and the reference is to a future action only the *that-clause* is possible since the Gerund points to a past action only:

He remembered Joe would be coming around at nine o'clock. (future)

He remembered Joe coming around. (past)

— *Forget* followed by the Gerund is restricted to statements like:
I'll never forget doing it in a day.
She can't forget Joe inviting her to the party.

6. I deny having been rough on her.

A. Demonstration

Andy left the water running.

He recalled it.

Andy recalled { *leaving* the water running.
(that) he (had) left the water running.

Dolly left the water running.

Andy recalled it.

Andy recalled { *Dolly leaving* the water running.
(that) Dolly (had) left the water running

Joe says Tom exceeded the speed limit.

Tom denies it.

Tom denies { *exceeding/having exceeded* the speed limit.
(that) he exceeded the speed limit.

Joe says Tom exceeded the speed limit.

Harry denies it.

Harry denies { (that) Tom exceeded the speed limit.
Tom/his/him exceeding/having exceeded the speed limit.

Frank **drove** through the red light.
He **admits** it.

Frank **admits** { *driving/having driven* through the red light.
(that) he **drove** through the red light.

Frank **drove** through the red light.
Sam **admits** it.

Sam **admits** { (that) Frank **drove** through the red light.
Frank/his/him *driving/having driven* through
the red light.

B. Consider the stimuli given below. Build sentences with the verbs given in brackets. Use alternative constructions.

Model: get out of trouble (*recollect*)

Sally **recollected** { *getting* Tom out of trouble.
(that) she (had) got him out of trouble.

Tom **recollected** { Sally *getting* him out of trouble.
(that) Sally (had) got him out of trouble.

- 1) break the window (*deny*);
- 2) cheat them (*admit*);
- 3) win the race (*recall*);
- 4) witness the scene (*mention*).

Patterns

S + V + { Gerund/Perfect Gerund
that-clause

- a)
- admit
 - acknowledge
 - deny
 - foresee
 - mention
 - recall
 - recollect

b) S + V + { that-clause
Noun/Pron/Possessive + Gerund
(Acc)

— The verbs indicated above can be followed by the Gerund or a that-clause. After *recall* and *recollect* the Gerund carries a past meaning. Only the that-clause is possible when a present or future meaning is referred to:

He **recalled** that Mary **would be** there by ten o'clock.

After *admit*, *acknowledge*, *deny* and *mention* the Gerund can also indicate a simultaneous or a future event though it is particularly common when a past action is described.

He **denied** *knowing* anything about it. (= that he knew...)

Harry **admits** *doing* it every day. (= that he does it...)

Ken **mentioned** *going* there. (= that he goes there...)

— The Perfect Gerund is fairly common after the verbs *admit*, *acknowledge*, *deny* and *mention*.

— Except for *recall* and *recollect* the that-clause is much more usual than the Gerund when the subject of the verb is different from the subject of the following verb:

He **denied** that Jack **had broken** the window.

is much more likely than:

He **denied** Jack **breaking** (having broken) the window.

7. She **can't bear** me **checking** her exercises.

She **doesn't like** me **helping** her with her homework.

You'd **like** me to scrub the floor too.

A. Demonstration

{ Roy and Lizz have always been nice to Jane.
Jane **likes** *staying/to stay* with them.
They **like** Jane *staying/to stay* with them.

{ Joe wants to see the movie.
Mary **would like** to see it too.
He'd **like** Mary to see it too.

{ (Sam prefers going by bus to walking.)
Sam **prefers** Mike *going/to go* by bus.
Mike: The weather is lovely. Let's go swimming.
Sam: I'd **prefer** to go for a walk. (I'd prefer to go for a walk rather than go swimming.) and
I'd **prefer** Jack to do his lessons.

B. Build sentences with *can't/couldn't bear*, *hate*, *like*, *love*, *prefer* on the stimuli below. Make necessary changes.

Model: { The book is interesting (*like*).
She'd **like** to buy it.
She'd **like** Joe to buy it.
She **likes** *reading/to read* books like these.
She **likes** Sam *reading/to read* books like these.

- 1) The senior clerk keeps ordering him about. (*can't bear*)
- 2) They play cards. (*hate*)

- 3) The boys want to play football tomorrow morning. (*love*)
- 4) They asked him to wait for them. (*couldn't bear*)
- 5) Tom never misses a movie. (*prefer*)
- 6) A new Shelley edition has come out recently. (*like*)

Pattern

- a) $S + V + \text{Gerund/to-Inf.}$
 can't bear
 couldn't bear
 hate
 like
 love
 prefer
- b) $S^1 + V + \text{Noun/Pron.} + \text{Gerund/to-Inf.}$

- In these two patterns both the Gerund and the to-inf. are used for general statements (permanent liking, preference, etc.).
 - When a general action is referred to the verbs *like* and *love* are in the present or past tense.
 - The Gerund is more usual than the to-inf. in British English whereas in American English the to-inf. is probably as frequent as the Gerund.
 - The possessive adjective as subject of the Gerund is quite unusual, the pronoun being used almost invariably:
 He likes *them* working hard.
 She can't bear *him* beating the dog.
 - With alternatives *prefer* is followed by *to* and the Gerund
 I prefer *reading* to *playing* chess.
- Pattern

- a) $S + V + \text{to-Inf.}$
- b) $S + V + \text{Object} + \text{to-Inf.}$

- The to-inf. that occurs in these two patterns is used with reference to a specific occasion.
- *Like* and *love* are used only with *should* and *would* when a single occasion is meant:
 She'd *like* to join them.
 Jack *would love* to go to the party.

- *Hate* and *prefer* can be used in any tense though when a specific action is referred to they often occur with *should* and *would*:
 I *prefer* to tell him tomorrow.
 He'd *prefer* to put it off.
- When the subject of *prefer* differs from the subject of the following verb it is possible to use a subjective that-clause.
- When alternatives are suggested and the preference refers to a specific action *rather than* is used instead of *to*.
 I'd *prefer* to stay at home *rather than* take a walk.
 I *prefer* walking to staying in.
- Both the Gerund and the infinitive are negated by placing *not* in front of them:
 I *prefer not* staying up late.
 I *prefer him not* staying up late.
 I'd *prefer not to* stay up late today.
 I'd *prefer him not to* stay up late today.
- *Like* and *prefer* are often used when there is reference to a past event that did not take place:
 I'd *have liked* to do it on my own.
 I'd *have liked him to* do it on his own.
- When the subjects are different the perfect infinitive can substitute for the to-infinitive:
 He'd *have preferred John to buy/to have bought* an extra pair.

Exercises

- A. Add to the stimuli below statements containing the verbs suggested. Use the appropriate verb-form.
- Model: Jack decided to go off. (*leave off*)
 Jack decided to go off as soon as it left off raining.
- 1) The weather was fine. (*feel like*)
 - 2) Robert was well read. (*enjoy*)
 - 3) The river was swift. (*risk*)
 - 4) Joe broke in on their conversation. (*hate*)
 - 5) Jennifer is happy. (*contemplate*)
 - 6) Tony was being saucy. (*couldn't help*)
 - 7) Night was coming on. (*go on*)
 - 8) She gave him a surprised look. (*remember*)
 - 9) Sam was furious. (*admit*)
 - 10) The hotel was on the beach. (*be worth*)

B. Complete the following:

- 1) Though he denied... the boys remembered...
- 2) The car needs... but he keeps...

- 3) John said they were better off... but Charles tried...
- 4) It's no use... because he can't stand...
- 5) As soon as she finished... she started...
- 6) He gave up... because Joan didn't like...
- 7) Though the book was worth... Ken preferred...

C. Translate into English:

- 1) Gordon a pomenit de faptul că l-a întâlnit și pe Dick, dar eu nu-mi amintesc să-l fi văzut acolo.
- 2) Am încercat să-i spun pe ocolite, dar nu-am dat seama că lui James nu-i plăcea să-i vorbești în doi peri.
- 3) Deși nu avea nici un rost să-l certe în fața prietenilor, Roger nu a putut să nu-i amintească de neglijența lucrării.
- 4) Aș prefera să plec chiar acum, dar Marjorie nu a terminat de bătut articolul la mașină.
- 5) De-abia începuse să-i povestească întâmplarea, că Jill izbucni în ris.
- 6) Deși mașina mai necesită reparații, merită s-o cumperi.
- 7) Evită să se întâlnească cu tine, pentru că nu suportă ca cineva s-o facă să aștepte.

