

Тетяна ГУЖВА

АНГЛІЙСЬКА МОВА

РОЗМОВНІ
ТЕМИ



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Тетяна
ГУЖВА



ENGLISH

**АНГЛІЙСЬКА
МОВА**

РОЗМОВНІ ТЕМИ

APPEARANCE AND CHARACTER

CHOOSING A CAREER

BOOKS AND WRITERS

**PAINTING AND PAINTERS.
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**UKRAINE. HISTORY AND MODERN
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Тетяна ГУЖВА

ENGLISH

**АНГЛІЙСЬКА
МОВА**

**РОЗМОВНІ ТЕМИ
У ДВОХ ЧАСТИНАХ**

*Для студентів
факультетів іноземної філології
університетів, ліцеїв, гімназій та коледжів*

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Під редакцією
завідувача кафедри англійської філології,
професора, канд. філол. наук
Ю. Ю. Романовської

Рецензенти:

Гончаров В. І., декан факультету іноземної філології
НПУ ім. М. П. Драгоманова,
проф., канд. філол. наук;

Дворжецька М. П., проф. кафедри фонетики англійської мови
Київського національного лінгвістичного університету,
канд. філол. наук;

Кривошеєв О. В., завідувач кафедри практики англійської мови
Київського національного лінгвістичного університету,
доц., канд. філол. наук;

Гнатюк Н. Г., доц. кафедри теорії і практики перекладу германських мов
інституту філології Київського державного університету
ім. Т. Г. Шевченка;

Януш О. Б., завідувач кафедри іноземних мов факультету іноземної філології,
НПУ ім. М. П. Драгоманова, доц., канд. філол. наук

Художник-оформлювач
І. В. Осипов

ОТ АВТОРА

Широкая популярность предыдущего аналогичного издания, заставила автора задуматься над тем, чтобы расширить диапазон предлагаемых учащимся и студентам английских разговорных тем. В результате и появилось настоящее издание, ставшее второй частью учебного пособия. Сюда вошли разговорные темы «Внешность и характер», «Выбор профессии», «Книги и писатели», «Картины и художники», «Средства массовой информации». Структурное построение тем аналогично первой части. К темам «Внешность и характер», «Выбор профессии» прилагается ряд идиоматических выражений, часто употребляемых в английском языке и представляющих особый интерес для лиц, его изучающих. Как и в первой части, преобладают тексты, извлеченные из английских и американских художественных произведений, периодических изданий; часть текстов составлена автором. Особый интерес для учащихся должно представлять приложение, содержащее детальный ин-

ВІД АВТОРА

Широка популярність попередніх аналогічних видань, примусила авторку задуматися над розширенням діапазону пропонованих учням та студентам англійських розмовних тем. В результаті з'явилося це видання, що стало другою частиною учбового посібника. До нього увійшли розмовні теми «Зовнішність і характер», «Вибір фаху», «Книжки й письменники», «Картини і художники», «Засоби масової інформації». Структурна побудова тем — аналогічна першій частині. До тем «Зовнішність і характер», «Вибір фаху» додається ряд ідіоматичних зворотів, які часто вживаються в англійській мові та являють особливе зацікавлення для осіб, що її вивчають. Так само як і в першій частині, більшість текстів посібника взято з англійських і американських художніх творів та періодичних видань. Частину текстів склала авторка.

Особливий інтерес для учнівства має становити додаток, в якому міститься детальний інформативний матеріал про Україну.

формативний матеріал об Україні. Здесь учащиеся и студенты найдут тексты об истории нашей страны и ее сегодняшнем дне (государственное устройство, экономика и ее проблемы, промышленность, сельское хозяйство, культура и традиции и др.). С учетом отзывов на первую часть пособия в данном издании увеличено количество упражнений, завершающих каждую из разговорных тем. Они рассчитаны на активное развитие навыков устной речи как в монологической, так и в диалогической форме, на овладение не только языковой формой, но и смысловым построением речи.

В ньому учні та студенти знайдуть тексти з історії нашої країни і про її сьогодення (державний устрій, економіка та її проблеми, промисловість, сільське господарство, культура і традиції та ін.).

Враховуючи відгуки на першу частину посібника, у цьому виданні збільшена кількість вправ, якими завершується кожна розмовна тема. Вони розраховані на активний розвиток навичок усної мови в монологічній та діалогічній формах, на оволодіння не тільки мовною формою, але й смисловою побудовою мовлення.

APPEARANCE AND CHARACTER

What traits in people's character do you appreciate most and which of them are most important for you? Does person's appearance have something to do with character? There is no doubt that they are interrelated.

When we speak about somebody's face, figure, hands, feet we mean his or her appearance. A face may be oval, round, square, broad, sensual or worried. Features may be regular or irregular, a figure — athletic, graceful, slim or clumsy and plump. A person may be tall, middle-sized or short and, in general, appearance is agreeable, winsome and gentle or plain-looking and ugly.

Speaking about somebody's character we can characterize a person as affable, amiable, good-natured, kind-hearted, sociable, generous, thoughtful, discreet, earnest or, on the contrary, hard-hearted, ill-natured, reserved, uncommunicative, indiscreet, insincere, insensible, rude, greedy, dashing, showy and tactless.

Now I'd like to describe my close friend. Frankly speaking, I have a lot of friends who are my former schoolmates and boys and girls from my neighbourhood. But my bosom friend is Ann. She is a pleasant-looking girl of about 18. Ann is not very tall, but she has a strong attractive body, she is pleasantly plump. She is always very elegant, she wears clothes of the latest fashion. Her features are very delicate and her charm is irresistible. Ann has white curly hair and dark-blue eyes. Her eyelashes are so long and thick, and they seem dark for this reason. Ann's face is oval and she has a turned-up nose. To cut the long story short — she is a pretty girl. But in my opinion, inner beauty is more important than physical one. Ann is a well-bread, jolly and kind-hearted person. She is very tactful, shy and sensitive, emotionally stable and witty, generous and sophisticated. She is a girl of an active and cheerful disposition. Ann is a pleasant person to deal with; she never loses her temper. But to my mind, her main feature is that she is a girl of character. Her words are entirely in character with her actions. Ann is an intelligent, bright and quick-witted girl, she has

a big soul and a strong will. One of her lovable traits is her **readiness to help**. She is a helpful person and always tries to do her best to help somebody when he or she has some problems. She always **manages to be amusing and cheerful**, energetic and enthusiastic. I must admit, Ann is an **easy-going** girl, and when sometimes it comes to **quarrelling**, she **tries to make it up** at once. In a word — my friend has a noble look and bright spirit, she seems a good sort of girl and her character corresponds to her appearance.

