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MINISTERUL ÎNVĂȚĂMÎNTULUI

CORINA COJAN RADU SURDULESCU ANCA TĂNĂSESCU

LIMBA ENGLEZĂ

Manual pentru clasa a XI-a

XI

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EDITURA DIDACTICĂ ȘI PEDAGOGICĂ, R.A. BUCUREȘTI - 1993

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Introductory Lesson

From "The Declaration of Independence"

The Declaration of Independence was adopted by the Congress of the thirteen United States of America on July 4, 1776. It had been drafted by Thomas Jefferson and revised by Benjamin Franklin and John Adams. Today it is considered as one of the most influential political documents of modern time and a masterpiece of the Enlightenment ideas.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to obtain these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundations on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience has shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object reveals a plan to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which obliges them



to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States.

(slightly adapted)

I. Vocabulary Notes

1. unalienable [ʌn'eiliənəbl] = for that reason
usurpation [juzə'peɪʃn] = to change
2. accordingly = to be born with (qualities, etc.)
to alter ['ɔ:lteɪ] = (here) limit
to be endowed with = to write a preliminary version of
bound = (here) great misfortune
to draft [draʃt] = anterior
evil [i:vəl] = (here) obstinate
former = wrongful treatment
headstrong = to whip (Rom. a biciui)
injury = to give
to lash = to go after, to have as an aim
to provide [prə'vaɪd] = effort to gain
to pursue [pə'sju:] = (fig.) series, chain
pursuit [pə'sju:t] (of) = lasting for only a short time
train = sorrow
transient ['trænzɪənt] = the period (especially 18th century) when certain thinkers taught that reason and science would improve the human condition.
woe [wəʊ] = to lay its foundations on = to cause it to be based on

II. Comprehension Questions

1. Which are man's privileges at his birth?
2. What is the source and the use of any government?
3. What is the limit of a government's prerogatives?
4. When are the people entitled to change the government?
5. Why was a new ruling system necessary in the 13 United States of America, at the end of the 18th century?

III. Topics for Discussion and Composition

1. In this famous political document, the author asserts his unequivocal commitment to human liberty. Government should be the creation of the governed, should be held responsible to the majority's will, should work constantly to satisfy the people's needs.

At this point, liberty becomes a synonym of democracy. What is, however, the difference between the two concepts?

2. Mention some essential aspects of liberty, from the individual's to the people's liberty, from the liberty of thought to that of the press.
3. Speak (or write) about the limits of liberty; are they a definitive necessity? Here is a quotation from Shakespeare's "Comedy of Errors":

Headstrong liberty is lash'd with woe.

There's nothing situate under heaven's eye

But hath his bound, in earth, in sea, in sky.

(but = care să nu)

4. Speak (or write) about the history and the chances of liberty in Romania. You may want to remember a quotation from Horace's "Satires": *Age, libertate Decembri, utere!* (Come on, enjoy December's freedom), referring to the Roman custom of letting the slaves disobey the norms regarding their behaviour to the masters, during a festival in December. And you may want to conclude with Walt Whitman's verse — *Not a grave of the murder'd for freedom but grows seed for freedom, in its turn to bear seed.* (but = care nu).

5. Comment on the following:

- a) The man who wishes for or is afraid of something is not free. (Latin proverb)
- b) Accepting a gift from somebody means selling your freedom. (Latin proverb)
- c) Eternal vigilance is the price of liberty. (Wendell Phillips)

Supplementary Reading

Percy Bysshe Shelley:

Sonnet: England in 1819

An old, mad, blind, despised, and dying king, —
Princes, the dregs of their dull race, who flow
Through public scorn, — mud from a muddy spring, —
Rulers who neither see, nor feel, nor know,
But leech-like to their fainting country cling,
Till they drop, blind in blood, without a blow, —
A people starved and stabbed in the untilled field, —
An army, which libicide and prey
Makes a two-edged sword to all who wield, —
Golden and sanguine laws which tempt and slay;

Religion Christless, Godless — a book sealed;
 A Senate, — Time's worst statute unrepealed, —
 Are graves, from which a glorious Phantom may
 Burst, to illumine our tempestuous day.

Vocabulary Notes

to cling, clung, clung (to)	= to hold tight, to resist separation
to despise [di'spaiz]	= to feel contempt for (Rom. a <i>disprețui</i>)
dregs	= worthless matter on the bottom of a glass of liquid (Rom. <i>drojdie</i>)
dull	= not bright; stupid
to faint	= to lose consciousness
leech	= a kind of blood-sucking worm (Rom. <i>lipitoare</i>)
liberticide ['libətisaɪd]	= the killing of liberty
prey	= animal hunted for food
to repeal [ri:'pi:l]	= to revoke (a law, etc.)
scorn	= contempt
to seal	= to put a seal (Rom. <i>sigiliu</i>) on
to slay, slew, slain	= (lit.) to kill, murder
to stab	= to push a knife/sword into (smb.)
untilled	= uncultivated (about land)
to wield [wi:ld]	= to have and use (a tool, gun, etc.)

REVISION

Essential Structure Practice

1. Give the phonemic transcription and compare the number of sounds and letters of the following words: breathe, researcher, neighbour, wretched, charter, wheelwright, pleasure, thoroughly, daughter, chair, weight. (Note: Six words have three more letters than sounds.)
2. Add the ending **-s(-es)** to the words below making any changes necessary, then write words in three columns according to the pronouncing variants of the ending: shake, valley, surface, rain, brush, bend, tomato, laugh, meet, hurry, pass, leap, country, employ, change.
3. Follow the same instruction with the ending **-ed**: travel, cry, offer, furnish, beg, manage, decide, marry, slip, limit, rub, occur, hate, plan.
4. Add the ending **-ing** to the following verbs, making any changes required: judge, star, exhibit, die, hammer, step, control, enjoy, prefer, level, hit, study.
5. Mark stresses and read these words aloud. Identify the vowel-sound which occurs once in each of the following words: again, compare, suppose, gather, famous, grammar, colour, lecture, doctor, concert, autumn. (Note: It is the most frequently used vowel-sound in the English language).
6. Many English words can be used as nouns or verbs without any change in spelling or pronunciation. Use the following words in sentences, both as nouns and verbs: nail, walk, comb, plan, hope, snow, start, taste, sleep. (Can you give some more examples?)
7. To most English verbs the ending **-er** may be added to show the person or thing doing the action. Be careful about the spelling! carry, wait, swim, play, begin, ride, run, dry, stop, fit.
8. Pair these phrasal verbs with corresponding explanation:

a) to fall through (8)	1. to continue
b) to catch up with	2. to find or meet by chance
c) to bring up (6)	3. to visit
d) to carry out	4. to begin a journey
e) to set out (4)	5. to be on good terms
f) to give up	6. to educate
g) to call on (3)	7. to put into practice, to execute
h) to get on with	8. to fail
i) to come across	9. to stop doing sth.
j) to keep on (1)	10. to do 'all the work that has not yet been done.

9. Make up sentences of different types using the following words:
- weather, how, the, beautiful, is, calm, in, sea?
 - of, have, the, map, a, at, look, England.
 - close, aren't, the, Wales, are, they, mountains, sea, to, in, the, quite.
 - ancient, their, lose, of, post-card, don't, picture, castle, an.
 - century, invaded, the, what, in, tribes, Britain, fifth?
 - sea, far, London, from, how, is, the?

10. Pair the following sentence fragments and underline the subject and the predicate in the sentences you have formed:

- | | |
|--|--|
| a) No one but her (3) | 1. affects this material. |
| b) The children's plans for a surprise party (6) | 2. is an attraction for many visitors. |
| c) One of the letters that were on my desk (5) | 3. could have recognized him. |
| d) Neither heat nor cold (4) | 4. was without doubt correct. |
| e) The beautiful view from the hilltop (2) | 5. has disappeared. |
| f) The student's conclusion (4) | 6. had been made very quietly. |

11. The word-order in an English sentence is basically this:

(Adverbial) (A)	Subject S	(Adverbial) (A)	Predicate P	Object O	Adverbial A
	The students		are working.		
	They	often	make	experiments	in the lab.
Yesterday	John		brought	the teacher a fine specimen.	

(Note: The place of the attribute varies with the part of the sentence it modifies).

Make up sentences and write them in slots as shown above.

12. Divide the following sentences into their main syntactic parts (S—P—O—A) as suggested in the preceding exercise. Include the attributes in the sentence part they modify, e.g.

S	P	O
Computers	can make	thousands of logical decisions
A		
without becoming tired.		

- Yesterday afternoon the pupils of our class played badminton in the school-yard.
- His going home so early caused a storm of protest.
- The plant equipped with modern machinery exceeded its plan every month.
- Turning the corner I saw an excited crowd.
- Another problem raised in Thackeray's novel is the position of woman in society.
- Being a great artist he gave a vivid picture of England in his books.
- The subject of elasticity will be discussed more fully in Chapter B.
- Hydrogen finds numerous uses in modern industry.
- We have just learned the main advantages of a diesel engine.
- Writing or understanding a technical or scientific paper requires mastery of the basic word-order patterns of the English language.

Charles Dickens: Bleak House



In "Bleak House" (1853), Dickens's criticism of the contemporary political and social system is at its best. The sombre story is centred upon the degraded atmosphere in the High Court of Chancery (the highest court of justice in England at that time.)

The delay of the legal processes and the injustice of the law are the causes of the ruin and the tragic death of some major characters of the novel.

The opening chapter, "In Chancery", is a sort of prologue of intense emotional value, an impressive picture of the muddy London streets, the foggy Thames and the bleak building where

the Lord High Chancellor sits "at the very heart of the fog".

In Chancery

London. Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth.

Smoke lowering down from chimneys, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been

CHARLES DICKENS (1812–1870) was the most widely-read of all English prose-writers in the 19th century. Devoting his time to literature, he wrote prodigiously; he is the creator of a gallery of unforgettable characters and his work gives a panoramic view of his age.

Here are some of his best-known novels; „*The Posthumous Papers of the Pickwick Club*" (1837), „*Oliver Twist*" (1839), „*Dombey and Son*" (1843), „*David Copperfield*" (1850), „*Bleak House*" (1853), „*Hard Times*" (1854), „*Great Expectations*" (1861).

slipping and sliding since the day broke (if the day ever broke) adding new deposits to the crust upon crust of mud.

Fog everywhere. Fog up the river, where it flows among green meadows; fog down the river, where it rolls defiled among the ships and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog lying out on the yards; fog in the eyes and throats of ancient pensioners; fog in the afternoon pipe of the angry captain, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a lower sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds.

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest. Next to Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.

Never can there come fog too thick, never can there come mud and mire too deep, to assort with the groping condition which this High Court of Chancery holds, this day, in the sight of heaven and earth.

On such an afternoon, if ever, the Lord High Chancellor ought to be sitting here — as here he is — with a foggy glory round his head, addressed by a large advocate with great whiskers, a little voice, and an interminable brief. On such an afternoon, some score of members of the High Court of Chancery bar ought to be — as here they are — mistily engaged in one of the ten thousand stages of an endless cause. (...)

This is the Court of Chancery; which has its decaying houses and lands in every district; which has its lunatic in every madhouse, and its dead in every churchyard; which has its ruined suitor, borrowing and begging through the round of every man's acquaintance; which so exhausts finances, patience, courage, hope; so overthrows the brain and breaks the heart; that there is not an honourable man among its practitioners who would not give — who does ~~not~~ often give — the warning. "Suffer any wrong that can be done to you, rather than come here!"

(abridged)

I. Vocabulary Notes

- | | |
|-------------------------|-------------------------|
| 1. advocate ['ædvəkeɪt] | lunatic ['lu:nætɪk] |
| balloon [bə'lu:n] | process (n.) ['prəʊses] |
| Dickens ['dɪkɪnz] | sombre ['sɒmbə] |
| eccentric [ɪk'sentɪk] | |
| Essex ['esɪks] | |
| implacable [ɪm'plækəbl] | |

2. bleak
brief (n.)

= gloomy, causing low spirits
= (here) legal documents bound together (Rom. dosar).

	A <i>brief case</i> is a flat (leather) bag to carry briefs, books, etc.
to defile [di'fai]	= to make dirty; e.g. <i>a defiled river, plain</i> , etc.
drizzle	= rain falling in very small fine drops, e.g. (as a verb) <i>In autumn it drizzles very often in this country.</i>
fog	= thick vapour near the earth surface; (Rom. ceață groasă).
to grope	= to feel about as one does in the dark; (Rom. a bijbii) e.g. <i>We groped for the exit along the dark corridor. He groped in his pocket for the handkerchief.</i>
ill-temper	= (ant. <i>good-temper</i>) bad state of the mind; anger
to jostle ['dʒɒsl]	= to push roughly; e.g. <i>I don't like being jostled by the crowd.</i>
marsh [mɑːʃ]	= area of soft, wet land; mire, swamp
mire [maɪə]	= (see <i>marsh</i>)
mist	= water vapour near the earth surface, less thick than fog, and not so light as haze; e.g. <i>The hills were hidden in mist. We could hardly drive on because of the thick fog.</i>
to peep	= to take a short, quick look; e.g. <i>We caught him peeping through the keyhole.</i>
to pinch	= to take in a grip between the thumb and the finger (Rom. a ciupi)
raw [rɔː]	= (here) damp and cold; e.g. <i>a raw February morning; raw winds</i>
score [skɔː]	= (set of) twenty; e.g. <i>scores of people; three score and ten (= 70)</i>
soot	= black powder left by smoke (esp. inside the chimneys)

suitor ['sjʊ:tə]	= person bringing a law suit, that is a case, in a law court (Rom. reclamant)
villain ['vilən]	= bad, wicked man; wrong-doer
3. chance people	= people coming by chance (also: <i>a chance acquaintance/meeting</i>)
Chancery ['tʃɑːnsəri]	= High Court of Justice in England, whose president is the Lord Chancellor (Rom. Curtea Cancelarului); (fig.) <i>to be in chancery</i> — to be in a very difficult position.
losing their foot-hold	= having no more firm support for their feet
Lincoln Inn ['lɪŋkən'in]	= one of the London colleges for barristers (Rom. avocați pledanți)
ought to be sitting here	= is likely to be sitting here
'prentice	= (abbreviated) apprentice
since the day broke	= since the first light of day
with a foggy glory round his head	= with a halo, a circle of light round his head
the Temple Bar	= the seat of the London associations for barristers (see <i>Lincoln Inn</i> , above)

II. Word Study

1. *scarcely* (synonyms: *hardly, barely*) means *not quite, almost not*: *I can scarcely/hardly walk. I scarcely know him.*
There was scarcely any rain that month. (Translate the examples!),
2. *Never can there come...*
Some adverbs or adverb phrases may be placed first in a sentence for the sake of emphasis; in such cases the auxiliary is placed before the subject:
So quickly did he run that no one could catch him.
In vain did she try to persuade him.

III. Vocabulary Practice

1. Find words in the fragment that mean:
(about) forty or sixty or eighty; the equivalent of the "finger" on man's foot; completely developed; lunatic asylum.
2. Find in the fragment words and phrases that are opposite to these:
to clean; calm; to prosper; far from; upper.
3. Point out the correct explanation of the following:
overthrows the brain means:

- a) sets it back in the right position
- b) causes mental disturbance
- c) causes deep sleep

chance people means:

- a) people who have some chance
- b) people who have no chance
- c) people who only take their chance
- d) people coming by chance

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

close (cabin) means:

- a) near
- b) secret
- c) having little fresh air

bleak (house) means:

- a) unbearably cold
- b) depressing
- c) deserted

5. Rewrite the following, using scarcely or hardly:

The engine driver could see almost nothing through the fog.
Because of the bad weather there were no more than twenty people on the beach.

I did not quite know what Ann meant.

6. Emphasize the adverbs or phrases underlined, by placing them first in the sentence and making other necessary changes:

I had never before been sent such an invitation.

Jack had hardly left the house when the storm broke.

She sang so beautifully that the audience burst into loud applause.

We dropped no hint about the state of her health.

7. Complete the following sentences, using words from the literary fragment;

Crossing the road, the sheep were ... -ing one another.

The apes in the zoo do not like the ... autumn weather.

The blind man was ... -ing for the door.

He ... the boy's cheek.

"What are your claims?" the judge asked the....

IV. Comprehension Questions

1. Find two statements that are not true:

- a) The asphalt of the London streets was very slippery.
- b) The mist and the smoke resulted in a soft, black drizzle.
- c) The whole region, not only London, was enveloped in fog.
- d) There was no higher court than the Court of Chancery.
- e) The legal cases were solved most quickly by this Court.

2. Answer the following questions:

Why did the smoke go down from the chimneys?

What was the cause of the "general infection of ill-temper"?

Paraphrase the words "implacable weather".

Explain the words "if this day ever broke".

How did the fog affect the men aboard the ship?

Explain the words "the groping condition" which Dickens chose to characterize the activity of the High Court of Chancery.

Name some of the effects that the endless legal cases have upon the litigants (Rom. împiricinați).

V. Literary Analysis and Discussion

1. Choose from among the following words the ones that characterize the type of prose in the excerpt from "Bleak House": narrative, descriptive, dramatic, poetic, argumentative.

2. Unlike in other novels by Dickens, in which the plot is focussed on the life of one person, in "Bleak House" (Rom. "Casa întunericului") the protagonist is an old official institution, the High Court of Chancery; the prologue introduces it to the reader, against the background of a typical raw autumn day in the London of Dickens's times.

In the latter half of the present fragment some of the important words of the previous lines occur again, this time in association with that institution; e.g. The High Chancellor sits "at the very heart of the fog", with a "foggy glory round his head" "the members of the Chancery bar are "mistily engaged" in a legal case; that Court holds a "groping condition", etc.

The last paragraph contains an enumeration of the destructive effects which the activity of that legal institution has upon the litigants; it ends with a warning, which reminds us of the Dantean words written above the entrance of the Inferno: "Abandon all hope, ye who enter."

a) Choose from among the following words the ones that characterize the High Court of Chancery, considering the association that Dickens made with the idea of fog:

justice, confusion, precision, gloom, rapidity, oppressiveness.

b) Characterize the activity of that Court of Justice, using your own words as far as possible.

3. Dickens's mature art of a painter of atmosphere is obvious in this often anthologized passage. The fresh imagery and the varied style are the main attributes of this accomplishment.

The gloomy, dreary atmosphere is suggested by the image of the flakes of soot which are compared to flakes of snow, apparently in mourning "for the death of the sun".

write an analysis

Comparing the passers-by on the bridge to the passengers, of a balloon, Dickens created an image which must have sounded most fresh and exciting at that time, when the balloon was quite a new thing.

Repetition, either lexical or syntactical, is largely used, for the sake of emphasis.

Thus the 2nd paragraph is based on the reiteration of the word *fog*, which becomes the main symbol of the passage; the idea is that there is no escape from it.

The 3rd and 4th paragraphs begin with repetitions of the same syntactical patterns (*raw ... rawest, dense ... densest, etc., and never can there come ...*), which emphasize the author's feelings towards the foggy weather and respectively the "foggy" Court of Chancery.

An image like "*an interminable brief*" should also be mentioned: though on the literal level it means. "*an endless dossier*", it contains an implicit antithesis, between the meaning of "interminable" and the meaning of the homonymous adjective *brief* (short).

The choice of the sentence type in the fragment is also most appropriate. Thus the first paragraph is made up of nominal sentences (*i.e.* that lack the predicate), which gives the passage the quality of a painting. On the contrary, the latter paragraphs contain long, elaborate sentences, in which stylistic inversion, syntactic parallelism are used, in order to suggest the author's feelings of indignation and disgust.

a) Analyse the following images, mentioning what they suggest; "as if the waters had but newly retired ..."; it rolls defiled ... great (and dirty) city"; fog cruelly pinching ... on deck".

b) (optional) Make a list of all instances of lexical and syntactical repetitions in the fragment and state their function.

c) (optional) This fragment sounds like a poem in prose. Account for this idea, thinking of the imagery and the style. Arrange your arguments in the order you consider the best.

4. (optional) Paraphrase the following proverb: A fog cannot be dispelled with a fan. Discuss the possible connection between this proverb and the ideas in the literary fragment.

VI. Writing Assignments

1. Divide the fragment into paragraphs considering the idea units. Choose suitable titles for each of them.

2. Write a brief account of the chief ideas in the literary fragment. Do not use more than 170 words.

3. (optional) Write an imaginary story using the following words; fog, drizzle, dreary, to lower, ship, to sail, life-boat, to grope, marsh, to peep, chemist's, acquaintance.

4. (optional) Write a paper comparing Dickens's description of London in "Bleak House" with the description of Bucharest made by a Romanian writer in a novel you have read. (Consider, for instance, "Ciocoi vechi și noi" by N. Filimon, "Răscoala" by L. Rebreanu, or "Calea Victoriei" by Cezar Petrescu).

VII. Reading Assignment

Read the following fragment from "The English Novel" by Walter Allen, first without consulting the dictionary, inferring the meaning of the unknown words from the context:

"In a very special sense, then, owing to the peculiar nature of his connection with the public, Dickens more than any of his contemporaries was the expression of the conscience of his age. It was as such that he was accepted and loved. 'The master of our sunniest smiles and our most unselfish tears; whom it was, 'impossible to read without the most ready and pliant sympathy', he showed his readers what they themselves thought and felt of the great social problems which confronted them; or rather, reading him, they discovered what they thought and felt.'" (p. 154).

Who Uses English?

1. The desire to use language as a sign of national identity is a very natural one, and as a result language has played a large part in national movements. Men have often felt the need to use their own language to show that they are different from others. This was true when the United States split off from Britain. At that time some patriots even suggested that the Americans should adopt Hebrew or Greek! In the **end, as everyone knows, the two countries adopted the practical solution of carrying on with the same language they had used before.** For nearly 200 years Britain and the United States have shown the world that political independence and national identity can be complete without losing all the mutual advantages of a common language.
2. In other words, language is not necessarily the private property of those who use it, just as French is not the private property of Frenchmen, or English of Englishmen. English is spoken as a first language by **nearly three hundred million people — in the United States, Britain, Ireland, Australia, New Zealand, Canada, the Caribbean and South Africa.** As a second language it is used by many peoples for certain official, social, commercial or educational activities within their own country (e.g. India, Pakistan, the Philippines, Ethiopia, Nigeria etc.).
3. It is unreasonable to regard any language as the possession of a particular nation, and with no language is it more unreasonable than with English. This is not to say that English is used by a greater number of speakers than any other language, for it is easily outnumbered in this respect by Chinese. But it is the most *international* of languages. A Dane and a Dutchman meeting in Rome will almost automatically find themselves speaking to each other in English. The pilots of a Russian plane approaching Cairo will use English to ask for landing instructions. Malayan lecturers use English when addressing their Malayan students in Kuala Lumpur. To people in Africa, Asia and South America English is an important foreign language to master, not merely because it is the language of Britain or the United States, but because it provides ready access to world scholarship and world trade. It is understood more widely than any other language.
4. It's true, then, that a great many people — and a great many peo-

ples — are involved in the use of English. Millions of men and women in every part of the world use it as their second or foreign language. This gives us some idea of the importance of English, and it shows both the United States and Britain that the language is not the possession of these two nations alone. It is also the property of the Canadian and the Indian, the Australian and the Nigerian. It belongs to all those who use it.

(From *English for Today*, Book Five)

I. Vocabulary Notes

1. advantage [əd'vɑ:ntidʒ] Hebrew ['hi:bru:]
Cairo ['kaɪərou] Nigeria [naɪ'dʒɪəriə]
Caribbean [kæri'bi:ən] private ['praɪvɪt]
2. to be involved in = to be implicated in
to carry on with = (here) to continue to use
Malayan [mə'leɪən] = (adj.) living in the Malay peninsula
to outnumber = to be greater in number than
scholarship = (here) learning or knowledge obtained by study
to split, split, split off = to separate
3. in this respect = regarding this
to provide ready access to = to assure ready access to
this is not to say that = this does not mean that
world trade = international commerce

II. Vocabulary Practice

1. Find in the text words that mean:
possession; on a large scale; to touch the ground; buying and selling
2. Complete the following sentences with words from the text:
They decided to ... with the game in spite of the weather.
Is it an ... demand to ask for a rise in our wages?
Louis Armstrong ...-ed the trumpet like no other player.
Prof. Bloom's study on Romantic poetry is a fine piece of
We are all ...-ed in this affair, whether you like it or not.
3. Add tag questions and have a classmate answer your questions:
a) Model:
All Englishmen can speak English.
All Englishmen can speak English, can't they? Yes, they can.
Not all Belgians can speak French.
Not all Belgians can speak French, can they? No, they can't.

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Many people in Switzerland can understand German,
 The name of a country won't always be the same as the name
 of the language,
 English isn't spoken widely in Australia, ...
 Flemish isn't spoken in Sweden, ...
 Australians don't speak Danish, ...
 Danes and Dutchmen use Swedish to speak to each other, ...
 Some Americans suggested replacing English as the national
 language, ...
 They didn't try to replace English with American Indian lan-
 guages, ...

b) Model:

{ There isn't any other language which is understood more
 widely than English, ...
 There isn't any other language which is understood more widely
 than English, is there? No, there isn't.

There are mutual advantages in having a common language, ...
 There are many people in the U.S.A. who speak Spanish, ...
 There weren't any patriots who suggested that Americans
 should adopt Greek, ...
 There have been many languages that played a part in natio-
 nal movements, ...
 There are many people in Africa who speak English, ...
 There will be more and more Romanians who will be able to
 speak foreign languages, ...

(After *English for Today*, Book Five)

III. Comprehension Questions

What is the relationship between language and national identity?
 Why were Hebrew and Greek put forward as possible languages to
 be used by the young United States of America?
 What kind of language is English for various categories of people?
 Which is the language spoken by the largest number of people be-
 longing to one nation?
 Who uses English as an international language?
 Whose "property" is English?

IV. Topics for Discussion and Composition

1. Dwell on the idea that it is possible to have a language in com-
 mon and yet to have political independence and national identity.
 Supply examples supporting your arguments — countries that
 use Spanish, Arabic, etc.

2. England and the United States have a language in common. In
 what way, do you think, this common language helps the two
 countries?
3. Dwell on the relationship between language and national identity in
 our country. Refer to the scope of the Romanian language and to
 that of Hungarian, German, etc.
4. Comment on the following ideas:
 - a) With each new language learned, you set free a ghost bound
 within yourself until then.

(Friedrich Ruckert)

- b) We are not the masters of language, but language is our mas-
 ter.

(Mihai Eminescu)

School Fun

"Latin is the language of the dead".

"The days of good English have went."

"Yesterday I 'couldn't spell 'educated'. Now I are it."

Situational Grammar

Questions and Answers

I. Read the following text:

Frank: Is this the main part of the factory?

Bill: Yes, it is.

Frank: What do you make?

Bill: Steel tubes of all kinds and bicycles.

Frank: It's quite noisy, isn't it? Where is the noise coming from?

Bill: There are some large machines over there. You'll soon get used to them. The workers don't notice the noise at all.

Frank: Do you employ a lot of workers?

Bill: About five hundred altogether.

Frank: That's a lot. And who supervises them?

Bill: Oh, we have some excellent foremen.

Frank: That's lucky. Does the factory work non-stop?

Bill: It closes down for eight hours every night and all day on Sundays.

Frank: When do you start in the morning?

Bill: We start at six and the second shift comes in at two in the afternoon. Let's go and have a look around. I'm sure you want to see how they are working. Can you see the machine over there?

Frank: What is it for?

Bill: It's making steel tubes.

Frank: What happens with these tubes?

Bill: They go into that large bath there.

Frank: A bath? Why must they go into a bath?

Bill: It cleans off the oil.

Frank: Oh, well, it really is most interesting. And who uses the tubes?

Bill: We export them to bicycle manufacturers all over the world.

II. Identify the question in the dialogue and write one or two examples of each type in the table below:

Yes/no questions	"wh"-questions	Question-tags

III. Examine the slot-chart below:

Question-word	Modal/Auxiliary	Subject	Verb	Object	Adverbial
1	Is	this		the main part...?	
2	Do	you	employ	a lot of workers?	
3	Can	you	see	the machine	over there?
4	What	do	you	make?	
5	Where	is	the noise	coming	from?
6		What	happens	with them?	
7		Who	supervises	them?	

- List the modals/auxiliaries in the chart and complete the list with other modals/auxiliaries you know.
- State in which slots the "wh"-words are normally placed?
- Which is the difference between questions 4 and 6?
- Now write in the slot-chart some other "wh" and "yes/no" questions in the dialogue.

IV. Ask questions to which the underlined words in the following sentences are answers:

Their arriving late at the meeting annoyed everybody.

To carry out that scientific programme was really difficult.

After reading the researcher's report, Professor Brown decided to continue the experiment.

Always a keen skier, he indulged in his favourite sport for hours yesterday.

The arrival of our gymnastics team roused everybody's interest.

The biologists have been working on a project to establish a new National Park.

They continued to read without paying any attention to him.

The lecture over, we all left the auditorium.

They can't possibly have any free time with so much work on their hands.

V. Ask questions referring to paragraphs 3 and 4 in the text Power and Precision. Now try to write a short dialogue containing some of the questions you have made up and the statements from paragraphs 3 and 4 to which they refer.

How did steam power change the whole way of life in many countries? e.g.

Industry moved away from the country cottage into huge industrial cities. Smoking funnels replaced white sails...

VI. Read each passage carefully, then make up at least two yes/no questions and five wh-questions based on the passage.

a) Paul went to see Dr Gray last week because he had a fever. The doctor diagnosed the flu and sent Paul home on a medical leave. Paul felt so weak that he went home by taxi.

b) Last Thursday Jack called up Mary to ask her if she had got H. G. Wells' *Invisible Man* as he had to write an essay on it for his English literature class. Mary had the book and was glad to help Jack.

VII. a) Read the dialogue again and state what Frank wanted to know. (Turn into indirect speech.).

b) Mr and Mrs Baker were ready to go on holiday. Whenever she goes away Mrs Baker is quite nervous and keeps asking her husband tens of questions. Here is all she wanted to know ten minutes before leaving home. (Turn into direct speech.).

Mrs Baker wanted to know what the time was and whether it was time to leave. Then she asked her husband how many handkerchiefs he had packed and if, after all, he had packed his tooth-brush. Suddenly she realized she didn't know what hotel they would stay at Brighton and whether their friends were going to join them the next day. The moment they were leaving the house she asked her husband where the tickets were and if he had told the postman to leave their mail with the neighbours.

VIII. Study the following table and then do the exercises below:

Statement	Question-tag	Intonation pattern		Possible answers
It is quite noisy,	isn't it?	↙	Speaker expects confirmation	Yes, it is.
It isn't noisy,	is it?	↙		No, it isn't.
They work in shifts,	don't they?	↗	Speaker asks for information	↗ Yes, they do. ↘ No, they don't.
They don't work in shifts,	do they?	↗		↗ No, they don't ↘ Yes, they do.

a) Add question-tags and mark the intonation according to the indications in brackets:

Models:

They were supposed to be here at 9 o'clock. (confirmation)

They were supposed to be here at 9 o'clock, weren't they? ↙

John hasn't booked the seats yet. (information)

John hasn't booked the seats, has he? ↗

Excuse me please but I think this is the way to the town hotel. (confirmation)

I can't walk all the way to the hotel. (information)

There certainly is a taxi-rank somewhere around. (confirmation)

The plane hasn't taken off yet. (information)

I am supposed to go out through gate no. 5. (confirmation)

The flight to London was due half an hour ago. (confirmation)

I have nothing to declare so I needn't pass through the customs. (confirmation)

You didn't visit the Tate Gallery when you were in London (information).

Jane certainly liked Turner's paintings. (confirmation)

If we weren't so tired the guide would certainly be so nice and take us to the British Museum. (information)

Driving cars through a busy street makes most of the women drivers nervous. (information)

Your brother shouldn't have been so irritated about your being clumsy at the wheel. (confirmation)

Pedestrians can never imagine how hard it is to be a driver. (confirmation)

b) Turn the following questions into statements and add question-tags:

Models:

Did you get rid of that old car of yours? (Yes)

You got rid of that old car of yours, didn't you?

Have they postponed the meeting? (No)

They haven't postponed the meeting, have they?

Has he exceeded the speed limit? (Yes)

Can John Brown parachute from a plane? (Yes)

Will you turn his offer down? (No)

Did you enjoy being in the open air? (Yes)

Have your friends thought the matter over yet? (No)

Must we take down every word he's saying? (Yes)

Do you expect us to hand the papers in at the end of this week? (No)

Are the workers in this factory working in shifts? (No)

Am I supposed to make all the arrangements? (Yes)

Will the producer attend all the rehearsals? (No)

- Situations ;** 1. You are a reporter and you are going to interview a sportsman who has won a gold medal at the Olympic games. *What questions will you ask him?*
2. An accident has occurred at the crossing of two busy streets. Three cars are involved. Each driver claims the other two are guilty. There are some eye-witnesses too. *What questions, do you think, will the policeman ask in order to find out the truth?*

Lewis Carroll: Alice's Adventures in Wonderland

One of the most lastingly delightful children's books in English, "Alice's Adventures in Wonderland" is the fantastic story of a little girl who, down through a rabbit hole, reaches an underground Wonderland. There she meets fairy-like talking animals and goes through bizarre experiences. One of them is the trial she attends (chaps. XI and XII), where the Knave of Hearts is judged for theft by an animal and bird jury court of law. When Alice calls them nothing but a pack of cards, they all rise and come down upon her, but she awakens from her dream in the lap of her sister.



The fragment that follows is illustrative of the fairy tale atmosphere, of Carroll's taste for logical nonsense, as well as of his critical hints at the Victorian realities.

The Trial

The twelve jurors were all writing very busily on slates. "What are they doing?" Alice whispered to the Gryphon. "They can't have anything to put down yet, before the trial's begun."

"They're putting down their names," the Gryphon whispered in reply, "for fear they should forget them before the end of the trial."

"Stupid things!" Alice began in a loud indignant voice; but she stopped herself hastily, for the White Rabbit cried out, "Silence in the court!" and the King put on his spectacles and looked anxiously round, to make out who was talking.

"Herald, read the accusation" said the King.

Lewis Carroll (real name Charles Dodgson (1823—1898), was a mathematics lecturer at Oxford University.

Beside his various mathematical treatises, he wrote two famous books for children "Alice's Adventures in Wonderland" (1865) and "Through the Looking Glass" (1872).

On this the White Rabbit blew his trumpet, then unrolled the parchment, and read as follows:

"The Queen of Hearts, she made some tarts.
All on a summer day:
The Knave of Hearts, he stole those tarts
And took them quite away!"

"Consider your verdict," the King said to the jury.

"Not yet, not yet!" the Rabbit hastily interrupted. "There's a great deal to come before that!"

"Call the first witness," said the King; and the White Rabbit blew the trumpet, and called out "First witness!"

The first witness was the Hatter. He came in with a teacup in one hand and a piece of bread-and-butter in the other. "I beg pardon, your Majesty," he began, "for bringing these in; but I hadn't quite finished my tea when I was sent for."

"You ought to have finished," said the King. "When did you begin?"

The Hatter looked at the March Hare, who followed him into the court, arm-in-arm with the Dormouse. "Fourteenth of March, I think it was," he said.

"Fifteenth", said the March Hare.

"Sixteenth," said the Dormouse.

"Write that down", the King said to the jury; and the jury eagerly wrote down all three dates on their slates, and then added them up, and reduced the answer to shillings and pence.

"Take off your hat", the King said to the Hatter.

"It isn't mine," said the Hatter.

"*Stolen!*" the King exclaimed, turning to the jury, who instantly made a note of the fact.

"I keep them to sell," the Hatter added as an explanation: I've none of my own. I'm a hatter.

(The Queen starts staring hard at the Hatter, who gets very nervous. Meanwhile Alice feels that she is beginning to grow larger again).

"Give your evidence," the King said angrily, "or I'll have you executed, whether you are nervous or not."

"I'm a poor man, your Majesty," the Hatter began, in a trembling voice, "and I hadn't begun my tea — not above a week or so — and what with the bread-and-butter getting so thin — and the twinkling of the tea".

"The twinkling of *what*?" said the King.

"It *began* with the tea," the Hatter replied.

"Of course twinkling *begins* with a T!" said the King sharply. "Do you take me for a dunce? Go on!"

"I am a poor man," the Hatter went on, "and most things twinkled after that — only the March Hare said —"

"I didn't!" the March Hare interrupted in a great hurry.

"You did!" said the Hatter.

"I deny it!" said the March Hare.

"He denies it," said the King: "leave out that part."

"Well, at any rate the Dormouse said" — the Hatter went on, looking anxiously round to see if he would deny it too; but the Dormouse denied nothing, being fast asleep.

"After that," continued the Hatter, "I cut some more bread-and-butter —"

"But what did the Dormouse say?" one of the jury asked.

"That I can't remember," said the Hatter.

"You *must* remember," remarked the King, "or I'll have you executed."

The miserable Hatter dropped his tea-cup and bread-and-butter, and went down on one knee. "I'm a poor man, your Majesty," he began.

"You're a *very* poor *speaker*," said the King.

Owing to some confusion in the Court, the King tells him he may go, while the Queen gives orders that his head should be taken off; but the Hatter has vanished from sight.

I. Vocabulary Notes

1. Alice ['ælis]

bizarre [bi'zɑ:]

Lewis ['lu:is]

2. anxiously ['æŋkɪəsli]

= (here) in a worried manner (Rom. neliniștit)

dormouse ['dɔ:maʊs]

(pl. dormice)

= small animal, like a mouse, that sleeps in winter (Rom. alunar, chișoran)

dunce [dʌns]

= stupid person (esp. schoolboy); e.g. Alexander Pope wrote "*The Dunciad*", a satire against the dunces of his epoch.

to drop

= to allow to fall; e.g. You're always dropping things!

gryphon ['grɪfən]

= fabulous creature with the head and wings of an eagle and a lion's body (the same word in Rom.)

hare [hɛə]

= fast running field animal (Rom. iepure de câmp)

herald ['herəld]

= person making public announcements for a ruler

juror ['dʒʊərə]

= member of a jury

to leave out

= to omit, not to consider; e.g. Leave out that possibility!

nervous	= (here, false friend) excited, worried as before an examination, etc.; e.g. <i>Are you nervous in the dark?</i> <i>Daisy failed the exam as she was very nervous.</i>
parchment ['pɑ:tʃmənt]	= sheep skin prepared for writing on (Rom. pergament)
rabbit ['ræbit]	= animal of the hare family (Rom. iepure de casă)
slate	= sheet of blue-grey stone in a wooden frame for writing, formerly used by schoolchildren (Rom. tăbliță de ardezie)
tart	= fruit cake (the same root in the Romanian word!)
trial	= examination in a court of law before a judge (and jury); e.g. <i>He is on trial for calumny. The trial lasted several months.</i>
to twinkle ['twɪŋkl]	= to shine with a weak, unsteady light; e.g. " <i>Twinkle, twinkle little star...</i> " <i>The light of the chalet twinkled in the distance.</i>
to vanish ['væniʃ]	= to disappear
3. fast asleep	= in a deep sleep
Knave [neiv] of Hearts	= (playing cards) card between 10 and Queen in value, with a heart designed on it. (Rom. valet de cupă). <i>Knave</i> also means a dishonest man.
give your evidence	= (in a trial) say what you know about the case
March Hare	= (from the simile: as mad as a March hare = very wild)
pack of cards	= set of playing cards
Queen of Hearts	= (playing cards) card above Knave in value, with a heart designed on it (Rom. damă de cupă)
reduced the answer to shillings...	= expressed the answer in shillings.
what with...and with	= between various causes (Rom. ba cu ... ba cu) e.g. <i>What with</i>

whether or no(t)

packing up and with waiting for the tram, he missed the train.

either case

II. Word Study

- to make out* Here are some of the meanings of this phrasal verb:
Have you made out the cheque? (complete, fill in)
 We could not *make out* in the dark who the man was. (manage to see, to identify)
 I can't *make out* what you mean. (understand)
Which of these meanings can be found in the literary fragment?
- a great deal* Instead of *much/many*, use *a lot, lots of, a great/good deal, a great, many, plenty, of*, etc., in purely, affirmative sentences:
 Dora knows *plenty of* people in this town. (but: Do you know *many* people here? *How many* of them were absent?)

III. Vocabulary Practice

- Find words in the fragment that mean:
 to remove, immediately, to realize, decision reached by a jury
- Find in the fragment words that are opposite to these:
 unhurriedly, steady (voice), calm, bright person, to lift
- Point out the correct explanation of the following:
There is a great deal ... means:
 a) it is a real bargain
 b) there is very little
 c) there is very much
you ng ought to have finished means:
 a) you may have finished
 b) you should have finished
 c) you could have finished
eagerly means:
 a) curiously c) impatiently
 b) unwillingly d) hard
staring hard means:
 a) looking with difficulty
 b) looking fixedly and intensely
 c) taking a short look at
- Replace *make out* in the following by suitable synonyms:
 I could not *have made out* this constellation without your help.
Have you made out what Joan has in mind?
 The guests of our hotel are kindly asked to *make out* this form.
 Who can *make out* such a capricious person?

5. Complete the following using words from the fragment:

Whenever Jerry visits a museum, he makes a ... of what interests him.

He did not hear the clock ring, as he was ...

The examiner asked me if I was always so ... when I took an exam.

The Knave of Hearts was on ... for theft.

... his bad temper and with his self-sufficiency, Dick failed the exam.

In that country there is ... unemployment.

IV. Comprehension Questions

1. Arrange these actions in the order in which they occurred:

- The Dormouse fell asleep.
- The King told the Hatter to take off his hat.
- The Hatter entered the court.
- The White Rabbit blew his trumpet.
- The jurors wrote down their names.
- The jury made a note of the Hatter's crime.

2. Find three statements that are not true:

- The Knave of Hearts was on trial for murder.
- The Hatter's hat was not his own in fact.
- The King wore spectacles.
- The Hatter came in alone.
- The Hatter did not come empty-handed.
- The jurors put down everything on parchment.

3. Answer the following questions:

What amazed Alice from the very beginning? What made her stop talking?

Paraphrase the words written on the sheet of parchment.

What was extraordinary in the appearance of the first witness?

Was the Hatter's evidence useful for the clearing up of the case?

What was the Hatter's attitude in front of the King?

V. Literary Analysis and Discussion

1. A story may be told either by one of the characters, or by an external narrator.

To define by whom the narration is made is to define the point of view that the author has chosen for his story.

In "Alice's Adventures in Wonderland" the narrator does not introduce himself as a character. L. Carroll uses the 3rd person narrative. Yet, everything in the story is seen, heard or thought of by one single character, Alice: nothing happens which she cannot sense, or in places where she is not present. This kind of point of view is called *selective omniscience* [si'lektiv om'nisiəns].

(Rom. *omnisciență selectivă*), that is the author knows everything (he is *omniscient*), but only through one character's consciousness (*selectively*).

a) Bearing in mind that the major character is a child, point out every detail in the excerpt, which suggests the character's age.

b) (optional) Remember one or two novels you have read, in which the same point of view is used. Write an account of it.

2. In the end the reader is told that everything has been a dream.

a) Point out the elements which make up the dreamlike atmosphere.

b) Would you call any of these elements "absurd?" What definition of this word do you suggest?

3. "Alice's Adventures ..." may also be read as a fairy-tale.

a) What fairy-tale features (characters, happenings) can you find in the present fragment?

b) In this connection give a definition of the word "fantastic".

4. One of Carroll's favourite devices is the pun (play upon words), that is the humorous use of the same word in more than one sense, or of two different words similarly pronounced. For instance "Mine is a long tale!" said the Mouse.

"It is a long tail, certainly", said Alice, looking down with wonder at the Mouse's tail.

a) Point out the puns in the present excerpt and discuss their emotional effect.

b) In this connection explain the presence of a "March Hare".

c) Why does the Hatter answer "It isn't mine?"

d) (optional) Supply some examples of puns from your readings.

5. If we read the story as an allegory (that is as a hidden, symbolic presentation of certain ideas or realities), we can find several hints regarding the society in Carroll's time, especially its political and legal systems.

a) Point out these satirical hints.

b) Speak about the efficiency of the trial.

6. (optional) Paraphrase the following proverb: **A good judge conceives quickly, judges slowly.** Discuss the connection between this proverb and the ideas in the literary fragment.

VI. Writing Assignments.

1. Divide the present fragment into paragraphs, choosing suitable titles for each of them.

2. Write a summary of the trial scene, using your own words as far as possible. The summary must not have more than 170 words.

3. (optional). Write the account of a fantastic dream. The opening line will be:

"No breath of wind stirred the leaves of the trees," and the last line: "I awoke, trembling with cold, in the bed of the mountain hut".