REVISION 2

Stream A

1. Define the place of Nature within the thematic idea in each of the three poems you have studied (the fragment from Endymion, On the Beach at Night Alone, A Noiseless Patient Spider).
2. What solutions to the challenge of life do the two poets propose in these poems?

Stream B

1. The missing words (about 15 per cent of the total number) should not prevent your understanding the following text. Put in words that you consider suitable, then read the sentences or paragraph again to see if it makes sense. An alphabetical list of the deleted words is given below, enabling you to check your choice against the original word.
Frontiers of Physics
- a) In man's — for the ultimate particles that constitute matter, he — found that the — compounds are made — of molecules. These — turn were — to

be made up of atoms; sometimes of a — atom, as for helium, sometimes two atoms, as in the — of oxygen, up to large protein molecules — millions of atoms —, following the — of radioactivity, it was found that atoms themselves are made of — smaller particles: protons, neutrons, and electrons. To — there could be — the photon to make a set of four elementary particles that — energy, interact with one — and exchange — and momentum — themselves.

- b) How — will we go in finding — more elementary particles? The answer is not yet in — and the question is — of the most important of present day —. Since 1932 we — come to accept 26 additional elementary particles; elementary in the sense that they are not — of any of the — elementary particles. Seven of the particles are stable (nonradioactive); 23 are —, and characterized — very short half-lives. All the unstable particles decay, directly — in step, into two more of the stable —, — is their rapid radioactive decay — hampered their discovery and later study, and which — for ingenuity on the — of the experimenter.
- c) One of these — is the neutrino — existence was accepted — many years before it was experimentally authenticated in 1956. — nuclei decayed with the emission of a beta-particle, the beta-particle — emitted with various energies and seldom possessed the maximum energy expected — the basis of the mass — energy of the original particles and fragments of the disintegration — account for the missing kinetic energy, the neutrino was postulated, — and in due — its existence was confirmed. It is worthy of note that — did not give up the long-used — of conservation of energy when it — to be violated, but instead — a tentative alternative that was unsubstantiated by — other information.
- d) The neutrino is an elementary particle — has no charge and no rest mass. It so — collides with other particles that it is seldom observed. — a million neutrinos were to — the earth from outer —, only one — stop in the earth — all the elementary particles it — closely — the photon.
- e) The — of the elementary particles is one of the foremost questions — physicists today. We know their mass, their charge, their spin, and a little of how they interact — one another, but — else. Will — study reduce their number? In any case, these particles are — the basic building blocks of — nature, the primeval — of which the universe is formed. They — be fundamental not — to terrestrial physics, such — an understanding of the forces holding the nuclei —, but also must be the — to knowledge concerning — the abundance of different species of atoms in the — and the processes of stellar evolution.

From: *Physical Science* by Robert Lagemann

Word list

added	energy	on	single
all	even	one	space

among	far	ories	still
and	first	only	stuff
another	for	or	that
any	further	other	then
approach	found	part	these
as	have	particles	time
both	if	physics	to
by	in	physicists	together
calls	infrequently	possess	universe
case	it	probably	up
chemical	key	puzzle	were
chose	law	radioactive	when
composed	little	resembles	which
confronting	most	search	whose
containing	must	seemed	with
discovery	of	sight	would

(Note: Don't use more than one word for each blank space.)

2. Forming a hypothesis is part of the scientific method. Give an example from the text.
3. Science has learnt to rely on the geometrical symmetry of nature. (Think of snowflakes, crystals, tree leaves, molecular models). The blanks found in the periodic table of the elements soon led to the discovery of appropriate atoms. What symmetry of description displayed by elementary particles may cause physicists to predict the discovery of as yet unknown particles?

Stream C

- A. Build sensible sentences with the words given below.

Models: The arm-chair — comfortable.

The arm-chair is comfortable to sit in.

Throw the plate out of the window — foolish

It was foolish of George to throw the plate out of the window.

or

George was foolish to throw...

- 1) Robert — hard
- 2) See her off at the airport — nice
- 3) Mr. White — impossible
- 4) Slam the door on us — unkind
- 5) The problem — difficult
- 6) Call you a liar — rude
- 7) The scenery — nice

- 8) Accept the offer — reasonable

- B. Build clauses of comparison with *as if/though*.

- 1) Andy keeps staring at them as if...
- 2) They made such a fuss of Dan as though...
- 3) He shows off as though...
- 4) He talks about Paris as though...
- 5) She looks pale as if...

- C. Consider the passage:

— Joe got out of the car and dashed upstairs. Held promised to be punctual but he was fifty minutes late.

Build ten sentences each containing one of the following verbs: avoid, be worth, need, start, try, imagine, can't/couldn't help, remember, admit and like.

The sentences should be logically connected with the passage above.

- D. Translate into English:

Se gindeau să plece a doua zi, pentru că nu mai avea sens să-l aștepte pe Ryan să ia o hotărâre.

„S-ar părea că nici nu-l mai interesează să vină cu noi”, spuse Jack, care nu prea avea chef să amine plecarea.

„Vorbești de parcă n-ai ști că fără Ryan n-o să ne fie ușor”, sări Harold căruia nu-i prea suridea ideea să urce muntele fără cel mai priceput dintre ei. „Îmi amintesc că el ne-a scos din încurcătură când ne-am rătăcit în noaptea aceea. Eu unul nu mă văd cățărându-mă pe stînci fără el”, adăugă uitîndu-se fix la Jack. „Vrei să ne tai cheful să mergem”, se amestecă Tom, care ar fi preferat să pornească chiar în clipa aceea.

Văzîndu-se încolțit, Jack încercă să-i ia cu binișorul, căci nu era o treabă ușoară să-i convingi pe băieți că lucrurile nu erau chiar așa cum păreau; în plus, ar fi fost o prostie din partea lui să tot pomenească de Ryan acum, cînd muntele era lucrul cel mai important la care să te gîndești.

„Parcă n-am mai bătut muntele fără Ryan al tău”, conchise Mike, și Harold renunță să se mai impotrivească.

Romanian Art Abroad

Thoughts on Brancusi by Foreign Artists and Critics

I Henry Moore (English sculptor)

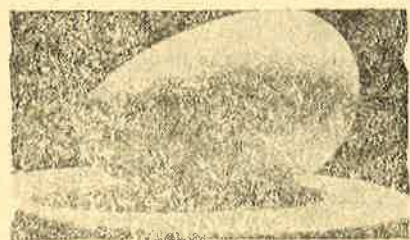
Since the Gothic, European sculpture has become overgrown with moss, weeds — all sorts of surface excrescences which completely concealed shape. It has been Brancusi's special mission to get rid of this overgrowth and to make us once more shape-conscious. To do this, he has had to concentrate on very simple direct shapes, to keep his sculpture, as it were, one-cylindrical, to refine and polish a single shape to a degree almost too precious. Brancusi's work, apart from its individual value, has been of historical importance in the development of contemporary sculpture.

(From *Henry Moore on Sculpture*
London 1966, p. 64)

II David Lewis (English critic)

As a sculptor (Brancusi) was a solitary pioneer. He broke with the past and worked without modern sculptural precedents. He created by his own example a bridge between the representational art of the Renaissance tradition and abstract sculpture, the pure sculpture of form, space, light, and movement. His work has given new depths and dimensions to modern plastic thought and possibility, initiating many major streams of development in sculpture today. He has emerged as the most important sculptor in a generation of great men. (...) His solution to the challenge of opposites which were implicit in his own life — Brancusi the man of the earth, born a peasant in Romania, close to nature, and Brancusi the thoughtful artist of the twentieth century in search of spiritual stability — is not the least inspiring facet of his contribution.