Word list on the Subject “Appearance and Character”

- trait** [treɪ] (Br.) [treɪt] (Am.) — черта (лица, характера), штрих • *риси (обличчя, характеру), штрих*
- character** [ˈkærɪktə] — характер; репутация; фигура, личность; образ, герой; характерная особенность, отличительный признак • *характер; репутація; фігура, особистість; образ, герой; характерна особливість, ознака*
- to appreciate** [əˈpri:ʃieɪt] — оценивать; (высоко) ценить • *оцінювати; (високо) цінувати; визнавати*
- appearance** [əˈpiərəns] — (внешний) вид, наружность, внешность; появление • *(зовнішній) вигляд; зовнішність; поява*
- to have something to do with...** — иметь к.-л. отношение к..., иметь ч.-л. общее с... • *мати стосунок до..., мати щось спільне з...*
- be interrelated** [ˈɪntərɪˈleɪtɪd] — быть взаимосвязанным • *бути взаємопов'язаним*
- sensual** [ˈsensjuəl] — чувственный • *чуттєвий*
- features** [ˈfi:tʃəs] — черты лица • *риси обличчя*
- graceful** [ˈɡreɪsful] — грациозный, изящный; приятный, элегантный • *граційний, витончений; приємний, елегантний*
- slim** [slɪm] — стройный • *стрункий*
- clumsy** [ˈklʌmzi] — неуклюжий, неловкий, неповоротливый; грубый, топорный • *незграбний, неповороткий, грубий, неоковерний*
- agreeable** [əˈɡriəbl] — приятный, милый • *приємний, милий*
- winsome** [ˈwɪnsəm] — привлекательный, обаятельный • *привабливий, чарівний; принадний, приваблюючий*
- gentle** [dʒentl] — спокойный, кроткий, мягкий, добрый; легкий • *спокійний, м'який, добрий; легкий*
- plain-looking** — некрасивый • *негарний*
- ugly** [ˈʌɡli] — безобразный, неприятный, гадкий, отталкивающий • *потворний; брідкий, гидкий; поганий, мерзенний*

- affable** [ˈæfəbl] — приветливый, любезный, вежливый • *привітний, люб'язний, ввічливий*
- amiable** [ˈeɪmjəbl] — дружелюбный, привлекательный, милый • *дружній, люб'язний, доброзичливий, милий*
- good-natured** — добродушный • *добродушний*
- kind-hearted** — добросердечный • *добросердий, чуйний*
- generous** [ˈdʒənərəs] — благородный, великодушный; щедрый • *шляхетний, великодушний; щедрий*
- thoughtful** — глубокомысленный; задумчивый, погруженный в размышления • *вдумливий, багатий на думки; замислений, занурений у роздуми*
- discreet** [disˈkri:t] — сдержанный; осмотрительный, благоразумный; неболтливый • *стриманий; скромний; що вміє мовчати; обачний, розсудливий, обережний*
- earnest** [ˈɜ:nɪst] — серьезный, важный; убежденный, искренний • *поважний, серйозний; переконаний, щирий*
- on the contrary** — наоборот • *навпаки*
- ill-natured** — дурного нрава, злобный, грубый • *недоброї вдачі, злобний, злобливий, злісний*
- reserved** [rɪˈzə:vɪd] — скрытный, сдержанный, замкнутый, необщительный, осторожный • *потаємний, стриманий, замкнутий, нетовариський, обережний*
- rude** [ru:d] — грубый, невоспитанный; суровый, жестокий, свирепый • *грубий, невихований; сурорий, жорсткий, знавіснілий*
- greedy** [ˈɡri:di] — жадный • *жадібний*
- dashing** [ˈdæʃɪŋ] — лихой, франтоватый; человек, производящий фурор • *моторний, що впадає у вічі; енергійний, жвавий; стрімкий, рвучкий*
- showy** [ˈʃəʊ] — эффектный, яркий, кричащий; пестрый, безвкусный; бьющий на эффект • *показний, ефектний, яскравий, крикливий; строкатий, блискучий; що викликає ефект*
- frankly speaking** — откровенно говоря • *відверто кажучи*
- former schoolmates** — бывшие одноклассники • *колишні однокласники*
- neighbourhood** — окрестности; район • *околиці; район місцевості*
- bosom** [ˈbu:zəm] **friend** — закадычный друг • *друг нерозливвода, щирий друг*
- strong attractive body** — сильное, привлекательное тело • *сильне привабливе тіло*
- plump** — пухлый • *пухкий*
- elegant** — элегантный • *елегантний*

clothes of the latest fashion — одежда последних моделей (по последней моде) • *одяг з найновіших моделей (за останньою модою)*

delicate features — тонкие черты лица • *витончені риси обличчя*

her charm is irresistible — ее обаяние неотразимо • *її шарм невідпорний*

eyelashes — ресницы • *віії*

for this reason — по этой причине • *з цієї причини*

turned-up nose — курносый нос • *кирпатий ніс*

pretty — симпатичная, хорошенькая • *симпатична, гарненька*

inner beauty — внутренняя красота • *внутрішня краса*

to be well-bread — быть хорошо воспитанным • *бути добре вихованим*

tactful — тактичный • *тактовний*

shy — застенчивый • *сором'язливий*

emotionally stable — эмоционально уравновешенный • *емоційно врівноважений*

witty — остроумный • *дотепний*

sophisticated — с утонченным вкусом; искушенный в житейских делах • *з витонченим смаком; умудрений досвідом*

to be a girl of an active and cheerful disposition — у девочки жизнерадостный характер • *у дівчинки життєрадісний характер*