4. (optional) Make a parallel between the fantastic story of the trial here and a different account of a trial, which you have read in a Romanian novel.

VII. Reading Assignment

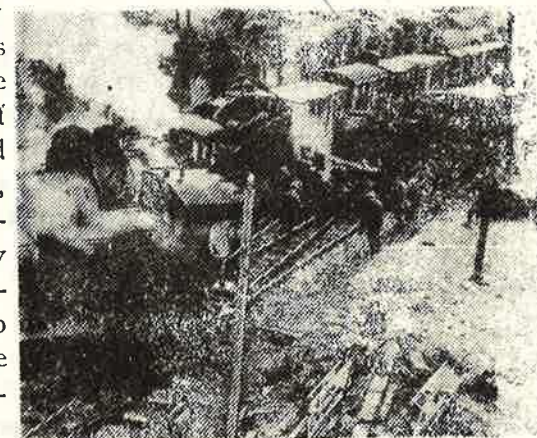
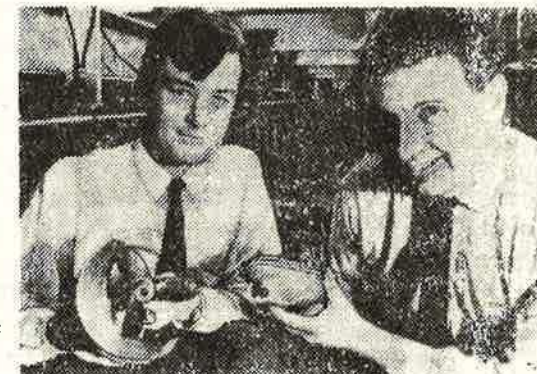
(optional) Read the following fragment from "A Literary History of England", edited by Albert Baugh, first without consulting the dictionary:

"Written by an eccentric Oxford don to amuse his little girlfriends, these two world-famous books ("Alice in Wonderland" and "Through the Looking-Glass") are the best of all memorials of the Victorian love of nonsense. In them are elements of satire and parody which connect them with a long tradition, but they are shot through with a quaintly distorted logic (for their author was a professional mathematician and logician) which is inimitable and unique". (p. 1334).

Stream B

How Do the Movies Do It?

1. Have you ever seen a movie in which a building was burned down or a bridge was destroyed? Have you seen films in which a train crashed or a ship sank into the ocean? If so, you may have wondered how these things could happen without harming the people in the film.
2. The man who knows the answer is the "special-effects" man. He has one of the most important jobs in the film industry. He may be ordered to create a flood or to make a battlefield explode. But he may also be asked to create a special effect which is much less exciting, though just as important to the success of the film.
3. In a scene for one movie there was a big glass bowl filled with water in which small fish were swimming. The director of the movie wanted the fish to stop swimming suddenly while they seemed to stare at an actor, then to stop staring and swim away. But fish can't be ordered to do anything. It was quite a problem.
4. The special-effects man thought about this problem for a long time. The result was an idea for controlling the fish with a harmless use of electricity. First he applied electricity to the fish bowl, causing the fish to be absolutely still. Then he rapidly reduced the amount of electricity, allowing the fish to swim away. Thus he got the humorous effect that the director wanted.



5. For fires the special-effects man does not trust the normal process of wood or other materials. Usually he places metal pipes in the area that is to be burned. Gas flowing through the pipes burns instantly but can be kept under control easily by opening or closing the pipes.
6. When explosives are used, as in battlefield scenes, special-effects men usually receive extra pay. There is danger, and sometimes there are accidents. The explosives must not be too powerful in the areas where actors will pass. But there must be enough power so that — with sounds effects added later — the explosions seem real.
7. The special-effects man may cover two acres of ground with explosives, each connected individually by wire to a special device for controlling the course of an electric current. When the scene begins, he causes explosions in the air by sending up large bags filled with explosives. The bags float in the air and are held by wires. At the right time he makes them explode. If a church tower, for example, must seem to be hit by guns, he puts explosives in several places in the tower. He usually cuts through some of the supports of the tower first so that he can be sure they will fall.
8. All this requires training, skill and experience. It also adds a great deal to the expense of producing the film. It helps explain why so many movies are very expensive to make.

(From *Encores*, Book Two)

I. Vocabulary Notes

1. apply [ə'plai]
electricity [ilek'trisəti]
2. acre ['eikə] = measure of land, about 4,000 square metres
- amount [ə'maunt] = quantity
- bowl [bəul] = deep, round, hollow dish (Rom. vas, vază)
- to cause = to produce
- to crash = to fall or strike violently
- device [di'vais] = instrument used for a special purpose (Rom. dispozitiv)
- director = (here) person who directs a film, by instructing the actors, the cameramen
- expense [ik'spens] = cost (in money, etc.)
- to float = to stay up in air, or at the top of liquid
- flood [fləd] = great overflow of water (e.g. the Biblical Flood)
- gun = a weapon firing bullets or shells

- | | |
|-----------------------|--|
| to harm | = (here) to hurt |
| harmless | = which causes no bad consequence |
| to hit, hit, hit | = to give a blow to, to strike |
| to hold, held, held | = to keep or support (esp. with the hands) |
| instantly [instəntli] | = immediately, at once |
| pipe | = a tube used for carrying liquids or gas |
| to sink, sank, sunk | = (about a ship) to go down/to the bottom of the water |
| skill | = ability to do sth. |
| sound | = what can be heard, noise |
| to stare (at) | = to look fixedly (at) |
| tower | = a tall building near or on a castle or church |
| to trust | = to believe in the honesty and value of |
| wire ['waia] | = a piece of thin metal like a thread (Rom. sîrmă) |
| 3. a great deal | = very much |
| to keep under control | = to control |

II. Vocabulary Practice

1. Find in the text words that mean:
practical ability; costly; to produce; to be destroyed by fire
to be destroyed in a violent accident; to permit; film
2. Complete the following sentences, using words from the text:
There was a fire in our house, but nobody was ...-ed in any way.
The rainstorms caused ...-s in the lower parts of the town.
You shouldn't ... that man: he is a dishonest fellow.
... travels at 340 metres per second in air.
That ... man is a specialist in building and crashing model airplanes.
After the trucks passed, dust was ...-ing in the air.
The little girl was ...-ing her father's hand.
This piece of wood won't ... it floats.

III. Comprehension Questions

Mention some instances of special effects that may be necessary in a film.

How did the special-effects men make the fish stop and then begin swimming again?

What trick do they use to produce a fire which burns down a building?

Why do they receive extra pay sometimes?

Why do they cause explosions in the air?

Why do they sometimes cut through the supports of a building?

What qualities must a special-effects man possess?
How do these effects influence the cost of a movie?

IV. Topics for Discussion and Composition

1. Speak (or write) about the role of special effects in a *feature film* (Rom. film artistic de lung metraj), supplying examples from the movies you have seen. Dwell on the relationship between the artistic quality and special effects.
2. Name some movie directors who are famous in the history of cinema for the role they have reserved for special effects. (e.g. A. Hitchcock, S. Spielberg, etc.) and mention some films in which these effects play a conspicuous part.
3. Draw up a sketch of the history of film, mentioning the landmarks in the development of the seventh art, from Edison and brothers Lumière to the latest techniques and tendencies. Name the most famous directors and some of their masterpieces.
4. Comment on the following ideas regarding the art of film:
 - a) "Film is a greater discovery than the printing press, as it addresses illiterate persons, too." (George Bernard Shaw)
 - b) "Our view on film is this: to reproduce life in its own truth, in its own nakedness, and to reveal its social and philosophical meaning." (Film director Sergey Eisenstein)
 - c) "What film asks us to do is to learn how to see." (Film director René Clair)

The Funny Side

Definitions of Hollywood:

"Hollywood is a place where they shoot too many pictures and not enough actors."

"At Hollywood everyone is a genius until he loses his job."

Stream C

Situational Grammar

Possibility, Probability, Impossibility

I. Read the following text:

(The Joneses are on their farm in Scotland. They are waiting for Mary to spend the week-end with them)

Mrs Jones: Mary's certainly late because of the heavy traffic.

Mr. Jones: Yes, she must be held up by the usual week-end rush, Mary's always punctual.

Mrs Jones: I'll bring the tea in. She may be here any moment now. Can't you hear the noise of an engine?

Mr Jones: Yes, but the car is rushing past. She might have some difficulty in finding the way here.

Mrs Jones: That's hardly possible. She has been here before. (An hour later)

Mrs Jones: I'm really worried. She is already an hour late. She may have had some engine trouble or an accident.

Mr Jones: She can't have had an accident. She's such a good driver. Group the different statements in the text under the corresponding heading.

Possibility

Probability
(almost certainty)

Impossibility

II. Examine this table carefully

It's possible
Possibly
Perhaps
Maybe
It's not very likely

POSSIBILITY PRESENT TIME

She may be at home.
(or she may not)

It is dinner time and she often has dinner at home.

She might be at home now. (stronger doubt)

When I visited Mary in hospital a few days ago, she was feeling much better.

There was some hope of her leaving the hospital soon.

Can the news of the accident be true?
The source of information is not very reliable.

PAST TIME

She *may have had* an accident.
Though she is usually very punctual she has not turned up yet.
She *might have had* an accident.
(Luckily she didn't have an accident).
Something went wrong with the brake of her car but fortunately she discovered it in time.

PROBABILITY PRESENT TIME

She *must be* at home now.
I know she has a lot of work to do.

PAST TIME

She *must have had* an accident.
She is very late.
She is a careless driver and she has already had some accidents.

IMPOSSIBILITY

~~PAST TIME~~

She *can't be* at home now.
It's definitely impossible. I phoned her place five minutes ago and nobody answered.

He *couldn't be* at a snack-bar now.
He knows he must meet us here at 3 o'clock.

~~PRESENT TIME~~

She *can't have had* any engine trouble.
The car is quite new.
She *couldn't have had* any engine trouble.
She has just had a general check out of the car. That is hardly possible.

Now transform the following sentences, using *may/must/can* and the appropriate infinitive.

Models: I'm sure she is already asleep.

She *must be* already asleep.

Perhaps she got there ahead of us.

She *may have got* there ahead of us.

1. Is it possible that he refuses to help you under the circumstances?
2. I'm pretty certain they travelled by hovercraft. *they may have travelled by...*
3. She didn't feel well. I am sure she is at home by now. *she must be at home now*
4. I don't believe this film will have a successful run. *I can't... may have...*
5. Obviously they were late for their classes if they left home so late. *they must have been*
6. I strongly doubt that the cargo was unloaded by six dockers only. *I may believe...*
7. She drove a car with the brakes out of order. *An accident was possible. She may have had an accident.*
8. Perhaps the railway of tomorrow will be the hovertrain. *may be*
9. Take your umbrella. Rain is always possible in spring. *it may be rain*
10. Perhaps he has already left Bucharest. *She may have already left Bucharest*
11. I don't believe he has behaved so rudely.
12. It is possible that he will come to the party if he finishes work earlier.

III. a) Respond to these statements

Model: He prepared his exam by fits and starts. *He...*

He must have failed.

1. This film has had a long run. *It ...*
2. Why are you worried? He's an excellent driver. *He ...*
3. She has left home rather late for the airport. *She ...*
4. Certainly they are not at home on such a fine day. *They ...*
5. I was the last to leave home, so *Jane ...*
6. I am surprised Tom missed the concert yesterday evening. *He ...*
7. The lecture is very interesting but Margaret isn't listening. *She ...*

b) Pick up from the text examples of:

probability weakened to mere possibility

possibility turned into its opposite: impossibility

IV. Answer the following questions expressing possibility or probability (Vary your answer as much as possible).

Models: Will she join us on the trip?

It's not very likely.

She may come if you ask her to.

Will he come by the 10 o'clock train?

It's hardly possible.

I think he may.

1. Will he join us on the study trip?
2. Will they continue the experiment?
3. Has he left for Edinburgh?

4. Will she finish the translation by the end of the week?
5. Do you think this is a reliable piece of information?
6. Will they work together on the new TV programme?
7. Do you think he is at home at this time of the day?

✓ V. Fill in the blanks with *may* or *might*:

- a)
 1. It *1* rain in the afternoon, the sky is overcast.
 2. It's already 5-o'clock. The guests *1* be here any moment now.
 3. I don't think she *2* be able to finish her work.
 4. If we wave to him he *2* give us a lift.
 5. Why don't you insist? They *2* change their mind.
 6. I don't think I have any chance of success, but I *2* as well try.
- b)
 1. They returned earlier than I expected. The weather *2* have been bad.
 2. Why did you drive in that fog? You *2* have had a serious accident.
 3. If he had not been careful he *2* have got hurt.
 4. He has not reached the chalet yet. He *2* have got lost.
 5. We did not see much of him last month. He *1* have been very busy.

VI. Comment on the following statements using *can/could* to express impossibility:

(Use such formulas as: *Really? Is that so? I can't believe it.*)

Model: Jack simply refused to give us a lift yesterday.

Really? He can't have done such a thing. He's such a good sport.

1. She left without saying good-bye.
2. Joan was again late for the rehearsal.
3. Most of his tests were poor this term.
4. Mr White is ninety years old.
5. She has decided to leave London and settle in the country.
6. He has sold his new scooter.
7. Mary refused our invitation to visit the folk ceramics exhibition.
8. He has not bought classical music records for several months.
9. They must have built the new hoverbarge by now.

Optional Exercises

1. Imagine one of your classmates, an intelligent and hard-working pupil, has obtained poor results in his work lately. What may have happened? Make up 5 or 6 sentences indicating possibility.
2. Imagine you are in a chalet during the winter holidays. It is late in the evening and two of your friends who have gone skiing are not back yet. You are worried. What may have happened? Make up 5 or 6 sentences indicating possibility.

REVISION I

Stream A

1. What theme links together the first chapter from "Bleak House" and the fragment from "Alice's Adventures in Wonderland"?
2. Point out the main differences as concerns the artistic means which the two writers have chosen to approach that theme. Speak about the type of prose, the satirical purpose and the emotional effect in the two fragments.

Stream C

Translate into English:

- ✓ 1. Pînă la ce oră este deschis muzeul?
Cînd se deschide noua galerie de artă modernă?
La ce oră se transmite emisiunea despre arhitectura populară românească la radio?
Ce autobuz ne duce pînă la Muzeul de Artă Populară?
Cît timp va fi deschisă această expoziție?
Care este pictorul tău preferat?
Care dintre aceste tablouri ți se pare mai interesant?
Cît de veche este această sculptură?
Cine ne poate da informații despre muzeele din Capitală?
Cum putem lua legătura cu directorul muzeului?
Cît de departe de aici este Muzeul Satului?
Cît costă acest album de artă?
E o pictură foarte valoroasă, nu-i așa?
Ți-ai cumpărat noile albume de artă dedicate pictorilor Țuculescu și Luchian, nu-i așa?

2. a) Unde poate fi Dan la ora aceasta?

Trebuie să fie acasă. Cînează întotdeauna cu familia.

- b) Mike nu răspunde la telefon. Trebuie că a plecat foarte devreme de acasă.

Da, probabil că e deja în laborator.

- c) Nick trebuia să sosească aseară la Cluj.
Poate că zborul a fost amînat din cauza ceții.

- d) Maria a refuzat să meargă cu noi în excursie săptămîna viitoare.
Nu pot să cred. Adoră excursiile.
Trebuie că se simte foarte obosită.

- e) Ieri Jack a refuzat să ne ajute la traducerea aceasta extrem de grea.
Nu se poate să fi fost atît de nepoliticos.
Poate era foarte ocupat și nu a găsit nici un moment liber pentru noi.

PHILIP LARKIN: "If hands could free you, heart"

If hands could free you, heart,
Where would you fly?
Far, beyond every part
Of earth this running sky
Makes desolate? Would you cross
City and hill and sea,
If hands could set you free?

I would not lift the latch;
For I could run
Through fields, pit-valleys, catch
All beauty under the sun —
Still end in loss:
I should find no bent arm, no bed
To test my head.

desolate ['desələt]	= in a ruined, neglected state
latch	= (Rom. zăvor, clanță)
loss	= the fact of losing
pit	= large hole in the earth
to bend, bent, bent	= not to be in a straight line

Philip Larkin — English poet (1922–1988)

Mark Twain: The Adventures of Huckleberry Finn



A classic of American literature and a masterpiece of Twain's humour, this novel is the story of a voyage down the Mississippi, by raft, of a 12-year-old boy and his Negro friend, Jim, whom Huck finally helps to escape slavery. Yet, as the following fragment shows, Huck's conscience of a mid-19th century Southern boy at first urges him to inform on the runaway Negro.

He leaves the raft in a canoe, pretending he wants to see where they are, if they have reached the town where Jim will be free. In fact he intends to inform the authorities about the Negro on the raft.

It is Jim's casual remark: "Jim won't ever forgit you, Huck; you's de bes' fren' Jim's ever had," which at this moment turns Huck off from his intention.

Let us now follow Huck's hesitations and the solution he finds to get out of trouble. Twain's use of colloquial, even ungrammatical English is to be noted.

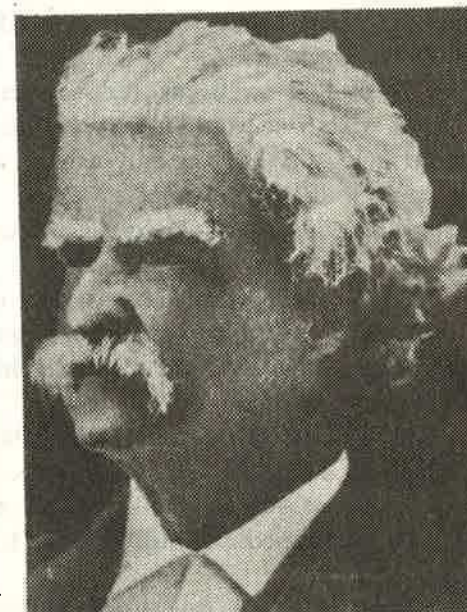
Chapter 16

Well, I just felt sick. But I says, I got to do it. — I can't get out of it. Right then along comes a skiff with two men in it with guns, and they stopped and I stopped. One of them says:

"What's that over there?"

Mark Twain (real name Samuel Langhorne Clemens) (1835–1920), American novelist and humorist, wrote three well-known books related to his youth experience as a river-boat pilot: "The Adventures of Tom Sawyer" (1876), "Life on the Mississippi" (1883) and "The Adventures of Huckleberry Finn" (1884), a sequel to the first book.

Twain is also the author of the satirical novel "A Connecticut yankee in King Arthur's Court" (1889), as well as of travel books, short stories, etc.



"A piece of raft," I says.

"Do you belong on it?"

"Yes, sir."

"Any men on it?"

"Only one, sir."

"Well, there's five niggers run off to-night up there, above the head of the bend. Is your man white or black?"

I didn't answer promptly. I tried to, but the words wouldn't come. I tried for a second or two to brace up and out with it, but I warn't man enough. I see I was weakening; so I just give up trying, and up and says:

"He's white."

"I reckon we'll go and see for ourselves".

"I wish you would", says I, "because it's pap that's there, and maybe you'd help me pull the raft ashore where the light is. He's sick — and so is mam and Mary Ann."

"Oh, the devil! we're in a hurry, boy. But I s'pose we've got to."

When we had made a stroke or two, I says:

"Pap'll be mighty much obleeged to you, I can tell you. Everybody goes away when I want them to help me pull raft ashore, and I can't do it by myself."

"Well, that's infernal mean, Odd, too. Say, boy, what's the matter with your fater?"

"It's the — a — the — well, it ain't anything much."

They stopped pulling. It warn't but a mighty little ways to the raft now. One says:

"Boy, that's a lie. What is the matter with your pap? Answer up square now, and it'll be the better for you."

"I will, sir, I will, honest — but don't leave us, please. It's the — Gentlemen, if you'll only pull ahead, you won't have to come a-near the raft, please, do."

"Set her back, John, set her back!" says one. They backed water. "Keep away, boy. Confound it, I just expect the wind has blowed it to us. Your pap's got the smallpox, and you know it precious well. Why didn't you come out and say so? Do you want to spread it all over?"

"Well," says I, crying. "I've told everybody before, and they just went away and left us."

(The two men feel pity for Huck; yet they do not want to catch the disease. They advise him to float the raft down the river to the nearest town and go off, leaving him two twenty-dollar gold pieces.)

"Hold on, Parker" says the man, "here's a twenty to put on the board, for me. Good-by, boy; you do as Mr. Parker told you, and you'll be all right."

"That's so, my boy — good-by, good-by. If you see any runaway niggers you get help and catch them, and you can make some money by it."

"Good-by, sir," says I: "I won't let no runaway niggers get by me if I can help it."

They went off and I got aboard the raft, feeling bad and low, because I knowed very well I had done wrong, and I see it warn't no use for me to try to learn to do right.

Then I thought a minute, and says to myself, hold on; s'pose you'd a' done right and give Jim up, would you felt better than what you do now? No, says I, I'd feel bad — I'd feel just the same way I do now. Well then, says I, what's the use you learning to do right when it's troublesome to do right and ain't no trouble to do wrong, and the wages is just the same? I couldn't answer that. So I reckoned I wouldn't bother no more about it, but after this always do whichever come handiest at the time.

I. Vocabulary Notes

- | | |
|--------------------------|--|
| 1. canoe [kə'nu:] | runaway ['rʌnəwei] |
| Clemens ['klemənz] | Southern ['sʌðən] |
| Huckleberry ['hʌklberi] | Twain [twein] |
| Mississippi ['misi'sipi] | urge [ə:dʒ] |
| 2. ashore [ə'ʃɔ:] | = on to the shore |
| to brace (oneself) | = to get firmness, strength; e.g. <i>He braced his up</i> |
| handy | = convenient to handle; easily used; e.g. <i>This camera is quite a handy thing.</i> |
| to inform on (sb.) | = (synonym: <i>to tell on sb.</i>) to reveal secrets about sb.; e.g. <i>The child informed on the criminal.</i> |
| mean (adj) | = (here) selfish; e.g. <i>Why is he so mean over money matters?</i> (that is: he lacks in generosity) |
| mighty | = (colloq.) very; e.g. <i>mighty much/little</i> |
| nigger ['nigə] | = (impolite, scornful word for) Negro, Black. |
| odd [ɒd] | = (here) strange, curious |
| pap [pæp] | = (short form of) papa |
| precious ['preʃəs] | = (colloq.) very; e.g. <i>He has precious little time for it.</i> |
| raft [rɑ:ft] | = tree trunks fastened together to be floated down a river |
| to reckon | = (here) to consider, to suppose; e.g. <i>I reckon you're right.</i> |
| smallpox | = serious contagious disease, leaving permanent marks on the skin (<i>Rom. variolă, vărsat</i>) |
| stroke | = one of the repeated movements in swimming or boating; e.g. <i>The Olympic champion made very fast strokes.</i> |

wage [weɪdʒ] = (usually in the plural) payment made for work; e.g. *My wages are about half as much as my brother's.*

3. to back water = to stop the boat
 confound it! = (an exclamation: Rom. ei drăcie, la naiba!)
 [kən'faundɪt]
 out with it = (here) to speak out
 (if you'll only) = row your skiff ahead, pulling the raft by
 pull ahead a rope
 square now = (colloq.) right now
 warn't [wɔːrnt] = (American dialectal form) weren't, wasn't
 set her back! = back water! (see above)

II. Word Study

casual may be a synonym of *chance*: e.g. *a casual meeting*
 it may also mean *unintentional, informal*; e.g. *It was only a casual remark; he didn't mean to offend you.*
A casual person is a careless, thoughtless one.

along may be a preposition or an adverb:
 e.g. *He walked along the corridor. There are trees along the road.* (prep.)
Come along! (= come on!) *The dog was running along* (= on) *behind me.* (adv.)
 Sometimes *along* has almost no specific meaning; e.g. *Come along and see me tomorrow.*

III. Vocabulary Practice

- Find words in the fragment that mean;
 a movement of the oar; to take courage; causing trouble; salary;
 black (n.)
- Find in the fragment words and phrases that are opposite to these:
 to go on rowing; to feel happy; to get stronger; generous; intentional
- Point out the correct explanation of the following:
I wish you would means:
 a) I'd like you to have done it
 b) I'd like you to do it
 c) I'd like to do it.
hold on means:
 a) don't go further
 b) go on with it
 c) move on
- Complete the following, using words from the literary fragment:
 Do not ... me with foolish questions.
 Which is ... -er, a fountain-pen or a ball-pen?

I ... the kid was about seven.

In some warm countries doctors still have to fight against ...

IV. Comprehension Questions

- Arrange these actions in the order in which they occurred:

- Huck changed his mind.
- The two men backed water.
- The two men asked Huck who was on the raft.
- Huck made up his mind to inform the authorities about Negro Jim.
- Mr. Parker left Huck a gold piece.
- The two men got toward the raft.

- Find two statements that are not true:

- Huck was lying all the time.
- Huck's father was on the raft.
- Smallpox is a catching disease.
- The two men wouldn't help Huck's sick father.
- Huck truly wanted the raft to get ashore as soon as possible.

- Answer the following questions:

Was Huck and Jim's voyage risky? Why so?

Did Negro Jim know about Huck's initial intention?

Was it easy for Huck to decide to inform on his friend? What made him hesitate to do so?

What were the two men looking for?

Explain the meaning of Huck's words "I tried to brace up and out with it."

Are Huck's words "I wish you would" sincere? Explain.

What in Huck's words and attitude made the two men suspicious?

What did they suspect in the end?

Why was Huck crying?

Did Huck get any help from Mr. Parker and his friend?

Was Huck indeed going to look for runaway Negroes and inform the authorities?

Why did Huck feel "bad and low" after the two men went off?

Could he come to any conclusion about doing right or wrong?

What kind of decision is his final one?

V. Literary Analysis and Discussion

- The "point of view" in this novel is quite different from the one in "Alice's Adventures in Wonderland". Here the narrator is the major character (this is called *1st person narrative*).
 a) Explain this difference in your own words.
 b) Are the happenings related objectively in such a kind of story?
 c) Consider the paragraph starting with "I didn't answer

promptly ... "up to" ... and up and says". *Shift the point of view from 1st person to 3rd person narrative, making any necessary changes.*

Do you think it sounds more effective like this or not? Which of the following qualities would be lost: sincerity, moral meaning, freshness, stylistic authenticity, social realism?

2. In close connection with the "point of view" in this novel is its very original style. Mark Twain created a literary language which was quite new in the American literature of that time: the use in prose of the genuine American colloquial speech.
 - a) Could Huckleberry have spoken in a different manner to be as credible a character? Explain, taking into account Huck's lack of education.
 - b) (optional) Point out the pronunciation and grammar mistakes in his speech. Make a list of these.
 - c) Compare Huck's language with Jim's (see Jim's words quoted in the introduction) from this view point.
 - d) Point out in the excerpt the colloquial words that Huck and the two men use.
 - e) (optional) Rewrite the two final paragraphs, using standard English language. What effects would be missed in this way?
 - f) Point out passages in the fragment which are most remarkable for the simplicity, freedom and fluency of the style (note the absence of any ornaments, figures of speech, etc.).
3. Although this is a very dramatic scene, here and there its dramaticism intermingles with humour, which in fact pervades the whole book. Find out the passages in point and state if their humour is due to the situation, to the language used by the author or to both of these. Account for your opinion.
4. Define the main features of Huck's character, giving ample answers to the following questions:
 - a) Is the hero a victim of any kind of prejudices?
 - b) Is he aware of the contradiction between his feelings of brotherhood (towards Negro Jim) and these prejudices?
 - c) Describe his intelligence (refer to the imaginary story he thinks up).
 - d) Huck tells the two adults a series of lies. Is he innocent or guilty?
5. Try to define the theme of this fragment. Refer to Huck's inner struggle.
6. In reference to the moral significance of this passage:
 - a) What does Huck mean by "right" and "wrong" (see the final paragraph). Would you give these words the same meaning today?

b) What is the reason why Huck could not answer the question he asked himself?

c) Do you agree with his final conclusion (i.e. to do what seems more convenient at the time)?

7. (optional) Paraphrase the following aphorism from Mark Twain's "Pudd'nhead Calendars": **Be slow in choosing a friend, slower in changing.** Discuss the connection between this aphorism and the ideas in the excerpt from "The Adventures of Huckleberry Finn".

VI. Writing Assignments

1. Divide the fragment into paragraphs, choosing suitable titles for each of them.
2. Write a summary of this episode, using your own words as far as possible. The summary must not have more than 150 words.
3. (optional) Write an imaginary story whose hero is a liar. Use the following words: harbour, ship, boat, shipman, captain, rough weather, to get ashore, to rain, to sail, to be late.

VII. Reading Assignment

(optional) Read the following fragment from Richard Chase's book "The American Novel and Its Tradition", first without consulting the dictionary, inferring the meaning of the unknown words from the context: "Apart from any and all of its meanings, "The Adventures of Huckleberry Finn" (1885) delights the reader first and last by its language. The book makes a music of words which is beautifully sustained and modulated to the very end. The language is original and it has proved to be one of the most important discoveries — for it was discovered and adapted rather than being created out of the whole cloth — that have occurred in American literature. Hemingway's well-known pronouncement that "all modern American literature comes from one book by Mark Twain called 'Huckleberry Finn'," states a large truth (...). Whenever we find in writers such as Stephen Crane (...), Faulkner or Hemingway himself, a style that flows with the easy grace of colloquial speech and gets its directness and simplicity by leaving out subordinate words and clauses, we will be right in thinking that this is the language of Mark Twain."

The Hovercraft

1. Many strange new means of transport have been developed in our century, the strangest of them being perhaps the hovercraft. In 1953, a former electronics engineer who had turned to boatbuilding suggested the idea of supporting a craft on a pad or cushion of low pressure air, ringed with a curtain of higher pressure air. Ever since, people have had difficulty in deciding whether the craft should be ranged among ships, planes, or land vehicles — for it is something in between a boat and an aircraft.
2. As a shipbuilder, the inventor was trying to find a solution to the problem of the wave resistance which wastes a good deal of a ship's power and limits its speed. His answer was to lift the vessel out of the water by making it ride on a cushion of air, no more than one or two feet thick. This is done by a great number of ring-shaped air jets on the bottom of the craft. It flies, therefore, but it cannot fly higher — its action depends on the surface, water or ground, over which it rides.
3. The first test in 1959 caused a sensation. The hovercraft travelled first over the water, then mounted the beach, climbed up the dunes, and sat down on a road. Later it crossed the Channel riding smoothly over the waves, which presented no problem.
4. Since that time, various types of hovercraft have appeared and taken up regular service. People enjoy hovercraft cruises on the Thames in London and trips across the Channel. With centres of world trade facing growing problems of port congestion, instant port facilities can be provided by giant hover-transporters which simply skim up shores or river banks to unload and take on cargo.
5. But we are only at the beginning of a development that may transform sea and land transport. The hovercraft could establish transport networks in large areas with poor communications such as Africa or Australia; it could become a flying fruit-bowl, carrying bananas from the plantations to the ports. In the future, there may be giant hovercraft liners spanning the Atlantic; and the railway of tomorrow may well be the *hovertrain*, riding on its air

cushion over a single rail, which it never touches, at speeds up to 300 m.p.h. The possibilities appear unlimited.

(Adapted from *Fluency in English*
by L. G. Alexander)

I. Vocabulary Notes

1. bowl [bəʊl] = cargo ['kɑ:gəʊ] vehicle ['vi:ɪkl]
 2. craft [krɑ:ft] = 1. occupation, especially one in which manual skill is needed: *handicraft, needlecraft*
2. (plural unchanged) boat, ship, aeroplane, airship
- communications = roads (railways) connecting places
cruise [kru:z] = voyage, pleasure trip (e.g. on board a yacht)
cushion [kʊʃn] = small bag filled with soft material to make a seat more comfortable: *The cushion on the sofa looked very pretty.* (Compare with *pillow*: *At night we lay our head on a pillow.*)
- facilities = (plural only) aids, circumstances which make it easy to do things: *transport (sports, educational) facilities.*
- ferry = boat or aircraft that carries people or goods across a river
- to hover ['hɒvə] = to remain in the air at one place
instant = coming or happening at once
liner = steamship or aeroplane
to mount = to go up, to climb (also: *to mount a horse, a bicycle*)
- network = a connected system of offices, stations, roads, railways: *television network, a network of sports clubs*
- pad = a cushionlike object
poor = (here) low in quality
to range ⇐ 1. to put in a certain class or group: 2. to vary between limits: *The temperature ranges between 5° below and 25° above zero.*
- to ring = to make a ring round sth.
shipping = 1. all the ships of a port, country, etc; 2. sending or transporting goods by ship, rail, lorry, etc.
to skim = to move lightly over a surface (not touching it): *The birds were skimming the water.*
- to span = 1. to extend across (from side to side: *The Thames is spanned by many bridges.* 2. to pass over
- trade = exchange of goods for money; commerce

- to unload = to take the load (cargo) from; to unload a ship (cargo)
3. in between = situated between two points or things
- m.p.h. = miles per hour
- such as = for example

II. Vocabulary Practice

1. What sound occurs one in each of the following words: perhaps, support, pressure, inventor, bottom, over, appear, instant, suppose, purpose, autumn, favour, famous, seldom, better, surprise. (Note the multiple spelling variants of the respective sound.)
2. Transport, 'export, 'import (nouns) are stressed on the first syllable; to trans'port, to im'port, to ex'port (verbs) on the second. Note the weakening of the vowel-sound in the unstressed syllable of the following words with variable stress: e.g. combine ['kəm-bain] (noun), to combine [kəm'bain] (verb); abstract, compress, contract, conduct, permit, process, progress, protest, project. Read the word aloud both as verbs and nouns, and use them in sentences.
3. List the weak forms of models, auxiliaries, prepositions and conjunctions occurring (in an unstressed position) in paragraph 4. In two cases the weak form of to cannot be used. Why? Try and find out.
4. Look through the text for synonyms of the following: curious, to supply, to hole up, to raise, to produce, region. And now for antonyms: high, thin, rough, light, latter, dwarf.
5. Use the new vocabulary: The dockers were ready to ... the cargo-boat. The helicopter ... over the highway directing the traffic. She carefully ... the cream from the milk. The cricket-player wore ... to protect his legs. His life ... almost the whole of the 19th century. In our seaside resorts holiday makers have all ... for recreation.
6. Skim through the text and replace the pronoun it by the word it stands for.
7. The participle phrase: hovercraft liners spanning the Atlantic, corresponds to an attributive clause: hovercraft liners which span the Atlantic. Transform these phrases using the participle (-ing form): the hovertrain which rides on a single rail; a fruit-bowl which carries bananas; the train which leaves from platform 7; the car which is standing at the corner; the pilot who flies the plane.
8. If the participle used as an attribute has no object or adverbial, it is placed before the noun: e.g. a fruit-bowl which flies = a flying fruit-bowl. Transform using this pattern: problems which grow; conditions that improve; temperature that rises; countries

that develop; a child that cries; a dress that drips; a motor that runs.

9. The phrase *ring-shaped air jet* can be rewritten as a sentence! The air jet shaped like a ring.

Transform these sentences into phrases as shown above:

The chemicals are tested in the laboratory. The machine is powered by steam. The room is filled with smoke. The objects are made by man. The cloth was cut by machine. The vegetables are grown in spring. The tools are made by hand. The vehicle is driven by motor.

10. A well-written paragraph begins with a topic sentence, i.e. a more general statement, which is then developed. Does this apply to the text? If so, pick out the respective sentences and show what facts (statements) are supplied in each paragraph to support or illustrate the main idea.
11. Referring to the text arrange the following phrases in the proper sequence: Technical details — Hovering today — A new idea — Hovering tomorrow — Successful text.
12. Supply an effective headline as title of the text, e.g. **Craft Rides on Air Pad.**

III. Comprehension Questions

1. With what means of transport would you group the hovercraft?
2. What was the inventor's highly original idea?
3. Why were people amazed when they watched or heard of the first test with the hovercraft?
4. For what purposes are hovercraft used: for passenger or goods transport?
5. What are some of the future prospects of the hovercraft?
6. What special resistance problem was the inventor of the hovercraft concerned with? Did he find a successful solution? Which sentence demonstrates it?
7. Crossing the English Channel on a rough sea is very unpleasant for passengers. Why? Would things be different in a hovercraft?

IV. Applying the Reading

1. What transport and other facilities are needed: for sea, air, and land transport? Compare advantages and disadvantages of transport:
 - a) by rail and by road
 - b) by sea and by air
2. What do you think might be the vehicle or craft of the future? Do you consider the hovercraft a possible solution? Why? Think of the

major problems connected with transports? speed and safety; fuel and pollution.

3. What is your opinion about the future of passenger transport:
 - a) an increasing number of small, private cars;
 - b) a vast, flexible transport system.

V. Topics for Oral and Written Composition

1. We live in a shrinking world. Interpret the statement in view of the rapid development of transport facilities.
2. (optional) From the steam-engine to the jet-engine or From steam-power to electricity. Comment on the progress in mechanical and electric engineering as contributing to the improvement of means of transport.
3. Trucks, trawlers, tankers. Speak or write about two important centres of the Romanian transport industry and their importance in our national economy.
4. Traian Vuia and Henri Coandă — Romanian pioneers in aviation.

VI. Supplementary Reading.

Read without using a dictionary. Note down a few words you have tried to understand from the context, as well as the Romanian equivalents you consider correct. Then look them up in a dictionary to see if you are right.

Starting a Car. Before starting the engine ensure that the gear lever is in neutral and the hand brake is applied. If the engine is cold pull out the choke control.

Switch on the ignition, ensure that the ignition and oil-pressure warning lights glow and that the fuel gauge registers, then operate the starter. Release it if the engine fails to start within five or six seconds, wait for the crankshaft to stop rotating and then turn the key again.

As soon as the engine starts, release the starter switch and warm up the engine at a fairly fast idling speed. Also check that the ignition warning light goes out when the engine is running above idling speed. Push in the choke control completely as soon as the engine runs evenly without its use.

VII. Translate into English.

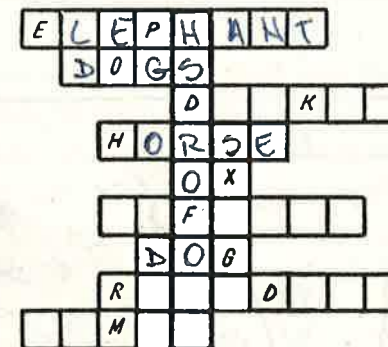
Un motor este o mașină de forță care transformă o formă de energie în energie mecanică, convertibilă în lucru mecanic.

Motorul cu ardere internă este un motor termic la care arderea combustibilului are loc în interiorul motorului însuși. Aprinderea com-

bustibilului se poate realiza fie cu ajutorul unei scînteii, fie prin autoaprindere. În ceea ce privește construcția se deosebesc motoare cu ardere internă cu piston și cu rotor. Combustibilul folosit poate fi gazos, lichid (motorină, benzină, etc.) sau solid (cărbone fin pulverizat).

VIII. Quiz

1. The formation of sand dunes along some beaches is the direct result of: A. waves, (B) wind, C. offshore currents, D. surf, E. tides.
2. Ship X and ship Y are sailing along the Equator. The difference in local solar time between them is two hours. What is their difference in longitude? A. 0 B. 15 C. 30 D. 45 E. 60.
3. What animals have been, and in many countries are still being, used to carry goods or people, or to draw vehicles? If you fill in the blanks correctly, the fat squares read vertically will indicate a river speed boat that may take you from Galați to Sulina in a couple of hours.



IX. Enrich Your Vocabulary!

1. to travel — to ride — to drive — to run — to sail — to fly
mean to move or cause to move from one place to another, and are used for persons and/or vehicles.

To travel is the most comprehensive term: *He travelled all over the country. The car (train) travels at 60 m.p.h.*

One can ride (or ride on) a horse, bicycle, motorcycle, as well as in a bus, cart, boat, sidecar of a motorcycle: *He rode 40 miles before he found a gasoline station. The car rides smoothly over bumps in the road.*

A driver drives a car (bus, tram, train) or a horse-drawn cart on waggon: *He drives slowly. My brother will drive me to the station (in his own car, not in a public vehicle)*

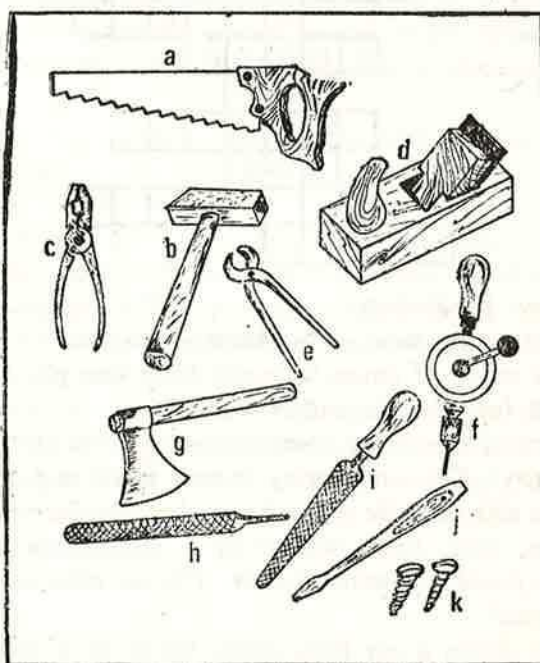
To sail means to navigate or to begin a voyage: *A ship sails (sailed) along the coast. The ship (our friends) will sail on Monday.*

A pilot *flies* a plane: *The plane is flying (we are flying) high above the mountains.*

To *run* implies regular trips (a regular route) or a certain rate of speed: *The car (train, bus, motorcycle) runs at 60 m.p.h. Trolley buses run from 5 a.m. to 11.30 p.m.* To *run* may mean to work, to function: *This car won't run.*

2. Tools and Skills. Study the picture!

- a) A *saw* is a cutting tool. He sawed the firewood.
- b) A *hammer* is used for driving nails into a piece of wood, etc.
- c) *Pliers* are used for holding, bending, pulling wire, nails, etc.
- d) A *plane* is a smoothing tool used in woodworking.
- e) *Pincers* are used for pulling out nails, holding something.
- f) A *drill* is used for boring holes in wood or metal.
- g) An *axe* is a tool for chopping wood.
- h) A *file* is used for smoothing or cutting hard surfaces.
- i) A *rasp* is a rough file with raised teeth.
- j) A *screw-driver* is a tool for turning screws (k).
- k)



Stream C

Situational Grammar

Negation (I)

I. Read the following text:

Tom and Frank have decided to spend their holidays in a mountain resort. They have already reserved a room at a hotel and now they are driving on their way to the resort. It's dark, starless, foggy night.

Tom: This fog is getting thicker and thicker, Frank. I'm sure we aren't on the right road.

Frank: Well I don't know where we are. Why do you think this isn't the right road?

Tom: Because we seem to be in a wood and this road wasn't crossing any wood when we went there last year.

Frank: You can hardly see anything. Are you sure we are in a wood?

Tom: Well, no. I'm not. I can see neither trees nor anything else.

Frank: Neither can I. Anyway. It's lucky we aren't late.

Tom: Well, we weren't late when we started, but I'm sure we shan't get there before midnight.

Tom: It's funny they didn't mention fog on the weather forecast.

Frank: It isn't funny at all when you've got to drive a car.

Tom: Oh look, isn't that the light of a house?

Frank: No, nothing of the kind. It's only a telephone box.

Tom: Don't you think we should ring the hotel and ask the way?

Frank: Right. You wait in the car.

Well I got through all right and told them the telephone number.

Tom: And are we anywhere near the hotel?

Frank: No, we aren't. We are miles away.

Tom: You don't say! Weren't they surprised we hadn't arrived yet?

Frank: They weren't. They didn't even expect us to come today. We've made the reservation for tomorrow.

Tom: Oh, no!

II. a) Word Order in Negative Statements

Subject	Aux./Mod	Not	Verb	
We	are	not	driving	on the right road.
We	shall	not	arrive	in time.
They	did	not	mention	fog on the weather forecast.
They	had	not	been driving	long when they lost their way.
We	cannot		see	anything.

Give six examples of negative statements and arrange the words in the slot chart above. Your sentences should contain:

1. the auxiliary **to be**
2. a modal verb
3. a verb in the simple present tense
4. a verb in the past continuous tense
5. a verb in the present perfect continuous tense
6. a verb in the past perfect tense.

b) Word Order in Negative Questions

Aux.Mod.	Subject	Not	Verb	
Is	it	not	—	the light of a house over there?
Can	you	not	think	we should ring the hotel?
Can	you	not	see	the light over there?
Shall	we	not	stop	at his hotel?
Have	you	not	looked	at the map?