(From *Constantin Brancusi* by
D. Lewis, London, 1957, p. 1)



C. Brancusi: *The Beginning of the World*

III Ezra Pound

(American poet)

Brancusi's bird
in the hollow of pine trunks
or when the snow was like sea foam
Twilit sky leaded with elm boughs
5 Under the Rupe Tarpeia
weep out your jealousies —
To make a church
or an altar to Zagreus
Son of Semele
10 Without jealousy
like the double arch of a window
Or some great colonnade.
(Fragment from *Canto CXVII*)



C. Brancusi: *The Miracle*

I Vocabulary

1. altar ['ɔ:lta]
canto ['kæntəu].
cylinder ['silində]
excrescence [iks'kresns]
Ezra ['ezrə]
jealousy ['dʒeləsi]
Lewis ['lu:is]

2. challenge ['tʃælindʒ]

colonnade [kə'lɒneɪd]
to conceal [kən'si:l]
elm
to emerge [i'mə:dʒ]
facet ['fæsit]
hollow ['hɒləu]
to lead [led]

moss [mɒs]

overgrown [ˈəʊvəgrəʊn]

overgrowth
[ˈəʊvəgrəʊθ]

pine

to refine [ri'faɪn]

More ['muə]
Renaissance [rə'neɪsɪs]
sculptor ['skʌlptə]
sculpture ['skʌlptʃə]
Semele ['seɪnɪli]
surface ['sɜ:fɪs]

- = (n.) invitation or call to have a fight, etc. (Rom. provocare)
- = series of columns
- = to hide, to keep secret
- = kind of tree (Rom. ulm)
- = to appear, to become known
- = one of the sides (Rom. fațetă)
- = (here) cavity in a tree trunk
- = (regular verb) to cover with lead (Rom. a plumbui)
- = green plant growing on tree trunks (Rom. mușchi)
- = (adj.) covered with sth. that has grown over
- = (n.) that which has grown over; e.g. an overgrowth of weeds
- = kind of evergreen tree (Rom. pin.)
- = to polish; e.g. to refine one's manners

- twilit* ['twailit]
to weep sth. out
3. as it were
in search of

shape-conscious
Rupe Tarpeia

Zagreus
- = (adj.) lit by twilight
= to get rid of by weeping
= so to say
= searching for; e.g. *They went in search of the missing child.*
= conscious of the shape
= the Tarpeian rock (in ancient Rome) from which criminals were thrown to death
= (Greek mythology) (better known as Dionysus) the god of nature's fertility, particularly of wine, son of Zeus and Semele. His cult is of Thracian origin.

II Word Study

The prefix *over-* (as in *overgrown*) means *too (much)*. Here follow some more compound adjectives formed with this prefix:

The sky was *overcast*. (= darkened by clouds)

There was an *overcast* atmosphere. (= gloomy)

We were *overjoyed* at his success. (= greatly delighted)

His nerves were *overstrung* and he failed in the exam. (= intensely strained)

After the race, the runner seemed *overwrought* ['əuvə'rɔ:t]. (= tired out by too much work or excitement)

Translate the examples!

III Comprehension and Discussion

1. What is Brancusi's main merit, according to Henry Moore? Explain supplying examples from the works by Brancusi that you have seen.
2. Define, in your own words, the two spiritual dimensions of Brancusi the artist, as seen by the English critic David Lewis.
3. Read out and translate the fragment from Canto CXVII by Ezra Pound.
4. Apart from the direct quotation of one of the main themes in Brancusi's work (the birds, especially the "Maiastrea"-bird), what other allusions to his origin and work do you find in lines 8 and 12?
5. Speak about Brancusi's sculptures in the light of the traditions of Romanian folk art and beliefs.

A Few Facts About English and American Culture and Civilization in the 20th Century

Brief Chronicle of Events

- 1902 End of Boer War between Britain and the Dutch of South Africa
1914—1918 World War I
1922 Southern Ireland gains independence as The Irish Free State or Eire, now The Republic of Ireland.
1924 First Labour government in Britain.
1926 Home rule (self-government) is granted to dominions of Australia, New Zealand and South Africa.
1929 The Great Depression leads to mass unemployment in Britain and U.S.A.
1933 The New Deal, social and economic policies introduced in U.S.A. by Pres. F. D. Roosevelt to combat the effects of the disastrous financial crisis.
1939—1945 World War II
1945 Labour government in Britain, under the leadership of Clement Attlee. In office till 1951 it introduces the National Health Service and nationalizes the coal, steel, gas, electricity and transport services.
1947 India and Pakistan gain independence.
1961—1963 Uganda, Kenya, Tanzania become self-governing republics.
1964 Labour government in Britain under Harold Wilson.
1979—1990 Conservative government under Margaret Thatcher.

Prominent Figures in 20th Century Sciences...

- Albert Einstein 1879—1955, physicist, greatest mathematician of our century, creates a new view of the universe. Founder of theory of relativity. Nobel Prize 1921.
Johann von Neumann 1903—1957, American mathematician, proposes theory of games, prominent role in creating electronic computer.
Norbert Wiener 1894—1964, American mathematician, professor at Massachusetts Institute of Technology, considered founder of Cybernetics (See Units II and III, Stream B).
Ernest Rutherford 1871—1937, English physicist. His discoveries lead to the "splitting of the atom" and the dawn of the Nuclear Age. Nobel Prize 1906.

Glenn T. Seaborg, born in 1912, chemist, and **Edwin McMillan**, born in 1907 physicist, carry on fundamental research in chemistry and nuclear physics, produce artificially transuranic elements. Nobel Prize for chemistry 1951.

Thomas H. Morgan 1866—1945, biologist, founder of Genetics (The Theory of the Gene 1926). Nobel Prize 1933.

Arthur Kornberg, Nobel Prize in medicine 1949 for discovering enzymes that make DNA.

A.J.P. Martin and **R.L.M. Syngé**, fundamental work in chromatography, a technique used to study body proteins — aminoacids, cortex hormones, DNA. Nobel Prize in Chemistry 1952.

James D. Watson, born in 1928, American biologist, and **Francis Crick**, born in 1916, British physicist, solve one of biology's great riddles: the molecular structure of the chemical DNA, building a model of the DNA molecule in 1953. Nobel Prize 1962.



J. D. Watson and F. Crick with the molecular model of DNA

George H. Whipple studies haemoglobin and biliary pigments. Nobel Prize 1934.

Alexander Fleming, Scottish bacteriologist and physician, discoverer of Penicillin in 1929. Nobel Prize in Medicine 1945 (with H. Florey).

Jonas Salk, American bacteriologist, develops polio vaccine in 1955 from the mushroom growth.



Floating under weightless conditions — space walk outside Gemini 4, June, 3, 1965

tinued exploration of the moon, taking photographs, probes of the soil etc. Apollo 17 used a special electrically propelled moon-vehicle Rover

The Space Age — Man on the Moon (A few steps of the space program)

Project Mercury — manned suborbital and orbital space flights 1961—1963.

Project Gemini — rendezvous and docking manoeuvres with and Agena rocket 1965—1966. The astronauts took *space walks* (record time 5 1/2 hours) and carried out various operations outside the capsule.

Project Apollo — In December 1968 three astronauts orbited the moon 10 times in Apollo 8. On July 21, 1969, Apollo 11 landed on the moon. Neil A. Armstrong stepped on to the moon saying: "That's one small step for a man, one giant leap for mankind..." Later Apollo missions con-

Outstanding Representatives of English and American Literature in the 20th Century

The Novel

John Galsworthy 1867—1933, novelist and dramatist. His masterpiece *The Forsyte Saga* 1922 is an accurate and comprehensive picture of the English upper middle class at the turn of the century, defined in terms of their extreme sense of property. In the 1970's it became the most popular and lengthiest of all television serials. Nobel Prize 1932.

David Herbert Lawrence 1885—1930, novelist and poet, vigorous literary personality, hailed as symbol of defiance against smooth Victorian traditions. Boldly reveals the inner world of his characters—restless, sensitive, passionate men and women. Excels as a writer of descriptive nature prose. (*Sons and Lovers* 1913, *Rainbow* 1915, *Women in Love* 1920).