Ann is a pleasant person to deal with, she never loses her temper — с Аней хорошо иметь дело, она никогда не теряет самообладания (она всегда владеет собой) • *з Ен добре мати справи, вона ніколи не втрачає самовладання (вона завжди тримає себе в руках)*

to be a girl of character — быть девушкой с сильным характером • *бути дівчиною з сильним характером*

her words are entirely in character with her actions — ее слова полностью соответствуют ее поступкам • *її слова повністю відповідають її вчинкам*

intelligent — умный • *розумний*

to be bright, quick-witted — быть очень способным, иметь живой ум • *бути дуже здібним, мати гострий розум*

readiness to help — готовность помочь • *готовність допомогти*

to manage — удаваться • *вдаватися (щось зробити)*

amusing — забавный, занимательный, смешной • *забавний, смішний*

cheerful — веселый • *веселий*

easy-going — покладистый, добродушно-веселый, беспечный, беззаботный, легкий, спокойный • *покладистий, добродушно-веселий, благодушний, безтурботний*

to quarrel — ругаться, ссориться • *лаятися, сваритися*

- to make it up (with smb.)** — помириться (с кем-либо) • *помиритися (з кимось)*
- to have a noble look** — иметь благородный вид • *мати шляхетний вигляд*
- She seems a good sort of girl** — она производит впечатление хорошей девушки • *вона справляє враження хорошої дівчини*
- her character corresponds to her appearance** — ее внешность соответствует ее характеру • *її зовнішність відповідає її характерові*

Supplementary Word List and Word Combinations on the Subject "Appearance and Character"

Face

- face** — лицо • *обличчя*
- oval** — овальное • *кругле*
- round** — круглое • *кругле*
- square** — квадратное • *квадратне*
- long** — длинное • *довге*
- hard** — волевое • *вольове*
- broad** — широкое • *широке*
- thin** — худое • *худе*
- fleshy** — мясистое • *м'ясисте*
- puffy** — одутловатое • *одутле*
- pork-marked** — рябое • *рябе*
- wrinkled** [ˈrɪŋkld] — морщинистое • *зморшкувате*
- freckled** — покрытое веснушками, веснушчатое • *веснянкувате*
- sensual** — чувственное • *чуттєве*
- blazing with love** — светящееся любовью • *що світиться любов'ю*
- worried** — беспокоенное, озабоченное • *стурбоване, заклопотане*
- pimpled (pimplly)** — прыщавое • *прищаве*
- hollow** — впалое • *запале*
- elderly** — лицо пожилого человека • *обличчя людини похилого віку*
- clean shaven** — гладко выбритое • *добре виголене*
- swarthy** — смуглое • *смагляве*
- gaunt** — изможденное • *змучене*
- pasty** — болезненно-бледное • *хворобливо-блїде*
- sunburned (tanned, browned)** — загорелое • *засмагле*
- bone-structure** — овал лица • *овал обличчя*

Features

features — черты лица • *риси обличчя*
regular — правильные • *правильні*
irregular — неправильные • *неправильні*
delicate — тонкие • *витончені*
forceful features — сильные черты лица • *сильні риси обличчя*
chiselled — точеные • *ніби виточені*
clean-cut — резко очерченные • *різко окреслені*
large (massive) — крупные • *крупні*
stern — суровые • *суворі*
small — мелкие • *дрібні*

Nose

nose — нос • *ніс*
straight — прямой • *прямий*
snub (turned-up) — курносый • *кирпатий*
strong (large) — сильный (большой) • *сильний (великий)*
Roman — римский • *римський*
Grecian — греческий (прямой) • *грецький (прямий)*
small — маленький • *маленький*
crooked — кривой • *кривий*
aquiline ['ækwɪlɪn] — орлиный • *орлиний*
flat — приплюснутый • *плаский*
fleshy — мясистый • *м'ясистий*
hooked — крючковатый • *гакуватий*
bridge of one's nose — переносица • *перенісся*

Mouth

mouth [mauθ] — рот • *рот*
small — маленький • *маленький*
soft — мягкий • *м'який*
set — твердый, решительный • *твердий, рішучий*
large (wide) — большой (широкий) • *великий (широкий)*
firm — твердый • *твердий*
stern — суровый • *суворий*
toothless — беззубый • *беззубий*
strong — сильный, энергичный • *сильний, енергійний*
vivid — выразительный • *виразний*

Eyes

- eyes — глаза • *очі*
clear — ясные • *ясні*
anxious — обеспокоенные • *стурбовані*
slanting (oblique) — раскосые • *розкосі*
wide-apart — широко поставленные • *широко поставлені*
clever — умные • *розумні*
narrow — узкие • *вузькі*
bulging — навывкате • *вирячені (банькати)*
sunken — запавшие • *запали*
near-(short)-sighted — близорукие • *короткозорі*
long-sighted — дальнорозоркие • *далекозорі*
cross-eyed — косоглазые • *косооки*
hazel [heɪzəl] — карие • *карі*
striking blue — ярко-голубые • *яскравоблакитні*
dark (green) — черные (зеленые) • *чорні (зелені)*
cross-eyed — косой, косоглазый • *косий, косоокий*
kind, warm — добрые • *добрі*
clever — умные • *розумні*
under-eye-bags — «мешки» под глазами • *«мішки» під очима*
dark circles — темные круги • *темні круги*
blue-eyed — голубоглазый • *блакитноокий*

Eyebrows

- eyebrows — брови • *брови*
thick (bushy) — густые • *густі*
thin — тонкие • *тонкі*
arched [a:tʃt] — изогнутые, дугой • *вигнуті дугою*
pencilled — тонко очерченные • *тонко окреслені*
shaggy — косматые • *кошлаті*
penthouse — нависшие • *навислі*
to rise one's eyebrows — поднимать брови • *піднімати брови*
to frown (knit) one's eyebrows — хмурить брови • *сунити брови*

Eyelashes

- eyelashes — ресницы • *вії*
thick — густые • *густі*
straight — прямые • *прямі*
curving — загнутые • *загнуті*

Forehead

forehead ['fɔ:ɡɪd] — лоб • лоб, чоло
high (tall) — высокий • високий
large (open) — большой (открытый) • великий (відкритий)
narrow — узкий • вузький
low — низкий • низький
broad — широкий • широкий
doomed — выпуклый • опуклий
retreating — покатый • спадистий

Lips

lips — губы • губи
thick — толстые • товсті
full — полные • повні
thin — тонкие • тонкі
sensual — чувственные • чуттєві
compressed — сжатые • стиснуті
painted — накрашенные • нафарбовані
rosy — розовые • рожеві
parched — запекшиеся • що запеклися
parted — полуоткрытые • напіврозтулені
to compress one's lips — поджать губы • міцно стиснути губи
to curl one's lips — презрительно кривить губы • презирливо кривити губи
to purse one's lips — сложить губы бантиком • скласти губи бантиком