Contracted verb forms are generally used in negative questions. Use contracted verb forms in the following sentences;

Model: Is it not the light of a house over there?
Isn't it the light of a house over there?

- Can we not have our car checked here?
Do you not think we should have our brakes adjusted?
Have you not had your car polished?
Had they not had their car greased before going on the trip?
Will they not stop at the garage to have their car serviced?
Should we not change the oil one of these days?

e) Comment on the following negative statements using negative questions.

Models:

I didn't pass the driving test.
Didn't you practise long enough?

She didn't eat lunch.
Wasn't she hungry?

I didn't know the answer.
They didn't stop at the motel for the night.
I didn't remember the address.
She didn't go to school yesterday.
He wasn't in time for the theatre.
She didn't ring us up yesterday.

III. Answer these questions in the affirmative (yes + enough) and in the negative (no + too):

Can you read road maps? Yes, they are *simple enough* to read.
(*simple/difficult*) No, they are *too difficult* to read.
Can you do this exercise? (*simple/difficult*)
Are you going to the wood on Sunday? (*warm/cold*)
Can you handle this electric typewriter? (*simple/complicated*)
Do you wear a coat here in spring? (*warm/cold*)
Will he finish the report by Sunday? (*hard working/busy*)
Will she resume her work on the project this week? (*well/ill*)
Can this dictionary fit in the drawer? (*small/big*)

IV. a) Neither and either are used in negative tags.

John speaks French and so does Mary. (*Ann/George*).
Ann doesn't speak French and *neither* does George.
Bill drives carefully and Ben does too. (*Simon/Jack*)
Simon doesn't drive carefully and Jack doesn't *either*.

Tags

Affirmative	Negative
<i>So</i> <i>Too</i>	<i>neither</i> <i>either</i>

Transform the following sentences according to the models above;
Lucy was going to leave and so was Gill. (*Mark/Henry*)
Mary will wait and so will Sheila. (*Sally/Patricia*)
Ed worked in a garage during the holidays and Paul did too.
(*Mark/Frank*)

Amy has seen the folk art exhibition and Maud has too. (Lisa/Linda)
Bob is watching the ballet show on TV and Ann is too.

(Henry/Randolph)

My brother went camping and so did I. (my mother/my sister)

b) Render the contents of the following sentences using affirmative or negative tags.

Models: Both Jack and Mark attended the football match.

Jack attended the football match and so did Mark. (Mark did too).

Neither Linda nor her sister can drive a scooter.

Linda cannot drive a scooter and neither can her sister. (her sister can't either)

Both the oranges and the strawberries taste delicious.

Neither planes nor helicopters can land when the fog is thick.

Neither Hindi nor Japanese are easy to learn.

Both Beethoven and Schumann are German composers.

Both Dan and Maria attend courses at the People's University.

V. a) Give short negative answers to these questions using: nobody, no one, nothing, nowhere, neither (of the two), none (of all).

What are you doing right now?

Which of these two films would you like to see?

How many of these stamps are John's?

Where did you go for the week-end?

Which of these two men am I supposed to address?

Who told you to come so early?

Which of all these exercises seems difficult to you?

b) Make the sentences negative without changing the form of the verb but making all other necessary changes:

I met both of them.

All of us know the way to the chalet.

Anyone will tell you this.

I think either of you will be able to do it.

Each of the students has already bought this dictionary.

Have you any interesting books to read? Yes, I have some.

Somebody agreed to his proposal.

VI. a) Examine this situation:

John felt very bad this morning. His mother brought him his breakfast. He looked at it, took a few bits and went to bed again.

He hardly ate any breakfast at all.

Now make sentences of your own with hardly ... any ... at all using the following cues:

homework/last night

tea/this morning

free time/last week

magazines/last week

football matches/last autumn

friends/during the holidays

b) Give relevant situations to account for the statements below:

Model: He hardly ever plays football now.

Before John went to University, he used to play football every Saturday.

Now he studies on Saturday and doesn't play football very often.

We hardly ever go to the club in winter.

She hardly ever plays the piano now.

I hardly ever meet my old friends.

He hardly ever travels by plane.

He hardly ever goes to bed before 11 o'clock.

VII. Transform these sentences according to the model:

They left home early so that they might not arrive late.

They left home early lest they should arrive late (for fear they should/should/might arrive late).

so that + negative = lest
for fear } + affirmative

They used a road map so that they might not lose their way.

She switched off the electricity before leaving on holidays so that a fire might not break out.

They ran all the way back to the chalet so that they might not be caught in the storm.

He took a taxi to the airport so that he might not miss the plane.

I put down his telephone number so that I might not forget it.

She didn't call after 8 so that she might not disturb her friends.

Optional Exercises

1. Give as many variants as possible of the following sentences:

He doesn't come to class from Monday to Saturday.

He never comes to class.

He hardly ever comes to class.

He comes to no class.

He doesn't come to any class.

She doesn't watch cowboy films on television.

She doesn't buy woman magazines.

They don't come to our parties.

He doesn't listen to pop music records.

2. Read this passage, then answer the questions using so that, lest, for fear.

Before we go on holiday, Mother always locks up the house very carefully and she makes sure that the water is turned off. She is terrified of floods. She tells the neighbours that we shall be away. Last time we left the house for our holidays, she also switched off the electricity. I suppose she was worried about a fire. As my grandmother was ill at the time, she gave our holiday address to the doctor. Fortunately, when we got home, the house was safe and Grandmother was better.

1. Why does Mother always lock up the house so carefully?
2. Why does she make sure the water is turned off?
3. Why does she tell the neighbours we shall be away?
4. Why did she switch off the electricity last time?
5. Why did she leave our holiday address with Grandmother's doctor?

THE FUNNY SIDE

"Doctor", complained the patient, "all the other physicians called in on my case seem to disagree with your diagnosis."

"Yes, I know they do", said the doctor, "but the autopsy will prove that I am right."

physician	= doctor
to call in	= to invite to come

Thomas Hardy: Tess of the d'Urbervilles

Tess, the heroine of the novel, is a beautiful, tender-hearted country girl whose life is but a series of terrible misfortunes and hardships. One of the characters in the novel, Alec d'Urberville, seems to symbolize the hostile force that will destroy her. It is this force, *Blind Destiny*, which, in Hardy's vision, is responsible for all the frustrations and miseries people are subject to. From the social point of view, Tess's tragic end stands for the sad conditions of the old peasantry, unscrupulously destroyed by the intruding bourgeoisie in 19th century England.



In the end Tess murders, in despair, the man who has ruined her life, and flees with her husband, who was estranged from her for a long time.

The penultimate chapter shows them walking by night across the field till they reach a strange place, which they make out to be the prehistoric temple of Stonehenge.

Chapter LVIII

Feeling sideways they encountered another tower-like pillar, square and uncompromising as the first; beyond it another and another. The place was all doors and pillars, some connected above by continuous architraves.

Thomas Hardy (1840–1928), English poet and novelist, was the son of a builder and practised architecture himself in early life.

His first masterpiece, *"Far from the Madding Crowd"* (1874), met with great success but the later novels, *"Tess of the d'Urbervilles"* (1891), and *"Jude the Obscure"* (1896) aroused the protest of the Victorian conventional critics.

Hardy was a sensitive painter of rural England (the ancient region of Wessex), with its old beliefs and traditions: this is the setting of his heroes' struggle against inimical Fate against their own wild impulses, against their oppressors.

"A very temple of the winds", he said.

The next pillar was isolated; others composed a trilithon; and it was soon obvious that they made up a forest of monoliths grouped upon the grassy plain. The couple advanced further into this pavilion of the night till they stood in its midst.

"It is Stonehenge!" said Clare.

"The heathen temple, you mean?"

"Yes. Older than centuries; older than the d'Urbervilles! Well, what shall we do, darling? We may find shelter further on."

(Tess, who is very tired, flings herself on a piece of stone. In a few minutes she falls asleep).

The band of silver paleness along the east horizon made even the distant parts of the Great Plain appear dark and near; and the whole enormous landscape bore that impress of reserve, taciturnity and hesitation which is usual just before day. The eastward pillars and their architraves stood up blankly against the light, and the great flame-shaped Sun-stone beyond them; and the Stone of Sacrifice midway. Presently the night wind died out, and the quivering little pools in the cup-like hollows of the stones lay still. At the same time something seemed to move on the verge of the dip eastward — a mere dot. It was the head of a man approaching them from the valley beyond the Sun-stone. Clare wished they had gone onward, but in the circumstances decided to remain quiet. The figure came straight towards the circle of pillars in which they were.

He heard something behind him, the brush of feet. Turning, he saw another figure; then before he was aware, another was at hand on the right, under a trilithon, and another on the left. The dawn shone full on the front of the man westward, and Clare could discern from this that he was tall, and walked as if trained. They all closed in with evident purpose. Her story then was true! Springing to his feet, he looked around for a weapon, loose stone, means of escape, anything. By this time the nearest man was upon him.

"It is no use, sir", he said. "There are sixteen of us on the Plain." "Let her finish her sleep!" he implored in a whisper of the men as they gathered round.

When they saw where she lay, which they had not done till then, they showed no objection, and stood watching her, as still as the pillars round. He went to the stone and bent over her, holding one poor little hand; her breathing now was quick and small, like that of a lesser creature than a woman. All waited in the growing light, their faces and hands as if they were silvered, the remainder of their figures dark, the stones glistening green-grey, the Plain still a mass of shade. Soon the light was strong, and a ray shone upon her unconscious form, peering under her eyelids and waking her. "What is it, Angel?" she said, starting up. "Have they come for me?" "Yes, dearest," he said. "They have come."

"It is as it should be," she murmured. "Angel, I am almost glad — yes, glad! This happiness could not have lasted. It was too much. I have had enough; and now I shall not live for you to despise me!" She stood up, shook herself, and went forward, neither of the men having moved.

"I am ready", she said quietly.

I. Vocabulary Notes

- | | |
|----------------------------|----------------------------------|
| 1. architrave ['ɑ:kɪtreɪv] | obscure [əb'skjuə] |
| d'Urbervilles ['dæ:bəvɪlz] | pavilion [pə'vɪljən] |
| Dorsetshire ['dɔ:sɪt-ʃə] | penultimate [pi'naltɪmɪt] |
| front [frʌnt] | prehistoric ['pri:hɪstɔrɪk] |
| heathen ['hi:ðən] | taciturnity ['tæsɪ'tɔ:nɪtɪ] |
| heroine ['herəʊɪn] | unscrupulously [ʌn'skrupjʊləsli] |
| horizon [hə'reɪzn] | trilithon ['trɪlɪθən] |
| isolated ['aɪsəleɪtɪd] | valley ['væli] |
| Jude [dʒu:d] | |
-
- | | |
|--------------------------|---|
| 2. band | = (here) line, different in colour from the rest; e.g. the bands of the spectrum |
| to close in | = to envelop, to come near in order to attack; e.g. They closed in upon our troops. |
| dawn [daʊn] | = first light of day, daybreak; e.g. We worked from dawn till night. |
| dip | = downward slope (Rom. pantă) |
| to estrange | = to cause separation, e.g. Her behaviour estranged all her friends. |
| to encounter [ɪn'kaʊntə] | = to meet unexpectedly, e.g. Probably they have encountered an obstacle. |
| to feel | = (here) to reach about with the hands and/or feet. |
| to flee, fled, fled | = to run away from, e.g. The enemy fled the place in disorder. |
| to glisten [glɪsn] | = to shine brightly, e.g. the wet glistening sheets. |
| hollow | = (n.) hole; little valley |
| to intrude | = to enter without invitation; e.g. I hope I'm not intruding. Tom intruded himself into the room. |
| lesser | = (attributive adj. only) not so great as the other; e.g. This is of lesser importance. |
| loose [lu:s] | = (here) free, not fixed |

monolith ['mɒnəlɪθ]	= upright block of stone (as a pillar of a monument)
onward ['ɒnwəd] (adj. and adv.)	= forward; e.g. <i>Move onward.</i>
to peer (at, into)	= to look closely; e.g. <i>She was peering at me over her spectacles.</i>
pillar	= upright column, of stone, metal, etc. as a support or ornament
pool	= small area of water: <i>There were a lot of pools on the road after the rain.</i>
to quiver	= to tremble slightly as with cold, fear, e.g. <i>The leaves quivered in the wind.</i>
to start (up)	= to make a sudden movement (from pain, surprise, fear), e.g. <i>The child started up several times during his sleep.</i>
weapon ['wepən]	= any instrument for fighting; e.g. <i>swords, guns</i> etc.
at hand	= near, within reach; e.g. <i>This shop is close at hand</i> (= quite near).
the brush of feet	= the brush-like sound of one's step
Stonehenge ['stəʊn'hendʒ]	= a neolithic stone circle on Salisbury Plain.

II. Word Study

tender-hearted. Other related compounds: *kind/soft-hearted* (*sympathetic, kind*).

faint-hearted is stronger; it means: lacking in courage

Antonym = *hard-hearted* (unfeeling)

A *heavy/sad-hearted* person is a melancholic one; a *light-hearted* youth is cheerful.

Open-hearted means: sincere, frank.

to make up: here are some meanings of this phrasal verb:

A radio set is *made up* of valves, transistors, circuits ['sə:kɪts]

A radio set is *made up* of valves, transistors, circuits etc. (=to form)

Has Linda finished *making up* for the party?

The actor *made himself up* for the part of the fool. (*to put cosmetics on, to prepare an actor's face for the stage*).

Jack hasn't yet *made up his mind* which faculty he will take the entrance examination for. (=to come to a decision).

After they did not talk a long time, the two old friends *made it up* (with each other). (=to settle a dispute)

We must hurry on to *make up* for the time we've lost.

(=to compensate)

Which of these meanings can be found in the literary fragment?

III. Vocabulary Practice

- Find words in the fragment that mean: part that remains; beam of light from the sun; conscious; slope, to shine brightly
- Find in the fragment words and phrases that are opposite to these: to go towards; to respect; friend to; hard-hearted
- Point out the correct explanation of the following:

could discern means:

could imagine

could guess

could see clearly

died out means:

was killed

ceased to blow

was stopped

feeling sideways means:

searching sideways with her hands

being unhappy

being sympathetic

lay still means:

continued to lie

did not move

produced no sound

- Define the characters in a Romanian novel you have recently read, using **-hearted** compounds.

- Answer the following questions, using **make up** in your sentences:

Why does Ken save half of his salary each month?

What is the composition of an atom?

What's the actress doing? It's time she were here, near **the** stage now.

Have you seen Harry and Cynthia together again?

- Did Paul still hesitate?

- Complete the following, using words from the literary fragment:

The sun ... brightly the whole morning.

Man's eyes are protected by ...

Darkness ... upon us and we could see nothing around us.

To choose the ... evil, I preferred to miss the train **than to** leave behind my briefcase.

The thought had ... itself into my mind.

Hearing a strange voice behind, Linda ... up.

Her eyes were ... ing with tears.

IV. Comprehension Questions

1. Arrange these actions in the order in which they occurred:

1. The wind ceased blowing.
2. Angel saw something which was moving in the distance.
3. Tess gave herself up to the police soldiers.
4. Tess and Angel were trying to see where they were.
5. A sunbeam awakened Tess.
6. The two were encircled.

2. Find three statements that are not true:

1. Angel offered assistance to Tess's pursuers.
2. The pursuers watched by Tess, who was asleep.
3. Tess was wanted by the police for having murdered her husband.
4. The two reached Stonehenge late at night.
5. Stonehenge is made up of a line of pillars.

3. Answer the following questions:

Why did Tess and Angel get to Stonehenge?

What is Stonehenge? Describe it.

Why did Tess not go on to find some shelter?

What does the author mean by "that impress of reserve, taciturnity and hesitation ..."

Explain the sentences "The eastward pillar and the architraves stood up blankly against the light," using your own words.

Mention the stones at Stonehenge which bear specific names.

How could the stillness of the air be seen, after the wind died out?

Were did Angel see something moving first?

How did the approaching men walk?

What was Angel's first impulse?

Why, in your opinion, did the men agree not to awaken Tess?

V. Literary Analysis and Discussion

1. In this novel the narrator and the author are one and the same person. He relates what he wishes about the character's thoughts and acts. This is the "omniscient" point of view. The writer seems to know everything about everything.

a) Apply this idea to the present fragment, supplying examples from it.

b) Name some novels in which the omniscient point of view is used.

2. Speak about the main traits of character of the people involved in the present scene; give ampler answer to the following questions:

a) What are Tess and Angel's feelings toward each other? Account for your point.

b) Which of them seems to be wiser, more prudent at this moment? For what reason?

c) Describe Tess's behaviour when she realizes that the police soldiers are going to take her away, to be judged for murder. Choose of the following possible attitudes, the ones that characterize her: fear, cowardice, indifference, madness, resignation, grace, dignity.

3. Very often in Hardy's novels, the setting, that is the place of action, becomes itself a character: it seems to have a life of its own, to be in certain relationships with the people involved.

a) Why, in your opinion, did Hardy choose Stonehenge for the setting of this scene? Imagine Stonehenge replaced by an inn, what would be the difference?

b) Choose from the following: shelter, indifference, punishment, sacrifice, warmth, forgiveness to characterize the symbolic meaning of this place

c) In this connection point out the symbolic elements which are present in the fragment and which support your point.

4. As a creator of an impressive atmosphere, Hardy excels in this final fragment from "Tess of the d'Urbervilles".

Take into account the story first: two people are going away, by night, trying to escape the underserved punishment, they come across a strange, monumental place and are finally caught.

a) Is Hardy's scene a dramatic or a quiet one?

b) Is the dramaticism here due only to the facts or also to the way they are related?

The chromatic element plays a vital role in the creation of this atmosphere;

a) Point out all the chromatic references, follow their evolution and define it.

b) Divide the fragment into paragraphs, according to the colour which is dominant in each of them, and give them that title.

5. Try to define the theme of this chapter. Think of Tess's true innocence, courage and dignity, and of her fate.

VI. Writing Assignments

1. Write a summary of this episode, using your own-words as far as possible. The summary must not have more than 150 words.

2. (optional) Write an imaginary story of your own, whose setting is one of the ancient monuments in Romania (i.e. the Sarmizegetusa, Histria, Drobeta, etc. ruins), which you have visited.

3. (optional) Write a paper analyzing comparatively the main characters in Tess of the d'Urbervilles and in a Romanian novel in which the hero is a victim of social conflicts, prejudices, etc.

4. Translate into English the following fragment from a critical text :
 Personajele lui Hardy, ca și cele ale lui Shakespeare, sînt concepute poetic, apar și înaintăză de-a lungul întregii lor vieți însoțite de o vibrație poetică. (...) De aici nuanța de mister, mister ținînd nu de o ordine supranaturală, ci de bogăția unui caracter (...) Tess d'Urberville are plasticitatea picturii italiene în redarea încîntătoarelor femei și mai ales a încîntătoarei Tess și în redarea scenelor idilice (...) Dar toată această încîntare a vieții, năzuința la bucuria vieții este distrusă de o tragică fatalitate care, înainte de a izbucni zdrobind pe Tess, vîiește surd încă de mult, de-a lungul romanului. Această strălucire a existenței și, în același timp, această fatalitate tragică poate fi definiția dramei shakespeariene.

(Abridged, from G. Ibrăileanu's study *La moartea lui Thomas Hardy*)

Stream B

Sounds You Cannot Hear

1. About a mile off the coast a small ship moves slowly back and forth. After a few hours, a buoy is thrown overboard and the ship returns to port. The wreck of a sunken ship has just been located by sonar. Later, divers will go down to examine the wreck and to decide how to raise it from the bottom of the sea.
2. Sonar is a name put together from *Sound Navigation and Ranging*. It uses high-frequency sound waves to measure ocean depths. An instrument on shipboard, using an electrical vibrator, sends a short blast of sound into the water. The waves produced, travelling at about 4,800 feet a second, hit the ocean bottom and bounce back to a microphone on the ship. The time between the sending of the blast and the return of the echo is marked automatically on a moving strip of paper. With this information the distance of the bottom can be determined easily.
3. Sonar is just one of the uses that engineers and scientists have found for ultrasonic sound, which is often called ultrasound. Today, ultrasonic waves, which — for most practical uses — have frequencies from about 20,000 to 100,000,000, are being put to work in laboratories and factories. If an ultrasound generator is placed in a liquid, the waves, move the liquid back and forth hundreds of thousand of times each second. This causes materials to mix quickly or to dissolve in liquids.
4. In the dairy industry, ultrasonic waves are used not only to break up fat droplets in the milk, but also to kill the germs by pounding them to pieces, the result being homogenized and sterilized milk. Paint manufactures use ultrasound to do a better job of blending colours.
5. In a machine shop ultrasound can be used for cutting and drilling hard materials. The tool is a shaped piece of metal attached directly to an ultrasonic generator. The part to be cut is covered with a coarse paste, which the tip of the vibrating tool rubs back and forth to wear away the material at that place. The tool itself never touches the work, and very little heat is produced. A new kind of dentist's drill works in just this way. Because there is scarcely any pressure or heat developed the drill is practically painless.
6. A kind of sonar can be used to find hidden cracks deep inside metal machine parts. A beam of ultrasonic waves sent into a piece of metal

will be reflected from the far side, and also from any flaw or crack in the metal. The machine measures the respective distances enabling the engineers to detect the crack and also to establish exactly how far it is below the surface.

7. Further uses of ultrasound are being discovered all the time.

(From *Science Readings* by K. Croft and B. V. Brown)

I. Vocabulary Notes

1. attach [ə'tætʃ] = to homogenize [hə'mədʒənaɪz]
 dissolve [dɪ'zɒlv] = paste [peɪst]
 echo [ˈekəʊ] = sterilize ['sterilaɪz]
 frequency ['fri:kwənsi] = vibrator [vaɪ'breɪtə]
2. beam [bi:m] = 1. long, heavy piece of squared timber supported at both ends, especially horizontal timbers in a building.
 2. ray of light; directed radio or sound wave.
 to blend = to mix, to form a mixture; to blend tea, coffee; *Oil and water do not blend.*
 blast = (n) a strong, sudden current of air, wind. *When the window opened an icy blast came into the room.*
Thousands of windows were broken by blast during the air raids. (v) to blow up (rocks, etc.) with explosives. *Danger! Blasting in progress.*
 to bounce [baʊns] = (to cause) to spring or jump back when sent against sth. hard: *The old car bounced along the bad roads.*
 buoy [buɪ] = floating object, anchored to the bottom used to show a navigable channel
 crack = line where sth. is broken, but not into separate parts, fissure.
 dairy ['deəri] = 1. building where milk is kept and butter made; 2. shop where milk, butter, eggs, etc. are sold.
 to dive [daɪv] = to go under water
 droplet ['drɒplɪt] = small drop
 coarse [kɔ:s] = 1. not fine and small; *coarse sand*;
 2. having a rough surface; *coarse cloth*;
 3. not delicate or refined; *coarse manners, language, jokes.*
 flaw [flɔ:] = crack; imperfection

- germ [dʒə:m] = microbe or bacillus, especially one causing disease.
- to hit — hit — hit = strike an object aimed at, give a blow to: *He hit the bird with a stone. Don't hit a man when he's down.*
- to pound = 1. to strike heavily and rapidly: *Someone was pounding at the door with a heavy stick.*
 2. to break to pieces, to reduce to powder: *to pound sugar.*
- reject ['ri:dʒekt] = products rejected because of flaws or imperfections.
- tip = pointed or thin end of sth: *the tip of one's nose.*
- wreck [rek] = ship destroyed by storm, etc.
3. back and forth = to and fro, used of movements backwards and forwards.
- machine shop = workshop, place where manufacturing or repairing is done; *also an engineering shop.*
- to put together = to construct sth. by combining parts; *It's easier to take a machine to pieces than to put it together again.*
- to wear away = to remove or reduce by friction or use: *The footsteps of thousands of visitors had worn away the steps.*

II. Vocabulary Practice

1. The letter **s** sounds [z] in the verb *to use*: *Ultrasound is used [ju:zd] in factories, and [s] in the noun: There are many uses [ju:sɪz] of ultrasound.* Note also the phrases: *He used [ju:st] to play tennis when he was a boy. I am not used to [ju:stə] drinking very strong tea.*
Read aloud: He taught me how to use these tools. I soon got used to using a dictionary. It's no use trying to convince me. We are used to sleeping in a cold room. The eggs are all used up. He learned the proper use of woodworking equipment. (The sound [z] occurs three times in use or used).
2. Note the American English spelling of: **color, honor, favor, vigor, traveled, canceled.** Supply the British English spelling.
3. Write and read aloud the **-ing** form of the following verbs: plan, make, step, get, hit, hide, sit, stop, note, drop out, tune, rub.
4. Find words to rhyme with: blast, paste, tool, touch, coast. Pair the rhyming words: sport, for, law, brought, daughter, porter.
5. What nouns correspond to: deep, long, wide, broad, high, strong?
6. Verb-forming: **-en** added to an adjective may be a prefix: to

13-13 20

enable = to make able, or a suffix: to shorten = to make short.
Add the proper affix to the following words: rich, deep, wide, sure, large, broad.

7. Give a homophone (a word with the same pronunciation but different in spelling) for: boy, our, see, peace, brake, pane, where, course, allowed, peace.

8. A very popular method of forming new words (acronyms) is to combine the initial letter (s) of words in titles or lengthy technical terms: e.g. Sonar (see Vocabulary Notes), Pluto (Pipe Line Under The Ocean). Find out what Radar, UNO, UNESCO, stand for.

9. Use the new vocabulary.

Who is ... on the piano? A ... of hot air came from the furnace. He ... the ball over the fence. She could feel her heart ... as she finished the 100 yards race. The glass will ... if you pour boiling water into it. You have ... the nail on the head. Don't go skating today; there are dangerous ... in the ice.

10. Determine whether the participle or participle construction has the function of an attribute, or whether it expresses manner, time, reason:

Travelling at a speed of 80 m.p.h. the train covered the distance in less than three hours. The girls coming towards us carried tennis rackets. Thinking of the approaching interview, John got more and more nervous. The station-master signalled to the train travelling at a speed of 80 m.p.h. Knowing all the details he soon reached a conclusion. Being written in pencil the letter was not easy to read. Tourists intending to join the sightseeing tour are advised to make early reservations.

11. Note that the present participle or participle construction may have a coordinate function. The sentence: *The machine measures the respective distance enabling the engineers to detect the crack* may be rewritten: *The machine measures the respective distance and (thus) enables the engineers to detect the crack.*

Rewrite the following sentences in the same manner: Ultrasound is used to break up fat droplets in the milk the result being homogenized milk. Many strange new means of transport have been developed, the strangest perhaps being the hovercraft. The wind blew in the open window scattering the papers about the floor.

12. Is used as a verbal noun the -ing form takes the article and is often followed by an of-phrase. Compare: *Sending the blast involved a number of problems. The sending of the blast involved a number of problems.*

Change the gerund into a verbal noun: Blending colours is not an

easy job. Ultrasound can be used for cutting and drilling hard materials. Building the bridge took four months.

13. Find in the text examples of the infinitive expressing purpose: e.g. *Divers will go down to examine the wreck.*

14. The purpose for which a tool or a machine is used is often expressed by the gerund: *Ultrasound can be used for cutting and drilling hard materials.*

Answer the questions using the gerund: What is a hammer used for? What is a barometer used for? Give similar questions and answers for: screw-driver, boiler, tanker, spanner, jack, saw.

15. Which paragraph supplies a general presentation of ultrasound? Why is it not placed at the beginning of the text?

16. Arrange the following words and phrases in the proper order: cutting and drilling tool, the technique of echo-location, flaw detector, behaviour in liquids, some facts about ultrasound.

17. Take down notes (keywords) from paragraphs 4 and 5 enabling you to reproduce the contents.

III. Comprehension Questions.

1. Why did the ship throw a buoy overboard?

2. How was the blast sent and the echo recorded? How does sonar work?

3. Is ultrasound particularly efficient in liquids? Name some practical applications.

4. What is ultrasound used for in a machine shop or in a dentist's surgery?

5. Engineers want to make sure that there are no faulty parts in the machine. What test can they use?

6. How many of the uses of ultrasound mentioned in the text are based on the echo principle? Do you know of any other methods of echo-location? Think of electro-magnetic waves!

IV. Applying the Reading.

1. Have you ever heard the echo of your own voice? By what was the sound reflected? Describe the scene. Is the echo louder in wet or dry weather?

2. In what medium does sound travel faster; a) in liquids or solids b) in air or a vacuum?

3. Compare the speed of sound and light waves. Speak about a man cutting wood, seen at a distance. Give similar examples illustrating the difference in speed, e.g. loudspeakers heard over different distances, thunder and lightning.

4. How does a washing-machine work? Use the words: motor, rotation, generating vibration, detergent, drive water through cloth. Could you describe a washing-machine working with ultrasound?

V. Topics for Oral and Written Composition

1. Discovering an Unknown World. Rely on the following ideas:

oceanography, mapping the bottom of sea and ocean, study of fauna and flora, resources of raw material and fuel under the sea, source of food and water for the earth's growing population, contribution to meteorology, data for navigation and fishing.

2. The Universe of Waves Man Cannot See or Hear. (Ultrasound, infrared rays, X-rays, isotopes, etc. serving the progress of science, industry, medicine).

3. No rejects! You may consider a parallel between rejects in industry and in society:

a) High quality products, improved technologies, growth of economic efficiency, skilled labour, through testing, no waste of material, no defective of machines.

b) No useless members of society, no unearned income, to carry on a useful social activity, social labour for oneself and for society the sole source of income, principles of labour and distribution, labour — a duty of honour for all citizens, no human rejects.

4. George Constantinescu, the creator of a new science: Sonics. The author of "Theory of Sonics" — 1913, a scientist of worldwide renown, the inventor of over 200 patented applications of sonics in various fields of science and technology,

VI. Supplementary Reading

Try and infer the meaning from the context, check up with a dictionary and translate:

1. *Echo-location mechanism in nature.* A few years ago it was found that certain bats emit squeaks and by receiving the echoes they are able to locate and steer clear of obstacles — or to locate flying insects on which they feed. Bats can fly through a dark room strung with dozens of piano wires and never touch a single wire. This echo-location in bats is often compared with radar or sonar, the principle of which is similar — though less efficient.

2. *Transistor ultrasonic thickness gauge.* This device is especially suitable for work which requires rapid and simple non-destructive measurements of material thickness in awkward locations and to which there is access to one side only. Such applications include corrosion studies and flaw detections on ship hulls and decking, and on piping, tanks and pressure vessels in the oil, chemical and nuclear power industries. Special features of the device are its compact ultra-lightweight design and its direct meter indication of thickness. The material selector switch gives immediate readings with steel, aluminium and copper. Other materials, in-

cluding most metals, glass, plastics and ceramics can be tested by using the undesignated switch position and calibrating on a known thickness of the material.

VII. Quiz

1. In a vacuum, radio waves and visible light waves must have the same
A. amplitude B. frequency C. period D. wave length E. speed?
2. If the frequency of a train of waves is 25 cycles/second, then the period of the waves is
A. 12 sec. B. 25 C. 0.25 D. 0.04 E. 0.4. sec?

VIII. Enrich Your Vocabulary

1. Wave

a) up-and-down periodic movement of water propagated horizontally across the surface. An ocean wave has a certain height, speed and wave-length depending on the velocity of the wind.

All forms of wave motion can be illustrated using equivalent terms: velocity, amplitude, wave-length and frequency. We speak of *heat waves*, *sound waves* and *electro-magnetic waves* (e.g. light, radio waves). *Long (medium, short) waves* are used in broadcasting.

b) steady increase and spread of sth.: a *wave* of enthusiasm (indignation); a *heat wave*.

c) *wavy* appearance of hair: She has a *natural wave* in her hair. Her sister has had her hair *permanently waved*. (She has a *perm*.)

d) movement of the hand (e.g. as a signal): She stopped the car with a *wave* of her hand. She *waved* good-bye to me.

2. Tools and skills.

a) The rod is **broken**. It is not easy to *break* a rod.

b) The envelope is **torn**. It is easy to *tear* paper.

c) — d) Crystals can be *pounded* in a mortar (c) with a *pestle* (d)

e) The heavy weight has *crushed* the pipe.

f) The tool *scratches* the surface.

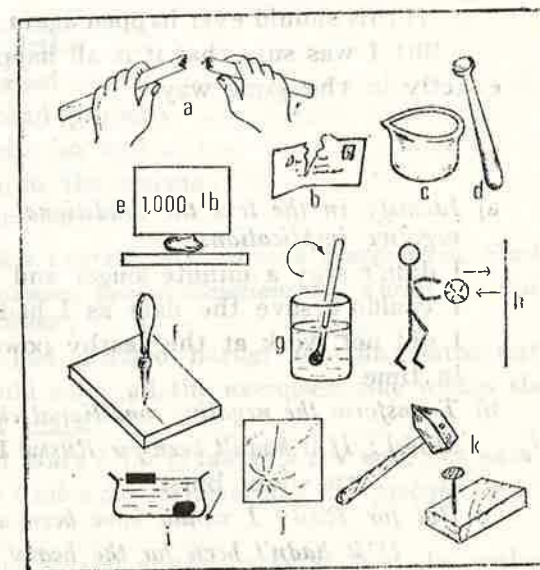
g) The liquid is being *stirred* with a glass rod.

h) The ball has *bounced* off the wall.

i) The piece of wood *floats*, the stone *sinks* to the bottom.

j) The sheet of glass is *cracked*.

k) The hammer *hits* (lightly *taps*) the nail.



Situational Grammar

Negation (II)

I. Read the following text:

"If it hadn't been for Rusty" Bill began, ^{missing} ~~striking~~ the dog, "I would have been asleep when the ^{big} ~~dam~~ burst. At about half past one, I woke up. Rusty was on my bed, barking. Then he jumped down and he ran to the door. The rain had stopped but I could hear the noise of rushing water. If I had stayed any longer, I would have been drowned. I jumped into my boots, took my coat and ran out with Rusty. A few minutes later, when we were out of danger the dam seemed to explode with a noise like thunder."

"Why didn't you leave the dam yesterday, Bill?" I asked.

"I thought it was possible to save it; and I could have saved it if I had had just one man to help me."

"If I had been working somewhere in the neighbourhood, I'd have come sooner", I said.

"I know" Bill said. "You came as soon as you could, Joe."

"But I begged you to leave the dam" said Frank. "You wouldn't listen to me."

"If this should ever happen again, I won't be so foolish" Bill said.

But I was sure that if it all happened again Bill would behave exactly in the same way.

(Adapted from "Conditionals" by
G. W. Abbott)

a) Identify in the text the conditional clauses that have the following negative implications.

I didn't stay a minute longer and that's why I wasn't drowned.

I couldn't save the dam as I had nobody to help me.

I did not work at the nearby power station so I couldn't come in time.

b) Transform the negative conditional clauses using "but for + noun."

Model: If it hadn't been for Rusty, I would have been asleep when the dam burst.

But for Rusty I would have been asleep when the dam burst.

If it hadn't been for the heavy rain, the dam wouldn't have burst.

If it weren't for the flooded road, he would reach the dam.
If it hadn't been for the heavy rucksack, he would have covered the distance in an hour.
If it weren't for the fog, the plane would take off.
If it hadn't been for my brother, I would have overslept and missed the train.

II. Comment on the following situations using conditional clauses according to the model:

Models:

Tony never writes to Harry so Harry doesn't know how Tom is getting along.

If Tony wrote to Harry, Harry would know how he is getting along. It was raining yesterday afternoon. Mary couldn't find her umbrella and she didn't go out shopping as usual.

If she had found her umbrella she would have gone out shopping as usual.

Jim never knows what is on the notice board because he never looks. My friend thinks she can't learn how to drive but you think she doesn't practise enough.

Tom couldn't find a taxi that is why he didn't reach the airport in time.

Jack didn't feel well yesterday evening so he didn't go to the cinema. Frank says he cannot learn how to skate. You think it is simply because he doesn't try hard.

III. Finish the following sentences with negative conditional clauses. Use "if ... not" or "unless":

He wouldn't answer your letter ...

I could never have succeeded...

They could never understand properly...

He wouldn't play the violin so well...

They wouldn't have gone to the cinema...

We wouldn't have lost our way...

IV. The groups of sentences below express what various people wish. Starting from each group of sentences, devise situations to express the state of facts as in the model below:

Model: Mary wishes she had studied harder for the maths test.

She wishes she could solve all the exercises. She wishes she would get a good mark.

What can you say about Mary? She is taking a test now. She hasn't studied for the test. She can't solve the exercises and she probably won't get a good mark.

Tom wishes he had not stayed at the party so late; he wishes that the bus were coming and that he were wearing a warmer coat.

My friend wishes he were living in a larger flat. He wishes his parents lived with him. He wishes his children had more room to play.

The children in the camp wish the sun were shining, they wish they could lie on the beach all day and that they could swim in the sea.

V. The first two sentences in the table below are compared in point of meaning and time reference.

Fill in the slots in the table for the other sentences:

Sentence	Meaning	Time
If it was fine he usually walked home.	... that is what he used to do.	past
If it were fine he would walk home.	...it isn't fine so he doesn't walk home.	present
If they were free they would go to the theatre.		
If they had some money they would buy a new bicycle.		
If they were on holidays they always went into the mountains.		
If she liked the book she bought it.		
If she liked the book she would buy it.		

VI. Comment on the following negative statements. Use the cues in brackets and "as if clauses" in your sentences.

Model: He hasn't understood you. (look at me)

You're right, but he looks at me as if he had understood me.

He is not a teacher yet. (act)

Linda has never been to London. (talk)

My friend was not surprised at the news. (look)

They did not know why Mary was late. (talk)

We have not known each other long. (feel)

I am not a child any more. (treat)

VII. Express your doubt about the following statements. Then make a short comment to explain why you doubt them.

Model: He consulted Dr Smith.

Well, I don't think he did. If he had consulted him he would have been cured long ago.

Their school football team trained a lot.

The driver checked the brakes before setting off.

The patient was operated on at once.

We let her know in due time that the meeting had been postponed.

Ann studied hard for her exam.

THE FUNNY SIDE

The King was tired of his jester and of his puns, so he ordered the jester to be hanged. But when the noose was placed around the man's neck, the King said he would spare his life if the clown would never make another pun. „I promise, your Majesty", said the Jester solemnly.

"No noose is good news." And so he was hanged.

noose [nu:s]	= rope for hanging a man
to hang	= (regular verb) to put to death by hanging with a rope around the neck
jester ['dʒestə]	= a man whose duty it was to make jokes to amuse the king; clown
pun	= play upon words
to spare sb. - life	= not to kill sb., to show mercy to sb.

REVISION II

Stream A

1. Point out the difference between the "1st person narrative" and "omniscient point of view" as they are used respectively in the fragment from "The Adventures of Huckleberry Finn" and "Tess of the d'Urbervilles".
2. Give a brief characterization of the hero (heroine) in these fragments, whom you like best.

Stream B

1. While about thirty years ago coal provided some three quarters of the world's total energy supplies, oil is now the major fuel. Comment on the potential source of energy in the near or distant future. (What about wind, water—rivers or tides—heat of the earth, sun?)

Stream C

Translate into English:

1. Ana, unde mi-ai pus revistele? Nu sînt la locul lor și nu le găsesc nicăieri în altă parte.
2. Nu vei trece examenele, dacă nu vei începe să studiezi de pe acum.
3. Nu-ți dau prăjitura pînă cînd nu mănînci friptura și cartofii.
4. Care dintre aceste două portrete ți se pare interesant? Nici unul.
5. Nu m-am putut duce la concert ieri seară și nici fratele meu nu a putut.
6. Nu am fost de mai bine de o lună nici la teatru, nici la cinema.
7. Nu am nici una dintre revistele pe care mi le ceri.
8. Nici unul dintre ei nu a adus dicționarul de care avem nevoie.
9. Să mergem la bazinul de înot după amiază. Nu, apa e prea rece să facem baie.
10. Am plecat de acasă foarte devreme, ca să nu fie șoselele aglomerate.
11. El s-a întors acasă fără să fi cumpărat tot ce era necesar pentru excursie.
12. Nu doresc să continui această conversație inutilă.
13. Nu reușea să înțeleagă complexitatea problemei.
14. Dacă ai fi fost în locul meu, n-ai fi ales același text?
15. N-ar fi trebuit să-i răspunzi în felul acesta.
16. Avionul urma să decoleze ieri la ora 5 după amiază, dar zborul a fost amînat din cauza ceții.
17. N-ar trebui niciodată să cobori din tramvai cînd pornește.
18. N-aș fi știut niciodată răspunsul la această întrebare dacă tu nu m-ai fi ajutat.
19. El vorbea de parcă era expert în această problemă.
20. Dacă nu vei repeta aceste capitole nu vei putea rezolva problemele corect.

Supplementary Reading

PHILIP LARKIN: The School in August

The cloakroom pegs are empty now,
And locked the classroom door,
The hollow desks are dimmed with dust,
And slow across the floor
A sunbeam creeps between the chairs
Till the sun shines no more.

Who did their hair before this glass?
Who scratched "Elaine loves Jill"
One drowsy summer sewing-class
With scissors on the sill?
Who practised this piano
Whose notes are now so still?

Ah, notices are taken down,
And scorebooks stowed away,
And seniors grow tomorrow
From the juniors today,
And even swimming groups can fade,
Games mistresses turn grey.

cloakroom = a room where coats, hats, parcels may be left for a short time

to creep, crept, crept = (here) to move quietly, secretly

dimmed = not bright

drowsy ['drauzi] = (here) making one feel sleepy

to fade = to disappear slowly

games mistress = woman school teacher in charge of games

hollow = empty inside

notice = written or printed information

peg = (Rom. cîrlig pentru haine)

score = (here) counting, points

to scratch = (here) to write on a surface with a sharp instrument

to sew [sau],

sewed, sewn = to work with a needle and thread (Rom. a coase)

sill = flat part at the base of a window (Rom. pervaz)

to stow [stau]

away = to pack (and put away) carefully

Philip Larkin — English poet (1922—1988)

Henry James: Washington Square



Washington Square, from James's early period, is a distinguished short novel which proves the author's highly praised gifts as a subtle observer of man's behaviour and psychology.

The heroine, Catherine Sloper, is favoured neither by beauty nor by brilliance. She is the victim of both her proud and tyrannical father, and of a young man who pretends to be in love with her, but who, in fact, is after her money. Her father, Dr. Sloper, has no illusions about the handsome and clever but indolent Morris Townsend, Catherine's suitor, who appears in the

novel as a typical product of a mercantile society.

The fragment below, taken from ch. 9, is a dialogue between Morris and the doctor, who wants to try the young man's character once more. He knows that Morris has already spent all his money and now depends on his sister, never thinking of a serious career. From the very beginning Dr. Sloper is amazed by Morris's self confidence.

Note James's beautifully balanced sentences and the witty dialogue.

Chapter 9

"I am told you are looking out for a position".

"Oh, a position is more than I should presume to call it", Morris Townsend answered. "That sounds so fine. I should like some quiet work — something to turn an honest penny."

"What sort of thing should you prefer?"

Henry James (1843–1916) was born in New York City. In 1877 he settled in England and later became a British subject.

James is regarded as one of the greatest stylists in the English language; his novels have little plot and less action as the focus is on the psychology of characters. Besides fiction, he wrote remarkable works of literary criticism and essays.

Here are some best known novels by James: *Daisy Miller* (1878), *Washington Square* (1881), *The Portrait of a Lady* (1881), *The Ambassadors* (1903).

"Do you mean what I am fit for? Very little, I am afraid. I have nothing but my good right arm, as they say in the melodramas".

"You are too modest", said the doctor. "In addition to your good right arm you have your subtle brain. I know nothing of you but what I see; but I see by your physiognomy that you are extremely intelligent."

"Ah", Townsend murmured. "I don't know what to answer when you say that. You advise me, not to despair?"

And he looked at his interlocutor as if the question might have a double meaning. The doctor caught the look and weighed it a moment before he replied. "I should be very sorry to admit that a robust and well-disposed young man need ever despair. If he doesn't succeed in one thing, he can try another. Only, I should add, he should choose his line with discretion."

"Ah, yes, with discretion", Morris Townsend repeated, sympathetically. "Well, I have been indiscreet, formerly; but I think I have got over it. I am very steady now". And he stood a moment, looking down at his remarkably neat shoes. Then, at last, "Were you kindly intending to propose something for my advantage?" he inquired, looking up and smiling.

"D-n his insolence!" the doctor exclaimed, privately. But in a moment he reflected that he himself had, after all, touched first upon this delicate point, and that his words might have been interpreted as an offer of assistance. "I have no particular proposal to make", he presently said, "but it occurred to me to let you know that I have you in my mind. Sometimes one hears of opportunities. For instance, should you object to leaving New York — to going to a distance?"