James Joyce 1882—1914, Irish novelist. *Ulysses* 1922, one of the great masterpieces of world literature, marks a turning-point in the development of the novel. In this highly sophisticated and complex artistic work Joyce uses the stream-of-consciousness technique to project a representative modern Everyman against a mythical Homeric background. (*Dubliners* 1914, a volume of short stories, *Portrait of the Artist as a Young Man* 1916).

Other prominent English novelist: Joseph Conrad (*Lord Jim* 1900), E. M. Forster (*A Passage to India* 1924), Virginia Woolf (*Mrs. Dalloway* 1925), Aldous Huxley (*Point Counterpoint* 1930), C. P. Snow (*Strangers and Brothers* 1940), Graham Greene (*The Heart of the Matter* 1948, *The Quiet American* 1955), Iris Murdoch (*Under the Net* 1954), William Golding (*The Lord of the Flies* 1954), Kingsley Amis (*Lucky Jim* 1954), John Braine (*Room at the Top* 1957), Allan Sillitoe (*Saturday Night and Sunday Morning* 1958).

Ernest M. Hemingway 1899—1961, American novelist and short story writer, creates the Hemingway hero—a tough, yet sensitive fighter, struggling to achieve moral manhood on the battlefield of life. Characteristic clipped, lapidary prose, use of understatement. Nobel Prize 1954. (*A Farewell to Arms* 1929, *For Whom the Bell Tolls* 1940, *The Old Man and the Sea* 1952).

William Faulkner 1897—1962, greatest American novelist of the 20th century, creates a fictional country and his own legend of the South, revealing "the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed—love and honour and pity and pride and compassion and sacrifice." (From Faulkner's Nobel Prize address 1949) (*The Sound and the Fury* 1929, *As I Lay Dying* 1930, *The Hamlet* 1940, *The Town* 1957, *The Mansion* 1962).

Other outstanding American novelists: Jack London (*The Call of the Wild* 1903, *Martin Eden* 1909), Theodore Dreiser (*An American Tragedy* 1925), John Steinbeck (*The Grapes of Wrath* 1939), Thomas Wolfe (*Look Homeward Angel* 1929), J. D. Salinger (*The Catcher in the Rye* 1951).

Drama

George Bernard Shaw 1856—1950, the first playwright after Shakespeare to secure world-wide prestige for the English drama, a powerful influence shaping the 20th century mind. Shaw's comedies (discussion plays) reveal his fearless intellectual criticism, his zeal of a social reformer as well as his caustic wit and brilliant handling of paradoxes. (See Unit II, Stream A)

Eugene O'Neill 1888—1953, a uniquely gifted playwright raising the American drama to a level comparable with the best in Europe. O'Neill's tragedies explore profound hidden conflicts of the mind showing man in his struggle against the tyranny of his contradictory emotions. *Mourning Becomes Electra*, his masterpiece, is a modern psychological drama patterned on one of the old legend plots of Greek tragedies. In *Great God Brown* 1926 and other plays, O'Neill dramatizes the 'sickness of today' the outcome of the American myth of success. Nobel Prize 1940. (*Desire Under the Elms* 1924, *Long Day's Journey Into Night* 1940)

John Osborne's *Look Back in Anger* performed in 1956 inaugurated a new era in the history of the English drama and suggested the name of the group of *The Angry Young Men*.

Samuel Beckett (*Waiting for Godot* 1956) and **Harold Pinter** (*The Caretaker* 1960) are representatives of the Theatre of the Absurd.

American mid century drama is brilliantly represented by **Arthur Miller** (*All My Sons* 1947, *Death of a Salesman* 1949) and **Tennessee Williams** (*The Glass Menagerie* 1945, *A Streetcar Named Desire* 1947), followed in the sixties by

Edward Albee (*Who's of Virginia Woolf* 1964)

Poetry

T. S. Eliot 1888—1965 owes his commanding position in contemporary English literature to his superlative excellence as a poet, as well as to the authority of his critical writings. *The Waste Land* 1922, his masterpiece expresses modern sensibility and complexity in a highly original, sophisticated technique, Nobel Prize 1948.

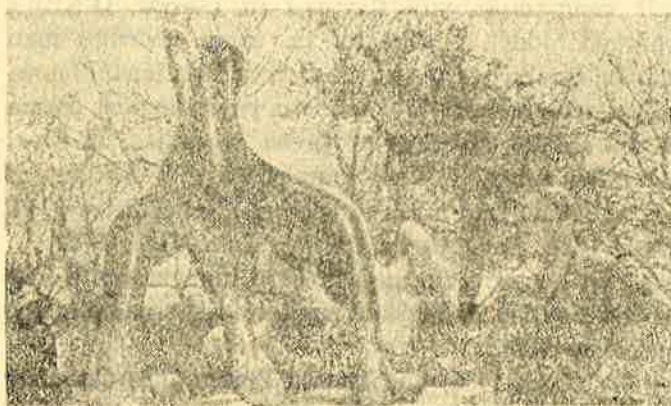
(*Four Quartets* 1944. Verse dramas: *The Family Reunion* 1939, *The Cocktail Party* 1950)

William Butler Yeats 1865—1939, a lyrical and romantic poet in his early work steeped in Irish mythology and the Irish scene, turns into a modern, audacious, sarcastic poet, posing deep philosophical questions in a complex, symbolist form. T. S. Eliot said of him: "He was one of the few whose history was the history of our time, who are part of the consciousness of our age, which cannot be understood without them." Yeats's greatest poems appeared in the collections *The Tower* 1928 and *The Winding Stair* 1933.

Dylan Thomas 1914—1953 is considered by many the greatest among the younger generation of English poets including W. H. Auden, Philip Larkin, Ted Hughes, a.o.

American poetry in the first half-century is characteristically represented by

Carl Sandburg, the painter of rural and urban life in the Middle West (*Chicago Poems* 1915, *The People, Yes* 1936) and



Henry Moore and his sculpture: *Reclining Figure*

Robert Frost, the poet of rural New England (*A Boy's Will* 1913, *North of Boston* 1914)

A selection of 20th century American poets may also include Ezra Pound the founder of Imagism, Wallace Stevens, Marianne Moore, Hart Crane, and at midcentury, Allen Ginsberg, Theodore Roethke, a.o.

Art and Architecture

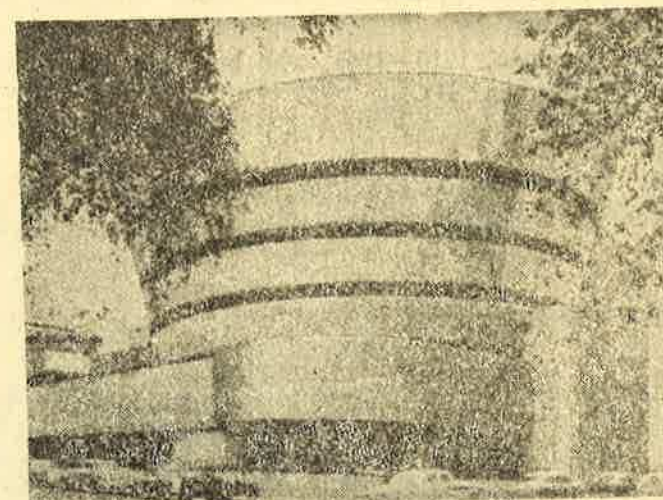
The dominant European trends are echoed in 20th century English painting with the notable exception of

Francis Bacon, born in 1910, a highly original painter. Creative use of photography and its revelation of external reality.