Cheeks

cheeks — щеки • щоки
plump (chubby) — пухлые • пухкі
rosy (ruddy) — румяные • рум'яні
sunken (hollow) — впалые • впалі
pale — бледные • бліді
stubby (unshaven) — небритые • неголені
wrinkled — морщинистые • зморшкуваті
dimples in one's cheeks — ямочки на щеках • ямочки на щоках
jowl — толстые щеки и двойной подбородок • товсті щоки і подвійне підборіддя
cream-white cheeks with a fine rose — нежно-белая с румянцем
кожа • ніжно-біла шкіра з рум'янцем
cheek-bone — скула • вилиця

Complexion

- complexion** — цвет лица • *колір обличчя*
fair — светлый (белый) • *світлий (блідий)*
swarthy (dark) — смуглый, темный • *темний (блідий)*
sallow (pale) — бледный, болезненно-желтый • *блідий, хворобливо жовтий*
blooming — цветущий • *квітучий*
peaches and cream — кровь с молоком • *кров з молоком*

Ears

- ears** — уши • *вуха*
huge — большие • *великі*
small — маленькие • *маленькі*
lop-eared — лопухий • *каплюухий*

Hair

- hair** — волосы • *волосся*
even (lank, straight) — ровные (прямые) • *рівне (пряме)*
curly — кудрявые • *кучеряве*
plaited — заплетенные в косу • *заплетене в косу*
wavy — волнистые • *хвилясте*
crisp — вьющиеся • *звивисте*
abundant — густые, пышные • *густе, пишне*
scanty (thin) — редкие • *рідке*
sleek (smooth) — приглаженные • *пригладжене*
silky — шелковистые • *шовковисте*
rumpled — взъерошенные • *скуповджене*
dishevelled — растрепанные • *кудлате*
luxuriant — пышные • *пишне*
bleached — высветленные • *вибілене*
dyed — крашенные • *фарбоване*
golden — золотистые • *золотаве*
elaborately dressed — хорошо причесанные • *добре зачесане*
bobbed (shingled) — коротко остриженные • *коротко обстрижене*
gray — седые • *сиве*
grizzling (grizzled) — седеющие • *що сивіє*
ash-blonde — пепельные (о волосах женщин) • *попелясте (про волосся жінки)*
black — черные • *чорне*
jet-black — черные, как смоль • *чорне, як смола*

dark — темные • *темне*
fair — русые • *русяве*
blond — светлые, белокурые • *світле, біляве*
red — рыжие • *руде*
reddish — рыжеватые • *рудувате*
hair-cut — стрижка • *стрижка*
to have one's hair cut — стричься • *стригтися*
hair-do — прическа • *зачіска*
to do one's hair — причёсывать волосы • *зачісувати волосся*
bald spot (patch, pate) — лысина • *лисина*
beard [biəd] — борода • *борода*
moustache [mə'sta:ʃ] — усы • *вуса*
wig — парик • *перука*
bald — лысый • *лисий, плішивий, голомозий*
braid — коса (волос) • *коса (волосся)*

Jaw

jaw — челюсть • *щелепа*
heavy — тяжелая • *важка*
square jaw — квадратная челюсть • *квадратна*
strong — крепкая • *міцна*

Chin

chin — подбородок • *підборіддя*
massive — массивный • *масивне*
pointed — острый • *гостре*
round chin — круглый • *кругле*
protruding — выдвигающийся • *висунуте*
double — двойной • *подвійне*

Teeth

teeth — зубы • *зуби*
even — ровные • *рівні*
uneven — неровные • *нерівні*
small (tiny) — мелкие • *дрібні*
sparse — редкие • *рідкі*
close-set — частые • *часті*

Figure

figure — фигура • *фігура*
lean (about men) — худощавая (о мужчинах) • *худорлява (про чоловіків)*

slender — стройная, тонкая • *струнка, тонка*
slim (about women) — стройная, тонкая (о женщинах) • *струнка, тонка (про жінок)*
slight — хрупкая • *тендітна*
neat (about women) — изящная, стройная (о женщинах) • *тендітна, струнка (про жінок)*
graceful — изящная, грациозная • *тендітна, граційна*
fat — тучная • *товста, гладка*
plump — полная • *повна*
raunchy — с брюшком • *з пузцем*
stout — тучная • *огрядна*
well-fed — упитанная, толстая • *натоптана, гладка, розжиріла*
lathy — долговязая • *довготелеса*
posture — осанка • *постава*

Height (Stature)

height (stature) — рост • *зріст (статура)*
average (medium, middle-sized) — средний • *середній*
tall — высокий • *високий*
short — низкий • *низький*
diminutive — миниатюрный • *мініатюрна*

Hand

hand — рука, кисть руки • *рука, кисть руки*
shapely — хорошей формы • *хорошої форми*
delicate — утонченная • *витончена*
tender — нежная • *ніжна*
callous — мозолистая, огрубевшая • *мозолиста, згрубіла*
hairy — волосатая • *волохата*
puffy — пухлая • *пухка*
soft — мягкая • *м'яка*

Legs

legs — ноги • *ноги*
strong (sturdy) — крепкие • *міцні*
slender — стройные • *стрункі*
shapely — хорошей формы, «точеные» • *хорошої форми, «витончені»*
long — длинные • *довгі*
short — короткие • *короткі*
plump — полные • *повні*

Shoulder

- shoulder** — плечо • *плече*
broad-shouldered — широкоплечий • *широкоплечий*
narrow-shouldered — узкоплечий • *вузькоплечий*
round-shouldered — сутулый • *сутулий*

Skin

- skin** — кожа • *ніжна*
delicate — нежная • *ніжна*
rough — грубая • *груба*
cream-white — белоснежная • *білосніжна*
weather-beaten — обветренная • *обвітрена*
sunburnt (tanned) — загорелая • *засмагла*
sluggish — дряблая • *дрябла, обвисла*

Belly

- belly** — живот • *живіт*
protruding — выпуклый • *випнутий*
hollow — впалый • *запалий*
waist — талия • *талія*