"I am afraid I shouldn't be able to manage that. I must seek my fortune here or nowhere. You see", added Morris Townsend, "I have ties — I have responsibilities here. I have a sister, a widow, from whom I have been separated for a long time, and to whom I am almost everything. I shouldn't like to say to her that I must leave her. She rather depends on me, you see."

"Ah, that's very proper; family feeling is very proper," said Doctor Sloper. "I often think there is not enough of it in our city. I think I have heard of your sister."

"It is possible, but I rather doubt it; she lives so very quietly" — *retros.*

"As quietly, you mean," the doctor went on, with a short laugh, "as a lady may do who has several young children."

"Ah, my little nephews and nieces — that's the very point! I am helping to bring them up", said Morris Townsend. "I am a kind of amateur tutor; I give them lessons."

"That's very proper, as I say; but it is hardly a career."

"It won't make my fortune", the young man confessed.

"You must not be too much bent on a fortune", said the doctor. "But I assure you I will keep you in mind; I won't lose sight of you."

"If my situation becomes desperate I shall perhaps take the liberty of reminding you", Morris rejoined, raising his voice a little, with a brighter smile, as his interlocutor turned away.

I. Vocabulary Notes

- | | |
|------------------------------|--|
| 1. amateur ['æmətə:] | mercantile ['mækəntail] |
| assistance [ə'sistəns] | Morris ['mɔris] |
| career [kə'riə] | murmur ['mɜ:mə] |
| despair [dis'peə] | nephew ['nevju:] |
| indolent ['indələnt] | physiognomy ['fizi'ɒnəmi] |
| insolence ['insələns] | product ['prɒdʌkt] |
| interlocutor ['intə'lɒkjutə] | psychology [saɪ'kɒlədʒi] |
| melodrama ['melədrə:mə] | robust [rə'bʌst] |
| 2. to depend on (sth., sb.) | to rely on, to need the support of e.g. <i>Irene Forsythe depended on her piano for a living.</i>
<i>He must depend upon himself for success.</i> |
| formerly | = in an earlier period; e.g. <i>Mr K. was formerly a merchant.</i> |
| fortune | = (here) great sum of money, prosperity; e.g. <i>This is the story of a young man without a fortune.</i>
<i>He wants to make a fortune.</i> |
| to get over sth. | = (here) to get rid of; e.g. <i>This boy has got over his bad habits.</i> |
| indiscreet ['indis'kri:t] | = (here) false friend), lacking tact, careless, thoughtless |
| position | = (here) employment, job; e.g. <i>Amy's friend has got a good position at a trade firm.</i> |
| proper | = correct; respectable; e.g. <i>His proper behaviour has won him our respect.</i> |
| to presume [pri'zju:m] | = (here) to take the liberty; to dare; e.g. <i>May I presume to advise you what to say?</i> |
| to seek—sought—sought | = to look for, to try to find; e.g. <i>They sought each other's company.</i> |
| steady ['stedi] | = (here) regular in behaviour, constant; e.g. <i>Tom is a very steady pupil. (he works constantly, etc.)</i> |
| subtle [sʌtl] | = quick and clever at seeing delicate differences, (Rom. subtil)
e.g. <i>He is a subtle critic.</i> |

- | | |
|---|---|
| suitor ['sju:tə] | = (here) man courting a woman; e.g. <i>All the princess's suitors had been rejected.</i> |
| tie | = (here) sth. that holds people together; e.g. <i>His close ties with this country.</i> |
| to weigh [wei] | = (here) to compare, consider the value of, e.g. <i>Weigh your words before answering him.</i> |
| well-disposed | = (here) having good intentions |
| 3. to be bent on sth. | = to have as a fixed purpose; e.g. <i>His mind was bent on perfecting the spaceship.</i> |
| d-n (his insolence) | = (abbreviation for) damn (his insolence) |
| it is hardly a career | = it is not a career |
| it occurred [ə'kɜ:d] to me (that/to do) | = an idea came into my mind (that/to do); e.g. <i>Such an idea would never have occurred to me.</i> |
| kindly | = adv. to be used in polite requests; e.g. <i>Will you kindly sit down!</i> |
| to let sb. know | = to tell sb.; e.g. <i>Let me know when the pianist will come to our city.</i> |
| to lose sight of | = (ant. to catch sight of) to see no longer; e.g. <i>The police lost sight of the car.</i> |
| to turn an honest penny | = to earn a little money honestly |
| Washington Square | = square in New York City, where Henry James's family lived. |

II. Word Study

- a) to look out — Here are some meanings of this phrasal verb:
1. The old woman stood at the window, *looking out at* the street (= to look out of the window, etc.)
 2. Our room *looks out on* the school yard. (= to face)
 3. We want to move house: we *are looking out for* a good central flat. (= to look out for, to be careful not to miss)
 4. Look out! (= Pay attention, be careful!)
- Hence the noun *look out*: They were on the *look out* for thieves. (= to watch carefully)
- Which of the meanings above of the verb **to look out** can be found in the present fragment?
- b) *that sounds so fine* — The verb *to sound* is here a link verb, and it must be followed by an adjective. Here are other such verbs: The soup *tasted* too salty. She *felt* quite embarrassed. The blanket *feels* soft. Did the old man *look* angry? What does she *look* like? The flowers *smelt* sweet.

III. Vocabulary Practice

1. Find in the fragment words and phrases that mean :
to answer, to reply; clever, full of humour; to earn money honestly; occasion; to educate; astonished; clean, elegant.
2. Find in the fragment words that are opposite to these :
shyness; in the future; active, energetic; dull (mind, brain); to catch sight of.
3. Choose from among the given meanings of the following, the one that fits the context :
position means here :
place
condition
job
to presume means here :
to go so far as
to suppose
to make a wrong use of
to weigh means here :
to judge the value of
to measure
to have importance
steady means here :
firmly supported
regular in speed
constant in behaviour
to depend on means here :
to trust
to rely on
to be certain about
4. Answer the following questions, using **to look out** in your sentences :
1. Did you find Mr Hilles at the station?
2. Did you like your hotel room?
3. Is your mother standing at the window?
4. What did the police advise the doorkeeper to do?
5. Change the following sentences so as to use the **link verb + adjective** pattern :
1. The smell of this substance is nasty.
2. Touching the walls, I felt they were cold and wet.
3. This wine has a rather sour taste.
4. Hearing his words, I realized they were false.
5. What is the taste of this cream like?
6. This couple have an air of happiness.

6. Complete the following, using words from the literary fragment :

1. It ... to me that I must check the figures in his report.
2. How did you ... to repair your car by yourself?
3. There are ... of blood between these people.
4. This young man is unemployed : he ... upon his parents.
5. She was so ... as to hurt all of us by her words.
6. You could see by his ... that he was very cunning.
7. ...-ly that man had been an opera singer.
8. When the rain started we ... some shelter.
9. This house has cost them a ...

IV. Comprehension Questions :

1. Find four statements that are not true :

1. Morris cannot work as he is ill.
2. He is a school teacher.
3. He thinks only of the material profit.
4. Morris would like to work in any distant city.
5. Morris only pretends to be looking for some honest work.
6. Shyness does not characterize the suitor of Dr Sloper's daughter.
7. Dr Sloper would be pleased if Catherine married Morris.

2. Answer the following questions :

1. Why does Dr Sloper want to know everything about Morris's character? Has he a high opinion of the young man?
2. Are Morris's reactions to Dr Sloper's questions enthusiastic?
3. What conclusion does the doctor draw concerning the young man from the latter's first answers?
4. What is the double meaning of Townsend's question? (Remember he is Catherine's suitor)
5. What does the doctor mean by "If he doesn't succeed in one thing, he can try another?"
6. Why does the doctor recommend discretion?
7. What does the neatness of Morris's shoes point to?
8. Read Morris's polite question : "Were you kindly ...?" What impression does it make on the doctor?
9. Why does the doctor suggest that Morris might as well leave New York?
10. Which are the young man's arguments against it?
11. What meaning does the doctor give to his words : "You must not be too much bent on a fortune"?

V. Literary Analysis and Discussion

1. Name the "point of view" that is used by the author of this novel : take as a guide the same points ;
a) in what person the story is told ;
b) if the narrator knows everything about the thoughts and

feelings of each character, or things are seen through one character's consciousness.

2. The two men who appear in this scene are characterized through their own words. The author interferes quite rarely, and then his explanations are in fact the characters' unuttered thoughts (e.g. "... he reflected that he himself had, after all, touched first upon this delicate point, ...").

Both Morris Townsend and Dr Sloper are clever, quick-witted men and they continuously try, through subtle allusions and half truths, to find their interlocutor's weak point. Many of Henry James's fictional characters resemble these two. Thus the doctor himself uses the "double meaning" (e.g. "he can try another," etc.) or makes some ironical remarks (e.g. "family feeling is very proper" etc.).

Morris Townsend, too, gives two meanings to his remarks or questions (e.g. "You advise me, then, not to despair?"), though he is more careful than the doctor not to hurt or irritate his interlocutor.

- a) Point out the ironical remarks and those having a double meaning, made by Morris and especially by Dr Sloper.

- b) Give a brief characterization of Henry James's style as apparent in this fragment.

- c) Notice Morris's changing attitude during this scene:

his initial would-be modesty and reserve his hypocritical self-criticism, his insolence (under the guise of very polite questions), his lies, his final betraying himself and his real purpose — Catherine's fortune.

Point out Morris's words which show or suggest each of these attitudes.

Point out the criticism of manners which is implied in this episode (take into account Morris's laziness and his mean aim). Define the theme of this fragment.

3. (optional) Paraphrase the following proverbs: **By doing nothing we learn to do ill. It is hard for a greedy eye to have a leal (loyal) heart.** Discuss the connection between these proverbs and the ideas in the fragment from "Washington Square".

VI. Writing Assignments

1. Divide the fragment into paragraphs, choosing suitable titles for each of them.
2. Rewrite the scene in reported speech, in an abbreviated form, using no more than 175 words.
3. (optional) Write a paper, analyzing comparatively the characters and the action in this story and in a Romanian novel or story in which

the hero aims at getting rich by any means (i.e. novel by N. Filimon, or L. Rebreanu, etc.).

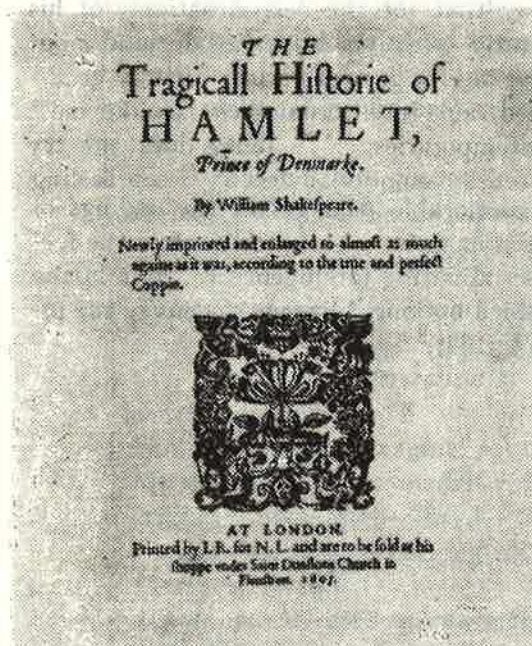
4. (optional) Imagine a dialogue between a loafer (i.e. one who refuses to work) and a former school fellow of his.

VII. Reading Assignment

(optional) Read the following fragment from Bruce McElderry's study "Henry James", first without consulting the dictionary:

It is not too much to say that for the best situations, of his fiction, James's style is brilliantly effective. It makes demands, but it confers rewards; and the style has far greater variety than is generally believed. It is a disciplined, an intellectual style. Unlike most of his nineteenth century contemporaries, (...) James does not try to sweep the reader off his feet by emotional fervor. Deep feeling James does provide in such memorable passages as the endings of *The Portrait of a Lady* (...) and in many of his stories; but the feeling is within the limits of discriminating intelligence (...) It is the style of a very great writer, skilled by long diligence to convey the insights of a gifted observer." (p. 164).

The Elizabethan Theatre



Although plays of one sort or another had been performed for many generations, no permanent theatre was built in England until 1576.

Elizabethan actors were accustomed to playing on a variety of stages; in the great hall of a nobleman's house, or one of the Queen's palaces, in town halls and in yards as well as their own theatres.

The public stage for which most of Shakespeare's plays were written was a small and intimate affair. The theatre buildings were usually circular or hexagonal with three tiers of galleries looking down upon the yard

or pit, which was open to the sky. The stage jutted out into the yard so that the actors came forward into the midst of their spectators.

Over the stage there was a roof and on either side doors by which actors entered or disappeared. Over the back ran a gallery or upper stage which was used whenever an upper scene was needed, as when Romeo climbs up to Juliet's bedroom. The space under this upper stage was hidden from the audience by a screen which would be drawn back to reveal an inner stage, for such sets as the witches' cave in *Macbeth* or Juliet's tomb.

When it was necessary for the exact locality of a play to be known, then Shakespeare indicated it in the dialogue; otherwise a simple object or a coat was sufficient; a chair showed an indoor scene, a man wearing riding boots was a messenger, or the like. Such simplicity was an advantage: the audience was not distracted by the scenery, and Shakespeare was able to use as many scenes as he wished. The play passed by very

quickly: some 2,500 lines of verse could be uttered in two hours. As the actor was so close to his audience, the slightest subtlety of voice and expression was easily appreciated.

(Adapted, from the introduction to *The Penguin Shakespeare*)

I. Vocabulary Notes

- | | |
|------------------------------|---|
| 1. Elizabethan [ilizə'bi:θn] | intimate ['intimət] |
| palace ['pælis] | messenger ['mesɪndʒə] |
| 2. accustomed [ə'kʌstəmd] to | = used (to doing) |
| (doing) | |
| affair [ə'fɛə] | = (here) thing |
| cave | = large natural hollow under the ground |
| to distract (from) | = to draw away sb.'s attention from sth. |
| to jut out | = to be out of line, to stand out from |
| midst | = (lit.) middle part |
| otherwise | = from a different point of view (Rom. altminteri) |
| pit | = seats on the groundfloor (Rom. parter) of a theatre |
| riding boots | = boots (Rom. cizme) to wear when riding a horse |
| scenery ['si:nəri] | = set of painted backgrounds and other articles used on a theatre stage |
| screen | = a small and movable wall for protecting people from view (Rom. paravan) |
| set | = (noun) artificial or natural place where a scene of a play is performed |
| slight [slait] | = small, not important |
| subtlety ['sʌltɪ] | = the quality of being subtle (Rom. subtilitate) |
| tiers [tiəz] | = rows of galleries (in a theatre, etc.) (Rom. rînduri de loji suprapuse) |
| tomb [tu:m] | = place built in the ground for a dead person, esp. with a monument over it |
| to utter ['ʌtə] | = to say, to speak (sound) |
| witch | = a woman having magic powers (esp. one who can make sth. bad happen to people) |

II. Vocabulary Practice

1. Find in the text words that are opposite to these:
public (adj.); significant; outdoor; far from; complexity; lower;
to hide
2. Complete the following sentences, using words from the text:
What can we do to ... her mind from the sorrow caused by her friend's death?
The director of the performance was also the author of the ...
The little peninsula ... into the sea.
The soldiers were ... to marching in any kind of weather.
In the "Fantastic Symphony" by Hector Berlioz, the composer imagines himself watching a sinister dance of the ..., at midnight.

III. Comprehension Questions

- Where did the actors usually play in the Elizabethan time?
What did the public stage look like?
Which were the main parts of the stage where the actors could perform?
What was the scenery like? Had it any advantage?
What was the consequence of the actors' being so close to the audience?

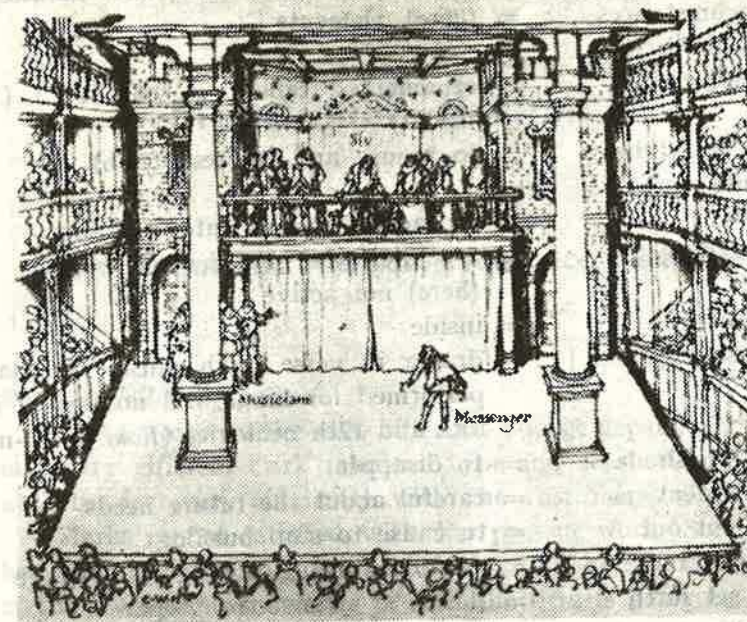
IV. Topics for Discussion and Composition

1. Compare the Elizabethan theatre with the later theatre buildings.
What types of stages can you mention? (Think of the various auditoriums at the Bucharest National Theatre, etc.)
2. Compare the scenery used in Shakespeare's time with the one in the latest two centuries. Speak about the contemporary tendencies in this respect, supplying examples from the performances you have seen.
3. Describe in detail a theatrical performance which you have liked best.
4. Speak (or write) about the art of a great director or actor whom you admire (e.g. Laurence Olivier, Liviu Ciulei, etc.)

Supplementary Reading

THE GLOBE THEATRE

The Globe, built in 1599, was the biggest theatre in London at the beginning of the 16th century. One of its owners was William Shakespeare. It caught fire on 29 June, 1613, during a performance of Shakespeare's



Henry VIII. Here is a letter that the diplomat and poet Sir Henry Wotton wrote, a few days later, to his nephew Sir Edmund Bacon.

Now I will entertain you at the present with what has happened this Week at the Banks side. The King's Players had a new Play, called *All is true*, representing some principal pieces of the Reign of Henry the 8th, which was set forth with many extraordinary circumstances of Pomp and Majesty (...), the Knights of the Order, the Guards with their embroidered Coats, and the like: sufficient for a while to make Greatness very familiar, if not ridiculous. Now King Henry making a Masque at the Cardinal Wolsey's House, and certain Cannons being shot off at his entry, some of the Paper, or other stuff, with which one of them was stopped lit on the Thatch, where being thought at first but an idle smoke, and their Eyes more attentive to the show, it started to burn inwardly, and ran round like a train, consuming within less than an hour the whole House to the very ground.

This was the fatal period of that virtuous Building in which yet nothing perished, but Wood and Straw and a few abandoned Cloaks; only one Man had his trousers set on fire, that would perhaps have burned him, if he had not, owing to a provident wit, put it out with Bottle-Ale.

(Adapted)

I. Vocabulary Notes

- | | |
|--------|---|
| 1. ale | = an English type of beer |
| cannon | = a big gun usually fixed to the ground |

- cloak [kləʊk] = a kind of outer coat (*Rom.* mantie)
 circumstances = (here) elements
 embroidered [im'brɔɪdəd] = ornamented (about a coat, etc.) (*Rom.* brodat)
 to entertain [entə'tein] = to amuse and interest (smb).
 entry = the act of coming into, entrance
 guard [gɑ:d] = a soldier who guards smb.
 idle = (here) not active
 inwardly = inside
 masque [mɑ:sk] = drama in verse, with music and dancing, performed for kings and noblemen, in the 16th and 17th centuries (*Rom.* piesă-mască)
 to perish = to disappear
 provident = careful about the future needs
 to put out = to cause to stop burning
 reign [rein] = period of being a king or a queen
 to set forth = (here) to arrange, to prepare
 straw = dried stems of grain plants (*Rom.* paie)
 stuff = (here) thing, material
 thatch [θætʃ] = straw or reed covering of the roof (*Rom.* acoperiş de paie/stuf)
 train = (here) line, chain
 virtuous = (here) noble
 wit = intelligence
 2. Bankside = a London district renowned for its theatres, such as The Globe, The Rose, The Swan etc.
 to catch fire = to start to burn
 The King's Players = a company of actors in Shakespeare's time
 the Knights [naɪts] of the Order = (*Rom.* Cavalerii Ordinului [Jartierei])

THE FUNNY SIDE

Famous newspaper misprints:

"Hotel burns, 200 guests escape half glad."

"The general will remain unequalled in history for his accomplishment on the bottlefield."

Stream C

Situational Grammar

Wish, Capability, Intention, Preference, Permission

I. Read the following text:

Maria works on the sales office of a large department store. She is a very efficient clerk; she can type and do shorthand and she is able to deal very efficiently with the customers' complaints.

Maria is not satisfied with her present work. She wishes she had more opportunity for advancement and she intends to go on one of the management training courses the firm is going to open soon. She hopes the Head of the Staff Training Department will be able to find a place as there are very many applications for the course. After finishing the course she would rather work in one of the large stores in a provincial town but she is sure that the General Manager will permit her to give up her present position.

Answer these questions and introduce your answer into the corresponding slot:

Why is Maria considered an efficient clerk?

What does she intend to do?

Why does she want to take the training course?

What would she like to do after finishing the course?

Is she sure to obtain the General Manager's permission?

Capability	Permission	Preference	Wish	Intentions.
------------	------------	------------	------	-------------

II. Compare these sentences:

He *can* swim very well. (*present ability*)

He *could* swim very well when he was young. (*past continued ability*)

He *was able* (managed) to swim to the shore after the boat was overthrown. (*a past achievement*)

He *couldn't* swim to the shore after the boat was overthrown. (*negative form correlated with "was able to"*)

a) Fill in the blanks with "can", "could", "was able to"/"managed", "couldn't":

1. She ... calculate very rapidly.
2. We tried to speak to the wounded man but we ... understand him at all.
3. What foreign languages ... you speak?
4. ... you speak English when you were ten years old?
5. Luckily he ... read a map so he ... to find his way to the motel yesterday night.
6. I ... to get in touch with her after she returned from her study tour.
7. He ... help us with our work as he was very busy himself.

b) Fill in the blanks with "can", "will be able to", "was able to":

Can you use a typewriter?

No, I ... (not) but I ... to use one in a month time.

I wonder if you could help me mend this cassette recorder?

I ... help you tomorrow if you like.

... you read this article without a dictionary?

I'm afraid I ... (not).

When you ... to start work on the new project?

Next week, I hope.

How did you manage to get here on time?

I ... to catch the plane.

Did you manage to get safely home?

The car skidded but I ... to avoid an accident.

III. These sentences express:

1. Wishes referring to the present or the future time

Maria | would like to change her job.

| wishes she had more opportunity for advancement.

2. Wishes that were not realized in the past

Maria | wishes she had gone on a training course earlier.

| would have liked to work on a different place.

a) Answer these questions according to the models.

Don't you have enough time to go to folk music concerts more often?

No, I don't but I wish I had enough time to go to folk music concerts.

Would you like Joe to be more careful when driving?

Yes, I would, I wish he were more careful when driving.

Do you want to speak more loudly?

Would you like me to switch on the television?

Won't he return the books earlier?

Would you like to see an art film?

Can't you read this article without a dictionary?

Would you like to keep that art book?

Do you want me to see her off to the station?

Won't Jim come to help you with the translation?

Would you like to work in a big department store?

b) Make up negative sentences expressing wish.

Models: Millie/untidy.

I wish Millie weren't so untidy.

Carla/works overtime.

I wish Carla didn't work overtime.

Ed/so careless

Phil/to look pale

Susan/sit up late

Betty/to be slow in doing her

these children/noisy

homework

dinner/to be served so late

Lucy/to spend much on clothes

c) Express wishes that have not been realized.

Models: You missed a very good play by J. B. Priestley on TV last night.

I wish I had seen it but I was too tired.

You didn't come to Mary's party last Sunday.

I should have liked to but I was engaged.

You missed the concert of the Philadelphia orchestra.

You didn't find the time to see the new English film.

You didn't give Robert a lift yesterday.

Peter couldn't go to see his sister when he was in New York.

Amy didn't buy a new coat last winter.

She couldn't leave for Glasgow last week.

Paul didn't attend the lecture on modern American art yesterday.

They lost their way to the farm and had to come back.

IV. a) Justify these statements:

Jane would rather work in a small city.

Bill would rather live in a large city.

b) Restate these sentences:

Model: He prefers staying at home to going to the cinema.

He'd rather stay at home than go to the cinema.

He prefers playing tennis to swimming.

He prefers living in a large city to living in a small town.

He prefers working hard during the week to working on weekends.

They prefer going to a party to staying at home this evening.

I prefer listening to my new record to watching television.

We prefer seeing a documentary to seeing a cartoon.

c) Respond to these statements:

Model: I hope you are going to join us on the trip.

I'd rather stay at home. (I have a lot of work to do) or

I'd like to (if it's not too expensive).

There is a very interesting programme on television tonight.

I hope you will go home and get some rest.

Tell me what your plans are for the summer holidays.

What about having lunch at this snack bar?

We're going to see a new English film this afternoon, will you join us?
I hope you are going to stay late at our party.
What about going to the club this afternoon.

V. a) *State your plans for the summer holidays using specific verbs and constructions* (to intend, to be going to, to have the intention of, to make plans).

b) *Write one or two paragraphs on what you intend to do in order to become an educated man and able professional.*

VI. *Use the following formulas to make up sentences expressing permission:*
May I borrow your pen for a minute?

Yes, you may. No, you may not.

Am I allowed (permitted) to stop my car here?

Yes, you may. No, you mustn't.

Can I use your telephone? (colloquial)

Yes, you can./No, you can't.

to borrow somebody's bicycle

to postpone a meeting

to switch on the radio

to play a record

to introduce your friend

to have another cake

to take some books away from the reading-room

VII. *Make up questions suited to these replies:*

No, you mustn't. She is still sleeping.

No, you may not. There is no pedestrian crossing here.

No, you must not allow him to leave home so soon.

No, don't. She is so worried.

No, you may not. There is a waiting room in a station.

No, you can't see him now.

Optional Exercises

Sketch the portrait of a man of science, a sportsman or a public figure discussing his/her achievements, present activities, preferences, hobbies, plans for the future.

Supplementary Stuff

A TEST ON PERSONAL AIMS AND VALUES

Each student is asked to indicate the importance to him or her personally of each of the following objectives, marking them as *important*, *very important* or *not important*:

1. Becoming skilled in one of the performing arts (acting, dancing, etc.)
2. Becoming an authority in my field

3. Influencing the political structure
4. Changing other people's social values
5. Raising a family
6. Having an active social life (going to parties, etc.)
7. Having friends with different backgrounds from mine
8. Having responsibility for the work of others
9. Becoming rich
10. Helping others who are in difficulty
11. Making a contribution to science
12. Writing original works (poems, stories, etc.)
13. Never owing anything to anyone
14. Creating artistic work (painting, music, etc.)
15. Keeping up-to-date with political affairs
16. Being successful in a business of my own
17. Helping in programmes to clean up the environment
18. Developing a good philosophy of life
19. Helping with a community action programme
20. Getting married within the next five years

Here are the percentages which resulted from testing a group of American freshmen (the first 7 more important objectives):

Objectives considered important	Percentage considering it important
Keeping up with political affairs	52%
Having an active social life	59%
Being an authority in my field	62%
Having friends different from me	64%
Raising a family	66%
Helping others in difficulty	70%
Developing a philosophy of life	75%

(After Encores, Book One)

Joseph Conrad: Typhoon



The following excerpt is taken from a celebrated short story by Conrad, remarkable for its description of a terrible storm at sea, as well as for the portrait of a modest and brave ship captain. Using the indirect narrative, Conrad has Jukes, the mate, tell the story.

The Nan-Shan, with 200 Chinese workers aboard, can be crushed down any moment by the destructively furious tempest. The deck is swept clean and two boats have already been blown away. Jukes tries to make his voice heard through the terrible roar, while he himself can hardly hear his captain's calm words.

He cried in an agitated tone: "Our boats are going now, sir".

And again he heard that voice, forced and ringing feebly, but with a penetrating effect of quietness in the enormous discord of noises, as if sent out from some remote spot of peace beyond the storm; again he heard a man's voice — the frail and indomitable sound that can be made to carry an infinity of thought, resolution and purpose, that shall be pronouncing confident words on the last day, when heavens fall, and justice is done — again he heard it, and it was crying to him, as if from very, very far — "All right".

He thought he had not managed to make himself understood. "Our boats — I say boats — the boats, sir! Two gone!"

Joseph Conrad (1857–1924), English writer of Polish origin.

Conrad brought a fresh outlook to the English novel, creating a style in a learned language, experimenting in point of form and being concerned with lofty moral themes, such as fidelity, honour and guilt. His best known novels are: "The Nigger of the Narcissus" (1897), "Lord Jim" (1900), "Nostromo" (1904).

The same voice, ^{in a minute} within a foot of him and yet so ^{independent} remote, yelled sensibly, "Can't be helped."

Captain MacWhirr had never turned his face, but Jukes caught some more words on the wind.

"What can — expect — when hammering through — such — Bound to leave — something behind — stands to reason".

(There comes an outburst of fury, a vicious rush of the wind hitting the ship. A huge upright column of water falls upon her).

A flying fragment of that collapse, a mere splash, enveloped them from their feet over their heads, filling violently their ears, mouths and nostrils with salt water; and opening their eyes, they saw the masses of foam dashing to and fro amongst what looked like the fragments of a ship. She had given way as if driven straight in. Their parting hearts yielded too before the tremendous blow; and all at once ^{he} sprang up again, as if trying to scramble out from under the ruins.

The seas in the dark seemed to rush from all sides to keep her back where she might perish. There was hate in the way she was handled, and a ferocity in the blows that fell; she was like a living creature thrown to the rage of a mob. Captain MacWhirr and Jukes kept hold of each other, deafened by the noise; and the great physical tumult beating about their bodies brought a profound trouble to their souls. One of these wild shrieks that are heard at times passing mysteriously overhead in the steady roar of a hurricane, came down upon the ship, and Jukes tried to outcream it.

"Will she live through this?"

The cry was torn out of his breast.

He expected nothing from it. Nothing at all. For indeed what answer could be made? But after a while he heard with amazement the frail and resisting voice in his ear, the dwarf sound, unconquered in the giant tumult.

"She may"!

It was a dull yell, more difficult to seize than a whisper. And presently the voice returned again, half submerged in the vast crashes, like a ship battling against the waves of an ocean.

"Let's hope so!" it cried — small, lonely and unmoved, a stranger to the visions of hope or fear; and it flickered into disconnected words ...

"This ... Never — Anyhow .. for the best." Jukes gave it up.

Then, as if it had come suddenly upon the one thing fit to resist the power of a storm, it seemed to gain force and firmness for the last broken shouts:

"Keep on hammering ... builders ... good man ... And chance it ... engines ... Rout ... good man".

(abridged)

I. Vocabulary Notes

1. Conrad ['kɒnrəd] marine [mə'ri:n]
discord ['diskɔ:d] Mac Whirr [mə'kwə:]
hurricane ['hʌrikən] tremendous [tri'mendəs]
inaudible [in'ɔ:dəbl] tumult ['tju:məlt]
Joseph ['dʒəʊsɪf] typhoon [tai'fu:n]
Jukes [dʒu:ks]
2. collapse [kə'læps] = (here) thing that is falling down
crash = noise made by a violent blow; e.g. *the crash of thunder*
feebly = weakly
to flicker = to shine unsteadily; e.g. *The candle flickered and then went out.*
foam = the white bubbles of air on the top of the waves; e.g. *The waves were white with foam.*
frail = weak
to give way = not to resist any more; e.g. *The ice gave way and he fell into the water.*
to hammer = to strike with a hammer; e.g. *Hammer that nail into the wall!*
indomitable [in'dɒmɪtəbl] = that cannot be defeated; e.g. *the fighter's indomitable courage*
mate = ship's officer below the rank of captain (the second/third mate)
mob = crowd causing disturbance; e.g. *The prisoners gathered into a mob.*
outburst = sudden start (of laughter, fury, storm)
to outcream = to scream, to cry louder than
parting = which is parting, which is separated; e.g. *the parting crowd* (the crowd which was dispersing).
roar [rɔ:] = loud, deep sound; e.g. *The roar of thunder/the sea/the lion.*
to scramble = to climb over steep (Rom. abrupt) ground.
sensibly = in a manner which shows sense; reasonably; e.g. *Larry spoke very sensibly at the meeting.*
to shriek = to scream, to give a loud, sharp cry; *Children (or birds) shriek.*
a mere splash = a comparatively small quantity of water (Rom. doar o împrăscătură)

submerged [səb'mə:dʒd] = under the surface of the sea; e.g. (a) *submerged submarine plant.*

- to yell [jel] = (see) to shriek
to yield [ji:ld] = to give way, to cease opposition
a dwarf sound = a very soft sound
a dull yell = a subdued, soft scream
to keep hold of = to keep fast with the hands (compare: to catch hold of = to seize)
Rout [raut] = the name of the ship's chief engineer
a rush of the wind = an outburst of the wind
is swept clean (about the deck) = everything is taken away by the waves.
(it) stands to reason = it is obvious to sensible people; e.g. *It stands to reason that such an old and sick man cannot swim.*
to and fro = backwards and forward; e.g. *I was watching the crowds passing to and fro.*

II. Word Study

a) *bound to*: The past participle of *to bind* has some special meanings
Here are two of them:

- Our guest is bound to arrive soon. The train is bound at 6.30 (is certain, is obliged)
 - The ship was bound for Constanța (had started for ...)
- Which of these can be found in the fragment?

b) *within* — (prep.) inside, not beyond; it is used especially in a figurative sense;

- e.g. The dog remained within reach. (= nearby)
They repaired the damaged engine within an hour. (= in less than an hour)
The village is within a mile. (not farther than)
He can live within his income. (he does not spend more than his income)

III. Vocabulary Practice

1. Find words in the fragment that mean:
to give a sharp cry; rushing; disorderly crowd of people; the captain's helper
2. Find in the fragment words that are opposite to these:
easy to conquer; giant; concord; strong.
3. Point out the correct explanation of the following:
(it) *can't be helped* means:
we can't avoid it

no one can give us any help
 no one can be helped
shall be pronouncing means:
 will surely be pronouncing
 must be pronouncing
 ought to be pronouncing

4. Complete the following, using words from the literary fragment:
- The child ... up the hill.
 - The swimmer ... headlong into the sea.
 - Our house is very old; it has ... way at the base.
 - Why is the candle. ...-ing?
 - During the retreat, the disorderly army became a ...
 - He ... the knife from the mad man's hand.
 - Mark is a wise fellow, he behaved very ... during that argument.
 - The child kept ... of his mother's hand.
 - The anxious mother was walking ... in the room.
 - The streets were ... clean after the demonstration.

IV. Comprehension Questions

1. Arrange these actions in the order in which they occurred:
 - a) A huge mass of water fell upon the ship.
 - b) Captain MacWhirr still hoped for the best.
 - c) The captain did not lose courage after the boats were blown away.
 - d) A shriek was heard overboard.
 - e) Jukes told the captain that two boats had been blown away.
 - f) The wind blew more furiously.
2. Find three statements that are not true:
 - a) Jukes and MacWhirr could hardly hear each other.
 - b) The climax of the storm was over when the two boats were blown away.
 - c) Captain MacWhirr never lost his head.
 - d) No one was aboard the ship except the crew.
 - e) Jukes tried to scream louder than the wind.
 - f) The ship had been crushed by the storm.
3. Answer the following questions:

Who were the two characters in this scene? Where were they?
 What worried Jukes?
 Explain the words "forced and ringing feebly". Whose were they?
 Can someone's words be both "frail and indomitable" at the same time? Explain.
 Was MacWhirr worried about the two boats being lost?
 Explain the words "within a foot of him and yet so remote".
 Why does the author use the epithet "sensibly" for the captain's answer "Can't be helped?"

Did the storm calm down?
 What happened to the two men afterwards?
 Was the ship crushed by the huge mass of water or did she only seem to be?
 Why does the author mention the words "hate"?
 What kind of shriek did Jukes hear?
 What amazed Jukes after he asked if the ship would resist the storm?
 What feeling did the captain's answer express?
 Explain the words "it flickered into disconnected words".
 Had MacWhirr lost all hope?

V. Literary Analysis and Discussion

1. This story is seen through Jukes's eyes but the author does not use the "1 st person narrative".
 - a) In what previous literary fragment in this book did you meet the same "point of view"?
 - b) What is this point of view called?
2. The two heroes of this scene go through a very dramatic, tense experience. Although they have seen many storms at sea, this one seems to be fiercer than any other. Their lives are in danger, the ship may be crushed any moment. In such moments, people's behaviour is quite significant. Nobody can pretend to be different from what they really are.
 - a) Describe Jukes's behaviour. Take into account the following sentences:

"He cried in an agitated tone."
 "The cry was torn out of his breast."
 - b) Describe captain MacWhirr's character; you can take the following questions as a guide:

What did his voice sound like? (Think of the second paragraph, of the key-words here).
 Was MacWhirr shocked by the new fury of the sea? (Think of the words "a profound trouble to their souls").
 What are the epithets in the second part of the fragment that characterize MacWhirr best?
3. a) Point out the images describing the storm, which impressed you most.
 - b) Refer also the ship's struggle with the furious sea (the moments when all hope seems lost, then the moments of recovery).
 Do you think the ship will survive this difficult moment?
 - c) What does the dramaticism of this scene consist in?
 - d) What kind of words does the author use to support this dramaticism?

4. What is the theme of this fragment? (Think of Mac Whirr's character and of its effect on the other people; think also of the moments when it is revealed).
5. (optional) Paraphrase the following aphorism: **An empty bag cannot stand upright**, from Mark Twain's "Pudd'nhead Calendar". Discuss the possible connection between this aphorism and the ideas in the fragment from "Typhoon".

VI. Writing Assignments

1. Write a summary of the episode. Do not use more than 170 words.
2. (optional) Write an imaginary story in which the hero is a man of exceptional moral strength. It will be opened by the sentence: "We had lost all hope." The final sentence will be: "How could we ever thank him?"

VII. Reading Assignment

(optional) Read the following fragment from "The English Novel" by W. Allen, first without consulting the dictionary:

"Conrad had known French from childhood and was widely read in its literature, but he did not begin to learn English until he was twenty-three. That he should have learnt it to such purpose as to become a master of our prose (...) is one of the most remarkable facts recorded in literary history. Yet the fact itself, together with his romantic extra-literary career as a sailor in exotic waters, may easily blind us to the essential nature of Conrad's genius as a novelist. He is not great simply because he pulled off a remarkable fact; and though he is a novelist of the sea and of exotic places, he is much more. His life at sea provided him with a store of experiences that he drew upon for the material of his fiction, but the true value of the sea and of the exotic places was that they offered him what might almost be called the laboratory conditions in which he could make his investigations into the nature of man and the springs of action." (p. 290)

Stream B

The Power of the Press

1. In democratic countries any efforts to restrict the freedom of the press are strongly condemned. However, this freedom can easily be abused. Stories about people often attract far more public attention than political events. Acting on the contention that facts are sacred, reporters can cause untold suffering to individuals by publishing details about their private lives. Newspapers exert such tremendous influence that they can not only bring about major changes to the lives of ordinary people but can even overthrow a government.
2. The story of a poor family that acquired fame and fortune overnight, dramatically illustrates the power of the press. The family lived in Aberdeen, a small town of 23,000 inhabitants in South Dakota. As the parents had five children, life was a perpetual struggle against poverty.
3. They were expecting their sixth child and were faced with even more pressing economic problems. If they had only had one more child, the fact would have passed unnoticed. But they suddenly became the parents of quintuplets, four girls and a boy, an event which radically changed their lives. The day after the birth of the five children, an aeroplane arrived in Aberdeen bringing sixty reporters and photographers. The news was of national importance, for the poor couple had become the parents of the only quintuplets in America.
4. The rise to fame was swift. Television cameras and newspapers carried the news to everyone in the country. Newspapers and magazines offered the family huge sums for the exclusive rights to publish stories and photographs. Gifts came in not only from unknown people, but from baby food and soap manufacturers who wished to advertise their products. The old farm house the family lived in was to be replaced by a new \$ 100,000 home. Reporters kept pressing for interviews so lawyers had to be employed to act as spokesmen for the family at press conferences.
5. The event brought serious changes to the town itself. Plans were announced to build a huge new highway, as Aberdeen was now likely to attract thousands of tourists. Signposts placed on the peripheries of the town directed tourists not to Aberdeen, but to "Quint-City U.S.A". The local authorities discussed the possibility of building a "quint

museum" to satisfy the curiosity of the public and to protect the family from inquisitive tourists. While the five babies were still quietly sleeping in oxygen tents in a hospital nursery, their parents were paying the price for fame. It would never again be possible for them to lead normal lives.

(From *Developing Skills*, by L. G. Alexander)

I. Vocabulary Notes

1. Aberdeen [æbə'di:n] democracy [di'mɒkrəsi]
Dakota [də'kɒtə] democratic [demə'krætɪk]
2. to abuse = (here) to use wrongly
to acquire [ə'kwɪə] = to get, to gain
to advertise [əd'vɜ:təɪz] = to make known to the people (by mass-media, etc.)
to bring about = to cause
contention = idea, point of view
to exert [ɪg'zɜ:t] = (here) to have, to get
fame = the situation of being well-known
huge = very big
inquisitive [ɪn'kwɪzətɪv] = (here) very curious, showing too much interest in the affairs of others
nursery ['nɜ:srɪ] = room (in a hospital, etc.) for the special use of small children
to overthrow = (here) to remove from official power (a government, etc.)
quintuplets [kwɪntjʊplɛts] = 5 children born of the same mother, at the same time
to restrict [rɪ'strɪkt] = to keep within limits
rise = the act of growing greater
sacred ['seɪkrəd] = important as religious things are
signpost = post with the name of the place, near a road (Rom. indicator de localitate)
soap [səʊp] = (Rom. săpun)
tremendous [tri'mendəs] = enormous

II. Vocabulary Practice

1. Find in the text words that are opposite to these:
to use rightly; to amplify; profane; diminutive (adj.); indifferent; totalitarian; slavery
2. Choose from among these meanings of the following, the one that fits the context:
contention means here:

quarreling
argument, idea
disputing

to abuse means here:

to say severe things about:

to treat badly

to make a bad, wrong use of

3. Complete the following sentences with words from the text:

As he spoke in a very low voice, his words passed...

This book by Cantemir is about the ... and fall of the Othoman Empire.

The young man hoped to get ... as a poet, but the critics found his verse worthless.

With the money he had won he was able to ... some property.

In December 1989 the dictatorial regime was ... in Romania.

What ... did you pay for that tour of Europe?

III. Comprehension Questions

Is freedom of the press a necessary condition for a democratic society?

How can freedom of the press be abused?

How did the family in Aberdeen become famous?

What happened the day after the birth of the children?

Mention some facts which illustrate the rise to fame of the poor family.

How did all this influence the life of the small town?

IV. Topics for Discussion and Composition

1. Do you spend much time reading newspapers or magazines? Do you consider that reading them is a waste of time and people had better turn to other activities? What about the other mass-media? What part of your free time do you spend with them?

2. Describe a newspaper that you enjoy reading.

3. What kind of articles are you most interested in? Why?

4. Write a newspaper article on a topic you choose. (e.g. about a famous person of our time, or on a controversial current theme)

5. Write a story about a person who suddenly became famous owing to an unexpected event.

6. Comment on the following idea:

"In order not to be upset by the world situation, here is my advice: content yourself with reading today's newspaper the day after tomorrow."

(Christian Morgenstern)

Situational Grammar

Order, Request, Advice, Obligation, Invitation

I. a) Read the following text:

- Dan: I wonder if you have plans for Saturday night, Lucy.
 Lucy: No, nothing special.
 Dan: An excellent dance group from Mexico is performing here now. I have tickets for Saturday. Would you like to go?
 Lucy: I'd like to very much. I've heard they are wonderful dancers.
 Dan: Good! The performance starts at eight-thirty, so I should come for you by eight o'clock, shouldn't I?
 Lucy: Yes, I think so. The traffic may be heavy at that hour.
 Dan: I'd rather take a taxi; then I won't have to park.
 Lucy: Fine, we mustn't miss any of the programme!
 Dan: No. Perhaps I ought to come about seven-thirty. That will give us plenty of time and we won't hurry.
 Lucy: That's a good idea. Would you mind ringing me up when you leave home.
 Dan: All right. I'll see you on Saturday evening, then. Good-bye, now.
 Lucy: Good-bye.