Henry Moore, born in 1898, a sculptor of world-wide renown, exercising a great influence on contemporary sculpture. A sculptor "mentally visualizes a complex form *from all round itself*; (...) he identifies himself with its centre of gravity, its mass, its weight; he realizes its volume, as the

space that the shape displaces in the air" (Henry Moore in *The Sculptor Speaks*)

Frank Lloyd Wright:
Guggenheim Museum,
New York



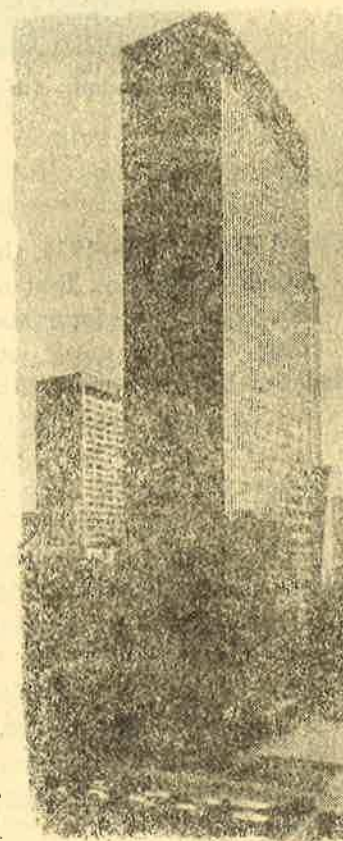
John Marin, **Stuart Davis**, a.o. laid the foundations for an exuberant, metropolitan, wholly American, underivative, modern art of painting in the early decades of the century. During the 50's various styles (Abstract, Expressionist, etc.) dominated American and European schools alike. Subsequently, publicity has passed to *Larry Rivers*, *Jasper John* a.o., whose material is the *objects trouvés* of contemporary civilization, cigarette packs, strip cartoons, cars, etc.

David Smith and **Alexander Calder** are two important sculptors.

A peculiarly American contribution to modern architecture is the skyscraper (the first built in Chicago in 1884).

Louis Henry Sullivan, 1856—1924, developed frame construction based on the maxim "form follows function" (*Transportation Building in Chicago*).

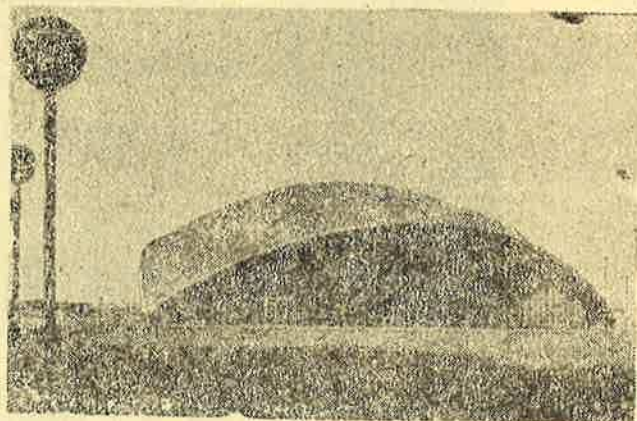
Frank Lloyd Wright 1867—1959, promotes 'organic' architecture, stressing harmony with natural surroundings. His imaginative and flexible approach greatly influenced modern European architecture. (*Guggenheim Museum*)



Ludwig Mies van der Rohe: *Seagram Building, New York*

During the 1930's prominent European architects (Gropius, Mies van der Rohe) did pioneering work along altogether new lines, continued, among other, by

Eero Saarinen, 1910—1961, who built the international airport of *Dulles* Washington, D.C.



Eero Saarinen: Auditorium, Massachusetts Institute of Technology

Music

Edward Elgar 1857—1934, the first representative of modern English music gained recognition first on the continent and later in his own country following the performance of *Dream of Gerontius* in 1902. He composed songs, chamber music, symphonies and concertos for violin and cello.

Benjamin Britten, born in 1913, became prominent in 1945. His compositions include songs, symphony music, film music.

American music has been slow to exhibit any distinctive national characteristic. In the early 20th century *Charles W. Coolidge* and *Henry F. Gilbert* turned to folk music for inspiration, using American Indian songs and Negro spirituals respectively.

George Gershwin, 1898—1937, the best-known American composer was influenced by American jazz.

(The term *jazz* began to be used from about 1914 for a type of American popular music originating among the Negroes of New Orleans; it is characterized by simple forms (notably the *blues*), strong rhythms, syncopations, and improvisations. Among the most celebrated jazz musicians are Duke Ellington, pianist composer, and Louis Armstrong trumpeter.

The term *modern jazz* has been appropriated for a relaxed (*cool*), harmonically sophisticated post-1950 style).

Answer Key to Quiz Test

Unit 1.

Quiz No. 1: (A and B) The commutative law means that for an operation x , $(a \times b) = (b \times a)$. This is true for addition and multiplication but not for subtraction and division.

Quiz No. 2: (A) The sum of the numbers is 30 times 100 or 3,000. If each term is halved the sum is 1,500. Thus the average is $1,500/30$ or 50.

Unit 3.

Quiz No. 1: Each boy can choose from 5 jobs and each girl from 4 jobs. We get a total by $5 \times 4 = 2,000$ choices.

Quiz No. 2: If the number represented by the first three digits is equal to x , then the number represented by the last three digits can have values $0, 1, \dots, 999-x$, or a total of $1,000-x$ values. Since x varies from 100 to 999, we have to find the sum of natural numbers from 1 to 900. It is equal to 405, 450.

Unit 5.

Quiz No. 1: (C) biological cell — Hooke, 1664; (D) periodicity of elements — Mendeleyev, 1869; (b) electron — Thompson, 1895; (A) proton — Rutherford, 1919; (E) neutron — Chadwick, 1935.

Quiz No. 2: (D) It is possible to draw parallels among all the sciences. All are concerned with the improvement of man's understanding observable phenomena.

English-Romanian Vocabulary

A

to abide — abode — abode [ə'baɪd —
— ə'bəʊd] = a suferi, a suporta
abstruse [əb'stru:s] = greu de înțe-
les, obscur
acceptance [ək'septəns] = acceptare
to accommodate [ə'kɒmədeɪt] = a
avea capacitatea sau spațiul ne-
cesar pentru
accomplishment [ə'kʌmplɪʃmənt]
= realizare; desăvârșire
to achieve [ə'tʃi:v] = a realiza; a
atinge, a dobîndi
to acquire [ə'kwəɪə] = a dobîndi
all-encompassing ['ɔ:l-ɪn' kʌmpəsiŋ]
= atotcuprinzător
alloy [ə'loɪ] = aliaj
ammunition [æmju'nɪʃn] = muniție
and so forth [ænd 'səʊ 'fɔ:θ] = și
așa mai departe
to annoy [ə'nɔɪ] = a supăra, a necăji
approach [ə'prəʊtʃ] = acces, cale,
mod
aptly ['æptli] = potrivit
arch [ɑ:tʃ] = arc, boltă
to arouse [ə'raʊz] = a stîrni
artful [ɑ:tɪfʊl] = dibaci, șiret, viclean
as late as forty years ago = încă
acum patruzeci de ani
as to = în ce privește
to assemble [ə'sembəl] = a asambla,
a monta
astonished [ə'stɒnɪʃt] = uimit
astounding [əs'taʊndɪŋ] = uluitor
attempt [ə'tempt] = încercare
to attend [ə'tend] = a fi prezent la
to avenge [ə'vendʒ] = (v. tranz.)
a răzbuna
to avoid [ə'vɔɪd] = a evita
to await [ə'weɪt] = a aștepta
awhile [ə'waɪl] = cîtva timp

B

backbreaking ['bækbreɪkɪŋ] = isto-
vitor
to bear — bore — borne [beə —
bo: — bɔ:n] = a purta, a duce
to beg [beg] = a cerși, a ruga fier-
binte
behalf [bi'hɑ:f] = folos, nume
on behalf of = în numele, pentru
bend [bend] = îndoire, aplecare
beneath [bi'ni:θ] = (prep.) dedesub-
tul, sub
to betray [bi'treɪ] = a trăda
billion ['bɪljən] = bilion (engl. amer.
miliard)
to bind — bound — bound [baɪnd —
— baʊnd] = a lega, a strînge
to be bound up (with sb.) = a avea
afecțiune (pt. cineva)
bit = fragment, fărîmă; unitate de
măsură a cantității de informație
blank verse ['blæŋk've:s] = vers alb
blast [blɑ:st] = suflu, rafală
to blend with = a se amesteca (cu)
bloom [blu:m] = înflorire, floare
boredom ['bɔ:dəm] = plictiseală
borehole ['bɔ:həʊl] = foraj de recu-
noaștere
bottleneck ['bɒtlnek] = gît de sti-
clă; strîmtoare
boundless ['baʊndlɪs] = nemărginit
bounds [baʊndz] = graniță, hotar
bow [bəʊ] = arc
bower ['baʊə] = boltă de verdeață
to break from = a se desprinde de
to break with = a rupe cu
breeding ['bri:diŋ] = creștere de ani-
male domestice
brink = margine de prăpastie
broken = distrus, frînt

brow [brau] = sprinceană; (poet.) frunte
brutish ['bru:tɪʃ] = de-fiară, sălbatic
to burst — burst — burst [bə:st] out = a izbucni
to butcher ['bʊtʃə] = a înjunghia, a măcelări