Smile

- smile** — улыбка • *посмішка*
artificial (insincere) — неискренняя • *нещира*
heartly — сердечная • *сердешна*
forced — наигранная • *награна*
charming — очаровательная • *чарівна*
happy — счастливая • *щаслива*
engaging — обаятельная • *приваблива*
pleasant — приятная • *приємна*
pleased — довольная • *вдоволена*
sweet — ласковая • *ласкава*
broad — широкая • *широка*
sad — печальная • *печальна*
faint — едва заметная • *ледве помітна*
strained — деланная, искусственная • *роблена, штучна*
cunning — хитрая • *хитра*
enigmatic — загадочная • *загадкова*
winning — привлекательная, обаятельная • *приваблива, чарівна*
wry — кривая • *крива*

Air

- air — внешний вид • *зовнішній вигляд*
supercilious air | — застенчивый внешний вид • *сором'язливий*
timid air | *зовнішній вигляд*
anxious air — обеспокоенный вид • *стурбований вигляд*
to be a perfect sight — ужасно выглядит • *мати жахливий*
вигляд

Voice

- voice — голос • *голос*
tuneful — мелодичный • *мелодійний*
crisp — звонкий • *дзвінкий*
cracked — хриплый • *хрипкий*
to speak in a loud (low) voice — говорить громко (тихо) • *роз-*
мовляти голосно (тихо)

Appearance

- appearance — внешность • *зовнішність*
beautiful (about women) — красивая (о женщинах) • *красива*
(про жінок)
handsome ['hænsəm] (about men) — красивый (о мужчинах) • *кра-*
сивий (про чоловіків)
pretty (about women) — симпатичная (о женщинах) • *симпа-*
тична (про жінок)
agreeable — приятный • *приємний*
engaging [in'geɪdʒɪŋ] — очаровательный • *чарівливий*
winsome — привлекательный • *привабливий*
genial ['dʒi:njəl] — сердечный, радушный • *сердешний, привітний*
good-looking — красивый, интересный, приятный • *красивий,*
приємний, цікавий
pleasant-looking — красивый • *красивий*
plain-looking — некрасивый • *некрасивий*
ugly ['ʌɡli] — гадкий, уродливый • *потворний, негарний*
dapper (about men) — аккуратный, хорошо одетый (о мужчи-
нах) • *акуратний, добре вбраний (про чоловіків)*
awkward — неуклюжий • *незграбний*
gallant — галантный • *галантний*
eccentric — экстравагантный • *екстравагантний*
stylish — модный • *модний*
elegant — элегантный • *елегантний*

Character

character — характер • *характер*

Virtuous (good) characteristic of a person

- virtuous** ['vɜ:tjuəs] (good) characteristic of a person — положительные черты личности • *позитивні риси особистості*
- affable** ['æfəbl] — приветливый, любезный, вежливый • *при-вітний, люб'язний, ввічливий*
- amiable** ['əmjəbl] — добродушный; любезный; привлекательный • *добродушний; люб'язний, цікавий*
- good-natured, good-humored** — добродушный • *добродушний*
- good-tempered** — с хорошим характером, уравновешенный • *врівноважений*
- communicative** [kə'mju:nikətɪv] — общительный, разговорчивый • *говіркий, компанійський*
- sociable** — общительный • *товариський*
- friendly** — дружески расположенный, дружественный • *дружній*
- modest** — скромный • *скромний*
- discreet** [dɪs'kri:t] — благоразумный, сдержанный, неболтливый • *скромний, що вміє мовчати; обачний, стриманий*
- generous** ['dʒenərəs] — великодушный, благородный • *великодушний, благородний*
- considerate** [kən'sɪdəɪt] — деликатный, тактичный; внимательный к другим • *делікатний, тактовний; уважний до інших*
- attentive** — внимательный • *уважний*
- thoughtful** — заботливый, внимательный; задумчивый • *турботливий, уважний; задумливий*
- earnest** ['ɜ:nɪst] — серьезный; искренний • *поважний; щирий*
- sincere** [sɪn'sɪə] — искренний, чистосердечный • *щирий, щиро-сердий*
- enthusiastic** [ɪn,θju:zɪ'æstɪk] — восторженный; полный энтузиазма, энергии • *захоплений; повний ентузіазму, енергії*
- calm** — спокойный • *спокійний*
- quiet** — спокойный, тихий; скромный • *спокійний, тихий, скромний*
- composed** [kəm'pəuzd] — спокойный, сдержанный • *спокійний, стриманий*
- self-possessed** — выдержанный, хладнокровный, имеющий самообладание • *стриманий, хладнокровний, що має само-владання*
- honest** — честный • *чесний*

merciful [ˈmɜːsɪfʊl] — сострадательный, мягкий, милосердный • *снівчутливий, доброзичливий, милосердний*

impartial [ɪmˈpɑːʃəl] — справедливый, беспристрастный • *справедливий, безсторонній*

just — справедливый, беспристрастный • *справедливий, безпристрасний*

patient [ˈreɪʃənt] — терпеливый; упорный, настойчивый • *терплячий; наполегливий*

forbearing — сдержанный, терпеливый, снисходительный • *стриманий, терплячий*

sympathetic [ˌsɪmpəˈθetɪk] — сочувственный • *снівчутливий*

respectable — порядочный, уважаемый; заслуживающий уважения • *порядний, репутабельний; що заслуговує уваги*

cordial [ˈkɔːdʒəl] — искренний, сердечный, радушный • *щирий, сердешний*

broad-minded — с широкими взглядами, с широким кругозором • *з широким світоглядом; що має широкі погляди*

witty — остроумный • *дотепний*

intelligent — умный, разумный, смелый • *розумний, тямущий*

dignified [ˈdɪgnɪfaɪd] — величественный, достойный; обладающий чувством собственного достоинства • *величний, достойний; що має почиття власної гідності*

capable — способный, одаренный • *здібний, обдарований*

benevolent [bɪˈnevələnt] — благожелательный, благотворительный • *доброзичливий, милосердний*

philanthropic [ˌfɪlənˈθrɒpɪk] — филантропичный • *філантропічний*

scrupulous [ˈskruːpjʊləs] — добросовестный, щепетильный, совестьливый • *делікатний, сумлінний, добросовісний*

consistent — последовательный, стойкий • *послідовний, стійкий*

easy-going — покладистый, добродушный, беспечный, веселый, беззаботный • *покладистий, добродушний, благодужний, безтурботний, веселий*

sophisticated — с утонченным вкусом; искусственный в житейских делах • *з витонченим смаком; умудрений досвідом*