(From *Let's Learn English* by A. L. Wright)

b) Group the different statements in the text under the corresponding headings:

Request	Advice	Obligation	Absence of Obligation	Invitation

II. a) The way of expressing command (order) may vary from the imperative to polite requests.

Plain order: *Return this book tomorrow!*

Order insisting on obligation to be fulfilled	{ <i>You are to return this book tomorrow!</i> <i>You must return this book tomorrow!</i>
Formula mainly used in regulations	{ <i>Books shall be returned in ten days.</i> <i>You shall return this book tomorrow!</i>

- Order softened to a request *You will return this book tomorrow!*
 Build up sentences to illustrate different types of commands.
 b) Turn the following commands into requests according to the models:
 Come in! *Come in, won't you?*
 Shut the window! *Shut the window, please!*
 Help me with these parcels! *Help me with these parcels, will you?*
 Don't open that door! *Don't open that door, please!*
 Have a cup of tea.
 Help Mary with her luggage!
 Sit down!
 Switch off the television!
 Don't speak so loud!
 Be quiet for a moment!

III. Here are the most usual forms of requests:

- Will you play your new record for me?*
Won't you have some more cake?
Would you ring me up a little later?
Would you be so kind as to help me with these parcels?
Would you mind waiting for a few minutes?
Could you pass me the dictionary please? (informal)
 Use these formulas to make up polite requests:

Ask somebody

- to come back an hour later;
 not to smoke in this room;
 to lend you a dictionary for a few days;
 to pass you the salt;
 to help you carry a heavy box;
 to go with you to a pop music concert;
 to switch on the television;
 not to speak so loud in the reading-room.

IV. 1. Make up a list of your obligations at home.

2. Suppose a friend of yours has caught a bad cold. What is he not permitted to do?

3. Respond to the following question according to the model:

Must you leave so soon?

Yes, I've got to write an exercise.

Must he leave by plane?

Must he go out in the afternoon?

Must you take this exam?

Must she stay at home this week-end?

Must they work till late in the evening?

Must you travel by plane?

4. Give a short answer to these questions. Refer to obligations in the future:

Model: Did you have to write a translation yesterday?
No, but I'll have to next week.
Did he have to go on an English course last year?
Did you have to do the shopping yesterday?
Did she have to spend a lot of money on books last year?
Did you have to go on a diet last month?
Did they have to travel by plane to London last week?

V. a) Give an answer to these questions. Motivate your answer.

Model: Need he come too?

- a) No, he mustn't. Only a limited number of specialists in the field are allowed to participate in the conference. b) No, he needn't. He has already finished his work.
- c) Yes, he must. We're going to take a very important decision on the activity of our club.
- Need he inform his sister about the accident?
Need she sit up late again this evening?
Need they pay him a visit at the hospital?
Need your brother train everyday for the coming competition?
Need you go home right now?
Need the Jones buy a larger flat?
- b) Read these sentences and mark by **a** the sentences referring to an action thought unnecessary but performed, and mark by **b** the sentences referring to an action considered necessary and not performed.
- You needn't have lent him your dictionary. He has one of his own.
They went to the seaside at the end of the tourist season so they didn't have to book rooms in advance.
I didn't have to use my key as the car was unlocked.
You needn't have put sugar in your tea as I had already sweetened it.
I didn't need to leave the party very soon because a friend of mine promised to give me a lift.
She didn't have to book a room at a hotel as her friend put her up for a few days.
She needn't have hurried; there was plenty of time to the beginning of the show.

VI. a) Combine the items of these pairs according to the model:

to do some typing — get started

I have some typing to do.

Then you should get started.

a lot of letters to answer — use a typewriter;

some free time — visit an exhibition;

an important appointment — be on time;

a very bad cough — see a doctor;

some work to do — stay at home;

some washing to do — start right now.

b) Disagree with the following statements. Start your sentences with a formula of disagreement:

It's out of the question; I'm afraid I can't; I can't possibly.

Model: You should stop working, it's late.

It's out of the question. I must make up for the lost time.

You should go to that party.

Alec should return on Monday from his study tour.

You should give her a lift.

She should finish the translation by the end of the week.

She should go to the club more often.

They should remain in the mountain resort for another week.

VII. Comment on the following statements according to the model:

Ann looks pale and tired.

obligation by (the speaker)

must get some rest.

She

should take more exercise.

should not stay indoors all day long.

advice

She

ought to take a holiday.

ought not to go to bed so late.

strong recommendation

She had better see a doctor.

My tape recorder has been out of order for a week now.

Tom has written a very poor test in English.

Robert has had another car accident.

Dan is in London for the first time.

I have lost my papers.

She needs some rest.

VIII. Complete the following sentences: with

shouldn't have + past participle

should have not + participle

Model: How careless of you to have forgotten about the appointment.

You should have seen the doctor at 4 o'clock in the afternoon.

I'm surprised she didn't go to the concert. She ...

She shouldn't have missed it.

How careless of you to have forgotten about our arrangement.

We

The news upset you. They

I'm not surprised our team did not win the match. They

Why does your room look so untidy? You

You know your sister is trying to get some rest and your radio is at the loudest again. You

How careless of you to have forgotten about your friend's birthday.

You

How nice of you to have brought all these dictionaries to me but you really

Optional Exercises

1. *Imagine a story which must end with the sentence:*

I needn't have worried about Nell being one hour late for dinner that evening.

or

I didn't have to carry a lot of luggage with me on that holiday.

2. *A friend wants you to go out with him and see a film. You have a lot of work to do and you politely refuse his invitation by telling him what you have to do. Write a dialogue.*

3. *A friend of yours is going for the first time on a long trip in the mountains. Write as a letter, the advice you would give him.*

James Joyce: A Portrait of the Artist as a Young Man

"A Portrait . . ." one of the finest autobiographical novels in English literature, is a portrayal of the apprenticeship of a young modern artist, who gets free from his prejudices, striving to become himself.

The novel looks like a long confession; Joyce uses the interior monologue, presenting the thoughts of Stephen Dedalus directly.

The excerpt below shows the lack of sympathy between father and son. Stephen walks along with his father, feeling embarrassed and depressed by the wide differences in their outlooks on life. Stephen takes refuge in his own thoughts and memories, which Joyce records in detail.



Chapter 2

The sunlight breaking suddenly on his sight turned the sky and clouds into a fantastic world of sombre masses with lakelike spaces of dark rosy light. His brain was sick and powerless. He could scarcely interpret the letters of the signboards of the shops. By his way of life he seemed to have put himself beyond the limits of reality.

Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond

James Joyce (1882–1941) is the most prominent figure in the development of the modern English novel.

He is the author of *"Ulysses"* (1922) and *"Finnegans Wake"* (1939), which revolutionized the form and structure of the modern novel; the technique he used, "the stream of consciousness" enabled him to present the characters' innermost thoughts, memories and sensations.

"A Portrait of the Artist as a Young Man" (1919) and his short stories are also remarkable literary achievements.

to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father's voice. He could scarcely recognise as his, his own thoughts, and repeated slowly to himself:

— I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names.

The memory of his childhood suddenly grew dim. He tried to call forth some of its vivid moments but could not. He recalled only names, Dante, Parnell, Clane, Clongowes. A little boy had been taught geography by an old woman who kept two brushes in her wardrobe. Then he had been sent away from home to a college, he had eaten slim jim out of his cricket cap and watched the firelight leaping and dancing on the wall of a little bedroom in the infirmary and dreamed of being dead, of being buried then in the little graveyard of the community off the main avenue of limes. But he had not died then, Parnell had died. There had been no procession for the dead in the chapel. He had not died but he had faded out like a film in the sun. He had been lost or had wandered out of existence for he no longer existed. How strange to think of him passing out of existence in such a way, not by death but by fading out in the sun or by being lost or forgotten somewhere in the universe! It was strange to see his small body appear again for a moment: a little boy in a great belted suit. His hands were in his sidepockets and his trousers were tucked on at the knees by elastic bands.

I. Vocabulary Notes

1. apprenticeship [ə'prentisʃɪp] frivolous ['frɪvələs]
autobiographical infirmary [ɪn'fə:məri]
[ˈɒtə'baɪə'græfɪkəl] infuriated [ɪn'fjuəriətɪd]
bury ['beri] Jesuit ['dʒezjuɪt]
chapel ['tʃæpl] Joyce [dʒɔɪs]
consciousness ['kɒnʃənsɪs] mass [mæs]
Dante ['dæntɪ] rebel (v.) [rɪ'bel]
Dedalus ['di:dələs] Stephen ['sti:vən]
excerpt (n.) ['eksə:pt] Ulysses [ju:'lɪsɪz]
2. to call forth = (here) to evoke; e.g. *He called forth the memories of his past.*
dejected = in low spirits; e.g. *Helen looks quite dejected today.*
dumb [dʌm] = unable to speak; e.g. *He is deaf and dumb. I was struck dumb with astonishment.*

- embarrassed = in a state of mental discomfort, perplexity, etc; e.g. *She became embarrassed when we laughed at her. Her questions made all of us feel embarrassed.*
- to fade out = (here) to go slowly out of view, hearing or memory; e.g. *The ship faded out/away. Her smile faded out.*
- film = (here) thin covering; e.g. *A film of mist covered the gardens. There was a film of dust on everything.*
- rosy ['rəʊzi] = (adj.) rose, of the colour of red roses; e.g. *rosy cheeks*
- scarcely = hardly, almost not
- signboard = painted board (of a shop inn) (Rom. firmă)
- sombre ['sɒmbə] = dark-coloured, gloomy (the same consonants in the corresponding Rom. word); e.g. *a sombre night; a sombre picture of the future*
- to strive-strove-striven = to make great efforts (for sth., to do sth.); e.g. *The athlete is striving hard to succeed.*
- wearied ['wiəriəd] = feeling tiredness; e.g. *We are all wearied by his stories.*
- to wander ['wɒndə] = to stroll, to go from place to place without a special purpose; e.g. *He wandered about the world. (Do not mistake this verb for to wonder!)*
3. belted suit [sju:t/su:t] = uniform with an outside belt (Rom. curea)
- Clane = village near the town where Stephen attended the college.
- Clongowes Wood = the Jesuit College where young Stephen was educated
- cricket cap = a cap worn by cricket players
- slim jim = (here) sweets.
- Parnell [pa:'nel] = Irish patriot
- Charles (1846—1891)
- tucked on trousers = rolled up trousers (Rom. pantaloni bufanți)

II. Word Study

a) to grow dim = to get, to become less and less clear.

As a verb of becoming, to grow is frequently used with such adjectives and phrases as:

old/young(er) : He's *growing young* again.
 big/(ger)/small(er) : Alice felt she *was growing bigger*.
 angry, anxious, alarmed, etc. : We *were growing alarmed*
 at his long absence.
 less : Our supply *has grown less*.
 dark : It *is growing dark*.
 out of/in fashion : That colour *grew out of fashion*.
 to do : He's *grown to like* it ; I've *grown to think* that
 my friend is quite right.

b) *off the main avenue* : Here *off* indicates distance, as in the following
 examples :

The house was *a mile off*.
 Keep that man *off* !
 Keep *off* ! (Do not come near !)
 Their wedding day is not *far off*.

off may also indicate departure :

I must *be off* now. (=leave)
Off with him !

separation :

The king's head *was cut off*.
 He's *shaved off* his beard.

completion :

Has Jane *finished it off* ?

disconnecting, etc. :

Turn the radio/gas *off*.

III. Vocabulary Practice

1. Find words in the fragment that mean :

hair and wood tool to dust clothes
 passage from a book
 to try hard
 period of being an apprentice
 to disappear gradually
 room for sick people

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

to get clearer ; in high spirits ; quiet ; calm ; bright ; light-coloured

3. Choose from among the given meaning of the following the one that
 fits the context :

mass means here :

large group of people
 paste

quantity of matter

film means here :

thin pellicle

motion picture

gelatine

4. Rewrite the following sentences using *to grow* :

As the time of her friends' arrival was nearing, Joan felt
 more and more excited.

This kind of music is now very fashionable.

Though I didn't at the beginning, now I like this novel.

The boy is quite big now.

Now I think that this language is very difficult indeed.

5. Answer the following, using *off* in your sentences :

I can hear no more music from next door.

He looks quite different from the man in this photo !

Are you leaving now ?

When will the holidays start ?

Is the National Theatre far from here ?

This girl is still writing her exam paper.

I'm afraid there's a smell of gas coming from the kitchen.

6. Complete the following, using words from the literary fragment :

I saw a fish ... at flies from the water.

When his teacher scolded him, the child felt greatly ...

"Try to ... every detail", said the policeman.

He could discern a ... of smoke behind the airplane.

There is no more room for clothes in our ...

I was ...-ed by the child's complaints.

IV. Comprehension Questions

1. Find three statements that are not true :

- Stephen had a high fever when a schoolboy.
- He remembered eating sweets from his cap.
- Stephen was educated by private tutors.
- Parnell was an English national hero.
- Stephen spoke in a loud voice.
- Stephen was in a bad mood.

2. Answer the following questions :

What did the sky seem to be like to Stephen ?

Why could he not interpret the letters of the signboards ?

Why did Stephen feel as if he were "beyond the limits of reality" ?

Was he in high-spirits ? Why ?

Why could he "scarcely recognize as his own thoughts" ?

Where were Stephen and his father living at that moment ?

Explain the reason why Stephen could think first of nothing but
 names. Consider his state of mind.

What names did he recall ?

What scenes from his childhood did he first recollect?
Point out the details suggesting Stephen's feverish condition in the infirmary.

In this connection say what kind of dream he had.

Describe Stephen as a little boy.

Why did Stephen believe that little boy "no longer existed"?

V. Literary Analysis and Discussion

1. James Joyce uses *selective omniscience* as his point of view to tell this story: everything is seen through one character's, that is Stephen's consciousness, while the narration is made in the 3rd person. We have also encountered this point of view in two previous literary fragments (from "Alice's Adventures in Wonderland" and "Typhoon".)

Yet Joyce goes farther in using this point of view than L. Carroll and J. Conrad. He presents his hero's thoughts directly in a continuous interior monologue.

The 4th paragraph is an extended "flash-back": it shows scenes from earlier periods in the hero's life. Joyce sets down every memory that comes to Stephen's mind; these memories and thoughts belong to a continuous string of mental associations. Take for instance the beginning of the paragraph. First he can recall only names, but as soon as these names come to his mind, they are associated with relevant scenes. So the name "Dante" (Stephen's aunt) is linked with the image of the two brushes she kept in her wardrobe and of her teaching him geography.

James Joyce brought to perfection this literary technique, known as *the stream of consciousness*, in his great later novels.

a) All the paragraphs in the present fragment are about Stephen's thoughts. However, they are different from one another. Find out those differences in terms of time, place and style.

b) Follow the workings of Stephen's mind in the 4th paragraph. Consider each name and scene, stating the associations that Stephen unconsciously made between them.

2. Define Stephen's personality. Take the following ideas as a guide:
 - a) Stephen as a sensitive child.
 - b) Stephen the child as different from Stephen the young man.
 - c) (conclusion) Stephen — a portrait of the artist (his inner life, his sensibility, his imagination, his sense of the relevant detail, — with examples).
3. "A Portrait of the Artist as a Young Man" is a highly poetized novel: realistic description alternates with poetic passages, in which figurative language prevails. Such are the 1st and particularly the 4th paragraphs in the present fragment. The 2nd paragraph,

with its sharp, matter-of-fact style, stands in contrast with the others.

Here follow the figures of speech that can be found in this fragment:

- epithets: "*fantastic*", "*sombre*", etc.
- simile: "... he had faded out *like a film in the sun*".
- personification "*the firelight leaping and dancing on the wall...*".

The poetic quality of the passage lies also in the rhythm of the sentence, more specifically in the frequent *repetitions* (such as: *and ... and, he had not died*, etc.) and in the length of the 4th paragraph sentences: thus the flow of Stephen's thoughts is more evocative.

a) Give your definitions of the figures of speech mentioned above.

b) Analyse the repetitions and the sentence rhythm in the present fragment.

4. Try to define the theme of this passage. (Take into account Stephen's state of mind, the refuge he finds, the artist's personality).

VI. Writing Assignments

1. Give suitable titles to the paragraphs of this fragment, first in point of style, then in point of theme.
2. Write a summary of this fragment, using no more than 150 words.
3. (optional) Write a paper comparing a corresponding fragment from "Amintiri din copilărie" by Ion Creangă, with this selection from "A Portrait of the Artist as a Young Man" by J. Joyce, in terms of style, theme, and events.
4. (optional) Write a composition containing your own memories from your first school years. The composition should not be based on general ideas, but it should rather be a recollection of several vivid scenes or images: try to imitate the fluent style in the 4th paragraph of the fragment.

VII. Reading Assignment

(optional) Read the following fragment about Joyce's literary technique, from "The English Novel" by W. Allen, first without consulting the dictionary.

"There we are inside (the character's) mind. The old barriers between the reader and the novelist's characters are down. The novelist as a mediator has almost disappeared. In the past, even in James and Conrad, the novelist figures as reporter or historian, recounting a sequence of actions ended before the reader takes up the novel to read. But with Joyce (...), we, as readers, are at the edge of the characters' minds; we share the continuous present of their consciousness. There is, obviously, an immense gain in intimacy and immediacy". (p. 331)

New Machines, New Techniques to See Inside You

1. Richard's sudden blackout seemed inexplicable. X-rays and other test showed no reason why a fit young man should have collapsed at the wheel of his car. He was sent to a hospital that possessed a new brain scanner. Swiftly and painlessly this extraordinary machine scanned Richard's head to produce a series of minutely detailed pictures: it was as though his skull had been sliced horizontally, with each slice a picture exposing the innermost working of the living brain at a different level. Immediately, the blackout's cause was revealed: pressure from a tumour. With its position and extent clearly mapped, surgeons were able to operate with absolute precision.
2. During a scan, the patient relaxes on a couch with his head resting in an opening of the scanner. Concealed on one side is an X-ray tube launching a narrow fan-shaped X-ray beam through two cross-sections of the brain, while on the other side a bank of crystal detectors make thousands of readings of the radiation absorbed by the brain tissues in the slices, the information being fed to a mini-computer. The scanner then rotates three degrees round the patient's head and the X-ray tube scans the same slices from a different angle. The process continues automatically through 180 degrees, by which time more than 250,000 measurements have been made for each slice. The computer analyses this vast amount of data and records it on a magnetic disc, almost simultaneously translating it into a picture on a small screen which can be photographed.
3. With the whole-body scanner, which uses the same basic techniques as the brain machine, it is as though a doctor can remove a slice of his patient's body at any point he chooses and study bones, organs and tissue formations. Typically, a single scan through the abdomen will show liver, pancreas, spleen, stomach and kidneys without the need for unpleasant tests or surgery. Such is the detail in a scan picture that even the fine network of vessels in the lung can be studied.
4. Hailed as the greatest step forward since the discovery of X-rays, the new technique named *computerized axial tomography* (CAT), has become perhaps the most sought-after diagnostic aid in medical history.

(Adapted from *Popular Science* 1/1975)

I. Vocabulary Notes

- | | |
|---------------------------------|--|
| 1. abdomen ['æbdəmən] | pancreas ['pænkriəs] |
| diagnostic ['daɪəg'nɒstɪk] | technique [tek'ni:k] |
| liver ['lɪvə] | tumour ['tju:mə] |
| 2. angle [æŋɡl] | = a <i>right angle</i> has 90° |
| axial ['æksɪəl] | = turning round an axis |
| blackout | = (here) unconsciousness |
| to conceal [kən'si:l] | = to hide |
| couch [kaʊtʃ] | = sofa, long bed-like seat |
| to hail | = to salute or greet, to acclaim |
| innermost ['ɪnəməʊst] | = situated farthest within; most intimate |
| to launch [ləʊntʃ] | = 1. to lower (a ship, esp. one newly built) into the water; |
| | 2. to send; to start off: <i>to launch an attack/a rocket</i> |
| to map | = to represent or delineate as on a map |
| to scan | = 1. to examine minutely; 2. to traverse a region with a beam (radar, etc.) |
| to slice | = to cut into thin, broad, flat pieces |
| minute [maɪ'nɪt] | = 1. very small: <i>minute particles</i> ; |
| | 2. careful and exact: <i>a minute description</i> |
| tissue ['tɪʃu:] | = mass of cells in an animal body |
| vessel [vesl] | = (here) <i>blood-vessel</i> : tube (vein or artery) through which blood flows in the body. |
| X-rays ['eksreɪz] | = radiological examination: to have an X-ray examination; an X-ray diagnosis; X-ray photography |
| 3. brain scanner | = modern apparatus used in medical examinations |
| kidney, liver, pancreas, spleen | = organs in abdomen having metabolic functions |
| sought-after | = sth. in great demand; from <i>to seek-sought-sought</i> = to look for |
| through (180 degrees) | = up to and including (American English) |
| <u>tomography</u> [tə'mɒɡrəfi] | = X-ray photography of a selected plane in the body (from the Greek root <i>tomo</i> meaning a cut, a section) |

II. Vocabulary Practice

1. There is a tendency, particularly in long scientific-technical words in international use, for the stress to fall on the third syllable from the end; e.g. 'industry, to 'analyse, 'photograph. The stress shifts in derived nouns, adjectives, etc. causing a change in pronunciation:

in'dustrial a'nalysis pho'tographer

In words of five or more syllables a second stress may appear on the second syllable before the primary stress; e.g.

bi'ology — 'bio'logical
3 2 1 3 2 1

Pronounce the following words noting stress and pronunciation: botany, bo'tanical, bi'ologist, e'quality, eth'nographer, ethno'graphical, o'riginal, origi'nality, speed'ometer, a'natomy, ca'pacity

2. The text will supply synonyms for: to break down, to hide, help, and antonyms for: backward, wide (broad), coarse. Point them out.

3. Note the plural form of nouns derived from Latin or Greek:

series and species remain unchanged

-um → -a: datum — data

-us → -i: terminus — termini

-a → -ae: formula — formulae (also formulas)

-on → -a: phenomenon — phenomena

Turn the words below into that plural. Note that eight of them may form the plural simply by adding -s or -es.

criterion, basis, electron, nucleus, hippopotamus, prospectus, stratum, album, apparatus, crisis, skeleton, erratum, stadium, diagnosis.

4. Attributive clauses are defining (*restrictive*), therefore indispensable for the understanding of the meaning, or non-defining (*descriptive*), which may be omitted without affecting the sense of the sentence. Compare: *The play* (which or that) we saw last night was a great success. (*defining*) Fanny's First Play, which we saw last night, was a great success. (*non-defining*).

Determine the type of attributive clause; This is the very spot where we camped last year. The inventions of the 18th and early 19th centuries, which brought about what is called the industrial revolution in England, came from the workshop rather than from the scientific laboratory. Oliver soon reached the place where the path ended. The sun, which had been hidden all day, now came out in all its splendour. (Note the punctuation!)

Find examples for each type of attributive clauses in the text.

5. Pick out keywords from the first paragraph so as to be able to reproduce it orally or in writing.
6. Do you consider the first paragraph an effective opening? If so, why?
7. Rewrite each of the following two paragraphs in a single sentence.

8. There are many ways to end an article or a composition. The last sentence(s) however, should leave the main thought or impression clearly in the reader's mind. Does the last paragraph firmly convey a sense of completeness? How is it achieved?

III. Comprehension Questions

1. What medical examination did Richard undergo and what were the results?
2. Does the patient keep turning while he is being examined in a brain scanner?
3. Does the doctor note down and analyse the data supplied by the scanner?
4. Could a brain scanner work without a computer? Could a human being cope with several hundreds of thousands of data which have to be processed?
5. Does a scan picture reveal more details than an X-ray photograph? What could an X-ray examination not show as the text implies?

IV. Applying the Reading

1. The saying has it that 'an ounce of prevention is worth a pound of cure'. The public health services in our country lay great emphasis on prevention or prophylactics. These words may help you in speaking about it: *network of clinics (polyclinics), dispensaries etc., periodical medical examination (check-up), X-ray examinations, inoculation (vaccination), blood-test, fighting epidemics, health education* (leaflets, booklets, press, radio, television).
2. What diseases have practically been done away within our country? Do you know against which of the following diseases you have been inoculated: smallpox, diph'theria, tetanus, 'infantile paralysis? What about tuberculosis? Is a complete cure more easily achieved if TB is diagnosed in its early stages? What countrywide measures are taken for its early detection?
3. Traffic accidents account for a great number of hospitalized patients. What specialists will usually examine and treat injured persons? What strict measures are applied to prevent traffic accidents?

V. Topics for Oral and Written Composition

World-wide prestige of Romanian medical science.

Victor Babeş, prominent figure in medical research.

(Some hints; author of the world's first treatise in bacteriology, one of the founders of modern microbiology, introduces antirabic vaccination in Romania).

VI. Supplementary Reading

Read and translate without using a dictionary:

Listen to your heart with Doppler Ultrasound. About fifteen years ago, it was discovered that, when ultrasonic energy in the low-megahertz range is beamed into the body, the energy is reflected back to the surface by certain internal structures. If the structures move, the frequency of the reflected energy is changed in proportion to the velocity of the movement due to the Doppler Effect. Development of this principle has given the medical profession a valuable and completely harmless tool for the noninvasive examination of movements inside the body — especially of the heart, its valves, and the flow of blood within the heart. All of the movements cause characteristic sounds which can be heard with the aid of an easily constructed ultrasonic stethoscope.

(Popular Electronics, August 1975)

VII. Translate into English

Un succes al specialiștilor români; Radiologia în culori.

Radiologii români au obținut un succes de certă rezonanță internațională prin realizarea unui aparat Roentgen color, care în cursul unei examinări radioscopice realizează o imagine radiologică color, un film radiografic color și un ecran radioscopic color. Pe baza imaginii, în acest fel, în loc de 30—80 nuanțe de cenușiu, se disting acum 10 000—12000 de nuanțe color diferite, deoarece imaginea color folosește trei parametri: nuanța cromatică, strălucirea și saturația. Astfel se face că diagnosticul radiologic este mult mai exact. Cu ajutorul tehnicii E, adică prin rezonanță, se pot separa — dintr-o imagine complexă pe diferite filme sau în culori diferite — opacitățile de numai 1 mm, 2 mm, 3 mm, etc. diametru. În acest fel apare cu claritate uimitoare ceea ce rămâne ascuns privirii în radiografia originală contribuind la fixarea unui diagnostic foarte exact.

(Știință și tehnică 1/1974)

VIII. Quiz

1. Biological terms. Pair latters and numbers.

A. Cell, B. Tissue, C. Organ, D. System, E. Organism

1. the heart of a frog, 2. an oak tree, 3. a frog egg, 4. lining of the inside of the human cheek, 5. the liver.

2. Pair organs and sentences.

A. Heart, B. Kidney, C. Lung, D. Pancreas, E. Small intestine

1. Smooth muscle tissue is part of this structure.
2. This structure produces enzymes (Lipase) active in fat digestion.
3. The salt balance in the body is regulated by this structure.
4. The stimulus for movement of this organ originates in the organ.

5. Movement of this structure can be controlled by either voluntary or involuntary action.

IX. Enrich Your Vocabulary

1. fit — litter — fitting(s)

fit (adj) 1. suitable, good enough: *The food was not fit to eat.*
2. in good physical condition: *I hope you're keeping fit.*

(v) 1. to be the right size and shape for: *This coat doesn't fit me. The key doesn't fit the lock.*

2. to fit out — to equip; *This ship was fitted out for a long voyage. His parents bought him a new skiing outfit.*

(n) 1. sudden, short attack of illness: *a fit coughing; a fit of fainting; (also: a fit of anger, a fit of laughter).*

2. surprise or shock: *She almost had a fit when she saw the bill.*

fitter 1. (in tailoring and dressmaking) a person who cuts out and fits clothes; 2. (in engineering) a workman who fits together the finish parts of a machine.

fitting: *If you are having a suit made you will go to the tailor's for a fitting (to try on the suit and see if it fits you)*
An architect must include in his design the necessary (gas or electric light) fitting. (things permanently fixed in a building)

2. screen

a) a *window screen* (a fine net of wire or plastic) keeps out insects.

b) a (television) *screen* is the surface onto which cinema films (television picture) are projected; a *screen play* — a play made into a cinema film.

c) sth. that hides or protects: *a screen of trees hiding the house from the road.*

3. technique, technics, technology

A *technique* is the manner, or method used in one's work or art. *Tehnics* is (are) the study and science of esp. mechanical and industrial arts.

Technology is the most comprehensive of these terms:

1. the branch of knowledge that deals with industrial arts, applied science, engineering, etc.

2. the application of knowledge for practical ends;

3. a sum of the ways in which a social group provide themselves with the material objects of their civilization.

Situational Grammar

Time and Tense (the Present)

I. Read the following text:

The sea is the largest unknown part of our world. It covers seventy-one per cent of the earth. There still remains much to be discovered about this vast blanket of water. For many years, scientists in different countries have been working to explain its mysteries. Some are studying ways of bringing the ocean's huge supply of water to the deserts of the world. Others hope to control the weather water by learning more about the exchange of heat and humidity between the ocean and the air.

One of the most interesting projects in oceanography is the work of mapping the ocean floor. Only a very small part of it has been mapped. This was not important when only surface ships sailed the world's oceans, but it means the difference between life and death to men in submarines.

Underwater photography is also important in mapping parts of the ocean floor. With the new methods that have been perfected, cameras take pictures of the underwater valleys, even in colour.

(After "Mysteries of the Sea". A. Reading Spectrum, Washington 1975, Book 5, p. 46)

The time of reference in this fragments is NOW (the present moment)

Introduce statements from the text into the following slots

Permanent state	Repeated activity	Activity in full progress	Activity completed in the past and having present results	Activity begun in the past and continued up to the present
General truth				

II. Use the verbs in brackets in the simple present or present continuous:

1. What foreign languages you *(to study)* at school?
2. John Smith *(to work)* on a very interesting research programme at present.
3. He *(to prepare)* his entrance examination this year.
4. We usually *(to leave)* Bucharest at weekends.

5. The process of urbanisation *(to be)* very quick in the developing countries.
6. I *(to do)* all my shopping on Friday.
7. He *(to practise)* sports to keep fit.
8. She usually *(to wake)* early in the morning but she still *(to sleep)* now.
9. They generally *(to spend)* a week in the mountains in winter.
10. He *(to visit)* his friends in the country this Sunday.

III. Answer these questions and add a comment according to the models:

What is Stephen doing?

He is reading.

He has been reading for three hours.

He reads a lot in his field.

What are you writing?

I am writing a translation.

I have been writing it since 3 o'clock.

I often write translation for my English classes.

1. What is he working on?
2. What are you listening to?
3. What are you writing?
4. What are they doing?
5. What is she reading?

IV. Use the verbs in brackets in the simple present or the present continuous:

1. "You *(to hear)* a strange noise in the entrance hall?"
"No, I *(to listen)* hard but I *(not to hear)* anything".
2. "You still *(to work)* at that experiment?"
"Yes, and I *(to hope)* it will be successful".
3. "You *(to see)* that man at the corner of the street?"
"Yes, he *(to watch)* us."
4. "Look, the bus still *(to stand)* at the stop".
"You *(to think)* we can catch it?"
5. "It still *(to rain)*?"
"Yes, but it *(to look)* as if it is going to stop soon."
6. "I *(to notice)* Mary *(to wear)* a charming dress."
"She always *(to dress)* in good taste."
7. "John *(to look)* rather tired."

"He (*to need*) a good rest".

8. "You often (*to go*) to concerts?"

"No, I (*to prefer*) to stay at home and listen to my records.

9. "You (*to smell*) anything burning?"

"I have such a bad cold I (*not to smell*) anything."

10. "Mr. Brown (*to get*) fat."

"Yes, it's a pity he (*not to take*) enough exercise.

V. Compare these pairs of sentences:

- { He's *being* so rude with everybody today.
That's surprising. He's very polite and considerate *as a rule*.
I'm not *enjoying* this music. (the music I am just listening to)
That's surprising. You've told me you *enjoy* pop music (as a rule)
and you often go to pop music concerts.

Now respond to these statements according to the model (Your response should justify the use of the simple present).

1. He is being so irritable today.
2. The child is being so naughty today.
3. I am hating this musical rubbish.
4. My neighbours are being quite noisy.
5. Obviously, she is not enjoying this film.
6. He is being very rude with Mary.

Optional Exercises

Compare these statements:

- { He always leaves his things about.
He's always leaving his things about.

The first statement expresses merely a recurrent fact.

The second statement expresses a recurrent fact in a tone of irritation.

It also establishes a close connection with the present moment.

Frame up six pairs of statements according to the model.

VI. Use the verbs in brackets in the present continuous or the present perfect continuous.

1. I (*to try*) to mend this cassette recorder for two hours.
2. I still (*to work*) at my translation.
3. She (*to wait*) for a letter from Lucy, since August.
4. He (*to study*) for his English test at the moment.
5. She (*to write*) a letter to a distant relative. She (*to write*) letters all the afternoon.

6. They (*to build*) a modern bridge over the river. They (*to build*) it for four months now.

7. "What the children (*to do*)?"

"They (*to look*) at the television. They (*to watch*) cartoons since 3 o'clock."

8. "What you (*to look*) for?"

"My gloves. I (*to look*) for them everywhere in my room but I can't find them."

VII. Use the verbs in brackets in the present simple, present continuous, present perfect simple, present perfect continuous.

It ... (*rain*) all day today. I ... (*suspect*) it ... always (*rain*) on Sundays in England. Anyhow, it ... (*rain*) every Sunday since I arrived here three months ago. I ... just (*begin*) to get used to it, but I ... (*find*) it rather monotonous! I ... (*live*) in a boarding-home in Bayswater as I ... (*not possess*) enough money to stay in a hotel or a flat of my own. However, I ... (*enjoy*) my stay here as I ... already (*have*) many opportunities to meet interesting people who ... (*come*) from all over the world. Like me, they ... (*study*) English or else they ... (*work*) with foreign firms that have branches or agencies here. Some of them ... (*live*) here for quite a long time, but still they ... (*not speak*) English very well.

Optional Exercises

- a) Imagine you are on an airport
in a railway station
in a department store
in a park

Give a detailed description of what is going on at the moment.

- b) Describe an incident by a rapid succession of actions.

c) Imagine preparations are made for a long trip (to the country, to the Delta...). Write down a dialogue using the present tenses.

A few hints: "Have you packed the sweaters?"

"I'm just packing them. This bag is already full. Don't you have a larger one?"

"Yes, I do, but I can't remember where I've put it", etc.

Stream A

1. *Speak about the specific stylistic devices in the fragments from "Washington Square", "Typhoon", and "A Portrait of the Artist as a Young Man".*
2. *Point out the distinctive features of a character in one of these fragments, whom you like best.*

Stream B

Comment on the statement: Most discoveries come from painstaking research, not lucky accidents. Argue for or against, relying on well-known stories of famous discoveries or inventions.

Stream C

1. *Translate into English:*

Vă rog să înapoiâți cărțile sîmbăta viitoare.
 Vrei să mă ajuți să duc aceste pachete cu cărți la bibliotecă?
 Vă deranjează să mă sunați peste o oră?
 Nu doriți să stați jos?
 Ați vrea să fiți așa de amabil să-mi traduceți acest paragraf?
 Pot să folosesc telefonul dvs.?
 Nu e permis să intrați în acest birou.
 Vă sfătuiesc să vedeți filmul documentar despre Marea Britanie.
 El ar trebui să petreacă mai mult timp în aer liber.
 Intenționez să fac o excursie în Delta Dunării.
 Ce planuri ai în legătură cu vacanța de vară?
 Aș dori să vizitez cîteva dintre marile orașe ale țării.
 Aș prefera să stau acasă astă seară; am mult de lucru.
 Aș prefera să urmăresc programul de televiziune astă seară decît să ies în oraș.
 Lucia știe să bată la mașină și să stenografieze foarte bine.
 Ieri ceața era așa de densă încît abia am reușit să conduc pînă acasă.
 Dan știa să vorbească două limbi străine cînd era de vîrsta ta.
 Va trebui să plecăm foarte devreme în excursia de duminică ca să evităm șoselele aglomerate.
 A trebuit să studiem foarte temeinic ca să trecem examenul de anul trecut.
 Nu mai era cazul să-i dai telefon dacă-i trimiseseși telegrama.
 Nu a fost necesar să înapoiem cărțile la bibliotecă ieri.

2. Supplementary Reading

ROBERT FROST: 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.

Robert Frost — American poet (1874 — 1963)

Vocabulary

about her	= (here) with her
all but	= almost
diffuse [di'fju:s]	= difuz
sash	= the framework (Rom. tocul) of the window that slides up and down
to sweep, swept,	
swept	= (here) to push away (as with a broom) swept (Rom. dus de vînt)
to toss	= to cause to move restlessly from side to side (of the branches of a tree); v.i.: to toss about (in sleep) (about a sick man, etc.)

(1898-1899 → 1961) 1954 - Nobel Prize

Ernest Hemingway: The Short Happy Life of Francis Macomber

This short story was inspired by an African trip that Hemingway took in 1933-34.

It has as its principal message the idea that it is never too late to get rid of one's weaknesses, to become a real "man". Francis Macomber has arrived in Africa to take part in a safari; he is helped along by a professional hunter. As he is a rather irresolute man, his wife, Margot, looks down upon him. On his first day of hunting Francis proves a coward, dashing away in terror in front of a lion that he has wounded. Margot now disregards him totally; but the next day, while hunting buffaloes he feels a change within himself. Here follows the chase scene:



"They're three old bulls", Wilson said. "We'll cut them off before they get to the swamp."

The car was going a wild forty-five miles an hour across the open and as Macomber watched, the buffalo got bigger and bigger until he could see the gray, hairless look of one huge bull and how his neck was a part of his shoulders and the shiny black of his horns as he galloped a little behind the others; and then, the car swaying as though it had jumped a road, they drew up close and he could see the plunging hugeness of the bull, and he was raising his rifle when Wilson shouted, "Not from the car, you fool!" and he had no fear, only hatred of Wilson, while the brakes were pressed down and the car skidded to an almost stop and

Ernest Hemingway (1898-1961) American novelist and short story writer. His vast life experience was used as material for his vast work: several novels ("The Sun Also Rises", 1926, "A Farewell to Arms", 1928, "For Whom the Bell Tolls", 1940, etc.), remarkable short stories, the novella "The Old Man and the Sea" (1952), etc. In 1954 he was awarded the Nobel prize for literature.

Ernest Hemingway is the creator of a very specific style and of a unique type of hero, distinguished for his courage, sense of honour and endurance.

Wilson was out on one side and he on the other, stumbling as his feet hit the still speeding-by of the earth, and then he was shooting at the bull as he moved away, hearing the bullets whunk into him, emptying his rifle at him as he moved steadily away, finally remembering to get his shots forward into the shoulder, and he saw the bull was down. Down on his knees, and seeing the other two still galloping he shot at the leader and hit him. He shot again and missed and he heard the carawonging roar as Wilson shot and saw the leading bull slide forward onto his nose.

"Get the other", Wilson said. "Now you're shooting!" But the other bull was moving steadily at the same gallop and he missed, throwing a lot of dirt, and Wilson missed and the dust rose in a cloud and Wilson shouted, "Come on. He's too far!" and grabbed his arm and they were in the car again, Macomber and Wilson hanging on the sides and drawing up on the steady, plunging, heavy-necked, straight-moving gallop of the bull.

They were behind him and Macomber was filling his rifle, dropping shells onto the ground, then they were almost up with the bull when Wilson yelled "Stop", and the car skidded so that it almost turned over and Macomber fell forward onto his feet, and fired as far forward as he could aim into the galloping, rounded black back, aimed and shot again, then again, then again, and the bullets, all of them hitting, had no effect on the buffalo that he could see. Then Wilson shot, the roar deafening him, and he could see the bull stagger. Macomber shot again, aiming carefully, and down he came, onto his knees.

"All right." Wilson said. "Nice work. That's the three."

Macomber felt a drunken elation.

"How many times did you shoot?" he asked.

"Just three," Wilson said. You killed the first bull. The biggest one. I helped you finish the other two. Afraid they might have got into cover. You had them killed. I was just finishing them off. You shot damn well."

I. Vocabulary Notes

- | | |
|------------------------|---|
| 1. Francis ['frænsɪs] | Macomber [mə'kambə] |
| gallop [gæləp] | Margot ['mɑ:gəʊ] |
| irresolute [i'rezələt] | |
| 2. buffalo ['bafələʊ] | = kind of ox (Rom. bivol; bizon) |
| bull [bul] | = (here synonym of) buffalo |
| brake | = device to reduce the speed of a car; e.g. The driver put on the brakes to avoid the accident. |
| chase | = hunting (as a sport); e.g. Today's chase has been the most exciting. |
| to cut off | = (here) to isolate. |

- elation [i'leɪʃn] = high spirits, exultation; e.g. *The swimmer was filled with elation at his success.*
- to grab = to take suddenly or roughly; e.g. *The man grabbed the gun from the table.*
- to hang = (here) to be supported from above; e.g. *The monkey hung by the tail. Pictures hanging on the walls.*
- to look down on (sb.) = to despise: e.g. *Do you think she looks down on me?*
antonym; to look up to sb.
- safari [sə'fɑ:ri] = hunting expedition (esp. in Africa); e.g. *Her husband hasn't returned from safari.*
- shell = (here) bullet. Normal use: *a big gun fires shells; a rifle or a revolver fires bullets.*
- to skid = (about the wheels of a car) to slip sideways. (Rom. a derapa; e.g. (as a noun) *a half-turn skid.*)
- to stagger ['stæɡə] = to walk unsteadily; e.g. *The sick man staggered out of the room.*
- to stumble = to strike the foot against sth. and almost fall; e.g. *All of them stumbled over the root of tree.*
- swamp [swɒmp] = soft, wet land, marsh
- to sway = to swing (Rom. a se legăna); e.g. *The branches of the trees are swaying.*
3. carawonging roar = (onomatopoeic) the big noise of a firing rifle (ca-ra-wong)
- to get into cover = to get sheltered, protected from view
- the plunging hugeness of the bull = the huge bull which was plunging
- the still speeding-by of the earth = the earth which was still speeding beside them
- whunk = (onomatopoeic) the sound made by the impact of the bullet on the flesh

II. Word Study

they drew up close — they stopped near
e.g. *The car drew up at the gate. (to stop).*

Other meanings:

The guests drew up to the table. (= to get near) Draw up the chair to the table. (to take near). The document was drawn up before the lawyer (to write out).

III. Vocabulary Practice

- Find words in the fragment that mean:
to walk like a drunkard
marshy ground
firmly, continuously
to drive sideways
- Find in the fragment words and phrases that are opposite to these:
to take sth, easily
to look up to
soft noise
backward
- Choose from among the given meanings of the following, the one that fits the context:
to miss means here:
to feel regret at
not to manage to see
not to manage to hit
hanging means here:
having been put to death
holding themselves
fastened
- Replace the words in italics by the phrasal verb to draw up:
The text of the agreement was finally *written out* yesterday.
He *got* the blanket up to the chin.
Where did the limousine *stop*?
The singer *got near* to the microphone.
- Complete the following, using words from the literary fragment:
The bullet ... the target and the prisoner escaped.
The horse ... against the hedge and fell.
During the ... they killed two lions.
Look at the poplars ... -ing in the wind!
Amy proved to be a very ... girl: she was able to choose any subject.
The motorcycle ... on the wet road.

IV. Comprehension Question

- Arrange these actions in the order in which they occurred:

- Wilson shot at the third bull.
- Macomber wanted to fire from the car.
- The leading bull fell too.
- Macomber missed the third bull.
- The first bull fell down.
- Macomber ran away in front of the dashing lion.

2. Find three statements that are not true:

- a) When Macomber jumped off the car, it had not yet stopped.
- b) The car was running at a low speed.
- c) Wilson could not help congratulating Macomber.
- d) Macomber dropped some bullets.
- e) Macomber shot from the car.
- f) The third bull ran into the forest.

3. Answer the following questions:

- Was Macomber relaxed when the hunting started? Why?
Why did Wilson intend to cut off the three bulls?
How did the two men follow the buffaloes?
Why did the car sway?
Why did Macomber stumble when he got down from the car?
What does "he" refer to in the clause "as he moved steadily away"?
What part of the animal did Macomber know he had to aim at?
Who shot the second bull down?
Why did the dust rise in a cloud?
Did the two men sit in the car afterwards?
Explain the words "they were almost up with the bull".
How did the car come to a stop?
Did Macomber's bullets hit the third bull?
Who killed this bull?
How did Macomber feel?