C

cadence ['keɪdəns] = cadență, ritm
to call for = a necesita
capability [kə'pæ'bɪləti] = capacitate
to carry on (at. sb.) = a se repezi (la cineva)
caution ['kɔ:ʃən] = băgare de seamă, prudență
ceaselessly ['si:sli:slɪ] = neîncetat, continuu
challenge ['tʃælɪndʒ] = provocare; sfidare; pretenție, cerere
charitable ['tʃærɪtəbəl] = binevoitor; caritabil
circuitry ['sɜ:kɪtri] = sistemul de circuite dintr-un aparat sau dispozitiv

clash [klaʃ] = ciocnire, conflict
cloth [klɒθ] = (bucată de) pânză
coffin ['kɒfɪn] = sicriu, coșciug
coil [kɔɪl] = încofăcire; bobină
commonplace ['kɒmənpleɪs] = (adj.) banal, comun
to comprehend ['kɒmpri'hend] = a cuprinde, a include
computational [kəm'pjʊ'teɪʃnəl] = de calculare
to conceive [kən'si:v] = a concepe
concern [kən'sɜ:n] = interes, preocupare
concurrency [kən'kʌrənsi] = supra-punere; îmbinare
to consent [kən'sent] (to) = a-și da consimțământul (la)
constraints [kən'streɪnts] = limite, restricții

contemptuous [kən'temp'tjuəs] = disprețuitor
conversion [kən'veɪʃən] = convertire
cooling ['ku:lɪŋ] = răcoritor
core [kɔ:] = miez, inimă
coriscrow ['kɔ:kəskru:] = tirbușon; spirală
cradle ['kreɪdl] = leagăn
to crawl [kraʊl] = a se târî
credit ['kredit] = onoare, merit
creed [kri:d] = crez, mărturisire de credință
crosstalk ['krɒstɔ:k] = interferență de conversații telefonice
crucible ['kru:sɪbəl] = calvar, încercare grea
current ['kʌrənt] = (adj.) curent, în curs, prezent
curtain ['kɜ:tn] = perdea, draperie; cortină
customary ['kʌstəmri] = obișnuit, uzual

D

daffodil ['dæfədɪl] = narcis galben
dagger ['dægə] = pumnal
to damn [dæm] = a osândi, a blestema
Dane [deɪn] = (subst.) danez
to dash [dæʃ] off = a fugi, a goni
dearth [de:θ] = sărăcie, foamete
to decode [di'kəʊd] = a decoda, a descifra
deed [di:d] = faptă
defeat [di'fi:t] = înfrângere
delayed [di'leɪd] = amânat
to deploy [di'plɔɪ] = a pune în mișcare; a utiliza
designation [ˌdeziɡ'neɪʃn] = nume, denumire
despite [dis'paɪt] = în ciuda
diction ['dɪkʃn] = stil, manieră de a se exprima

discrepancy [dis'krepsnɪ] = discrepanță, dezacord
to disturb [dis'tɜ:b] = a deranja
doorway ['dɔ:weɪ] = ușă, intrare
to drain [dreɪn] = a usca; a seca; a goli pînă la fund
to draw — drew — drawn [dru: — dru:n] on = a se inspira din
dread [dred] = groază
drone [dru:n] = trîntor
duct [dʌkt] = canal, conductă
dull-witted ['dʌl-'wɪtɪd] = (adj.) prost, neghob
to dwell [dwel] on = a stăruia (asupra); a dezvolta

E

eagerness ['i:ɡənɪs] = dorință (puternică)
earnest ['ɜ:nɪst] = serios
eastward ['i:stwəd] = estic, de est
edge [edʒ] = margine
effective [ɪ'fektɪv] = eficace
to elapse [ɪ'læps] = a trece, a se scurge
to emphasize ['emfəsaɪz] = a accentua, a sublinia
employer [ɪm'plɔɪə] = patron
to enhance [en'hɑ:ns] = a spori, a intensifica
to ensure [ɪn'ʃʊə] = a asigura, a garanta
to entitle [ɪn'taɪtl] = a intitula
to enunciate [ɪ'nʌnsi'eɪt] = a enunța, a vesti
environment [ɪn'vaɪənmənt] = mediu, ambianță
to envisage [ɪn'vɪzɪdʒ] = a lua în considerare (o chestiune)
ere [ɜə] = (poet) înainte (de/ca)
eve [i:v] (subst.) = ajun
evil ['i:vɪl] = rău, dăunător

to evolve [ɪ'vɒlv] = a (se) dezvolta
exchange [ɪks'tʃeɪndʒ] = schimb; centrală telefonică
to expand [ɪks'pænd] = a (se) extinde, a (se) dezvolta, a (se) lărgi
to expire [ɪks'paɪə] = a expira; a muri
to exploit [ɪks'plɔɪt] = a exploata
extension [ɪks'tenʃən] = extindere, prelungire; (număr de) interior telefonic
extensive [ɪks'tensɪv] = extins, vast

F

facsimile [fæk'sɪmɪli] = transmiterea unor desene sau materiale tipărite prin radio sau telefon
failure ['feɪljə] = (subst.) eșec; ratat
fair [feə] = imparțial, obiectiv
to fall off = a se deteriora, a se strica
farcical ['fɑ:sɪkl] = de farsă, burlesc
fatigue [fə'ti:g] = oboseală
fault [fɔ:lt] = greșeală, vină
feature [fi:tʃə] = trăsătură distinctivă
to feed — fed — fed [fi:d—fed] = a hrăni
to fetch [fetʃ] = a se duce să aducă
field test = probă, încercare pe teren
file [faɪl] = clasor pentru păstrat hîrtii, documente, dosare; *memoria* calculatorului electronic
to fire [faɪə] = a concedia
flask [flɑ:sk] = (chim.) vas, balon
flaw [flɔ:] = cusur, defect; pată
foam [fəʊm] = spumă
foremost ['fɔ:məʊst] = de frunte, de primă însemnătate
fortnight ['fɔ:tnaɪt] = două săptămîni
foundry ['faʊndri] = topitorie, turnătorie
fright [fraɪt] = spaimă

G

genre [ʒɑ:ŋr] = gen (literar)
genuine [ˈdʒenjuɪn] = veritabil, autentic
gloom [glu:m] = întunecime; depri-mare
gloomy [ˈglu:mi] = sumbru, mîhnit posomorît
glue [glu:] = clei
goal [gəʊl] = ţintă, scop
go-between = intermediar
goblin [ˈɡɒblɪn] = spiriduş, drăcuşor
grain [greɪn] = bob (de sare, etc.), grăunte, granulă
to grasp [grɑ:sp] = a apuca, a prinde
grave [greɪv] = mormînt
grief [ɡri:f] = durere, mîhnire; su-părare
grievous [ˈɡri:vəs] = dureros, cum-plit
grin [ɡrɪn] = zîmbet