affectionate [əˈfekʃnɪt] — любящий, нежный • *люблячий, ніжний*

devoted — преданный • *відданий*

loyal — верный, преданный, лояльный • *вірний, відданий, лояльний*

courageous [kəˈreɪdʒəs] — смелый, отважный, храбрый • *сміливий, відважний, хоробрий*

persevering [ˌpɜːsɪˈvɛərɪŋ] — упорный, стойкий • *стійкий, наполегливий*

industrious — трудолюбивый, усердный • *працелюбний, наполегливий*

hard-working — трудолюбивый, усердный • *працелюбний, наполегливий*
sweet — ласковый, приятный • *ласкавий, приємний*
gentle — мягкий, добрый, тихий, спокойный • *м'який, добрий, тихий, спокійний*
proud — гордый • *гордий*
shy — застенчивый • *сором'язливий*
strong-willed — решительный, волевой • *рішучий, вольовий*
companionable — компанейский • *компанійський*
gullible — доверчивый • *довірливий*
reserved — молчаливо-сдержанный • *мовчазно стриманий*

Evil (bad) characteristic of a person

evil (bad) characteristic of a person — негативные черты личности • *негативні риси особистості*
unkind — недобрый, злой • *недобрий, злий*
ill-natured — дурного нрава, злобный, грубый • *недоброї вдачі, злобний, злобливий, злісний*
hard-hearted — жестокий, бесчувственный • *жорстокий, немилосердний*
uncommunicative — необщительный, некоммуникабельный • *нетовариський, некомунікабельний*
unsociable — необщительный, неразговорчивый • *некомпанійський, неговіркий*
hostile ['hɒstail] — враждебный • *ворожий*
haughty ['hɔ:ti] — надменный, высокомерный • *пихатий, гордовитий, зарозумілий*
arrogant ['ærəgənt] — высокомерный, надменный, самонадеянный • *зарозумілий, гордовитий, зухвалий; самовпевнений*
dashing ['dæʃɪŋ] — лихой, франтоватый; человек, производящий фурор • *моторний, що впадає у вічі; чоловік, що зпричинює фурор, жвавий*
showy — кричащий; бьющий на эффект; безвкусный • *крикливий, строкатий; позбавлений смаку, що викликає ефект*
indiscreet — несдержанный, неблагоразумный • *нестриманий, нерозсудливий*
unscrupulous — недобросовестный, нещепетильный • *недобросовісний, несумлінний*
greedy ['grɛɪdi] — жадный • *жадібний*
inconsistent — непоследовательный, нестойкий • *непослідовний, нестійкий*
tactless — бестактный • *нетактовний*
insincere — неискренний, нечистосердечный • *нещирий, нещиросердий*

- passionate** [ˈpæʃənɪt] — вспыльчивый, горячий • *запальний, гарячий*
fussy [ˈfʌsi] — суетливый, нервный • *суетний, нервовий*
unrestrained — несдержанный • *нестриманий*
dishonest — нечестный, недобросовестный • *нечесний, недобросовісний*
cruel [kruəl] — жестокий, безжалостный, бессердечный • *жорстокий, безжальний, безсердешний*
partial [ˈpaːʃəl] — пристрастный • *пристрасний*
intolerant [ɪnˈtɒlərənt] — нетерпимый • *нетерпимий*
conceited [kənˈsiːtɪd] — самодовольный, тщеславный • *самодоволенний, пихатий, зарозумний*
self-willed — своевольный • *свавільний*
wilful — упрямый, своенравный, своевольный • *впертий, затятий, свавільний*
capricious [kəˈprɪʃəs] — капризный, непостоянный • *капризний, непостійний*
perverse [pəˈvɜːs] — упрямый, несговорчивый, капризный, порочный • *упертий, капризний, примхливий, вередливий*
insensible — нечувствительный, неотзывчивый, безразличный • *нечутливий, черствий, байдужий*
inconsiderate [ɪnkənˈsɪdərɪt] — неосмотрительный, опрометчивый, невнимательный к другим • *необачний, нерозважливий, неухажливий до інших*
servile [ˈsɜːvaɪl] — раболепный, подобострастный, рабский • *рабський, улесливий, холопський*
presumptuous [prɪˈzʌmptʃuəs] — нахальный, самонадеянный • *нахабний, самонадійний*
deceitful [dɪˈsiːtful] — обманчивый, лживый, предательский • *обманний, облудний, брехливий, зрадливий*
harsh [hɑːʃ] — грубый, жестокий; резкий, неприятный • *грубий, жорстокий; різкий, неприємний, віроломний*
sulky [ˈsʌlki] — угрюмый, мрачный, надутый • *похмурий, сердитий, надутий*
sullen [ˈsʌlən] — замкнутый, угрюмый, сердитый, мрачный • *замкнутий, похмурий, сердитий, понурий, відлюдний*
obstinate [ˈɒbstɪnɪt] — упрямый, настойчивый • *впертий, настирливий*
coarse [kɔːs] — грубый, невежливый, вульгарный • *грубий, неввічливий, вульгарний*
rude — невоспитанный, грубый • *невихований, грубий*
vain — тщеславный, пустой, суетный, показной • *марнославний, пустий, суетний, показний*

impertinent [im'pɜ:tɪnənt] — дерзкий, наглый, назойливый • *нахабний, надокучливий, зухвалий*

impudent [ˈɪmpjʊdənt] — дерзкий, нахальный, бесстыдный • *зухвалий, нахабний, безсоромний*

revengeful [rɪ'vendʒfʊl] — мстительный • *мстивий*

envious [ˈenviəs] — завистливый • *заздрий*

stubborn [ˈstʌbən] — упрямый, неподатливый • *впертий, неїддатливий*

stingy [ˈstɪdʒɪ] — скупой • *скупий*

mean [mi:n] — низкий, подлый, нечестный • *ниций, підлий, нечесний*

spiteful [ˈspaɪtful] — злобный, злорадный, недоброжелательный • *злобний, злорадний, недобррозичливий*

jealous — ревнивый • *ревнивий*

selfish — корыстный, эгоистичный • *корисливий, егоїстичний*

mercenary — корыстный • *меркантильний, корисливий*

boring — надоедливый, скучный • *надокучливий, нудний*

weak-willed — слабовольный, слабохарактерный • *слабохарактерний, слабкої волі*

shallow — пустой, неинтересный • *пустий, нецікавий*

empty-headed — пустоголовый • *пустоголовий*

absent-minded — рассеянный • *неуважливий, неуважний*

Additional Expressions

Appearance

She is lovely (lovely-looking). — Она восхитительна. • *Вона прекрасна.*

He is a handsome man. — Он красивый мужчина. • *Він красивий чоловік.*

She is beautiful. — Она красивая. • *Вона гарна.*

She is decidedly pretty. — Она безусловно красивая (симпатичная). • *Вона така красива (симпатична).*