V. Literary Analysis and Discussion

1. Define the point of view that the writer used in this story; for this purpose take the following points into account, as you did in the previous lessons:

- a) in what person the story is told.
- b) if the narrator knows everything that happens in several places, at the same time, or things are seen through one character's consciousness.

2. a) Define Macomber's features of character. Take the following ideas as a guide:

his moral position in front of his wife and of Wilson before this day's hunting;

his feeling towards Wilson when the latter calls him a fool;
the role of the excitement of the hunting in his moral transformation;

Wilson's different attitude towards him afterwards;
the fact that Macomber is now "aiming carefully";
his "drunken elation";

Wilson's final congratulations;

the way Hemingway portrays Macomber's transformation; without idealization, showing also his haste, his mistakes, etc.

- b) Which of the following words characterize Macomber when the chase is over: cowardice, disappointment, courage, weakness, self-confidence, fear, manliness?

3. This passage illustrates the well-known qualities of Hemingway's style: simplicity, lack of adornment and, in the dialogues, conciseness.

The fragment is also remarkable for its dynamism: the reader is carried along into the excitement of the chase. For that purpose Hemingway uses:

a great number of verbs, most of them motion verbs, which have a Saxon origin (to sway, to skid, etc.)

words which suggest speed (a wild forty-five miles an hour, plunging, etc.)

concentrated expressions (the plunging hugeness, the still speeding-by of the earth, etc.)

several short sentences connected by "and"

- a) Read the dialogues and notice their conciseness, and at the same time the density of meaning.
- b) Make up a list of the motion verbs, of the words suggesting speed and of the "and" sentences in this fragment.
- c) Make up a list of the concentrated expressions you find in the story and reduce them to an ordinary form (e.g. the plunging hugeness of the bull = the huge bull which was plunging)

4. Try to define the theme of this passage. (Take into account Macomber's change and its cause).

5. (optional) Paraphrase the following proverb: **A valiant man's look is more than a coward's sword.** Discuss the possible connection between this proverb and the ideas in the excerpt from "The Short Happy Life of Francis Macomber"

VI. Writing Assignments

1. Divide the fragment into paragraphs, choosing suitable titles for each of them.

2. Write a summary of this fragment, using no more than 170 words.

3. (optional) Write an imaginary story, relating a dramatic incident that takes place in one of our villages: use the following words: a bear — to attack — a scream — fear — knife — wound — gun — bullets — hospital — to thank.

4. (optional) Write a paper comparing this hunting episode by Hemingway with a similar scene imagined by a Romanian writer (consider for instance "Pseudo-kinegheticos" by Al. Odobescu or "Frații Jderi" by M. Sadoveanu)

VII. (optional) Reading Assignment

Read the following fragment from Charles Scribner's introduction to the anthology "The Enduring Hemingway", first without consulting the dictionary.

"One of the most interesting features of Hemingway's career as a writer was the impact of his adventurous life on the creative imagination. Whether he was fishing or hunting, reporting a war or watching a bullfight, his writer's eye was always sharply on the lookout for new material. Undoubtedly that is one reason why his novels and stories as well as his nonfiction articles continue to engage and enchant readers by their vitality. They were all based on first-hand perceptions."

Stream B

Light Marching in Step—Lasers

1. The transistor burst upon the electronic scene in the 1950s. Almost overnight the size of new models of radios, television sets, and a host of other electronic devices shrank like deflating balloons. Suddenly the hard-of-hearing could carry their sound amplifiers in their ears. Teenagers could listen to favourite music wherever they went. Everywhere we turned the transistor was making its mark.
2. The great development of the sixties — which fired the imagination of scientists and engineers — was the laser, an instrument that produces an enormously intense pencil-thin beam of light. A laser beam differs from a beam of ordinary light in both character and effectiveness, in the same way that a platoon of well-drilled soldiers differs from a disorganized crowd. The important thing about laser light is that it is coherent. The individual light rays are all of the same wavelength or colour and are all in step.
3. The of the many spectacular achievements of the laser demonstrate how the properties of coherent light can be put to work.
4. Because its light does not spread out even at great distances, a laser can illuminate the surface of the moon with a two-mile-wide circle of light.
5. Because its energy is concentrated at a sharply defined point, it can send a short, searing pinpoint of light into the human eyeball to weld a detached retina back into place and restore sight.
6. And since its radiation is so intense, it can burn holes in a steel plate 0,123 inch thick at a distance of several feet.
7. These abilities have given rise to a whole range of applications. In outer space, where there is no atmosphere to absorb the light, the laser will supplement conventional radar and radio for space-vehicle navigation and communication.
8. Lasers can cut metal and other materials. But it is highly unlikely that a laser will ever replace an engine lathe or an oxy-acetylene torch in most machining and metal-cutting operations. Lasers are being used in the precision machining of metals and in machining brittle materials such as diamonds.
9. A laser can weld metals as well as retinas. But here, too, its use is for precise work, as in making micro-electronic circuits.

10. To the scientist, the laser is already a valuable tool in absorption spectroscopy — or the identification of compounds by the particular wavelengths of light that they absorb.

(Adapted from *Scientific English Practice* by Thornley)

I. Vocabulary Notes

- | | |
|-----------------------------|---|
| 1. absorption [əb'sɔ:pʃn] | ordinary ['ɔ:dinrɪ] |
| amplifier ['æmplifaɪə] | oxy-acetylene ['ɒksɪə'setɪlɪn] |
| coherent [kəu'hiərənt] | retina ['retɪnə] |
| micro-electronic | spectroscopy [spek'trɒskəpi] |
| ['maɪkrəʊɪlek'trɒnɪk] | |
| 2. brittle | = hard but easily broken; e.g. coal, ice, glass |
| to deflate [di'fleɪt] | = to make smaller by letting out air (opp. to inflate) |
| effectiveness [ɪ'fektɪvnɪs] | = how well work can be done |
| to fire | = (here) to stimulate |
| host [həʊst] | = great number |
| laser [leɪzə] | = Light Amplification by Stimulated Emission of Radiation, (verb) to lase: <i>Some light will lase and some will not.</i> |
| lathe [leɪð] | = a machine for turning a piece of wood or metal many times while it is given the correct shape |
| pinpoint | = (sth.) very small |
| platoon [plə'tu:n] | = a group of about 60 soldiers |
| to restore [rɪ'stɔ:] | = 1. to give back, e.g. a borrowed book
2. to make well or normal again
3. to repair, to reconstruct, e.g. ancient monuments, paintings |
| to sear [sɪə] | = to burn with a hot iron |
| to shrink—shrank—shrunk | = to become less or smaller |
| steel plate | = flat thin sheet of metal |
| torch [tɔ:tʃ] | = 1. electric hand-light and battery
2. device that produces a hot flame for soldering, burning off paint |
| teenager ['ti:n'eɪdʒə] | = a boy or girl between 12 and 20 years of age |
| unlikely [ʌn'laɪkli] | = improbable |
| to weld | = to join together (metals, etc.) by using heat |

- | | |
|--------------------|--|
| to burst upon | = to come suddenly or unexpectedly |
| to give rise | = to be the cause of |
| to make one's mark | = to become famous |
| in step | = used with the verbs; <i>to walk, to dance, to march</i> (opp. out of step) |
| overnight | = very, quickly; suddenly |

II. Vocabulary Practice

- In the suffixes *-sion*, *-sure*, *-sual* the letter *s* sounds: [ʒ] if preceded by a vowel: *precision*, *pleasure*, *usual*. Double *s* in *-ssure*, *-ssion* sounds [ʃ]: *pressure*, *depression*. Pronounce the following words: *division*, *revision*, *decision*, *visual*, *erosion*, *fissure*, *fusion*, *expression*.
- Find at least two rhyming words for each of the following: *burst*, *host*, *shrank*, *beam*, *mark*, *steel*.
- In the text you have come across compound nouns which contain an **-ing form** (Gerund) either as first or as second term: e.g. *machining operation* — *precision machining*. Supply pairs for the following nouns using the **-ing form** in the alternate position: *gas welding*, *wood-cutting*, *bridge-building*, *figure-skating*, *sea-bathing*.
- Compound nouns containing a gerund as first term may be transformed in the following manner: *a cutting torch* = *a torch for cutting*; *the living standard* = *the standard of living*. A present participle used before a noun corresponds to an attributive clause: *marching soldiers* = *soldiers that march*. Discriminate between gerund and participle in the following examples: a soldering torch, a deflating balloon, welding wire, a searing pinpoint, a drilling machine, differing opinions, chewing gum, the boiling point, a parking place, an existing danger, a waiting period, wrapping paper, a hearing aid, a sleeping-bag, boiling water, learning capacity, a sleeping dog, running water.
- Use the new vocabulary: Runners took turns to carry the ... to the stadium. Will this material ... when it is washed? That night crowds of people were watching the ... display of fireworks. After the sharp bend in the road a magnificent view ... our sight. The turner has never worked with this ... before. The arguments he produced were closely ...
- Build sentences using: *as well as*, *not only ... but also*, *both ... and*, *neither ... nor*, *either ... or*, to connect the elements supplied below:

laser — cut metals/other materials; transistor/laser — major development — modern technology; laser — weld — retinas/metals; laser — replace — lathe/welding torch; laser — differ — ordinary light — character effectiveness.

7. *The sentence*: The next development to fire the imagination of scientists and engineers was the laser, *is condensed from*: The next development that fired ...

Rewrite the following sentences using the infinitive:

She was the youngest gymnast that won the title of olympic champion. These houses were among the few that survived after the great fire. He was the first patient that was examined. I haven't any time that I might spare. This is a mineral that can be found only in this part of the country. I have many letters that I must answer. (Note that in the last three sentences the attributive clauses contain a modal predicate to be condensed into an infinitive).

8. *Complete the sentences in any way you wish, then compare with the text.*

- Because its light does not spread out ...
- Everywhere we turned ...
- The important thing about laser light ...
- It is highly unlikely that ...
- To the scientist, the laser ...

9. *Divide the text into four parts and provide an appropriate title for each.*

10. Note that paragraphs 3—6 illustrate certain properties of the laser, while paragraphs 7—9 supply corresponding applications. *Rewrite paragraphs 3—9 condensing the main ideas into three complex sentences.*

11. *Supply a headline as an alternative title of the text, e.g. Man Tames Light.*

II. Comprehension Questions

- The 1950s saw shrinking sizes in a series of electronic devices. Name some of the advantages.
- What are the characteristics of laser light?
- What happens if you direct your electric torch at a distant object? Is the circle of light small or large? Compare with laser light.
- How can a laser beam be used to restore sight?
- Will lasers replace the existing equipment in machining and cutting operations?
- How can lasers be of help to scientist?
- Do you think a platoon of soldiers would march in step across a bridge? What is amplified? What might happen?

IV. Applying the Reading

- Transistors have become a current feature of everyday life: *Comment on uses and abuses.* (Some useful words: cassette-recorder, portable radio, portable television set, walkie-talkie, small-size computer, ambulance cars; noise, disturbance in public places).
- Mention ten ways of joining pieces of wood, metal or any other material. State the material, the tool and the operation, e.g. cloth — needle — to sew.*
- Follow the same instructions as above supplying examples of five cutting operations.*

V. Topics for Oral and Written Composition

- Sound and Light.* You may wish to use some of the following ideas:
 - perception of reality around us, major senses, organs: ears and eyes, electrical-pulse messages, nerves, brain.
 - extension of auditive and visual perceptions over space and time, electronic systems, radio, television, etc.
 - efficient tools, ultrasound and laser light.
- Labour safety measures.* Work with any kind of tools or machines in a factory or a workshop implies strict observation of a set of rules for the protection of the worker's health and safety. *Suggested treatment of the topic*:
 - Early personal experience — learning to use tools about the house — account of some small incident: a scratch, a burn.
 - In the school workshop — instruction concerning labour safety measures and rules to be obeyed, on the first day in the school workshop.
 - Using complex equipment or machinery in factory or laboratory — requirements; perfect knowledge of tools, etc., skill in handling and controlling tools, etc., awareness of possible hazards, control of an emergency situation. Give examples drawn from your own activity; describe the work of a welder, turner, builder.
 - Imagine you are in charge of labour protection on a building-site, in a factory producing electric appliances or motors, in a machine shop where laser is used for precision machining. What would you have to control and exact: protective work clothes (*overalls, helmets, rubber gloves, etc.*), notices warning against possible hazards (*risks, dangers*), safety standards in manipulating tools or machines.

VI. Read without using a dictionary:

- As in the recent past, a butane-fuelled urn in Greece ignited when a mirror magnified the sun's rays above the flower-dotted ruins of Olympia, where the Greeks began the Games in 776 B.C. Runners

then carried a flame from this urn to Athens, where an electronic sensor turned the flame's ions into impulses that a space satellite transmitted to Canada. A laser beam on top of Parliament Hill received and converted these impulses into heat rays that ignited a two-pound torch. Finally, Canadian athletes took turns carrying the torch to Montreal, and then, the following day, to the main stadium.

2. **High-power laser.** For the first time, a gas laser has been devised using molecules of argon fluoride; the new laser can generate almost two billions watts of power. Its energy, in the ultraviolet portion of the spectrum, is emitted in invisible bursts lasting only 55 billionths of a second. The laser is a six-foot cylinder filled with a mixture of argon, krypton, and fluorine gases under pressure. When a powerful beam of electrons from an accelerator is fed into the cylinder, the argon and krypton atoms are excited to a higher-than-normal energy state, and combine with fluorine atoms to form excited molecules of argon fluoride and krypton fluoride, which give up their *extra* energy as laser light. The new device may be useful in the technique of separating uranium isotopes via laser, now being explored in several laboratories as a less costly means of enriching uranium than current methods.

(From *Popular Science*, May 1976)

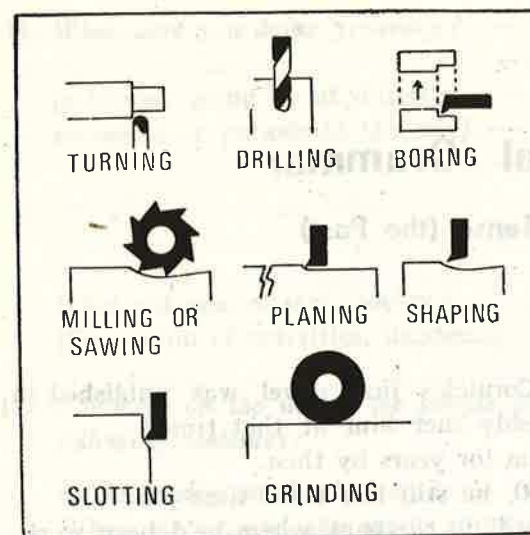
VII. Quiz

1. A light beam from earth is reflected by an object in space. If the round trip takes 2.0 seconds, then the distance of the object from the earth is:
 - A. 6.7×10^7 metres; B. 1.5×10^8 metres; C. 60×10^8 metres; C. 30×10^8 metres; E. 2 metres.
2. Scientists often disagree on their respective observations during particular experiments, and on the conclusions to be drawn from these observations. This points up the fact that:
 - A. observations are never accurate;
 - B. some scientists ignore scientific methods;
 - C. it is difficult to establish a scientific truth;
 - D. there are cases in which two contradictory statements are both true;
 - E. one set of observations is never satisfactory evidence of experimental conclusions.

VIII. Enrich Your Vocabulary

1. Machining and machine tools

The lathe is the parent of all machine-tools. Machines derived from it include the *boring*, *drilling*, *milling*, *sawing* and *grinding*



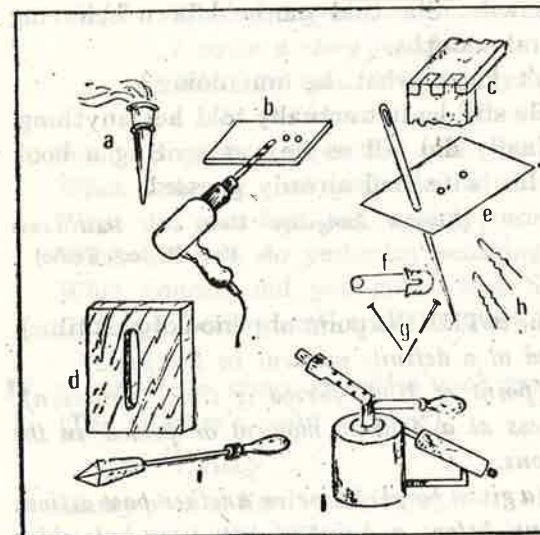
machines. Flat surfaces formerly made with hammer and chisel and file, are now finished by a *planer*. For smaller articles the *shaper* is used; the *slotting-machine* is practically a vertical type shaper. This diagram shows you the principal metal-cutting-operations done by machine-tools.

What hand tools may be used for similar operations?

2. Joining and cutting metals — soldering and welding.

Solder ['soldə] is an easily melted metal used to join edges of harder metals, wires, etc. A plumber uses *solder*, a *soldering-iron* and a torch to solder two pieces of metal e.g. pipes.

Welders use an oxy-acetylene (*welding*) torch which produces heat high enough to melt the metal and so allow the pieces to fuse: the pieces of a broken axe can be welded. A *cutting torch* produces an oxy-acetylene flame as well as a stream of pure oxygen which does the cutting after the metal is heated.



3. Tools and Skills

- a) An Olympic torch.
- b) An electric *drill* is *boring* (drilling) holes.
- c) Two pieces of wood are *joined* together.
- d) A long, narrow hole cut in a piece of material is a *slit*, or — if slightly wider — a *slot*.
- e) A *needle* is *sticking* into the paper. It has *punctured* the paper in two places.
- f) a *safety-pin* g) *pins* h) *hairpins*
- i) A *soldering-iron*
- j) A *soldering-lamp* or *torch* (See Word Study, point 2).

Situational Grammar

Time and Tense (the Past)

I. Read the following text:

- Interviewer:* Mr. Green, Milton Cornick's first novel was published in 1950. Had you already met him at that time?
- Green:* Oh yes. I'd known him for years by then.
- Interviewer:* And at his time, 1950, he still had a full-time job?
- Green:* Yes, indeed, he was still in the bank where he'd been working ever since he left school.
- Interviewer:* And were you aware that in his spare time he was writing?
- Green:* Not at all, no, for most of the time. He hadn't published anything since our schooldays.
- Interviewer:* When did you realize, then, that he'd started to write?
- Green:* That was in the summer of 1949. I'd gone down to spend my holidays with them.
- Interviewer:* Mr. and Mrs. Cornick?
- Green:* Yes, it was after I'd been there for a few days I noticed that every morning he disappeared for 2 or 3 hours.
- Interviewer:* And so you asked him about it?
- Green:* Actually I asked his wife. She told me he'd been behaving in this way for several months.
- Interviewer:* You, mean she didn't know what he was doing?
- Green:* Well, not officially. He still hadn't actually told her anything. However, when he finally did tell us he was writing a book it turned up that his wife had already guessed.

(English Language Units — Past Tense
— Past Perfect Tense)

The time of reference in this dialogue is **THEN** (a point or period of past time).

- Point out actions which occurred at a definite moment in the past.
Mention the time indications (point of time, period of time, situation).
- Point out actions in full progress at a definite moment or period in the past. Mention the time indications.
- Point out actions completed before a given point of time or another past action.
- Point out actions that had begun before a point of past time but which were still going on at that time.

- II. What were you doing yesterday? — at 7 o'clock in the morning?
— from 8 to 12 in the morning?
(activities going on at different — at 3 o'clock in the afternoon
moments or periods of the day) — in the afternoon
— when your friend telephoned
— at 8 o'clock in the evening
— when your family was watching television in the evening

What did you do last Sunday?

(Succession of activities, incidents)

III. Comment on the use of the simple past or the past continuous in the following sentences:

a) Succession or simultaneity?

When we arrived she made some sandwiches.

When we arrived she was making the tea.

Mary was taking some rest when the children left for school.

When the children left for school Mary took some rest.

When she entered the room the two men stood up.

When she entered the room the two men were standing by the fire place.

When he saw us he crossed the street.

When he saw us he was crossing the street.

b) Complete or incomplete activity?

Answer these questions using the simple past or the past continuous according to the indications in brackets.

Model: What did you do last summer? (*complete*)

I wrote a story for children.

What did you do last summer? (*incomplete*)

I was writing a story for children but I didn't finish it.

What English composition did you write last Sunday? (*complete*)

What did you read yesterday afternoon? (*incomplete*)

What did you knit last week? (*incomplete*)

What did you do yesterday morning? (*complete*)

What concert did you go to last Sunday? (*complete*)

Did you read about aircrash near Tokyo last week? (*incomplete*)

IV. Compare the sentences within each group.

(The speaker's point of view)

THEN

NOW

Harry was a hard working man all his life. (Harry is dead)

Harry has been a hard working man all his life. (Harry is still working hard)

I met him twice this week.
(No possibility of meeting him again. Closed period of time.)

I lived in London for two years during the war.

Now use the verbs in brackets in the simple past or present perfect.

He (to live) in Edinburgh when he was a child.

He (to see) Edinburgh since he was a child.

I (to meet) him several times this week.

I (to meet) him twice earlier this week.

He (to work) in that factory for two years, before the war.

He (to work) in this laboratory for two years.

I have met him twice this week
(There is a possibility of meeting him again).

I have lived in London for two years.

V. Use the verbs in brackets in the simple past or past perfect.

I (to work) for some time when the telephone (to ring).

What he (to say) when he (to hear) the news?

When he (to receive) the telegram he (to spend) already 10 days in that resort.

I (not to eat) for ten hours and I (to feel) very hungry.

Hardly I (to enter) the department store when I (to catch) sight of Louisa.

I (to stop) at a petrol pump, I (to have) my tank filled and I (to drive) on.

I (to drive) for two hours when I (to realise) I (to forget) my papers at home.

VI. Answer those questions according to the models.

a) Were they gardening when you got there?

Yes, they had been gardening since three o'clock and they hadn't finished yet.

Was Mary studying for the chemistry test when you got there?

Were Susy and Jane washing up when you came back home?

Was John painting the fence when you called on him?

Were you typing the correspondence when I phoned?

Was Polly cleaning the house when you got there?

Was Paul ending his tape recorder when you called at his place?

b) When did you learn how to type? (by the time I left school/by 1974)

I had learned to type the time I left school/by 1974.

When did you learn how to drive a car? (by the time I was twenty)

When did you learn how to swim? (by the time I was ten)

When did you come back from the study tour? (by the end of August)

When did you finish writing your article for the school magazine?
(by last Friday)

When did he return the books to the library? (by the end of September)
When did they leave Bucharest? (by 1969).

VII. Arrange the underlined sentences under the corresponding headings:

When it started to rain, I had reached home.

When it started to rain, I closed the window.

When she came back the family had dinner.

When she came home the family had had dinner.

The telephone stopped ringing when he entered the room.

The telephone had stopped ringing when he entered the room.

Before then: Then (conventional point of past time)

VIII. Justify the alternative use of the simple past and simple present in the text "Light Marching in Step-Laser" (para 1 and 2).

Optional Exercises

1. Sketch the biography of a Romanian writer or artist alternating the past tense (simple and continuous) with the past perfect tense.

2. Imagine a series of incidents that could be grouped under the title "An Unfortunate Happening".

(The group of tourists reached the town of X late at night. They wanted to fill the tank of their car but the petrol station had already closed. ...)

Jerome David Salinger: The Catcher in the Rye

The central character of this short novel, Holden Caulfield, is a defiant, sensitive teenager, who opposes the adults' world of "phoniness", that is of hypocrisy; he cannot fit into the life of the preparatory school and leaves it, to finally reach home after an eventful week-end in New York City.

The book is a deep study of adolescence and it had an enormous popular success, which is largely due to Salinger's very personal style: it is the real, colloquial, often slangy speech of an unpretentious American adolescent.

The following passage from "The Catcher in the Rye" is illustrative of the hero's estrangement from a false society; his only comfort is his own imaginary/innocent world. Holden is back in New York, wants to phone somebody, no matter whom, and then takes a taxi, to get to a hotel.

Chapter 9

The first thing I did when I got off at Penn Station, I went into this phone booth. I felt like giving somebody a buzz. I left my bags right outside the booth so that I could watch them, but as soon as I was inside, I couldn't think of anybody to call up. My brother D.B. was in Hollywood. My kid sister Phoebe goes to bed around nine o'clock — so I couldn't call her up. She wouldn't've cared if I'd woke her up, but the trouble was she wouldn't've been the one that answered the phone. So that was out. Then I thought

JEROME DAVID SALINGER, American novelist and short story writer, was born in New York City in 1919.

After the success of "The Catcher in the Rye" (1951), Salinger published some volumes of short stories, most of these being concerned with the members of the same New York family.



of giving Jane Gallagher's mother a buzz, and find out when Jane's vacation started, but I didn't feel like it. Besides, it was pretty late to call up. Then I thought of calling this girl I used to go around with quite frequently, Sally Hayes, because I knew her vacation had started already — she'd written me this long, phony letter, inviting me over — but I was afraid her mother would answer the phone. I wasn't crazy about talking to old Mrs. Hayes on the phone. She once told Sally I was wild. She said I was wild and that I had no direction on life. Then I thought of calling up this guy that went to the Whooton School when I was there, Carl Luce, but I didn't like him much. So I ended up not calling anybody. I came out of the booth, after about twenty minutes or so, and got my bags and walked over to that tunnel where the cabs are and got a cab.

I am so damn absent-minded, I gave the driver my regular address, just out of habit and all — I mean I completely forgot I was going to stay in a hotel for a couple of days and not go home till vacation started. I didn't think of it till we were halfway through the park. Then I said, "Hey, do you mind turning around when you get a chance? I gave you the wrong address, I want to go back downtown."

The driver was sort of a wise guy. "I can't turn around here, Mac. This here is a one-way. I'll have to go all the way to Ninetieth Street now.

I didn't want to start an argument. "Okay", I said. Then I thought of something, all of a sudden. "Hey, listen," I said. "You know those ducks in that lagoon right near Central Park South? That little lake? By any chance, do you happen to know where they go, the ducks, when it gets all frozen over? Do you happen to know, by any chance?" I realized it was only one chance in a million.

He turned around and looked at me like I was a madman. "What're ya tryna do, bud?" he said. "Kid me?"

"No — I was just interested, that's all."

He didn't say anything more, so I didn't either. Until we came out of the park at Ninetieth Street. Then he said, "All right, buddy. Where to?"

"Well, the thing is, I don't want to stay at any hotels on the East Side where I might run into some acquaintances of mine. I'm traveling incognito", I said. I hate saying corny things like "traveling incognito". But when I'm with somebody that's corny, I always act corny too.

I. Vocabulary Notes

- acquaintance [ə'kweintəns]
- Caulfield ['kɔ:lfild]
- David ['deivid]
- Gallagher ['gæləgə:]
- Hayes [heiz]
- Holden ['həuldŋ]
- hypocrisy [hi'pɒkrisi]

- Phoebe ['fi:bi]
incognito [in'kɒgnitəu]
Jerome [dʒə'rɔum]
Luce [lu:s]
Salinger ['sælindʒə:]
tunnel [tʌnl]
Whooton ['(h)wu:tŋ]

2. argument

around

bag

bud (buddy)

cab

corny ['kɔ:ni]

crazy (about, on)

defiant [di'faɪənt]

estrangement [is'treɪndʒmənt]

to feel like

to get off

to go around (with)

guy [gai]

to kid (sb.)

lagoon [lə'gu:n]

regular

vacation [və'keɪʃn]

wild

= (here false friend) discussion, debate; e.g. *It's useless to engage in an argument with Pete. He will never agree with you.*

= (esp. American) round; e.g. *The tourists are travelling around the country.*

= (here) suit-case, valise

= (Am. slang) friend, mate

= (short for) taxi cab; e.g. *We must call a cab: we're late.*

= (sl.) banal, often repeated

= enthusiastic, excited; e.g. *I used to be crazy about/on skating.*

= (about sb.) showing disobedience, refusing to recognize authority. The corresponding noun is *defiance*; e.g. *The youth jumped into the river in defiance of the icy water. This man has acted in defiance of the law.*

= being separated in feeling and sympathy

= (of persons) to be inclined for; e.g. *I don't feel like laughing. I felt like a cup of tea.*

= (here) to descend from (lit.); to jump off (colloq.) e.g. *Are you getting off (the bus) at the next stop?*

= to go about, to go to various places (with); e.g. *He went around with his friends on Sunday afternoon.*

= (Am. sl.) fellow, chap, man

= (sl.) to deceive, to play a joke on (sb.)

= salt-water lake beside the sea (Rom. lagună)

= (here) ordinary, normal; e.g. *regular size cigarettes*

= (esp. Am.) holidays

= (here) uncontrolled

3. the catcher in the rye

to give sb. a buzz

inviting me over

like I was

one-way (street)

phone booth [bu:θ]

preparatory school

that was out

What're ya tryna do

traveling

= one who is on the watch in the rye field (Rom. „de veghe în lanul de secară” — a line from a poem by Robert Burns)

= (colloq.) to call sb. up, to phone sb.

= inviting me to pay her a visit

= (colloq.) as if I were

= (a street with) only one-direction traffic

= (Am.) telephone box; e.g. *Go to the phone booth round the corner.*

= (U.S.A.) private school preparing pupils for college

= that was out of the question impossible

= (Am. slang pronunciation of) what are you trying to do

= (Am. spelling for) travelling

II. Word Study

to care has the following basic meanings:

Robert cares little for your advice. I don't care a straw/damn (=at-all) about it.

Movies are the only thing she cares for. (=to feel/interest, sorrow about)

Would you care to come with me? (=to like)

Will you care for the child during her parents' absence? (=to take care of, to attend)

Which of these meanings may be found in the fragment?

to wake is often followed by the particle *up*. In the past tense it may occur either as *woke* or as *waked*:

She woke/waked early this morning.

The past participle may likewise be: *woke, waked* or *woken*:

Who has waked/woke(n) her up?

In the first sentence *to wake* is intransitive (=to stop sleeping), in the second one it is transitive (=to cause sb. to stop sleeping).

III. Vocabulary Practice

1. Find words in the fragment that mean:

to meet youth aged between 13 and 19, at an equal distance from two ends, deep in thought and unaware of anything around ;taxi.

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

very hot, quite obedient, sincerity, honesty, not to be inclined (for/to do)

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

wild means:

- a) lacking self-control
- b) not domesticated
- c) uncivilised
- d) desolate

regular means:

- a) systematic
- b) complete
- c) normal
- d) formal, according to the etiquette

4. Point out the correct explanation of the following:

kid (sister) means:

- a) kidding
- b) young goat
- c) child

I didn't feel like it means:

- a) I felt differently
- b) I felt no wish to
- c) I could not feel it

phony means:

- a) telephoning
- b) beautiful
- c) hypocritical

5. Answer the following, using **to care** in your sentences:

Is your friend interested in music?

I'm rather worried about little Tom: his mother will be away several months.

I know you used to be very fond of football when we were schoolmates.

Does little Jack show any interest in the piano?

The child looks wonderful now, doesn't he?

6. Complete the following, using words from the literary fragment:

Who do you think I ... into when I was walking home?

I've left all my ... at the luggage office; I'll be catching the next train.

They are all ... about folk music.

I've had an ... with my best friend and now I feel sorry about it.

Can you give her a ... and tell her the news?

I was late for the office and I had to get a ...

IV. Comprehension Questions

1. Arrange these actions in the order in which they occurred:

- a) Holden asked the driver to turn around.
- b) He took up his bags.
- c) They drove down a one-way street.
- d) Holden gave the driver the wrong address.
- e) They reached the Ninetieth Street.
- f) Holden asked the driver about the ducks in the lagoon.

2. Find three statements that are not true:

- a) The telephone was out of order.
- b) Holden did not want to be seen by any acquaintance.
- c) He was going home for his holidays.
- d) He would have liked to talk to his sister on the phone.
- e) The boy came to New York by plane.
- f) The driver thought that Holden was making fun of him.

3. Answer the following questions:

Why was Holden back in New York?

Did he intend to call up anybody when he got into the phone box?

Why did he not call up his sister?

Why did he not call up Sally?

Did Holden like the letter that Sally had written to him?

What did Sally's mother mean when she said that Holden was wild?

Why did Holden end up "not calling anybody"?

What mistake did he make next?

Why was he going to stay in a hotel?

Why was the driver unable to turn around when Holden asked him to?

What puzzled Holden about the ducks in that New York lagoon?

What did the driver think of him when he asked such a question?

What does "travelling incognito" mean?

Why did Holden call that phrase a "corny thing?"

V. Literary Analysis and Discussion

1. Define the point of view in which this story is written. Imagine the story is told by a different person. What would the result be then?

2. Speak about Holden Caulfield, taking the following ideas as a guide:

- the reason why he wants to talk with somebody, no matter whom, on the phone, his need for human communication, for friendly relationships

- his feelings after he leaves the phone box, realizing he is quite alone
 - his concern with the little, unimportant creatures' fate, that is the innocence and tenderness of his soul
 - his pretension to behave like a self-assured, mature man
- Arrange these ideas in a paragraph, supplying examples from the fragment to support them.*

3. Notice the peculiar style in which this story was written by J. D. Salinger:

- the use of colloquial words and phrases: crazy about, sort of, like I was, etc.
- repetitions and words which suggest actual speech: then I thought of ...; and all; this (booth, girl, etc.).
- the use of Americanisms: booth, guy, etc.
- the absence of literary words, unless they are emphasized as "corny" (i.e. incognito)

Give further examples to illustrate each of these stylistic elements.

4. Try to define the theme of this fragment (take into account the social causes of Holden's present position and his sensitive nature).

VI. Writing Assignments

1. Divide the fragment into paragraphs, giving suitable titles to each of them.
2. Write a summary of the fragment, using no more than 150 words.
3. (optional) Write a paper comparing Holden Caulfield and an adolescent hero from a Romanian novel.
4. (optional) Write an imaginary story about an incident in the life of a Romanian adolescent. Use the following words in your composition: mature, snob, parents, love, modest, quarrel, truck, factory, school, to feel sorry.
5. Translate into English the following passage from the preface to the Romanian version of Salinger's novel "The Catcher in the Rye".

"Nu întâlnim în carte umorul indulgent cu care un adult re-trăiește zilele de naivitate. Comicul situațiilor lasă loc curînd unei tonalități contrarii. Rezerva povestitorului și limbajului lui rudimentar îl fac să nu insiste, dar tonalitățile dominante sînt tristețea și neliniștea. Zîmbetul devine franc și seninătatea e redobîndită doar în pasajele în care e vorba de Phoebe, sora mai mică, fetița care pregătește spectacole și scrie romane polițiste. (...)

În *The Catcher in the Rye* viitorul la care visează Holden se reduce la un joc, ecoul unui vers de Robert Burns. În fața agitației, a șmecheriei triumfătoare, prin reacție față de mitul parvenirii, Holden visează la cîndarea unei copilării infinite, a unui joc neîntrerupt."

Stream B

Blueprint of Man

1. Man's picture of himself has not taken shape in isolation. It has influenced, and been influenced by technical achievements in other fields. The scientists of the nineteenth century, the Age of Steam, thought of the body as a kind of steam engine. To them food was fuel and the stomach a furnace to be stoked.
2. Since that time we have come to realise that the body is less like a simple machine than like a complex group of factories under one central direction. We can compare the digestive system to an extremely complicated oil refinery. Food itself is not only energy-fuel, but also the raw material from which the laboratories of the glands extract rare chemicals. The blood vessels are pipelines which transport these chemicals, as well as gases and liquids, to the various body tissues and carry off waste products.
3. Engineers continue to learn from medical scientists who in turn are helped by the engineers. Limb-movements have been magnified in giant mechanical cranes. Heating engineers have learned much about airconditioning from the body's thermostatic control of its own temperature; the snorkel submarine imitates the respiratory system.
4. The television camera has mimicked the way in which the human eye and nervous system convert visual images into electrical signals. The microphone is like the human ear, changing sound vibrations into electric pulses. The loudspeaker, like the vocal chords, turns electric pulses into sounds, and the tape recorder *memorises* these sounds. Electronic instruments, ranging from those which control a whole factory to those which can pick up the most delicate objects without damage, duplicate human touch. Computers perform mathematical operations and make logical decisions, processing information with greater speed and accuracy than millions of brains.
5. It is fascinating and encouraging to observe the development of this immense process, a process in which man appears all the time to be engaged in the act of creating an extension of himself. If this observation is accurate, the implications are far-reaching. It might be reasonable

to conclude that the direction of modern science and technology is towards the creation of a series of machine-systems based on man as a model.

(Adapted from: *The Wonderful World of Medicine* by R. Calder)

I. Vocabulary Notes

- | | |
|------------------------------|--|
| 1. digestive [di'dʒestiv] | isolation ['aisə'leɪʃən] |
| equivalent [i'kwɪvələnt] | microphone ['maɪkrə'fəʊn] |
| fascinating ['fæsɪneɪtɪŋ] | respiratory [rɪs'paɪrətəri] |
| gland [glænd] | thermostatic ['θə:məu'stætɪk] |
| 2. accuracy ['ækjʊrəsi] | = exactness; freedom from error or mistake; |
| blueprint | = 1. photographic copy of architectural or mechanical drawing in white lines against a blue background |
| | 2. detailed outline or plan |
| crane | = machine used for lifting and moving heavy weights |
| damage ['dæmɪdʒ] | = harm or injury that causes loss of money: <i>The storm did great damage to the crop.</i> |
| to duplicate ['dju:plikeɪt] | = to make an exact copy of |
| limb [lɪm] | = part of body distinct from head or trunk; a leg or an arm |
| loudspeaker | = electronic device intensifying music, speech |
| to magnify ['mægnɪfaɪ] | = to make sth. appear larger |
| to mimic (mimicked) ['mɪmɪk] | = to imitate |
| refinery [rɪ'faɪnəri] | = place, building, where smth. is refined (sugar, oil, etc.) |
| snorkel ['snɔ:kəl] | = 1. a device consisting of a long air-tube enabling a submarine to take in fresh air |
| | 2. a device for breathing during underwater swimming |
| to stoke | = to put coal on the fire of an engine, furnace, etc. |
| 3. far-reaching | = plin de consecințe, de mare răsunet |
| to take shape | = to get a definite form; to form |
| in turn | = in the correct succession |

II. Vocabulary Practice

- Find words rhyming with: kind, learn, limb, rare.
- Find in the text one word to rhyme with each of the following: laughed, cough, raced, sand, sum, wonder, grows.
- Test your word power and list about 30 words occurring in the text which have the same basic form as noun and verb: e.g. to drive (verb) and to go for a drive (noun).
- Supply for each of the verbs given below an adjective and a noun belonging to the same word family: e.g. to act — active — action
to convert, to create, to encourage, to extend, to imply, to mechanize, to memorize, to observe, to operate.
- Fill in the slots according to the model:
to conclude conclusive conclusion
to include
to exclude
to decide
to persuade
to explode
Note the pronunciation of s: [ʃ] in the adjective, [z] in the noun.
- The suffix -fy in the verb to magnify suggests that sth. is made to appear larger. Pair the verbs in -fy with the definitions given. (Note the stress on the third syllable from the end!);
1. to 'clarify 2. to 'rectify 3. to 'classify 4. to 'tensify 5. to 'falsify
a) to make or become clear; b) to make or become more intense;
c) to make false or incorrect; d) to make pure; e) to put right;
f) to arrange in classes or groups.
- Self-pronouns may be reflexive pronouns: Man's picture of himself (...), emphasizing pronouns. Food itself is not only energy-fuel, or personal pronouns (in colloquial speech): The physics teacher and myself carried out the experiment.
Identify these types of self-pronouns in the following sentences. Each type occurs three times:
She looked at herself in the mirror. Ann wanted John and myself to go. Did you make the dress for yourself? The engineer tested the crane himself. They built the houses themselves. We bought ourselves icecreams. I remember I was much in the same position as herself. The theatre manager himself came to shake hands with them. One of our team and myself went to see what was going on.
- Use the correct tense instead of the infinitive and state for each sentence if since is a) conjunction, b) preposition, c) adverb.
I want to see how much he (to change) since I saw him last.
The town was destroyed by an earthquake ten years ago and (to be rebuilt) since. We (to know) each other since 1971. I (to think)

so much about it since I *(to receive)* your letter. She *(not to be)* home since her marriage. I *(to like)* him ever since he *(to come)* into this family. I *(to wait)* here for her since seven o'clock and she *(not to come)* yet. You already *(to drink)* three cups of tea since I *(to sit)* here. They had a quarrel about a year ago and *(not to speak)* to each other ever since.

(In which of the above sentences could you use a time-phrase with for?)

9. When introducing a clause or reason, *since* implies that the reason is obvious or thought to be known. The *since*-clause usually precedes the main clause.

Replace the connective in the following sentences by since, wherever it is appropriate:

As he wasn't ready in time, we went without him. I did it because he asked me to. Seeing that we have no money, we can't buy it. She didn't want to wear the dress, because she didn't like it. I asked her to stay for tea, for I had something to tell her. As no one wants to help me, I shall do it myself. Just because I don't complain, you mustn't think that my toothache is better.

10. *Do you consider the parallel treatment of man and machine interesting and effective? What science deals with the parallelism between biological and technological phenomena?*
11. *Does the writer succeed in this final synthetic summing-up of what he considers to be the trend of man's endeavours? Are his conclusions such that the prospects sound exciting? Is there any expression of emotional participation in the last paragraph?*

III. Comprehension Questions

1. What was the image Man had of himself in the Age of Steam?
2. Why can the human body be compared to an oil refinery?
3. What is the temperature in an air-conditioned room?
4. What does a submarine use a snorkel for? Are snorkels also used in underwater sports?
5. How do electronic devices imitate and extend man's senses?
6. What does the direction of modern science and technology seem to be? What observation may lead us to a conclusion?
7. Make a list of the parts of the human body mentioned in the text, and a second one of the corresponding devices or machines. Could you supply some more such parallels?

IV. Applying the Reading

1. *What are the simplest machines you know? You may wish to look up Word Study in Unit I.*
2. *What are the products turned out by an oil refinery? What raw material is used, and how does it reach the refinery?*

3. *What world-wide concern do chemical waste products cause?*
4. *Where is a thermostat used and what for? Why could it be called a small robot?*
5. *State in what field of activity or branch of industry the following are likely to be used and what for: a furnace, a pipeline, a crane, airconditioning, a loudspeaker.*

V. Topics for Oral and Written Composition

1. *Bionics — the science that imitates nature's mechanisms.*
(Some of the facts contained in the reading passage VI may be helpful).
2. *The Scientific-Technological Revolution — the most spectacular leap forward in Man's conquest of nature.*
(Some hints: a global character, based on international cooperation, scientific-economic-cultural, exchanges, fundamental process of our age, qualitative changes, radical modification of structure and dynamics of production forces, increase in efficiency of social labour.

VI. Read the following passage first without a dictionary trying to infer the meaning of unknown words from the context:

Bionics — a science practically unknown till not very long ago — is the study of living creatures, a study in search of principles applicable to engineering. Nature has operated a vast laboratory for two billion years, and bionics probes the secrets of the marvellous special purpose mechanisms that have developed.

Take the frog's eye, for example. A frog eats only live insects and its eye instantly spots a moving fly within reach of its tongue. You can surround a frog with dead (therefore motionless) flies, and it will never know they are there. If we can completely understand the mechanism of the frog's eye, better devices may be developed for controlling the steadily increasing volume of air traffic.

The mosquito is under study because we need to solve the problem of static that lessens the efficiency of our communication systems. A mosquito, simply by vibrating its wings, can set up a hum that will cut through any interfering noise, man or nature can create — loud whistles or thunder, for instance — and give a message to another mosquito 150 feet away.

The owl's ears are fascinating to many bionicists, for the owl has uncanny directional hearing. He can hear a mouse chewing and fly down on it, even though it is hidden from sight under a pile of leaves.

By discovering the secrets of nature's machinery, scientific research opens up fascinating vistas for the future engineering.

(From *Science Readings* by K. Croft and B. Brown)

VII. Quiz

1. Which of the following statements about the evolution of human beings is/are true?
 - A. Human evolution took about one hundred thousand years from the man-ape to modern man.
 - B. There is difficulty in classifying many early types of submen as part of the direct line of human evolution.
 - C. Human beings are descended from chimpanzees.
 - D. Tools helped to shape human intelligence.
2. Charles Darwin's theory of natural selection states that:
 - A. The purpose of evolution was the creating of the human race.
 - B. Gregor Mendel's theory of inheritance was incorrect.
 - C. The end result of competition in the natural world is "the survival of the fittest".