H

to hail [heɪl] = a aclama
harm [hɑ:m] = (subst.) rău, vătă-mare
hazardous [ˈhæzədəs] = riscant, pri-mejdios
health [helθ] = sănătate
heir [eə] = moştenitor
helpless [ˈhelpɪs] = neajutorat
high-grade [ˈhaɪˈɡreɪd] = de calitate superioară
high-minded [ˈhaɪˈmaɪndɪd] = cu înalte concepţii morale
hitherto [ˈhɪðəˈtu:] = pînă acum/atunci
to hold on to = a se ţine de
hopelessly [ˈhəʊplɪsli] = (adv.) fără speranţă
however [haʊˈevə] = totuşi; oricît de; oricum
to howl [haʊl] = a urla

humane [ˈhjuːmeɪn] = plin de ome-nie

hushed [hʌʃt] = tăcut, înăbuşit

I

ignominy [ˈɪɡnəmi:ni] = dezonoare, ruşine
ill-feeling [ˈɪl-ˈfi:liŋ] = ciudă, resen-timent
image [ˈɪmɪdʒ] = imagine, idee
impact [ˈɪmpækt] = efect, influenţă
in keeping with = în concordanţă cu
to increase [ɪnˈkri:s] = a creşte, a spori
to induce [ɪnˈdju:s] = a pricinui; a trezi, a stimula
inference [ɪnˈfərəns] = raţionament, deducţie
to inflame [ɪnˈfleɪm] = a înflăcăra; a aţîta
to insert [ɪnˈsɜ:t] = a insera, a in-troduce
in so far as = în măsura în care
to insulate [ɪnˈsjuleɪt] = a izola
intent [ɪnˈtent] = (subst.) intenţie, ţel
to intertwine [ɪntəˈtwɪn] = a (se) împleti, a (se) întreţese
irregular [ɪˈregjələ] = clandestin, dezordonat

J

jacket [ˈdʒækit] = teacă, învelitoare
jelly [ˈdʒeli] = jeleu
jerkily [ˈdʒɜ:kɪli] = (adv.) brusc, cu zmucituri
jet aircraft [ˈdʒetˈækra:ft] = avion turboreactor

K

kleptomaniac [ˌkleptəˈmeɪniæk] = cleptoman
to kneel [ni:l] = a îngenunchia

L

label [ˈleɪbl] = etichetă
to lament [ləˈment] = a se tînguî; a deplînge
landmark [ˈlændmɑ:k] = jalon, mo-ment hotărîtor
largely [ˈlɑ:dʒli] = într-o mare mă-sură
to leak [li:k] = (d. ţevi, etc.) a curge; (electric) a pierde curent
to lean — leant — leant [li:n—lent] on = a se sprijini pe
leave [li:v] = (subst.) permisiune; per-misiune
light [laɪt] = (adj.) uşor
livestock [ˈlaɪvstɒk] = şeptel
lofty [ˈlɒfti] = mîndru, semeţ; mă-reţ; ales, nobil
loveliness [ˈlʌvli:nɪs] = frumuseţe, farmec
lunatic [ˈlu:nətik] = (adj., subst.) nebun

M

major [ˈmeɪdʒə] = (subst.) maior
to map [mæp] = a întocmi o hartă, un plan; a înfăţişa sub formă de plan
march [mɑ:tʃ] = marş
to mean — meant — meant [mi:n—ment] = a însemna; a intenţiona
is meant to be = vrea să fie
mercy [ˈmɜ:si] = milă, îndurare
merely [ˈmiəli] = doar; pur şi simplu
messenger [ˈmesɪndʒə] = mesager
mighty [ˈmaɪti] = (adj.) puternic
misfortune [mɪsˈfɔ:tʃn] = nenoro-cire; ghinion
to mislead [mɪsˈli:d] = a induce (pe cineva) în eroare
mobilizing [ˈmɒbɪlaɪzɪŋ] = mobili-zator

to monitor [ˈmɒnɪtə] = a observa şi a înregistra modul de operare a unei maşini cu ajutorul unor in-strumente

mood [mu:d] = stare sufletească
moreover [ˈmɔ:əʊvə] = de altfel
mourning [ˈmɔ:niŋ] = doliu
much the same = aproape acelaşi
mystification [ˌmɪstɪfɪˈkeɪʃn] = în-şelare; denaturare, mistificare

N

narrow-mindedness [ˈnærəʊˈmaɪn-dɪdnɪs] = îngustime a spiritului
nervously [ˈnɜ:vəsli] = (adv.) agitat

O

to occur [əˈkɜ:] (to sb.) = a-i da (cuiva) prin gînd
o'erdarkened [ˈəʊˈdɑ:knd] = (over-darkened) foarte întunecat
off [ɔ:ft] = (poet., arhaic) adesea
oration [əˈreɪʃn] = discurs (solen)
or so = aproximativ
outbreak [ˈaʊtbreɪk] = izbucnire
outburst [ˈaʊtbɜ:st] = izbucnire
outline [ˈaʊtlaɪn] = contur
outstanding [aʊtˈstændɪŋ] = remar-cabil, important
to overestimate [ˌəʊvəˈestɪmeɪt] = a supraaprecia

P

pace [peɪs] = pas, ritm
pall [pɒl] = giulgiu, mantie
paramount [ˈpærəmaʊnt] = extrem, maximum
to paraphrase [ˈpærəˈfreɪz] = a para-fraza, a reda cu alte cuvînte
partnership [ˈpɑ:tnəʃɪp] = asociere, asociaţie
peculiarity [ˌpɪkjʊˈlɪəˈrɪti] = parti-cularitate; ciudăţenie

to perceive [pə'si:v] = a percepe;
a observa; a pricepe
to pervade [pə'veid] = a pătrunde
(în); a străbate
to phrase [freiz] = a exprima
phony [ˈfəʊni] = fals, mincinos
to pick up [ˈpɪkʌp] = a ridica, a
culege de jos; a se restabili
plain [pleɪn] = (adj.) sincer; lim-
pode; evident; simplu
to plough [plau] = a ara
to plunge [plʌndʒ] = a scufunda
pointer [ˈpɔɪntə] = indicator
polished [ˈpɒlɪʃt] = cizelat, elegant,
rafinat.
to pollute [pəˈlu:t] = a polua; a
murdări
populace [ˈpɒpjələs] = mulțime (de
oameni)
to pour [pɔ:] = a turna
prerequisite [ˈpriːrekwɪzɪt] = condi-
ție prealabilă
to presume [ˈpriːzju:m] = a presu-
pune; a-ți lua prea multe libertăți
previously [ˈpriːvjʊəli] = mai întâi,
în prealabil
private [ˈprɪvaɪt] = particular; izolat
prize [ˈpraɪz] = premiu
to proceed [ˈpriːsiːd] = a înainta,
a continua
to pull apart [pʊl əˈpɑ:t] = a se-
para, a se desface
to pull away [pʊl əˈweɪ] = a se
retrage, a se da înapoi
pulsation [pʌlˈseɪʃn] = pulsație, vi-
brație
purposeful [ˈpʊpəsʃl] = hotărât,
categoric; cu un anumit scop
to put down [pʊt ˈdaʊn] = a re-
prima

Q

to quiver [ˈkwɪvə] = a tremura, a
se înfiora

R

radiolesion [ˈreɪdiəʊˈliːʒn] = leziune
cauzată de substanțe radioactive
to radiosensitize [ˈreɪdiəʊˈsensɪtaɪz]
= a (se) sensibiliza la orice tip
de iradiere
rage [reɪdʒ] = furie, turbare
to rank [ræŋk] = a face să se nu-
mere printre
to ravel [ˈrævl] = a destrăma
readily [ˈredɪli] = ușor, prompt;
bucuros
realm [reɪm] = țară; țărîm, domeniu
receipt [riˈsi:t] = primire
to reconcile [ˈrekənsaɪl] = a împăca
reel [ri:l] = mosor, bobină
to reinforce [ˈriːɪnˈfɔ:s] = a întări,
a consolida
relationship [riˈleɪʃnʃɪp] = raport,
legătură
to release [riˈli:s] = a elibera, a da
drumul
to relieve [ˈriːlɪv] = a retrăi
to remelt [ˈriːmelt] = a retopi
to rescue [ˈreskjʊ:] = a salva
to resemble [riˈzembl] = a semăna cu
resentment [riˈzentmənt] = resen-
timent, pică
retort [riˈtɔ:t] = ripostă, replică
reversal [riˈvɜ:sl] = schimbare to-
tală, inversare
rightfulness [ˈraɪtfulnɪs] = legitimi-
tate, îndreptățire
rill [rɪl] = râuleț, riușor
robe [rəʊb] = robă, veșmînt
rod [rɒd] = (chim.) baghetă (de
sticlă)
romance plays [rəˈmæns ˈpleɪz] =
piese romantice
rope [rəʊp] = frînghie, funie
rotatable [rəʊˈteɪəbəl] = rotabil
to route [ru:t] = a dirija (o con-
vorbire telefonică, etc.) pe o anu-
mită linie sau rută