She is an attractive (a fetching) girl. — Она привлекательная девушка. • *Вона приваблива дівчина.*

She has a noble look. — У нее благородный вид. • *У неї шляхетний вигляд.*

He is always so elegant, he dresses in the latest fashion. — Он всегда так элегантен, он одевается во все самое модное. • *Він завжди такий елегантний, він завжди вбирається за останньою модою.*

The innocent look of her face drives me mad. — Ее невинное выражение лица сводит меня с ума. • *Її невинний вираз обличчя затьмарює мені розум.*

- Her features are so delicate.** — У нее такие нежные, утонченные черты лица. • *В неї такі ніжні, витончені риси обличчя.*
- She has manners of a high-society girl.** — У нее манеры великосветской девушки. • *В неї манери дівчини вищого світу.*
- He is ill-mannered.** — У него плохие манеры. • *В нього погані манери.*
- He is so tactful.** — Он так тактичен. • *Він такий тактовний.*
- He is so unique.** — Он неповторим. • *Він унікальний.*
- He is one of a kind.** — Он единственный в своем роде. • *Він єдиний у своєму роді.*
- She has a pure look.** — У нее такой чистый (невинный) вид. • *В неї такий чистий (невинний) вид.*
- She has a proud posture, walks like a Queen.** — У нее горделивая осанка, походка королевы. • *В неї гордовита постава, хода королеви.*
- I have never seen a face half so beautiful.** — Я никогда не видел более красивого лица. • *Я ніколи не бачив красивішого обличчя.*
- She has a fascinating smile.** — У нее очаровательная улыбка. • *В неї чарівна посмішка.*
- She is all smiles.** — Ее лицо сияет в улыбке. • *Вона вся усміхнена.*
- She has a proud walk.** — У нее горделивая походка. • *В неї гордовита хода.*
- She looks so childish.** — Она выглядит как дитя. • *Вона виглядає по дитячому.*
- She acts arrogantly.** — Она ведет себя высокомерно. • *Вона поводиться зарозуміло.*
- She is fat and ugly.** — Она толстая и уродливая. • *Вона товста и потворна.*
- She is not fat, just pleasantly plump.** — Она не толстая, просто приятно пухлая. • *Вона не товста, просто приємно пухка.*
- She is a walking fright.** — Она — ходячий ужас. • *Вона — ходячий жах.*
- She wears tasteful make-up.** — Она красится (пользуется косметикой) со вкусом. • *Вона фарбується (використовує косметику) зі смаком.*
- You bear your age well.** — Вы выглядите моложе своих лет. • *Ви виглядаєте молодше ніж насправді.*
- Time stands still with you.** — Вы не стареете. • *Час над вами не владний.*
- She is going to turn 40, but she looks young for her age.** — Ей скоро будет 40, но она выглядит молодо для своих лет. • *Їй скоро виповниться 40, але вона для своїх років виглядає молодо.*

- He can carry his years and he is as young as he looks.** — Он хорошо сохранился и выглядит не старше своих лет. • *Він добре зберігся і виглядає молодше, ніж є насправді.*
- He doesn't look himself.** — Он сильно изменился. • *Він сильно змінився.*
- She gained some weight.** — Она понравилась. • *Вона сподобалася.*
- Her charm is irresistible.** — Ее обаяние неотразимо. • *Її шарм невідпорний.*
- She has a likeness to her mother.** — Она похожа на свою мать. • *Вона схожа на свою матір.*
- There's no family likeness at all between him and his sister.** — Между ним и его сестрой нет никакого семейного сходства. • *Між ним і його сестрою немає жодної фамільної подібності.*
- She is like her mother.** — Она похожа на свою мать. • *Вона схожа на свою матір.*
- The girl took after her mother in appearance and character.** — Девочка похожа на свою мать внешностью и характером. • *Дівчинка схожа на свою матір зовні і характером.*
- They look alike.** — Они похожи друг на друга. • *Вони схожі одне на одне.*
- She has a strong resemblance to her sister.** — Она очень похожа на свою сестру. • *Вона дуже схожа на свою сестру.*
- She is not fat, but she is exceedingly well-fed.** — Она не толстая, но очень упитанная. • *Вона не товста, але дуже оградна.*
- She has a queenly carriage.** — У нее царственная осанка. • *У неї царственна постава.*
- Her eyes are blue like the sea.** — У нее глаза синие, как море. • *У неї очі сині, як море.*
- His eyes are so deep.** — У него такие глубокие глаза. • *У нього такі глибокі очі.*
- She is a beauty with the kindest eyes you have ever seen.** — Она красавица, и глаза ее необычайно добры. • *Вона красуня, і її очі незвичайно красиві.*
- She has steel-coloured eyes.** — У нее глаза цвета стали. • *В неї очі кольору сталі.*
- Her eyelashes are so long and thick, her eyes seem darker for this reason.** — Ее ресницы так длинны и густы, что глаза по этой причине кажутся темнее. • *Її вій такі довгі і густі, що через це її очі здаються темнішими.*
- Her eyes were lost in a maze of wrinkles.** — Ее глаза потерялись в лабиринте морщин. • *Її очі загубилися в лабіринті зморщок.*

- She has a mole on her cheek.** — У нее есть родинка на щеке. • *В неї родимка на щоці*
- He has dark circles and under-eye-bags.** — У него темные круги и «мешки» под глазами. • *У нього темні круги і «мішки» під очима.*
- She has full sensuous lips.** — У нее полные чувственные губы. • *У неї повні чуттєві губи.*
- She has the thinnest waist in the world.** — У нее самая тонкая талия в мире. • *У неї найтонша талія у світі.*
- Long shapely legs are a big asset now.** — Длинные стройные ноги сейчас большая редкость. • *Довгі та стрункі ноги зараз велика рідкість.*
- Inner beauty is more important than physician one.** — Внутренняя красота важнее внешней. • *Внутрішня краса важливіша ніж зовнішня.*