The chief determinant in an organism's development is its selection of food.

VIII. Enrich Your Vocabulary

1. Brush up your vocabulary: By now you ought to know most of the meanings of this heavy-load word that takes up over two pages of a medium-sized dictionary:

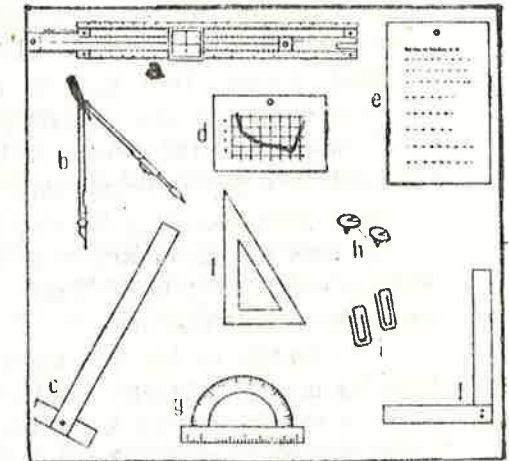
to turn

 - a) to move around a point: *The wheels were turning slowly.*
 - b) (to cause) to change: Frost *turns* water *into* ice. Could you *turn* this piece of prose into verse?
 - c) shape sth. while it is in the lathe: The turner showed me an *engine-turned* cigarette case.
 - d) (phrasal verb)
 - He asked Sally to marry him, but she *turned him down* (rejected his proposal)
 - Our factory *is turning out* (produces) a large quantity of goods.
 - He had no one *to turn to* (to go or apply to) for advice.
 - He promised to come, but he hasn't *turned up* (arrived, appeared) yet.
 - e) (noun)
 - Wait (until it is) your *turn*. It's your *turn* to read now. (occasion for doing sth., esp. in one's proper order among other).
 - One good *turn* deserves another. (help, kind service should be repaid).

- Take the first *turning* on (to the right place where a road branches off from another)
- A *turner* works with a lathe.

2. Tools and Skills.

- a) A draftsman (in engineering or architecture) uses a *slide-rule* for mathematical calculations.
- b) A pair of *compasses* ['kʌmpəsɪz] is used for drawing circles or measuring distances on a map or chart.
- c) Right angles are drawn with a *T-square*.
- d) A *chart* or *graph* is a diagram showing variations in temperature, production, etc.
- e) A *table* contains facts (information) usually listed in columns.
- f) A *set-square* is used for drawing angles of 90°, 60°, 30°.
- g) A *protractor* is an instrument for measuring angles.
- h) A sheet of paper can be fastened to the drawing-board with *drawing-pins* (A. E. thumb-tacks)
- i) Sheets of paper can be fastened together with *clips*.
- j) A *square* (L-shaped or T-shaped) is used for drawing or testing angles.



Situational Grammar

Time and Tense (the Future)

I. Read the following text:

It is morning. Tom, a sub-editor in a publishing house is driving to work. He will arrive at his office at a quarter to eight, as usual. As soon as he arrives he will start working and by half past eight he will have read most of the correspondence. While reading the letters he will be taking notes on the more urgent points. Then he is going to make some phone calls and dictate letters into a dictaphone for the secretary to type. While he is at work clerks and workers in other offices will also be busy answering telephones, typing letters and filling papers. Tom has an appointment arranged with chief editor to discuss some important matters: they are meeting at ten o'clock. He hopes that the meeting will be short because if he has time afterwards he is going to carry on with his work on a manuscript. If everything goes according to plan he'll have finished the manuscript by the time his friend Robert comes to the office to join him for lunch in a nearby snackbar. They won't be long though, as work starts again at half past one.

Identify in the text sentences that express:

- a habitual activity in the future.
- a future activity going on when something else happens
- a future activity by a certain point of future time
- a future activity finished by the time something else happens
- a planned or arranged activity in the future.
- a future activity that is fixed officially or by a time-table.

II. Comment on the following situations. Use *going to* to express near future.

Model: Peter is sitting at his writing desk. He is taking a copybook out of the drawer.

He is going to do his homework.

1. The clouds in the sky are getting darker and darker.
2. The telephone is ringing. The secretary is picking up the receiver.
3. The passengers are all aboard the plane. The plane is taxiing the runway.
4. Peter is at home this evening. He likes football matches and there is one on TV at 7 o'clock. It's 6.55 now.
5. Alice always gets up at 7. It's almost 7 now. She's still in bed.
6. Alice is standing by the bath-tub. The water is still running into it but it is almost full.
7. Bob and Ben are in the theatre hall. The lights have gone out. The curtain is rising.

III. Decide whether to use *will* (future actions that are sure to happen independent of the speaker's will) or *going to* (firmly intended future action)

1. The Brown's car is quite old; they (to sell) it.
2. Bob (not to have) time to go to the cinema this week.
3. Next week the museum (to be) closed.
4. I hope I (to remember) your telephone number.
5. We (to spend) our holidays at the seaside this summer.
6. George (to be) twenty next autumn.

IV. Compare the following situations:

"The taps in the kitchen are out of order. We must ask the plumber to repair them".

"I've already arranged it. He's coming next week".

(Present Tense Continuous expresses planned or arranged future actions).

"When does our train leave tomorrow?"

"Let's have a look at the time-table. It leaves at 5.12 p.m."

(Present Tense Simple expresses actions in the future that are fixed officially or by a time-table).

Now decide which of the tenses should be used in these sentences:

1. Will you see me off tomorrow? My plane (to take off) at 7 p.m.
2. We have bought the tickets so we (to go) to the folk music concert tomorrow.
3. Have you heard the news? Aunt Elisa (to come) on a visit next week.
4. We have discussed all the details of the meeting. It (to take place) on the 16th of February. The representatives of all groups (to come).
5. When the concert (to start) tomorrow?
6. They (to build) a new hydropower station on the Danube next year.

V. Finish these sentences. Think of these possibilities for each:

Model: If the weather is fine on Sunday, a) I shall go on a picnic.

b) am going to play tennis.

c) shall drive to the country.

You'll leave the beach before a) it gets dark.

b) it starts raining.

c) the sunsets.

1. As soon as the train arrives we a)
b)
c)
2. Before she leaves for Craiova, she a)
b)
c)

3. He will start working as soon as he a)
b)
c)
4. If it is too late she a)
b)
c)
5. She'll get here in time if a)
b)
c)
6. I'll see you when a)
b)
c)

VI. 1. A friend of yours is coming by the 8 o'clock train tomorrow night. You are going to meet him at the station. But as you like watching the busy life going on there you'll certainly be at the station at 7.30. What do you think will be happening between 7.30 and 8 tomorrow?

Here are some cues for you to use: buy tickets, queue up for newspapers, ask for information, wave the flag etc.

2. After reading the following situations say what the people will be doing and also what they will do.

Model: Mike is reading the newspaper. In a minute his friend is going to arrive.

What will he be doing when his friend arrives?

He'll be reading.

What will he do when his friend arrives?

He'll have a chat with his friend.

1. Thomas is watching television. In a second his mother will bring in the tea.
2. It's twelve o'clock and all the workers in the factory are working. The whistle for the lunch break will blow in a few seconds.
3. Nelly Smith is cooking lunch. It's one o'clock in the afternoon. Soon her children will come home from school.
4. A group of children is playing in the school yard. The bell is going to ring any minute now.

VII. It's 12 o'clock. The pupils in this school are having the last class of the day. At 1 o'clock the bell will ring and most of them will leave immediately. A few will stay a few minutes. But the last will be out before 1.15. *They will all work until 1. The last one will have left by 1.15.* "Future Simple + UNTIL" shows how long an action will go on and specifies the point at which it will stop. "Future Perfect + BY" specifies the last possible point at which an action can finish.

Comment on the situations using either "Future Perfect + UNTIL" or "Future Perfect + BY"

1. Lucy is watching a film on television. The film ends at 10.30. She'll turn off the television then.
2. Jim never works later than 10 o'clock in the evening.
3. Some students are practising in the language lab. They will stop at 2 o'clock.
4. The teachers sometimes come to school at 7.30 but never later than 7.45.
5. The eleventh form pupils are visiting the Art Galleries. The Galleries close in a few minutes, at 7 p.m.
6. Tom is in the mountains. He can't stay longer than Sunday morning.

VIII. Fill in the blanks with the correct future tense (simple, continuous or perfect) of the verb in brackets.

Dan: (you come) for a picnic with me tomorrow, Jack; Jack: Yes,

Dan. I come to your house at 7. (you have) your breakfast already?

Jack: No, I (probably--still--eat). And my parents (still sleep),

so don't make noise. Dan: All right, I (come) at 7.15, and (not make)

any noise. Jack: Good. Where (we--go)? Dan: To Weston woods.

The wood cutters (already finish) all their work there. We (walk)

through the woods and up the hill and by 1 o'clock we (become) very

hungry so we (eat) our sandwiches then. If we are lucky, the sun

(shine) by then and these clouds which we see in the sky today

(disappear). Jack: Yes, if the weather is fine, we (have) a lovely

time.

(adapted from "Intermediate Refresher Course" by L. A. Hill)

Optional Exercises

1. Devise relevant situations to account for the use of the following future tense forms:
 - a) Tomorrow our school basketball team will train until six in the afternoon.
 - b) Dan will have returned from Sinaita by the end of December.
 - c) When you arrive I shall be still checking over the manuscript.
2. Restate the following sentences using verb forms that express future time:
 - a) The timetable says: Departure of train for London at 7 p.m.
 - b) The teacher firmly intends to mark the papers this afternoon.
 - c) The sub-editor has arranged to meet the author tomorrow at 9 a.m.
 - d) The secretary is sure to finish typing the manuscript by 4 o'clock in the afternoon.

Stream B

1. *Speak about the contribution of Romanian inventors and scientists to the development of 20th century and technology.*
2. *How do you prepare for the future? What is your image of 20th century man? (You may wish to use some of the following points: a) to cultivate a spirit of inquiry—to learn, to wonder, to ask questions, to explore b) to be prepared for lifelong learning—to learn how to learn, to acquire the tools of knowledge, and expression, mathematics and language, not to accumulate stores of data c) to learn a trade — to be able to do a job with your hands, to build or repair things d) to be awake to the great issues of our time, to be actively concerned with universal humanistic values in art, philosophy, literature).*

Stream C

1. *Translate into English:*

Baza sportivă din țara noastră va fi dezvoltată și perfecționată într-un viitor foarte apropiat.

Mîine, la vremea aceasta, ziarele vor fi anunțat rezultatele obținute de echipa de gimnastică a României.

Luni, la ora aceasta, echipa de handbal a școlii noastre se va antrena pe noul teren de sport.

Sportivii români au obținut rezultate remarcabile la Jocurile Olimpice de la Seul.

TEST

1. These phrasal verbs have been studied in several of the preceding lessons: *to make out, to make up, to look out, to cut off, to draw up, to get off, to break down, to let out, to give up.*

Each of them has been used in one of the following sentences, but by mistake they have been introduced into the wrong sentence. *Put them back in their right place:*

- a) Her blouse was made out by the dressmaker.
- b) As we did not know his language, we could not get off what the foreigner wanted to tell us.

- c) Who has let out this document?
- d) The bus looked out at mid distance between the two towns.
- e) The old man has made up smoking because of his heart trouble.
- f) The police are giving up for that criminal.
- g) Susan was just telling me something very interesting on the phone when we were drawn up.
- h) When I was examined by the doctor I had to cut off my shirt.
- i) The actress had to break down very carefully as she was going to play the part of a little boy.

2. *Pick out the odd word! What common feature could you point out for the remaining three words?*

factory	plant	engine	mill
wedge	nail	screw	wheel
torch	axe	saw	chisel
network	wire	screen	grid
to crush	to pound	to stir	to grind
defect	defeat	shortcoming	flaw
spade	hoe	weed	rake
chart	column	graph	table
protractor	compasses	T-square	drawing-pins

3. *Each of the following sentences contains an error. Identify it.*

- a) It seemed as if I hadn't scarcely done anything worthwhile with my study time, for I failed three subjects.
- b) Neither my geography teacher, nor my English teacher, are going to the annual school picnic.
- c) Helen took the pictures that she was carrying and lay them on the table.
- d) The meeting had scarcely started and a member of the culture and sports committee raised a point of order.
- e) To think coherently, to write with clarity and with style, and speaking clearly are worthy goals for a student.

4. *Which of the statements after each sentence, best show the meaning of the sentence?*

They mustn't take photos here.

- a) they didn't
- b) they needn't
- c) they aren't allowed to

She might leave for Cluj tomorrow.

- a) she was permitted to
- b) it is likely she will leave
- c) it is quite possible she will leave

He can't have sent this telegram.

- a) I'm sure he didn't send
- b) he may not have sent
- c) he hasn't been able to

She shouldn't have missed the opportunity.

- a) she must have missed it
- b) she missed it
- c) she didn't miss it

He may use my typewriter.

- a) he is allowed to
- b) it is possible that he will use it
- c) it is very likely that he will use it

She needn't have translated the text.

- s) she translated it
- b) she didn't translate it
- c) she was not going to translate it

5. Choose the correct tense form.

You ... buy this music encyclopaedia.

- a) should have b) would c) should

I wish Mary ... more thoroughly for the examinations

- a) should study b) studied c) ought to study

He wishes he ... the play on the television last night.

- a) saw b) would see c) had seen

She ... live in the country than in a large city.

- a) would rather b) should c) ought to

... play this record again for us?

- a) will you play b) should you play c) may you play

6. Only one of the verb forms that follow each sentence is correct. Point it out:

It ... all day today.

- a) is raining b) has been raining c) rains

When he called me up I already ... half of my work.

- a) had finished b) was finishing c) have finished

He ... the glass when he heard the bell.

- a) had dropped b) dropped c) was dropping

What you ... at his time tomorrow?

- a) will do b) will be doing c) are doing

Since I last ... I have travelled a lot.

- a) have met b) met c) had met

He ... his new job.

- a) is liking b) has liked c) likes

I ... this essay by the end of this month.

- a) shall write b) am writing c) shall have written

We often ... our shopping in the morning.

- a) do b) are doing c) have done

7. Use the verbs in brackets in the correct tense form.

Last year, Dr. Coleman was determined to escape from university life during the holidays and to get a variety of experiences in the world of work. He especially (*to want*) to learn about people. People who (*to do*) hard physical work (*to be*) particularly interesting to him.

Dr. Coleman (*to start*) his leave on a farm in Canada. Getting up at 4 : 30 each morning, working thirteen hours a day in fields and barns, he (*to prepare*) himself physically for his next job : digging ditches in Atlanta, Georgia. After two months of working with his hands, Coleman (*to return*) from his unusual holiday, convinced that his experience (*to be*) worthwhile. He (*to feel*) that his time (*to be*) well spent. He now (*to believe*) that every young person should start university studies after he/she (*to spend*) at least half a year in the world of work.

(After "Learning by Doing" by W. F. Allen *A Reading Spectrum*, Washington D.C. 1975 Book 5, p. 52).

Supplementary Reading

From ANIMAL FARM — A Fairy Story

By George Orwell (1903-1950)

Together with *1984*, by the same author, *Animal Farm* is an emblematic book of our century. A century which has offered people, among other things, two world wars and two terrible totalitarian regimes.

In the mild, good-humoured tone of a fairy story, *Animal Farm* (1945) tells us about the birth and rising of a collectivistic society, which will rapidly adapt its ideology to the needs of the new rulers — much crueler than the previous ones.

The novel *1984* takes the reader along to the end of the road; in this chilling "human farm" evil has definitely taken control.

In *Animal Farm* a "model" community is established by the animals, after they capture the land from its owner, the drunken Jones. Their hymn is "Beasts of England" and the most important slogan — "Four legs good, two legs bad". Napoleon and Snowball, two pigs who are the heads of the rebellion, very soon start to fight against each other for supreme control. After the former wins the struggle, he does not delay becoming a cynical dictator and the astonished animals see all their initial slogans and beliefs turned upside down by the new, much more machiavellian ruler.

The book is a warning: against ignorance, against stupidity, against utopian, spuriously generous ideologies.

From Chapter X

Years passed. The seasons came and went, the short animal lives fled by. A time came when there was no one who remembered the old days before the Rebellion, except Clover, Benjamin, Moses the raven, and a number of the pigs. Muriel was dead; Jones too was dead — he had died in an inebriates' home in another part of the country.

The farm was more prosperous now, and better organised: it had been enlarged by two fields which had been bought from Mr. Pilkington. The windmill had been successfully completed at last, and the farm possessed a threshing machine and a hay elevator of its own, and various new buildings had been added to it. Whymper had bought himself a dog-cart. The windmill, however, had not after all been used for generating electrical power. It was used for milling corn, and brought in a handsome money profit. The animals were hard at work building yet another windmill; when that one was finished, so it was said, the dynamos would be installed. But the luxuries of which Snowball had once taught the animals to dream, the stalls with electric light and hot and cold water, and the three-day week, were no longer talked about. Napoleon had denounced such ideas as contrary to the spirit of Animalism. The truest happiness, he said, lay in working hard and living frugally.

Somehow it seemed as though the farm had grown richer without making the animals themselves any richer — except, of course, for the pigs and the dogs. Perhaps this was partly because there were so many pigs and so many dogs. It was that these creatures did not work, after their fashion. There was, as Squealer was never tired of explaining, endless work in the supervision and organisation of the farm. Much of this work was of a kind that the other animals were too ignorant to understand. For example, Squealer told them that the pigs had to expend enormous labours every day upon mysterious things called "files", "reports", "minutes", and "memoranda". These were large sheets of paper which had to be closely covered with writing, and as soon as they were so covered, they were burnt in the furnace. This was of the highest importance for the welfare of the farm, Squealer said. But still, neither pigs nor dogs produced any food by their own labour; and there were very many of them, and their appetites were always good.

As for the others, their life, so far as they knew, was as it had always been. They were generally hungry, they slept on straw, they drank from the pool, they laboured in the fields; in winter they were troubled by the cold, and in summer by the flies.

And yet the animals never gave up hope. More, they never lost, even for an instant, their sense of honour and privilege in being members of Animal Farm. They were still the only farm in the whole county — in all England! — owned and operated by animals.

If they went hungry, it was not from feeding tyrannical human beings; if they worked hard, at least they worked for themselves. No creature among them upon two legs. No creature called any other creature "Master". All animals were equal. (...)

Squealer was with the sheep for the greater part of every day. He was, he said, teaching them to sing a new song, for which privacy was needed.

It was just after the sheep had returned, on a pleasant evening when the animals had finished work and were making their way back to the farm buildings, that the terrified neighing of a horse sounded from the yard. It was Clover's voice. She neighed again, and all the animals broke into a gallop and rushed into the yard. Then they saw what Clover had seen.

It was a pig walking on his hind legs.

Yes, it was Squealer. A little awkwardly, as though not quite used to support his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting arrogant glances from side to side, and with his dogs gambolling round him.

He carried a whip in his trotter.

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down. Then there came a moment when the first shock had worn off and when, in spite of everything, — in spite of their terror of the dogs, and of the habit, developed through long years, of never complaining, never criticising, no matter what happened — they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of —

"Four legs good, two legs *better*! Four legs good, two legs *better*! Four legs good, two legs *better*!"

It went on for five minutes without stopping. And by the time the sheep had quieted down, the chance to utter any protest had passed, for the pigs had marched back into the farmhouse.

Benjamin felt a nose nuzzling at his shoulder. He looked round. It was Clover. Her old eyes looked dimmer than ever. Without saying anything, she tugged gently at his mane and led him round to the end of the big barn, where the Seven Commandments were written. For a minute or two they stood gazing at the tarred wall with its white lettering.

"My sight is failing", she said finally. "Even when I was young I could not have read what was written there. But it appears to me that

that wall looks different. Are the Seven Commandments the same as they used to be, Benjamin?"

For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran:

ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE
MORE EQUAL THAN OTHERS

(abridged)

Vocabulary

amazed [ə'meizd]	= uluit
as though	= ca și cum
astonished	= uimit
awkwardly [ə'kædli]	= neîndemînatic, stîngaci
barn	= hambar
to bay	= a lătra
bleating	= behăit
bulk	= volum, mărime
to burst, burst, burst out	= a izbucni
to cast, cast, cast	= a arunca
chilling	= care dă fiori
cockerel	= cocoșel
commandment	= poruncă
to complain (of)	= a se plînge (de)
to consent [kən'sent]	= a consimți
corn	= grîne, cereale
county ['kaunti]	= comitat, district
crowing ['krəuiŋ]	= cîntat de cocoș
to delay [di:'lei]	= a întîrzia
dim	= tulbure, opac
dogcart	= docar
evil [i:'vɪ]	= (subst.) rău
to expend	= a cheltui
to fail	= a slăbi
fashion	= obișnuință
to feed, fed, fed	= a hrăni

file	= dosar; șir, rînd
to flee, fled, fled	= a fugi
furnace ['fʌnɪs]	= cuptor
to gambol ['gæmbəl]	= a se zbenguî
to gaze (at)	= a privi lung (la)
to give up	= a renunța la
glance [glɑ:ns]	= privire fugară
to go hungry	= a i se face foame
good-humoured	= jovial, bine dispus
handsome ['hændsəm]	= profit considerabil
profit	= fin
hay	= picioarele dinapoi
the hind [haɪnd]	= a se înghesui
legs	= bețiv, alcoolic
to huddle	= muncă grea
inebriate [i'ni:briət]	= (subst.) scris
labour ['leɪbə]	= a sta, a se afla
lettering	= obiect de lux
to lie, lay, lain	= a-și face drum
luxury ['lʌksəri]	= coamă
to make one's way	= notă, însemnare
mane	= a măcina
memorandum (pl. -a)	= proces-verbal
to mill	
minutes ['mɪnɪts]	
Muriel ['mjuəriəl]	
to neigh [nei]	= a necheza
no matter what	= indiferent ce
to nuzzle (at)	= a-și freca nasul(de)
to own	= a posedea
pool	= baltă
privacy ['praɪvəsi]	= izolare, singurătate
to quiet down	= a se potoli
raven ['reɪvən]	= corb
to run, ran, run	= a suna, a se glăsuî
shrill	= ascuțit
sight	= vedere
single	= singur, unic
spuriously ['spjuəriəsli]	= (în mod) fals
Squealer ['skwi:lə]	= (Rom. aproximativ) Guiț
stall [stɔ:l]	= grajd, staul
straw [strɔ:]	= paie
to stroll [strɔ:l]	= a se plimba tacticos
tarred [tɑ:d]	= plin de smoală
terrified ['terɪfaɪd]	= înspăimîntat

threshing machine	= treierătoare, batoză
tremendous [tri'mendəs]	= nemaipomenit
trotter	= picior (de porc)
to turn upside-down	= a răsturna cu susul în jos
to tug (at)	= a trage, a apuca (de)
upright	= drept, vertical
to utter ['ʌtə]	= a rosti
warning ['wɔ:nɪŋ]	= avertisment
to wear, wore, worn off	= a se reduce, a se micșora
welfare ['welfeə]	= bunăstare
whip	= cravașă
windmill	= moară de vânt

A FEW FACTS ABOUT ENGLISH CULTURE AND CIVILIZATION

Celtic and Roman Period

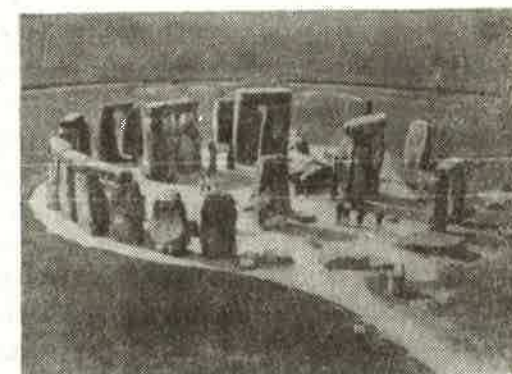
between 2700 and 1700 B. C.	— the building of Stonehenge
55 B. C.	— Julius Caesar's attack on Britain fails
43 B. C.	— Roman Conquest of Britain
61 B. C.	— Boadicea, a Celtic queen, leads an uprising against the Romans
128 B. C.	— Hadrian's Wall built
about 410 A. D.	— Roman legion leave Britain; end of Roman occupation

Stonehenge Masterminds

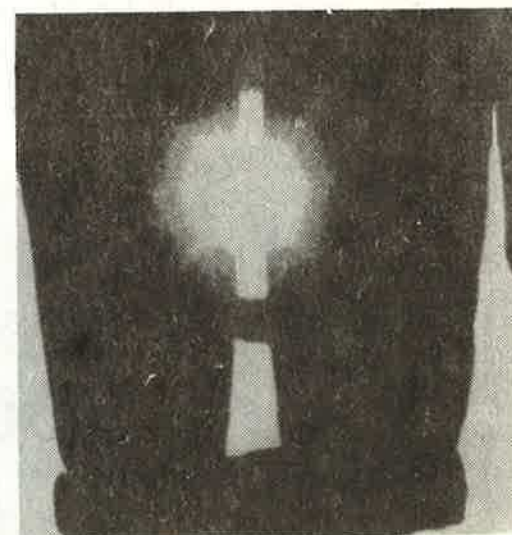
"Stonehenge is unique. In all the world there is nothing quite like the gaunt ruin which *stands as lonely in history as it does on the great plain*". (Henry James). The first monument of architecture in Europe, Stonehenge is a complex astronomical observatory, laid out with geometric precision. When viewed from the heart of the circle, the sun's rays on Midsummer Day—when the sun has reached its most northerly point—rise over the Heel Stone. Other massive stones of the monument's inner horseshoe frame the rising and setting of the moon and sun at the solstices.

A recent theory suggests the possibility that neolithic Stonehenge served as a computer to predict spectacular eclipses of the moon and the sun occurring at intervals of about 19 years.

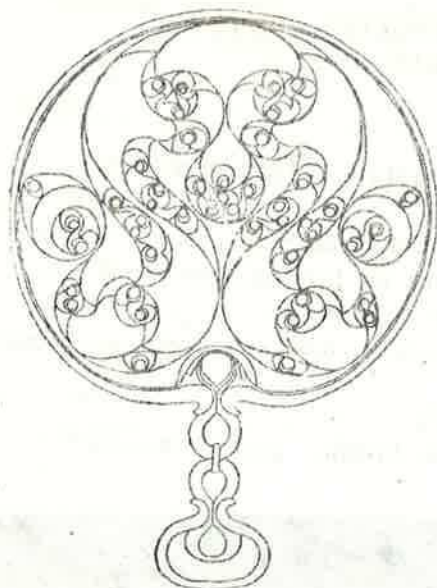
The early inhabitants of



Stonehenge



Heel Stone Sunrise on June 20



Celtic Mirror

Britain were master astronomers and mathematicians, as well as master builders.

The Celts

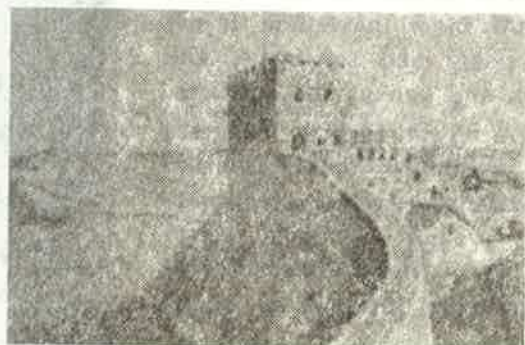
Celtic tribes arrived in Britain between the 8th and the 3rd centuries before our era. The Celts were skilled bronze and iron workers. Their art (stone carvings, bronze and silver objects, gold jewellery and coins) reveals a fondness for intricate many-coloured linear ornaments and stylized figures, which from the basic elements in Anglo-Saxon and Irish art from the 7th to the 10th century, notably in illuminated manuscripts.

Celtic myths and legends are comparable — in wealth and splendour — to those of the ancient Greeks. After the end of the Roman occupation throughout the dark ages of the early medieval period, the continuity of western culture was to a great extent by Celtic centres of learning.

In spite of cruel persecution and oppression by the masters of the islands all long the centuries of British history, descendants of the ancient Celts have succeeded in preserving certain national traits and a distinct cultural heritage. Three forms of Celtic language are still in daily use in western Britain and Ireland.



Celtic Shield



Hadrian's Wall

Roman Architecture

Well-planned towns with public buildings, amphitheatres, baths, etc. aqueducts, roads, magnificent country-houses built during the Roman occupation, were systematically destroyed by Anglo-Saxon tribes invading Britain in the following century. Toponymy still reflects the site of Roman castra: Colchester, Manchester, Leicester, and many other. Lincoln was originally the *colonia of Lin*. Some parts of the London City Wall date from Roman times. The Great Roman Road and parts of Hadrian's Wall are the best preserved monuments.

Old English Period

500—1200

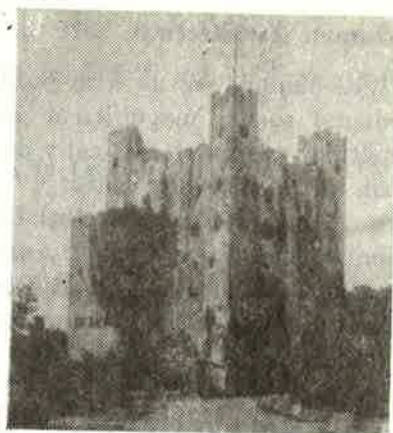
- 5th century Anglo-Saxon Conquest of Britain
- 6th century War with Celtic population continues (legendary King-Arthur is victorious in fight against the invaders)
- 871—900 King Alfred the Great unites Saxon tribes, fight against Danes, promotes culture
- 9th—10th centuries Danish raids
- 1066 Norman Conquest (Battle of Hastings)
- 1086 Domesday Book, detailed survey of the land held by Norman feudal lords; total population of England estimated at about 1,250,000 people
- 1106 First clash between Crown and Church
- 1170 Conflict between Henry II and Thomas Becket (the latter was murdered at Canterbury)
- 1204 John Lackland, brother of Richard the Lion-Hearted, loses French possessions



Battle Scene



Saxon House



Norman Castle (Rochester)

Social Structure

The Anglo-Saxon lived in tribal communities, with feudal relations gradually appearing in the 9th and 10th centuries. After 1066, a rigorously feudal system was established by force and cruelty, the land being divided by William the Conqueror, among the Norman barons. The Saxons became serfs bound to the soil.

Old English Literature

is of mainly documentary interest, as the language differs greatly from modern English and can be understood by specialists only. (Many historical and religious writings were in Latin). Prominent among Anglo-Saxon legends and sagas is *Beowulf*, the national English epic. The Anglo-Saxon Chronicle, instituted by Alfred the Great and continued up to 1154, is an invaluable historical document.

Architecture

The Saxons built mostly in timber (wood). Their houses have all disappeared except some crude stone towers and churches. In Norman times, castles were built to house the feudal lords, and to impose the Norman rule in the country. They were cheerless and comfortless: no glass in the windows, a stone floor, the smoke from the open fire escaping through windows and roof. Much money and time were spent on religious buildings (cathedrals, churches, monasteries). Characteristic of the Norman style is solidity; thick, flat walls, massive columns, round arches.

Middle English Period

1200—1500

1215 Magna Charta signed by John Lackland (first document limiting a king's power)

1282 Conquest of Wales

1314 Battle of Bannockburn, Scots victorious in fight for liberty and national independence

1337—1453 Hundred Year's War, England claims possessions in France

1348—1350 Black Death, first outbreak of plague kills, almost half the population

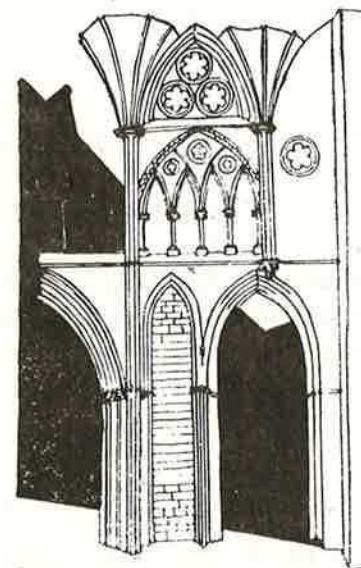
1381 Peasants' Uprising under Wat Tyler

1455—1485 Wars of the Roses

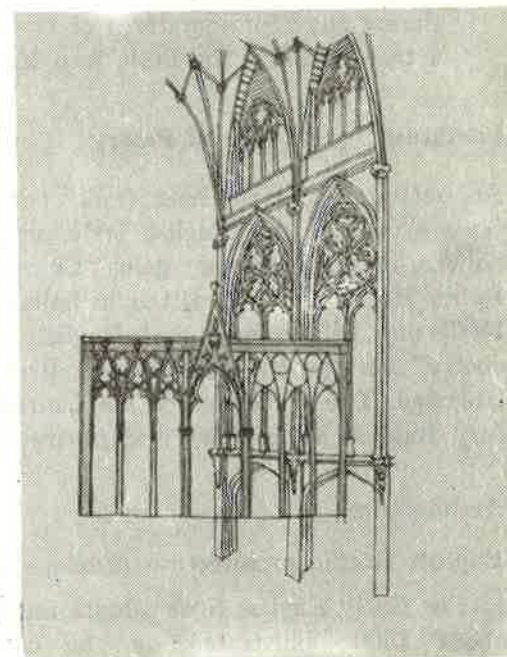
1476 William Caxton sets up the first printing-press in England

Features of the Age

13th century — England — a country of three languages reflecting the social structure: French spoken by the Norman nobility, Latin used in church and law-courts, and English spoken by the people (*"learned and ignorant, old and young, all understand the English tongue"*). Beginnings of Constitution and Parliament: 1258 Provi-



Pointed Arches



Window Tracery

sions of Oxford, first constitutional document; 1265 first Parliament (middle class represented); 1295 Model Parliament.

14th century — development of national consciousness, formation of the English language; decline of feudalism — rise of bourgeoisie; growth of towns — development of wood trade and craft; peasantry proves its vigour by rising against feudal oppression; the leaders of the revolt proclaim the idea of social equality: "*When Adam delved and Eve span, who was then the gentleman?*"

15th century — feudal wars, but also economic prosperity (spinning and weaving for export); transition from feudal to bourgeois society.

Progress of Learning

Colleges are built at Oxford and Cambridge.

Roger Bacon (1214—1294), prominent thinker and man of science, forerunner of materialist philosophy, stress the importance of mathematics and experiment in natural science.

Robert Recorde of Wales invents the equality sign to be used in mathematics.

John Wycliff writes against the authority of the Pope and the corruption among the representatives of the Church; he is the first to attempt a translation of the Bible into English.

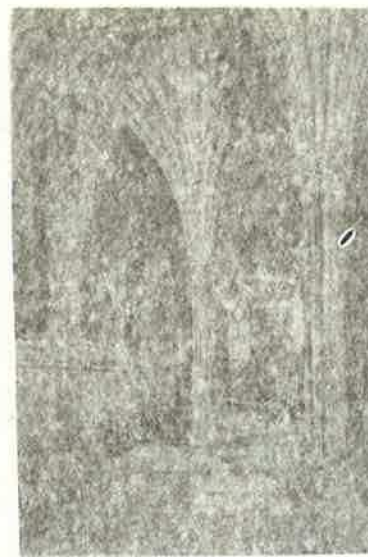
Literature — An Age of Poetry

An outburst of lyric song (folk poetry) between 1300—1500; *Sumer is ycuamen in*, the first English lyric, sung as a round since 1240. Popular ballads, exquisite literary gems: Chevy Chase, Sir Patrik Spens, Binnorie, Robin Hood ballads; written in ballad metre. **Geoffrey Chaucer** (1340—1400) one of the giants of English literature, "the founder of English poetry" heralds the Renaissance, firmly establishes the English literary language. The 'Prologue' of his *Canterbury Tales* brings to life 14th century English society in vivid portraits.

Architecture

English Gothic architecture develops in three phases:

1. *The Early English Style* adopts much of the French Gothic, lasts until about 1300; illustrated by the cathedrals of Wells, Salisbury and Westminster Abbey.



Fan-Vauling

2. *The Decorated Style*, lasting into the second half of the 14th century, is characterized by beautifully traced coloured windows, slender columns and carved stone ornaments (Ely Cathedral)

3. *The Perpendicular Style* (late 14th and 15th centuries) is a wholly English development of Gothic. Characteristic details: infinitely thin walls and huge windows; the lower and flatter arch, simpler window tracery, magnificent fanvaulting (King's College Chapel, Cambridge). Buildings include cathedrals, manor houses, university colleges, guildhalls.

Modern English Period

The Renaissance

1500—1600

1534 Authority of Catholic Church (Rome) abolished in England; property of monasteries confiscated (62 per cent of the land)

1536 Wales united to England

1588 Defeat of Spanish Armada; England gains supremacy at sea

Features of the Age

- Absolutist rule of tyrannical Tudor, and later, Stuart monarchs
- Henry VIII's personal interests lead to the separation from Rome
- Fearless sailors conquer the sea and lands overseas
- Magnificent flowering of art and letters

Exploration and Expansion

Francis Drake, sailor and pirate: captures Spanish gold and sails round the world in 1577, admiral of the English navy in 1588.

Walter Raleigh, scholar, courtier, soldier, sailor and statesman; founds Virginia in 1584; introduces the potato and tobacco into England. In 1611

Henry Hudson discovers Hudson Bay, and **William Baffin** reaches Baffin Bay in 1616. The first lasting settlement in *Virginia* in 1608. In 1620, the 'Mayflower' takes colonial settlers to *Plymouth, Massachusetts*: in the next two decades settlements in *Connecticut, Maryland, Rhode Island*.

Modern Thought in the Making

Thomas More (1478—1535), prominent figure of the time, renowned humanist, wrote *Utopia*, one of the world's most noted books, describing an ideal society based on 'common wealth'. Founder of utopian socialism.

Francis Bacon (1561—1626), materialist philosopher, father of the modern scientific method based on observation and experiment, anticipated scientific research in '*New Atlantis*', author of famous '*Essays*'.

Literature — An Age of Great Drama

English Renaissance drama is brilliantly represented by **Christopher Marlowe** (*Dr. Faustus*), **Ben Jonson** (*Volpone*), and a great many other; above all by:

William Shakespeare (1564—1616), the world's greatest playwright. From the *Globe*, his 37 plays set out to conquer stages all over the world, puzzling and fascinating age after age.

Chronicle plays — *Henry V*, *Richard III*; comedies — *A Midsummer Night's Dream*, *As You Like It*; tragedies — *Romeo and Juliet*, *Hamlet*, *King Lear*, *Othello*, *Macbeth* ...



William Shakespeare



The Globe Theatre

Progress of Learning

Many new schools in small towns and even villages, new colleges at Oxford and Cambridge; still, about two thirds of the population are illiterate.

John Napier, Scottish mathematician, invented logarithms, and apparently anticipated mechanical computing, with certain pieces of wood or ivory with numbers on them, and these were called *Napier's bones*.

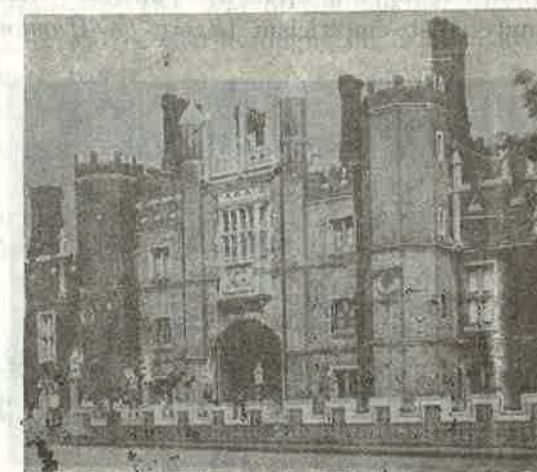
William Harvey, physician, discovers circulation of the blood (1628).

Art and Architecture

Polyphonic music: **Byrd** and **Morley** compose madrigal, **Dowland's** music for the lute has a European reputation.

Painting: **Hans Holbein**, famous German portrait painter paints in England.

Tudor Style dominates architecture, combining brickwork and timber and using modified perpendicular (Gothic) forms: *Hampton Court*, the supreme example.



Hampton Court

17th Century The Bourgeois Revolution and after

- 1642 Bourgeois Revolution: Parliamentary forces (Puritans) and Royalists at war
- 1649 Charles I executed
- 1649—1659 Parliamentary republic and Protectorate (dictature) under Oliver Cromwell
- 1660 Restoration of Stuart kings
- 1664 New York captured from the Dutch
- 1665 Great Plague of London
- 1666 The Great Fire destroys almost the whole City of London
- 1688 William of Orange signs Bill of Rights; England becomes a parliamentary monarchy

Features of the Age

Transfer of political power to bourgeoisie

Puritanism — dominant ideology of bourgeoisie, strong impulse in fight against absolutism instrumental in bringing about the final collapse of the feudal system; imposes work as ethical obligation.

Limitations: rigid, severe moral and religious principles, hostile to the development of learning and art: promotes exclusively interests of bourgeoisie (suppression of democratic movements of *levellers* and *diggers* under Cromwell's dictature).

Development of Philosophic Thought

Thomas Hobbes, materialist philosopher and political thinker; modern theory of social contract (author of *Leviathan* 1651)

John Locke, philosopher and political writer, continues Bacon's and Hobbes' materialist empiricism (*Essay on Human Understanding* 1690).



St. Paul's Cathedral

Progress of Science

Robert Boyle, chemist and physicist, studies the behaviour of gases (Boyle's law)

Isaac Newton (1642—1727), physicist, mathematician, astronomer, the great genius of the age. Discovers the law of gravitation, invents a telescope. Outstanding work in optics and mathematics. (*Principia Mathematica* 1687)

In 1660, the *Royal Society for Improving Natural Knowledge* was founded, in effect the British national academy of sciences.

Literature

John Milton 1608—1674, one of the greatest English poets (*Paradise Lost*, *Samson Agonistes*). Author of political pamphlets while Latin Secretary under Cromwell.

John Dryden, poet, dramatist, first important literary critic (*Essay of Dramatic Poesy*)

William Congreve, playwright (*The Way of the World*), belongs to the brilliant school of Restoration Comedy

Beginnings of the Press

- 1621 first newspaper issued
- 1665 *London Gazette* founded

Art and Architecture

Music: **Henry Purcell** 1659—1695, greatest English composer

Sir Christopher Wren, famous architect, is in charge of the reconstruction of the town after the Great Fire of 1666. Rebuilds St. Paul's Cathedral.

Inigo Jones, revives classical Palladian style (The Queen's House, Greenwich)

18th Century (I)

1702—1713 England against France in the War of the Spanish Succession. Under the command of Marlborough the English army is victorious in every battle.

1704 The battle of Blenheim. Gibraltar is captured.

1707 The Union of England and Scotland is effected by Act of Parliament

1708 The English capture Minorca

1711 The South Sea Company is founded



Blenheim Palace

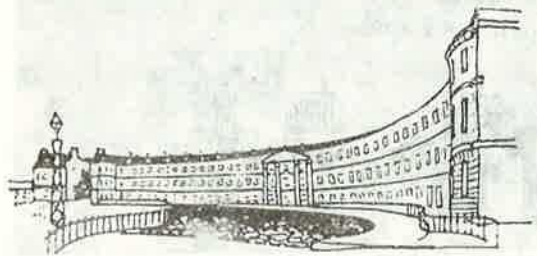


Peasant

Gentleman



The Fishmonger (W. Hogarth)



18th century crescent

1720 The mania for financial speculation culminates in the collapse of the South Sea Bubble, the fraud of the South Sea Company is exposed.

1732 The colony of Georgia (North America) is founded

1743 France fights England in America and India.

Features of the Age

The country is ruled by Parliament. The king has a minor role.

The town becomes the centre of social life.

The financial system develops: the Bank of England and the London Stock Exchange handle the capital required in industry and trade.

The Press is well established by the beginning of the century: the first daily news-sheet "*The Daily Courant*" 1702 is followed by a series of periodicals associated with Defoe, Steele, Addison, Swift.

River transport is improved: locks and bridges are built.

Roads are still very poor, often impassable; stage-coaches, carrying passengers and mail are frequently held up by highway robbers.

Trade and Industry

Extensive capitalist organization of cloth trade; cot-

tage manufacture of cloth, with all the family, even children of live, spinning and weaving.

Improved methods of coalmining and steel production.

Overseas trade flourishes, with markets in Spain and Turkey, in India, America, Africa.

The slave trade makes Bristol and Liverpool rich, with about 40,000 Negro slaves sold to America every year.