rung [rʌŋ] = treaptă
to rush out [rʌʃˈaʊt] = a se repezi
afară

S

schedule [ˈʃedju:l] = orar, plan (de
muncă)
to scold [skəʊld] = a mustra
to search [sɜ:tʃ] = a căuta; a cer-
ceta; a se întreba
to seek — sought — sought [si:k —
—sɔ:t] = a căuta
seemingly [ˈsiːmɪŋli] = aparent, după
cite s-ar părea
self [self] = (subst.) eu, sine
to sense [sens] = a simți, a înțelege
sensor [ˈsensə] = dispozitiv sensibil
la lumină, temperatură etc., care
transmite semnale unui aparat de
măsurat și reglat
settled [ˈsetld] = aranjat, pus în
ordine
shady [ˈʃeɪdi] = umbros; umbrît
shape [ʃeɪp] = formă
shepherd [ˈʃepəd] = cioban, păstor
sight [saɪt] = vedere; arătare, apa-
riție
significant [sigˈnɪfɪkənt] = semnifi-
cativ, important
to sink — sank — sunk [sɪŋk —
—sæŋk — —sʌŋk] = a se scufunda;
a se prăbuși, a se lăsa în jos
skull [skʌl] = țeastă, craniu
slag [slæg] = zgură
small-scale [ˈsmɔ:l-skeɪl] = pe o
scară mică
to span [spæn] = a cuprinde, a tre-
ce peste
to spare [speə] = a cruța; a renunța
la, a se lipsi de
spark [spɑ:k] = scînteie
to speed — sped — sped [spi:d —
—sped] = a iuți, a accelera; a tri-
mite, a da drumul

spite [spaɪt] = ciudă, pică
splen [splɪn] = splină
to split — split — split [splɪt] = a
crăpa, a despică; a împărți, a
(se) descompune
to spool [spu:l] = a înfășura pe mo-
sor, a bobina
stable [ˈsteɪbl] = stabil
staggering [ˈstæɡərɪŋ] = uluitor
starvation [stɑːˈveɪʃn] = foamă; foă-
mete
to stick — stuck — stuck [stɪk —
—stæk] = a se ține (de); a lipi
to stir [stɜ:] = a stirni, a încuraja
to store [stɔ:] = a păstra, a stoca
strand [ˈstrænd] = șuviță
stray [streɪ] = rătăcit, accidental
to stretch [stretʃ] = a (se) întinde,
a (se) lungi
stuff [stʌf] = substanță
to stun [stʌn] = a năuci, a copleși
to substantiate [səbˈstænʃieɪt] = a
da formă, a exprima
to suit [sju:t] = a fi potrivit pen-
tru, a-i conveni
survey [ˈse:veɪ] = privire de an-
samblu, examinare
sweat [swet] = transpirație, sudoare
switching exchange [ˈswɪtʃɪŋ
ɪksˈtʃeɪndʒ] = centrală telefonică

T

target [ˈtɑ:ɡɪt] = țintă, obiectiv
terminal [ˈtɜːmɪnəl] = capăt al li-
niei; (electr.) bornă (de intrare
sau ieșire)
therefore [ˈðəfɔ:] = de aceea
thick-headed [ˈθɪkˈhedɪd] = greu de
cap
thoroughly [ˈθɔːrəli] = complet; pro-
fund; desăvîrșit
thread [θred] = fir
threshold [ˈθreʃhəʊld] = prag

tight [taɪt] = ermetic, etanș
tiny ['taɪni] = micuț
tirelessy ['taɪəlɪsli] = neobosit
toil [toɪl] = trudă
traitor ['treɪtə] = trădător
to tread — **trod** — **trodden** (on)
 [tred — trod(n)] = a călca (pe)
trifle [traɪfl] = fleac, bagatelă
to trigger ['trɪɡə] = a declanșa
trivial ['trɪvɪəl] = neînsemnat, fără
 importanță
trunk [trʌŋ] = trompă (a elefantului)
to turn [tɜːn] on sb. = a se năpusti asupra cuiva, a ataca pe cineva
to turn up = a apărea (pe neașteptate)
tusk [tʌsk] = colț (de elefant)
twilight ['twɪlaɪt] = crepuscul, amurg
to swirl [tʃwɜːl] = a învîrți

U

uncharted ['ʌn'tʃɑːtɪd] = netrecut pe hartă, neexplorat
to undergo ['ʌndə'ɡəʊ] = a trece prin, a suferi
under way ['ʌndə'wei] = în curs
unmatched ['ʌn'mætʃt] = fără pereche, fără egal
unto ['ʌntu] = față de, pentru
urbane [ə:'beɪn] = politicos, bine educat
to urge [ɜːdʒ] = a îndemna, a mîna

V

versatile ['vɜːsətaɪl] = multilateral
villain ['vɪlən] = ticălos
vocational [və'keɪʃnəl] = profesional; de meserii

W

to warn [wɔːn] = a preveni
weakling ['wiːkliŋ] = (subst.) ființă debilă, moliu
to weave — **wove** — **woven** [wiːv — wəʊv(n)] = a țese
web [web] = țesătură, pînză
weed [wiːd] = buruiană
wherefore ['weəfɜː] = (învechit) de ce
whether... or ['weðə...ɔː] = fie (că) ...fie (că)
wicked ['wɪkɪd] = (adj.) rău, păcătos
will [wɪl] = testament
to wind — **wound** — **wound** [waɪnd — waʊnd] = a răsuci, a înfășura
wind tunnel ['wɪnd 'tʌnl] = stimulator
with a view [vjuː] **to** = în vedere, cu scopul de a
to withdraw [wɪð'drɔː] = a (se) retrage
with flying colours [wɪð 'flaɪɪŋ 'kɒləz] = încununat de succes
to withhold [wɪð'həʊld] = a reține
would-be ['wʊd'bi] = (adj.) pretins, așa-zis
wreath [riːθ] = ghirlandă
to wreath [riːð] = a împleti (flori)
wrong [rɒŋ] = (subst.) nedreptate
to wrong = a face o nedreptate

Y

ye [jiː] = (poet.) voi
to yearn [jɜːn] = a duce dorul (de), a tinji (după)
to yield [jiːld] = a produce, a da

Z

zipper ['zipə] = fermoar

Romanian-English Vocabulary

A

abonat = consumer, subscriber
afirmare = assertion

B

bilanț = balance

C

celebru = celebrated
ciocnire = clash
complice = accomplice
cromozomial = chromosomal
cuplare = interlocking
cutie de viteze = gear box

D

defecțiune = breaking down
diafan = transparent
a se dușmăni = to hate (one another)

E

a efectua = to effect, to perform
efort (de tensiune) = tensile force
ereditar = hereditary
a evita = to avoid

F

fertil = fertile, productive

G

gard de nuiele = wattle
garoafă = carnation

H

hohot de ris = (roar of) laughter
hotar = boundary, border line

I

imagine = (cinemat.) pictures
imperfect = faulty
ineluctabil = inevitable
inspirat de = inspired by

J

în bătaia vîntului = in the wind
a încununa = to crown
a se îndrăgosti de = to fall in love with
îndreptățit = entitled
a îndrăzni = to dare
a înnoi = to renew

J

a jura = to swear

L

lan de grîu = wheat
a lansa = to launch
a lua toate puterile (cuiva) = to crush

M

mal (al lacului) = border
miniaturizare = miniaturization
mutație = change, mutation

N

navetă spațială = space shuttle
năframă = kerchief
nerațional = unreasonable

P

potrivit = suitable
a prelucra = to process
proprietar = owner

R

răspuns (reacție) = response
 răuvoitor = ill-disposed
 a se referi la = to mean
 resursă = resource

S

a se stăpîni = to keep one's temper
 stimul = stimulus
 subsol = subsoil

Ș

șir = row

T

traietorie = trajectory

T

a țese = to weave

U

umanioare (științe umaniste) = hu-
 manities

V

vechi (anterior) = former
 vedere = sight
 vină = fault, guilt
 de vină = to blame
 a vorbi în doi peri = to talk with
 one's tongue in one's cheek

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