Inventions

Thomas Savery, engineer, built the first steam-pump for removing water from mines (1698)

Thomas Newcomen patented the first genuine steam-engine (1705)

John Hedley invented the sextant (1731)

John Harrison's chronometer — was an invaluable tool in navigation

Literature of the Enlightenment

The Age of Reason

Daniel Defoe (1661 — 1731) tradesman, journalist, realistic novelist. Author of *Moll Flanders* (1722) and *Robinson Crusoe*

Jonathan Swift (1667—1745) master of satire, fierce fighter for liberty and justice, wrote for the universal improvement of mankind. (*Gulliver's Travels*, pamphlets)

Henry Fielding (1707—1754) the father of the realistic novel of manners gave a complete picture of 18th century life in *Tom Jones*

Philosophy is represented by **George Berkeley** (1685—1753), the founder of subjective idealism and **David Hume** (1711—1776), historian and philosopher, who initiates modern agnosticism (*Enquiry Concerning Human Understanding* 1784)

Art and Architecture

William Hogarth (1697—1764) the first prominent English painter, paints realistic scenes of the London underworld, the horror of Gin Lane.

Architects build fine town houses for the prosperous middle class. Town-planners lay out terraces in simple straight streets, fine big squares and crescents. The architectural style shows good state, sense of symmetry and proportion.

18th Century (II)

1757 The British conquer Bengal

1760 Canada conquest completed

1770 Captain Cook discovers New South Wales (Australia)

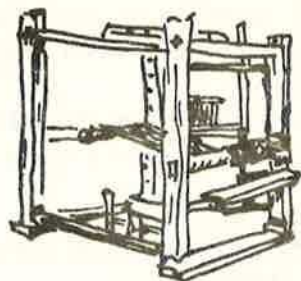
1776 Declaration of American Independence; England loses 13 colonies in North America

1793 The beginning of the war with France

1795 The British take possession of the Cape of Good Hope



Spinning-wheel



Hand-loom

Features of the Age

England is on the road to world domination. Skilful and often ruthless handling of political, military and economic affairs consolidates a vast colonial empire and England's supremacy at sea. Prominent in public life are the Prime Minister and the Cabinet, representing the interests of the rich upper classes, of merchants and manufactures.

The City (of London) become the centre of the world's finance.

Communications improve: a system of artificial waterways (canals) and macadam roads stimulate the exchange of good inside the island, as well as the growth of overseas trade.

Newspapers and books reach an ever greater reading public: *The Times* is founded in 1785. Circulating libraries appear in London and the province.

Medical treatment is improved, hospitals are founded.

One of the most important events in the history of mankind is well under way by the end of the century: The Industrial Revolution.

From the Cottage to the Factory — towards the coal and iron age. In the textile industries the domestic and the factory system existed side by side for several generations.

A series of inventions paved the way for the machine age:

James Hargreaves invented spinning machinery (the spinning-jenny) 1764.

James Watt (1736—1819) patented the first modern high-pressure steam engine in 1769, first used for mining operations, and applied to a cotton factory in 1785

Richard Arkwright invented the spinning frame operated by water power in 1768

Samuel Crompton combined Hargreaves' and Arkwright's inventions in the spinning mule (1779) which forms the basis of modern spinning machinery

Edmund Cartwright invented the power-loom

The Beginnings of Economic Thought

Adam Smith (1723—1790) the father of the science of political economy. Author of *The Wealth of Nations* (1776) one of the sources of marxist theory.

Jeremy Bentham (1748—1832) founder of Utilitarianism, the dominant ethical doctrine of the middle class in the 18th and 19th centuries. Author of *Introduction of Principles of Morals and Legislation* 1780.

Revolutionary Minds

Thomas Paine, fearless critical mind, polemical writer: champion of the American cause. His pamphlet *Common Sense* was instrumental in rousing the revolutionary spirit of the American people. In England his *Rights of Man* (1791) advocating the principles of the French Revolution sells in tens of thousands to working people, cottagers, weavers and miners.

William Godwin, social thinker and novelist, described an ideal utopian society in *An Inquiry Concerning Political Justice* (1793)

Mary Wollstonecraft, Godwin's wife, fighter for woman's emancipation (*A Vindication of the Rights of Women* 1792)

Literature

Laurence Sterne's great novel *Tristram Shandy* (1767) anticipates techniques of the 20th century novel.

Dr. Samuel Johnson, essayist and literary critic, author of the first Dictionary of the English language 1755

Jane Austen, the first great woman novelist, wrote *Pride and Prejudice*, *Sense and Sensibility*.

Richard Brinsley Sheridan (1751—1816) outstanding playwright. His brilliant comedy of manners (*The School for Scandal*) still holds the stage.

Robert Burns (1759—1796), Scotland's national poet. Author of exquisite lyrics in the vein of traditional Scottish songs, as well as of satirical poems.

Art and Craft

Joshua Reynolds (1723—1792) founder of the English school of painting, eminent portrait painter

Thomas Gainsborough (1727—1788) greatest English landscape and portrait painter

Josiah Wedgwood (1730—1795) manufacturer of famous pottery

Thomas Chippendale (1718—1779), designer of furniture, creator of a composite style of furniture which bears his name

19th Century (I)

1801 — Annexation of Ireland

1805 — Trafalgar fight. Admiral Nelson's victory over the French Fleet

1812 — War with the United States



J. Reynolds

Mr. and Mrs. Andrews



English Pottery (Wedgwood)



Chippendale furniture

1815 — Battle of Waterloo, the end of the war with France

1832 — The Reform Bill

Expansion of the Empire

Conquest of India completed by 1850

1842 — Conquest of Hong Kong

1840–1841 — British Sovereignty over New Zealand and Canada

Working Class Struggle

Radical movement sweeps over the factory districts.

1812 — The Luddites demand State regulation of wage and working hours.
13 Luddites executed.

1819 — The Peterloo Massacre

1822–1854 — Chartism (elaboration of the Charter, riots at Newport and Birmingham, meetings, Chartist Congress at Manchester).

1822 — Trade Union legalized.

Features of the Age

England — workshop of the world.

England divided into two nations: the rich and the poor.

The Industrial Revolution leads to impressive development of urban life with negative side-effects: industrial slums, jerry-building, filth, no drains, cellar population.

Workmen unprotected by the State as to wages, working hours and working conditions.

Appalling conditions of female and child labour in factories and mines. The *Poor Law* of 1834 — founding of workhouses. Paupers submitted to harsh treatment.

Working class struggle leads to legislation improving condition of workers. **Economic Thought** protecting bourgeois interests (Utilitarianism, *Manchester School* advocating "free trade and laissez faire" policy).

Social Thought dominated by **Robert Owen** (1771–1858) socialist reformer who devoted his life and fortune to carrying out his theories. *New-Lanark Mills* — an example of decent working and living conditions.

Science — Theory and Experiment

M. Faraday (1791–1867) physicist and chemist, discoverer of the electromagnetic induction.

J. Dalton (1766–1844) famous chemist, the first to propound the atomic theory (*New System of Chemical Philosophy* 1810).

G. Stephenson (1781–1848) inventor and engineer. Built the first locomotive. The beginnings of the railway age.

Literature

The Romantic Revival

G. G. Byron (1788–1824). Author of lyrical poems, dramas, creator of the Romantic hero (*Childe Harold*, *Lara*). Brilliant satirical panorama of the age in the poem *Don Juan*.

P. B. Shelley (1792–1822) Prophetic vision of the Golden Age of Mankind liberated from tyranny (*Prometheus Unbound*). *Ode to the West Wind* — greatest lyric in the English literature.

J. Keats (1795–1821) His poetry is a passionate search for beauty in nature and in man.

W. Scott (1771–1832) Father of the historical novel (*Ivanhoe*). Vitalized the historical past as a background for his characters' drama.

The Early Victorian Novel

E. Gaskell (1810–1863). Evokes the wretchedness and misery of industrial England with striking force and directness (*Mary Barton*, *North and South*).

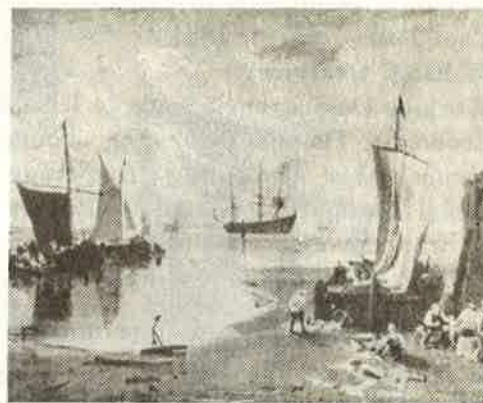
W. M. Thackeray (1812–1863) Described his age with lucidity and scepticism. Artistic excellence in painting characters and manners (*Vanity Fair*, *The Book of Snobs*).

Ch. Dickens (1812–1870) Pleads against social evils and spiritual ugliness. Deep sympathy with suffering mankind. Fine humour and unfor-



J. M. W. Turner *Crossing the Brook*

J. M. W. Turner *The Sun Rising through Vapour*



gettable character creations (*David Copperfield*, *Oliver Twist*, *Hard Times*).

C. Brontë (1816–1855) Expresses her passionate revolt against accepted conventions of woman's place in middle class life (*Jane Eyre*).

E. Brontë (1818–1848) author of one highly original complex novel (*Wuthering Heights*).

Arts

A. McNeill Whistler (1834–1901) unique for his arrangement of colours. Complete break with subject and story.

J. M. W. Turner (1775–1851) Fascinated by the splendour of light which he renders in the glowing vision of his paintings.

J. Constable (1776–1837) Important contribution to landscape painting. Remarkable capacity for rendering the freshness of atmosphere.

Architecture

The red-brick style, widely used in country-houses and school building. Cast-iron building appear all over the country.

19th Century (II)

1867 — Second Reform Bill extends the right to vote.

1855 — the Crimean War

1861–1865 — Support given to the South during the American Civil War

Expansion of the Empire

1857 — The Indian Mutiny rapidly extended over large territory

1857 — The Chinese Wars

1822 — Control over Egypt

1884 — Revolt of Khartoum

1891 — Conquest and settlement of Rhodesia and Nyassaland

1899–1902 — The Boer Wars (South Africa). Annexation of Transvaal and Orange.

Features of the Age

Britain — the clearing house for the world's trade and finance. Important steps towards woman's emancipation (women's secondary schools, women's colleges founded).

J. Stuart Mill initiates movement for woman's suffrage.

Florence Nightingale organizes modern hospital and sets up nursing as an honourable profession.

"Capital" and "labour" enlarge and perfect their organization.

1875 — collapse of English agriculture (no protection against the American food). Disappearance of a way of life and its spiritual values. The towns undergoing rapid improvement in sanitation (*Public Health Act* — 1875), lighting, locomotion, public libraries and baths.

The Advancement of Science and Technology

Ch. Darwin (1809–1882) distinguished scientist whose *Origin of Species* first clearly formulated and elaborate the theory of evolution. Helped shaping modern thought. Acute conflict between science and religion.

J. B. Dunlop (1840–1921) physician, inventor of the pneumatic tyre.

J. Lister (1827–1912) surgeon. Founder of modern antiseptic surgery.

Th. A. Edison (1847–1931) inventor of the electric light, phonograph.

Social and Political Thought

In 1849, **Karl Marx** settled in England where he worked out his theory of the Socialist Revolution

J. Ruskin (1819–1900) prominent man of culture, critic of art and social reformer.

Literature of the Late Victorian Period

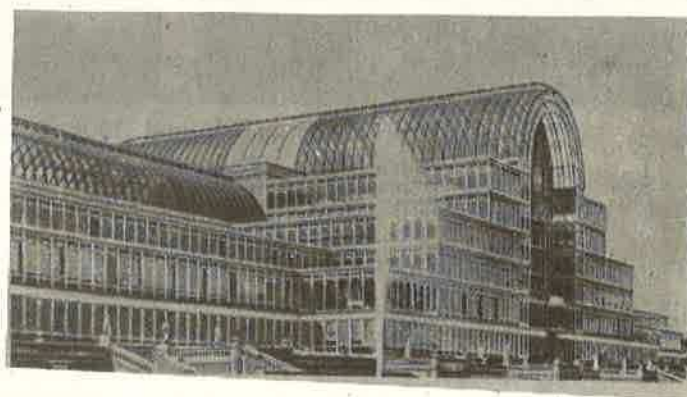
H. Tennyson (1809–1892). His poems, dramas and balads reflect the atmosphere and conflicts of the Victorian age (*The Princess*, *In Memoriam*, *Idylls of the King*).

G. Eliot (1819–1880). Novelist preoccupied by the problem of moral responsibility. Forerunner of the psychological novel (*The Mill on the Floss*, *Middelmarch*, *Silas Marner*).

The Houses
of Parliament



Crystal Palace



Th. Hardy (1841—1928) poet and novelist. Painted rural England with its old beliefs and traditions (*Far from the Madding Crowd*, *Tess of the d'Urbervilles*, *Jude the Obscure*).

W. Morris (1834—1890) poet, artist, decorator, socialist militant. Contributed to revolution in the English public taste. Author of novels inspired by socialist ideas (*The Dream of John Bull*, *News from Nowhere*).

O. Wilde (1854—1900) adept of aestheticism. Author of poems, fairy tales (*The Happy Prince*), a novel (*Dorian Gray*). His plays (*An Ideal Husband*, *Lady Windermere's Fan* etc.) satirize snobbery and false morality. Fine stylist.

Architecture

First modern schools of architecture.

Outstanding variety of styles (Gothic, Classic, Italian).

Meets demands for mass housing, factories, railways, town halls and offices, hospitals, schools, museums, libraries.

The American Scene

1776 — Declaration of Independence.

1861—1862 — The Civil War.

1865 — The abolition of slavery on the American territory.

Features of the Age

Territorial expansion:

1803 — Purchasing of Louisiana.

1819 — Occupation of Florida.

1845 — The Mexican War.

1846 — Annexation of Texas and California.

1867 — Purchasing of Alaska.

1898 — Annexation of Hawaii, Philippines, Puerto Rico.

Explosive industrialisation and urbanisation in the last two decades of the century. Modernisation of office work, production, city transport. Wide use of electricity in industry. Demand of cheap labour. Large number of immigrants forced to accept subhuman conditions. The working class movement better organised:

1866 — First American Workers' Congress—Baltimore

1867 — The Communist Club in New York adheres to the 1st International.

1881 — The American Federation of Labour is set up.

Science

B. Franklin (1706—1790), Statesman, diplomat, scientist and inventor of the lightning rod.

E. Whitney (1765—1825) Manufacturer and inventor of the cotton gin.

R. Fulton (1756—1815) Engineer and inventor. Built one of the earliest steamships.

Literature

E. A. Poe (1807—1891) Essayist and poet. Founder of the American short story of detection. His fiction is based on psychological analysis and symbolism.

W. Whitman (1819—1892) Poet of democracy. Author of *Leaves of Grass*.

M. Twain (1835—1910), Journalist, humorist, writer of novels and short stories. Author of *The Adventures of Huckleberry Finn*, a social and moral record of the epoch.

Answer Key to Quiz Tests

Unit 1.

Quiz No. 1: The heat produced — mass (10 grams) X change of temperature (1 C) X specific heat of water 1 $\left(\frac{\text{Caloric}}{\text{gram/C}}\right)$ = 10 calories: number of grams (2) = 5 calories/gram of solid.

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Quiz No. 2: Heat is a form of energy and can be measured by any unit
Point E. of energy, such as the joule.

Quiz No. 3: Benjamin Franklin is the inventor of the lightning-rod.
Point A. The first locomotive was built by G. Stephenson.

Unit 2.

Quiz No. 1: The wind forms sand dunes when it pushes sand against
Point B. some object — such as a fence — on a beach

Quiz No. 2: For a 2-hour difference in local solar time, there is a differ-
Point. C. ence of 30 in longitude.

Quiz No. 3: The river speed boat is a *hydrofoil*. The animals are: ele-
phant, pony, donkey, horse, ox, buffalo, dog, reinder, camel.

Unit 3.

Quiz No. 1: The oceans promise to provide great stores of mineral and
Point C. food for the increasing needs of man in the near future.

Quiz No. 2: B/a Ozone absorbs ultraviolet rays. C/b The percentage of
water vapour varies most widely (from 0 to 4 percent).
D/c Dust particles serve as condensation nuclei.
C/d As the percentage of water vapour increases, the density
of the air decreases. A/e Oxygen is the most abundant ele-
ment in the earth's crust, making up 47 percent by weight.
Most of this oxygen is not free but in combination with
other elements.

Quiz No. 3: Oxygen is used by the plant during respiration.
Point E.

Unit 4.

Quiz No. 1: In a vacuum all electro-magnetic radiation travels with the
Point E. same speed.

Quiz No. 2: If the frequency is 25 cycles per second, then the period is
Point D. 0.04 seconds.

Unit 5.

Quiz No. 1: C/1 The frog's heart is an organ. E/2 An organism is a body
which is able to carry on the processes of life; an oak tree
and an amoeba are both organisms. A/3 A frog egg is in
reality a single cell. B/4 The lining of the cheek is epithelial
tissue. C/5 The liver is an organ.

Quiz No. 2: E/1 The intestinal wall of vertebrates contains 2 layers of
smooth muscle tissue. D/2 Lipase produced in the intestine
and in the pancreas is the principal enzyme active in fat
digestion. B/3 The kidney controls the salt balance in the
body. A/4 The stimulus for the contraction of the muscle
tissue in the heart originates in the heart itself. C/5 The ex-

pansion and contraction of the lung is controlled by the
movements of the diaphragm.

Unit 6.

Quiz No. 1: The source of nitrogen for a common plant is the nitrate in
Point C. the soil. The nitrogen is used by the plant to manufacture
protein.

Quiz No. 2: Water is absorbed from the soil by the roots, passes through
Point D. the steam and finally reaches the veins of the leaves. This
water is given off as water vapour by the process of trans-
piration.

Unit 7.

Quiz No. 1: The daily temperature range of a locality is the difference
Point B. between the highest and the lowest temperature in a locality
within a 24-hour period.

Quiz No. 2: The first step in performing any scientific research is to state
Point D. fully and precisely the problem to be studied.

Unit 8.

Quiz No. 1: Light travels at 3×10^8 m/sec., so the distance is 3×10
Point D. metres.

Quiz No. 2: The scientist must always recognize his own limitations in
Point E. his ability to observe and perform experiments accurately.
In addition, his tools are precise only within tolerance limits.

Unit 9.

Quiz No. 1: The remain of a wide variety of submen have been found in
Points B. various places of the earth; some of the raging controversies
and D. in anthropology are over whether any particular subman
should be placed in the human line. Tools helped to shape
the intelligence of man.

Quiz No. 2: The end result of competition in the natural world is the
Point C. survival of the fittest. Living things must compete with each
other for available food, shelter and other necessities. Organ-
isms not so well equipped for this struggle will tend to die
of Darwin's theory was presented in his book *On the Origin
of Species by Means of Natural Selection* (1859).

English — Romanian Vocabulary

A

account [ə'kaunt] = relatare
actual ['æktjuəl] = real
adornment [ə'dɔ:nmənt] = împodobire
air [ɛə] = aer; arie
alongside [ə'lɒŋgsaɪd] = (prep.) lângă, alături de
to amaze [ə'meɪz] = a ului
ancient ['eɪnʃnt] = (stră)vechi
angle [æŋɡl] = unghi
antithesis [æn'tiθɪsɪs] = antiteză
approach [ə'prætʃ] = abordare (a unui subiect)
architrave ['ɑ:kɪtreɪv] = (arh.) arhitravă
ashore [ə'ʃɔː] = pe/la mal
assistance [ə'sɪstəns] = ajutor, sprijin
to assort [ə'sɔ:t] (with) = a se asorta cu
aware [ə'weə] (of) = conștient (de)
axe [æks] = topor

B

bag [bæg] = bagaj; sac
bat [bæt] = liliac (animal)
beam [bi:m] = grindă; rază
to beam = a radia; a îndrepta o rază spre/in
bend [bend] = cot(itură), meandru
to bend — bent — bent [bend] [bent] = a se (a) pleca
betrayal [bi'treɪəl] = trădare, înșelare
beyond [bi'jɒnd] = (prep.) dincolo de
blackout ['blækəʊt] = pierdere a cunoștinței
blast [blɑ:st] = suflul (al unei explozii); curentul furnalului
blast-furnace ['blɑ:st'fə:nɪs] = furnal, cuptor înalt
bleak [bli:k] = sumbru, mohorît
blueprint ['blu:prɪnt] = schiță, plan executat prin mijloace fotografice în alb pe hîrtie albastră
board [bɔ:d] = scîndură

to bore [bɔ:] = a sfredeli
to bother ['bɒðə] = a se necăji
to bounce [baʊns] = a sări, a ricoșa
brake [breɪk] = frînă
brittle ['brɪtl] = fragil
brush [brʌʃ] = perie
bullet ['bulɪt] = glonte
bouy [bɔɪ] = geamandură

C

camshaft ['kæmʃɑ:ft] = arbore cu came
Chancery ['tʃɑ:nsəri] = Curtea Cancelarului
chapel ['tʃæpl] = capelă
chart [tʃɑ:t] = diagramă
chimney ['tʃɪmni] = coș
chip [tʃɪp] = ciobitură (la un vas)
chisel ['tʃɪzl] = daltă
choke control ['tʃəʊk kən'trəʊl] — clapetă de aer
clay [kleɪ] = argilă, lut
clip [klɪp] = clamă
coarse ['kɔ:s] = aspru
coke [kəʊk] = cocs
compasses ['kæmpəsɪz] = compas
comprehensive ['kɒmpri'hensɪv] = cuprinzător
to conceive [kən'si:v] = a concepe, a pricepe
concern [kən'sɜ:n] = (with) preocupare (pentru)
to confer [kən'fɜ:] = a acorda, a da
to cope [kəʊp] (with) = a face față
coppersmith [kɒpə'smiθ] = armăsar
core [kɔ:] = miez, inimă
cowardice ['kəʊədɪs] = lașitate
crack [kræk] = fisură, crăpătură
craft [krɑ:ft] = navă
crane [kreɪn] = macara
crankshaft ['kræŋkʃɑ:ft] = arbore cotit
cross-section ['krɒs-sekʃn] = secțiune transversală
cruise [kru:z] = croazieră
to crush [krʌʃ] = a zdrobi
crust [krʌst] = crustă, scoarță
cushion ['kuʃn] = pernă (de divan)

D

damp [dæmp] = umed, jilav
to dare [deə] = a îndrăzni
to dash [dæʃ] = a se repezi, a gonî
to deafen ['defn] = a asurzi
to deny [di'nai] = a nega, a tăgădui
depressed [di'prest] = abătut
to design [di'zain] = a destina
to despise [dis'paɪz] = a disprețui
despite [dis'paɪt] = în ciuda
device [di'vaɪs] = dispozitiv, mecanism
diesel fuel [di:zl'fjuəl] = motorină
to devise [di'vaɪz] = a inventa, a născoci
discord ['diskɔ:d] = dezacord; larmă
to dispel [dis'pel] = a risipi
to distort [dis'tɔ:t] = a deforma
don [dɒn] = (univ.) membru al consiliului unui colegiu (la Oxford și Cambridge)
door-keeper [dɔ:kɪ:pə] = portar, ușier
dot [dɒt] = punct
downtown [daʊn'taʊn] = (Amer.) spre/in centrul orașului
to draw upon ['drɔ:ə'pɒn] = a se inspira din
dreary [driəri] = mohorît, jalnic
drill [drɪl] = sfredel, burghiu
dull [dʌl] = (despre sunete) surd
to dwindle ['dwɪndl] = a se diminua, a descrește

E

eagerly ['i:gəli] = cu zel
edge [edʒ] = margine
edible ['edɪbl] = comestibil
embarrassed [ɪm'bærəst] = stînjunit
emphasis [emfə'sɪs] = accent(uare)
to enable [ɪn'eɪbl] = a da posibilitatea (să)
endurance [ɪn'djuərəns] = rezistență; răbdare
enduring [ɪn'djuəriŋ] = răbdător; trainic
environment [ɪn'vaɪənmənt] = împrejurimi; mediu
to estrange [ɪs'treɪnz] = a înstrăina (de)

excerpt ['ekʃə:pt] = fragment, extras
to exert [ɪg'zɜ:t] = a exercita
to exhaust [ɪg'zɔ:st] = a epuiza, a istovi
evenly [i:'vnli] = (adv.) uniform, egal
eyelid ['aɪlɪd] = pleoapă

F

to fail [feɪl] = a nu reuși la (un examen, etc.)
fairy ['feəri] = adj., de basm
fan [fæn] = evantai
feat [fi:t] = faptă, ispravă
fervour (Am, -or) ['fɜ:və] = fervoare, rîvnă
fiddler ['fɪdlə] = scripcar
fierce ['fiəs] = feroce, aprig
file [faɪl] = pilă
fine [faɪn] = (subst.) amendă
fitting ['fɪtɪŋ] = ajustare; asamblare, amontare
flake [fleɪk] = fulg
flame-shaped ['fleɪm-ʃeɪpt] = în formă de flacără
flaw [flɔ:] = defect, cusur
to fling—flung—flung [flɪŋ] [flʌŋ] = a (se) arunca
flywheel ['flaɪwi:l] = volant
to float down [fləʊt] = (v.t.) a face să plutească (la vale)
foothold ['fu:thəʊld] = loc de pus piciorul
fork [fɔ:k] = furcă
former ['fɔ:mə] = (adj.) fost
to freeze [fri:z] — froze [frəʊz] — frozen ['frəʊzn] = a îngheța
freight [freɪt] = încărcătură (a unui vas); mărfuri transportate
fuel [fjuəl] = combustibil
furnace ['fɜ:nɪs] = cuptor furnal

G

gasoline ['gæsəli:n] = (Amer.) benzină
gauge [geɪdʒ] = manometru
gear [giə] = (auto) viteză
genuine ['dʒenjuɪn] = autentic, veritabil
to get over ['get'əʊvə] = a învinge (o dificultate, etc.).

to get rid (of) ['get'rid] = a scăpa (de)
gloom [glu:m] = caracter sumbru
to glow [gləu] = a fi incandescent, a străluci
grace [greis] = grație
graph [græf] = grafic
graveyard ['greivjɑ:d] = cimitir
grid [grid] = grilă
to grind-ground-ground [graɪnd] [graund] = a sfărâma, a măcina, a pisa
to grope [grəup] (for) = a bijbii, a orbecăi
guiltless ['giltlis] = inocent
guise [gaiz] = mască, formă

II

to hail [heil] = a saluta
hamlet [hæmlit] = cătun
to handle [hændl] = a mânui, a conduce
to harness ['hɑ:nis] = a înhăma; a utiliza (un rîu) pentru a produce energie
haste [heist] = grabă, pripeală
headlong ['hedlɒŋ] = (adv.) cu capul înainte
heathen ['hi:ðn] = păgîn
heritage ['heritidʒ] = moștenire
to hew [hju:] = a tăia, a despica (cu seacă); a fasona

I

to idle ['aidl] = a funcționa în gol
to ignite [ig'nait] = a aprinde
ignition [ig'nɪʃn] = aprindere
impact [im'pækt] = izbire; influență
imprint ['imprint] = urmă
to infer [in'fə:] = a deduce
to inform [in'fɔ:m] = a denunța (pe)
inimical [in'imikəl] = (adj.) vrăjmaș
inlet valve ['inlet 'velv] = supapă de admisie
inn [in] = han
innermost ['inəməʊst] = (adj.) cel mai profund/ascuns
to inquire [in'kwaɪə] = a întreba, a se interesa

insight ['insait] = (subst.) înțelegere, perspicacitate
instantly ['instntli] = imediat
to insulate ['insjuleit] = a izola
to interfere ['intə'fiə] (with) = a împiedica, a încurca
to intervene [intə'vein] = a interveni

J

jack [dʒæk] = cric

K

kerosene ['kerəsi:n] = gaz lampant

L

lastly [lɑ:stli] = în cele din urmă
lathe [leið] = strung
latter ['lætə] = al doilea (din doi)
to launch [ləʊntʃ] = a lansa (o navă)
lawn-mower [lɔ:məʊə] = mașină de tuns gazonul
layer ['leiə] = strat
leakage ['li:kidʒ] = defect de etanșitate
to lessen ['lesn] = a micșora, a împuțina
lever ['li:və] = pîrghie
liar ['laɪə] = (subst.) mincinos
lime ['aim] = (bot.) tei
limestone ['ləɪnstəʊn] = piatră de var, calcar
lining ['lainɪŋ] = căptușeală
litigant ['litigənt] = (subst.) împrișinat
liver ['livə] = ficat
livestock ['laɪvstɒk] = șeptel
loafer ['ləʊfə] = trîntor, haimana
lofty ['lɒfti] = măreț, nobil
on the lookout ['lʊkaut] = atent, cu ochii în patru
to lower ['ləʊə] = a (se) coborî
lunatic ['lu:nətik] = (subst.) nebun
lush [lʌʃ] = (despre vegetație) luxuriant, extrem de abundent

M

to make out [meik] = a descifra, a înțelege
to manage ['mænidʒ] = a reuși, a face

manliness ['mænlinis] = bărbăție, curaj
marsh [mɑ:ʃ] = mlaștină
to machine [mə'ʃin] = a prelucra cu mașina
mass [mæs] = masă, mulțime
meadow ['medəʊ] = pajiște
mesh [meʃ] = ochi (de rețea)
mire ['maɪə] = noroi, mlaștină
misfortune [mis'fɔ:tʃn] = nenorocire, ghinion
mood [mu:d] = stare de spirit
mortar [mɔ:tə] = mojar, piuliță
to mould ['məʊld] = a mola, a fasona (o statuie, etc.)
mould [məʊld] = tipar
mourning ['mə:nɪŋ] = doliu

N

nasty ['nɑ:sti] = dezgustător
to naturalize [nætʃrəlaɪz] = a (se) naturaliza
neat [ni:t] = curat
network ['netwɜ:k] = rețea (de căi ferate, de riuri, de canale, etc.)
nonsense ['nɒnsəns] = absurditate; prostie
nonsense poem ['nɒnsəns 'pəʊɪm] = poem absurd
notice ['nəʊtis] = notă;
nozzle ['nɒzl] = ajutoraj; duză
nut [nʌt] = piuliță (la șurub);
nut and bolt = șurub și piuliță

O

oar [ɔ:] = vîslă
oil-well ['ɔɪl-wel] = sondă
oil-rig ['ɔɪl-rɪg] = instalație de foraj
onset [ɒ'nset] = atac, asalt; început
opportunity [ɒpə'tju:niti] = prilej favorabil
ore [ɔ:] = minereu
outlook ['aʊtlʊk] = (subst.) perspectivă, punct de vedere
owl [əʊl] = bufniță

P

to paraphrase ['pærəfreɪz] = parafraza, a reda cu alte cuvinte

to perish ['perɪʃ] = a pieri
pestle ['pestl] = pisălog
petrol ['petrɒl] = benzină
petroleum ['pi'trəʊljəm] = gaz; petrol; țîței
pig iron ['pɪg'aɪən] = fontă
pincers ['pɪnsəz] = clește
plane ['pleɪn] = rîndea
platoon ['pləʊtʊn] = pluton
pliant ['plaɪənt] = flexibil
pliers ['plaɪəz] = clește
to plunge [plʌndʒ] = a plonja, a se avînta
poplar ['pɒplə] = (bot.) plop
portrayal [pɔ:triəl] = portretizare
to pound [paʊnd] = a pisa
powerloom ['paʊəlu:m] = război mecanic
practitioner [præk'tɪʃnə] = practician
presently ['prezəntli] = îndată, numaidecît
privately ['praɪvɪtli] = (adv.) aparte, pentru sine
to probe [prəʊb] = a examina, a sonda
protector [prə'tæktə] = (geom.) raportor
publishing house ['pʌblɪʃɪŋ haʊs] = editură
pulley ['pʊli] = scripete
to pull off [pul'ɒf] = (v.t.) a realiza cu greu
to pursue [pə'sju:] = a urmări
to puzzle ['pʌzl] = a pune în încurcătură

Q

quaintly ['kweɪntli] = în mod ciudat/caraghios
quick-witted ['kwɪk'wɪtɪd] = ager, prompt în răspuns

R

rage [reɪdʒ] = furie, turbare
rake [reɪk] = greblă
range ['reɪndʒ] = lanț (de munți); sferă (de cunoștințe); distanță, rază de acțiune; mașină de gătit
to rattle ['rætl] = a zornăi, a zăngăni
ray [rei] = rază

to recount [ri'kaunt] = a povesti
 reindeer [reindiə] = ren
 reiteration [ri:itəreɪʃn] = repeti-
 ție, reluare
 to reject [ri'dʒekt] = a respinge,
 a da la rebut
 reject [ri:dʒekt] = rebut
 to rejoin [ri'dʒɔɪn] = a replica
 remainder [ri'meɪndə] = rest, ră-
 mășiță
 remote [ri'məʊt] = îndepărtat
 renowned [ri'naʊnd] = celebru
 resignation [rezɪg'neɪʃn] = resem-
 nare
 reward [ri'wɔ:d] = răsplată, re-
 compensă
 rifle [raɪfl] = pușcă
 roar [rɔ:] = urlet, vuiet
 rough [raʃ] = (d. vreme) rău,
 aspru
 to row [rəʊ] = a vâsli
 runaway ['ranəwei] = fugar, eva-
 dat

S

to safeguard ['seɪfɡɑ:d] = a salv-
 garda, a apărea
 to sail [seɪl] = a naviga; a ridica
 pânzele
 to scan [skæn] = a explora
 scarcely ['skeəslɪ] = de abia; nu
 prea
 to scold [skəʊld] = a muștra
 to scratch [skrætʃ] = a zgîria
 screen [skri:n] = ecran
 scythe [saɪð] = coasă
 to seal [si:l] = a închide ermetic;
 a sigila
 to sear [siə] = a cauteriza (o
 rană etc.);
 to seek [si:k] — sought [sɔ:t] —
 sought (for) = a căuta; a urmări
 self-assured ['self-ə'ʃʊəd] = încre-
 zător în sine
 self-confidence ['self-kənfaɪdənsɪ] =
 încredere în sine
 self-sufficiency ['self-sə'fɪʃənsɪ] =
 încredere în sine, îngîmfare
 sequel ['si:kwəl] = urmare, conti-
 nuare
 to set — set — set up ['set'ʌp]
 = a ridica, a construi

set square ['set'skweə] = echer
 sharply ['ʃɑ:pli] = (adv.) aspru,
 tăios
 shears ['ʃiəz] = foarfece
 sheet [ʃi:t] = coală
 shift [ʃɪft] = a schimba, a deplasa
 to shiver ['ʃɪvə] = a tremura, a
 dîrdîi
 shovel [ʃʌvl] = lopată
 to shrink — shrank — shrunk
 [rɪŋk] [fræŋk] [ʃrʌŋk] = a se
 micșora, a se contracta
 siek [sɪk] = seceră
 sideways ['saɪdweɪz] = (adv.) în-
 tr-o parte, pieziș
 sight [saɪt] = vedere
 size [saɪz] = dimensiune
 to skim [skɪm] = a trece razant
 peste (o suprafață de apă, etc.)
 slag [slæg] = zgură
 to slide — slid — slid
 [slaid] [slɪd] = a (a)lunece; a
 se da pe gheață
 slide-rule ['slaid'ru:l] = riglă de
 calcul
 to slip [slɪp] = a aluneca, a cădea
 slip [slɪp] = fantă, crăpătură
 slot [slɒt] = deschizătură, cres-
 tătură
 slotting-machine ['slɒtɪŋ-mə'ʃɪn] =
 = mașină de mortezat
 smallpox ['smɔ:l'pɒks] = variolă;
 vărsat
 snorkel ['snɔ:kl] = dispozitiv pen-
 tru respirație subacvatică
 to solder ['sɒldə] = a suda
 sombre ['sɒmbə] = sumbru
 sour ['sauə] = acru
 spade [spæd] = sapă, cazma
 to span [spæn] = a trece în zbor
 peste apă, a pluti peste
 spinning-jenny ['spɪnɪŋ-dʒeni] =
 mașină de tors
 spleen [splɪn] = splină
 spot ['spɒt] = pată, loc
 to spot [spɒt] = a observa
 spring [sprɪŋ] = (subst.) resort;
 izvor
 to spring [sprɪŋ] — sprang [spræŋ]
 — sprung [sprʌŋ] = a sări, a
 țîșni
 square ['skweə] = piață

to be at stake [steɪk] = a (fi) în joc
 stamp [stæmp] = (met.) ștanță
 to stamp ['stæmp] = (met.) a
 ștanța
 starch ['stɑ:tʃ] = amidon
 starter ['stɑ:tə] = demaror
 to starve [stɑ:v] = a răbda de
 foame
 steady ['stedi] = constant; neîn-
 trerupt
 steel plate ['sti:l'pleɪt] = tablă de
 oțel
 step [sti:p] = (adj.) abrupt
 to steer clear of [stiə'kleəəv] =
 = a evita
 still [sti:l] = alambic; distilerie
 to stir [stɜ:] = a mișca, a tul-
 bura; a agita (un lichid)
 to stoke [stəʊk] = a încălca (fo-
 carul de locomotivă, etc.)
 store [stɔ:] = rezervă, provizie
 stream of consciousness
 ['stri:məv 'kɒnʃənsɪs] = fluxul
 conștiinței
 string [striŋ] = șirag; șir; (muz.)
 coardă
 subdued [səb'dju:d] = (adj.) su-
 pus (to be) subject ['səbzɪkt] (to)
 = (a fi) supus (+ dat.)
 British subject ['brɪtɪʃ 'səbzɪkt] =
 cetățean britanic
 subtle [sʌtl] = subtil
 to succeed [sək'si:d] (in sth) =
 a reuși să, în
 swamp [swɒmp] = mlaștină, smîrc
 to sway [swei] = a (se) legăna
 to sweep [swi:p] (sb.) off one's
 feet = a entuziasma, a tulbura
 sword [sɔ:d] = sabie, spadă

T

tackle [tækl] = scripete
 tank [tæŋk] = tanc, rezervor, cis-
 ternă
 tanker ['tæŋkə] = (mat.) tanc pe-
 trolier, navă tanc
 to tap [tæp] = a face să curgă
 (vinul, metalul, etc.); a valori-
 fica (resurse naturale)
 to tear [tiə] — tore [tɔ:] — torn
 [tɔ:n] = a rupe, a sfîșia
 tender-hearted ['tendə'hɑ:tɪd] =
 = impresionabil; delicat

tenderness ['tendənɪs] = delicatețe
 tense [tens] = (adj.) încordat
 theft [θeft] = hoție
 to think up ['θɪŋk'ʌp] = a in-
 venta (o senza, etc.)
 tissue ['tiʃu:] = (anat.) țesut
 tongs [tɒŋz] = clește
 torch [tɔ:tʃ] = torță, faclă; (mec)
 lampă de lipit
 trawler ['trɔ:lə] = (anc.) trailer
 treatise ['tri:tɪz] = tratat
 tremendous [tri'mendəs] = îngro-
 zitor; colosal
 trilion ['tri:lɪən] = trilion
 troublesome ['trʌbləsəm] = supă-
 rător, neplăcut
 truck [trʌk] = (Amer.) (auto)ca-
 mion
 T-square ['ti:skweə] = (tehn.) teu
 to turn away ['tɜ:n'əwei] = a
 pleca
 turner ['tɜ:nə] = strungar
 to turn off ['tɜ:n'ɒf] = a abate
 de la
 tutor ['tju:tə] = profesor parti-
 cular

U

uncanny [ʌn'kæni] = misterios,
 straniu
 underground ['ʌndə'graʊnd] =
 (adv.) sub pământ
 undeserved ['ʌndɪ'zɜ:vəd] = neme-
 ritat, necuvenit
 to unroll ['ʌn'rəʊl] = a desfășura,
 a desface
 unsteady ['ʌn'stedi] = nesigur,
 șovăielnic
 unuttered ['ʌn'ʌtəd] = nerostit
 upright ['ʌpraɪt] = drept, vertical

V

valiant ['væliənt] = brav, viteaz
 valve [vælv] = supapă
 vessel ['vesl] = vas, recipient;
 vas navă
 vice [vais] = (tehn.) menghină
 vicious ['viʃəs] = rău, răutăcios
 virtually ['vɜ:tʃuəli] = efect, real-
 mente

W

wardrobe ['wɔ:drəub] = garderob
wax [wæks] = ceară
wedge [wedʒ] = pană, ic
to weld [weld] = (tehn.) a suda
well-disposed ['wel-dis'pauzd] = bine intenționat
whiskers ['wiskəz] = favoriți
to whisper ['wispə] = a șopti
widow ['widəu] = văduvă
wing [wiŋ] = aripă

witty ['witi] = spiritual, (plin) de duh
would-be ['wud-bi] = pretins
wrench [rentʃ] = cheie fixă

Y

ye [ji:] = (arh.) voi
yeast [ji:st] = drojdie (de bere)
to yell [jel] = a urla, a zbiera

Z

zero [ziərou] = zero
zest [zest] = vervă, ardoare

Romanian — English Vocabulary

A

a se accentua = to grow more marked
adult = (n.) adult
a afirma = to assert
agitație = agitation
a amplasa = to side
aprindere = ignition
ardere = combustion
a asigura = to ensure

B

benzină = petrol

C

cadru = frame
în cadrul ... = within the frame-work, of
eandoare = candour
catastrofal = catastrophic
Căpetenia Nemuritorilor = the Chief of Immortals
a concepe = to devise, to conceive
concept = concept
consecvent = (adv.) consistently
conservatorism = conservatism
consum = consumption
a-și consuma sacrificiul = to consummate one's sacrifice
contrariu = opposite, contrary
contratimpuri = (here) inadvertences
convertibil (în) = convertible (into)
cotă = rate
cromatic = chromatic

D

decalaj = gap, difference
definitoriu = fundamental, essential (to, for)
diagnostic (adj.) diagnostic; (n.) diagnosis
dominant = prevailing

E

echilibrat = balanced
echitabil = equitable, fair

ecou = echo
execuție = execution

F

de față = present
foamete = famine
fosil = fossil
franc = frank
fundal = background

G

gazos = gaseous
gigant = giant
grandios = grandiose
gravitate = gravity

H

hazard = (sing.) haphazard

I

indulgent = mild
inechitate = inequity
infinite = infinity
a iniția = to initiate, to start
a insista = to insist
a face să nu insiste = to prevent (sb.) from insisting on it
a instaura = to establish
instrument = instrument
a se inserie coordonate... = to have a ... outline

inumanitate = inhumanity

J

joc = game

L

a lăsa loc = to make way (for)
a lega (de) = to link (with)
a lichida = to abolish

M

malnutriție = malnutrition
materie primă = raw material
metafizic = metaphysical

Tolida Eugenia Florentina

minie = fury
mitie = mythical
motorină = diesel fuel

N

naivitate = naivety
neîntrerupt = endless
neliniște = anxiety
nuanță = shade

O

opacitate = opacity
optim = optimum

P

paradoxal = paradoxical
parametru = parameter
parvenire = upstartness
penurie = shortage
a perfecționa = to perfect
poluare = pollution
povestitor = narrator
preeumpănitor = (adv.) mostly
prejudecată = prejudice
a pregăti (un spectacol) = to stage (a show)
a presupune = to presuppose
primordial = primordial
prioritate = priority
a proiecta = to project, to design
proletari agricoli = the agricultural proletariat
a prospecta = to prospect
pulverizat = pulverized
a pune în valoare = to turn to account

R

radiografie = radiographic, X-ray film, etc.
radiolog = radiologist
radiologie = radiology
radioscopie = radioscopy;
examen radioscopic = X-ray examination.
prin reacție (față de) = as a reaction (to)

a se redobîndi = to regain
a se reduce (la) = to be reduced (to)

a repartiza = to distribute
reper = device
resturi = traces
a rețraî = to relive
rezervă = (n.) reserve
roman polițist = thriller, detective story
rotor = rotor
rudimentar = crude

S

saturație = saturation
scînteie = spark
seninătate = serenity
a sistematiza = to systematize
spectacol = show
stimulare = stimulation
a stoca = to store
strălucire = brightness
subnutriție = underfeeding
a se subsuma = to be subordinated (to)
a sugera = to suggest

Ș

șmecherie = (here) swindle

T

tonalitate = tone
tracțiune rutieră = road transport
triumfător = triumphant

U

în umbră = in the shade (of)
a urmări = to chase

V

valență = significance
verdict = verdict
a visa (la) = to dream (of)
e vorba de ... = all is about ...

Z

zonă = region

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TO FEEL
TO WANT
TO BE

MINISTERUL ÎNVĂȚĂMÎNTULUI

CORINA COJAN RADU SURDULESCU ANCA TĂNĂSESCU

LIMBA ENGLEZĂ

Manual pentru clasa a XI-a

XI

LIMBA ENGLEZĂ



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