Character

- to be of a cheerful (gentle, passive, etc.) disposition** — быть жизнерадостным (кротким, пассивным); иметь веселый (кроткий, пассивный) нрав • *бути життєрадісним (лагідним, пасивним); мати веселу (лагідну, пасивну) вдачу*
- She is a girl of an active (social, sullen, etc.) disposition.** — У девочки энергичный (общительный, угрюмый) характер. • *У дівчинки енергійний (товариський, похмурий) характер.*
- She is a pleasant person to deal with, she never loses her temper.** — С ней хорошо иметь дело, она никогда не теряет самообладания (всегда владеет собой). • *З нею добре мати до діла, вона ніколи не втрачає самовладання (завжди тримає себе в руках).*
- She is a woman of a hasty (quick, short, etc.) temper.** — Она вспыльчивая (находчивая, несдержанная). • *Вона запальна (винахідлива, нестримана).*
- He is short-tempered.** — Он вспыльчив. • *Він запальний.*
- His temper is a trifle short.** — Он бывает несдержанным. • *Він буває нестриманим.*
- He takes things lightly.** — Он легкомысленно смотрит на вещи. • *Він легковажить.*
- She is not of a forgiving nature (temper).** — Она не из тех, кто прощает. • *Вона не з тих, хто пробачає.*
- She is rather reserved and bottled-up woman.** — Она довольно сдержанная и замкнутая женщина. • *Вона доволі стримана і замкнута жінка.*

- She is a weak, characterless girl, full of prejudices.** — Она слабая, бесхарактерная девушка, полная предрассудков. • *Вона слабка, безхарактерна дівчина і вся забобонна.*
- He is a double-faced scoundrel.** — Он двуличный негодяй. • *Він двурушній негідник.*
- Her morals are rather elastic.** — У нее весьма нетвердая мораль. • *Її мораль доволі гнучка.*
- He is a careless and easy-going fellow.** — Он беспечный и бесшабашный малый. • *Він безтурботний і благодушний хлопець.*
- He is a man of character.** — Он человек с характером. • *Він чоловік з характером.*
- She is a woman of no character.** — Она бесхарактерная женщина. • *Вона безхарактерна жінка.*
- She is a character.** — У нее сильный характер. (Она — оригинальный человек) • *В неї сильний характер. (Вона — оригінальна людина).*
- The one thing I like about him is that he is always in character.** — Люблю его за то, что он всегда верен себе. • *Люблю його за те, що він завжди є сам собою.*
- His words are entirely in character with his actions.** — Его слова полностью соответствуют его поступкам. • *Його слова повністю відповідають його вчинкам.*
- I know her only by character.** — Я знаю ее только по рассказам. • *Я її знаю тільки за розповідями.*
- He's gained the character of an honest and honourable sort of fellow.** — Он прослыл честным и благородным (уважаемым) малым. • *Він знаний як чесний і шляхетний (поважаний) хлопець.*
- He is a bad sort of man and his character corresponds to his appearance.** — Он плохой человек, и внешность соответствует его характеру. • *В нього погана вдача і зовнішність відповідає його характерові.*
- One of her weaknesses is a love for domineering.** — Одна из ее слабостей — стремление командовать. • *Одним з її недоліків є потяг до зверхності.*
- He's such a bore.** — Он такой скучный человек. • *Він такий нудний чоловік.*
- He is a cunning and dishonest man.** — Он хитрый и бесчестный человек. • *Він хитрий і нечесний чоловік.*
- She is a grave and serious nature (turn of mind).** — Она сурового и серьезного нрава (склада ума). • *Вона суворой й поважної вдачі (розумового складу).*
- He is a shameless and egoistic man.** — Он бесстыдный и эгоистичный человек. • *Він безсоромний та егоїстичний чоловік.*

He is hard-hearted and false. — Он жестокий и вероломный. • *Він жорстокий і вероломний.*

She tries to pass for more than she is worth. — Она пытается выглядеть более важной, чем она есть на самом деле. • *Вона намагається виглядати соліднішою ніж є насправді.*

She is nobody's favourite as she is too "stuck-up." — Ее никто не любит, так как она чересчур заносчива (высокомерна). • *Її ніхто не любить, бо вона занадто задається (пихата).*

He is a clever, up-to-date chap. — Он умный, современный малый. • *Він розумний, сучасний хлопець.*

Everybody admits that she is good-humoured. — Все считают, что она милая (у нее хороший характер). • *Всі вважають, що вона мила (доброї вдачі).*

She has a big soul and a strong will. — У нее широкая натура, она человек с благородной душой и сильной волей. • *У неї широка душа і сильна воля.*

One of her lovable traits is her readiness to help. — Одна из наиболее привлекательных черт ее характера — готовность помочь. • *Одна з найпривабливіших рис її характеру — готовність допомогти.*

He is as true as steel and as good as gold. — Он так же надежен, как сталь, и так же хорош, как золото. • *Він міцний мов сталь і добрий як золото.*

He is easily pleased. — Ему легко угодить. • *Йому легко догодити.*

She is a warm-hearted and generous woman, she is somewhat romantic nature. — Она сердечная великодушная женщина, несколько романтического склада. • *Вона сердешна і великодушна жінка децю романтичного характеру.*

He is always full of joy and gaiety. — Он всегда жизнерадостный. • *Він завжди життєрадісний.*

She is a modest and virtuous woman. — Она скромная и добродетельная женщина. • *Вона скромна і добродійна жінка.*

She is a meek and gentle creature. — Она нежное и кроткое создание. • *Вона ніжне й лагідне створіння.*

He seems a very matter-of-fact sort of man. — Он кажется очень сухим (прозаичным) человеком. • *Він видається дуже сухою (прозаїчною) людиною.*

She is very trustful and generous. — Она очень доверчивая и великодушная. • *Вона дуже довірлива і великодушна.*

What does he look like? — Как он выглядит? • *Як він виглядає?*

What is he like? — Что он собой представляет? • *Що він собою являє?*

Give me a short touch on his character. — Охарактеризуйте его кратко. • *Дайте мені коротку характеристику його вдачі.*

What sort of man is he? — Что он за человек? • *Що він за чоловік?*

What sort of mind is he? — Какой он человек (умный и т.д.)? • *Який він (розумний і под.)?*

What sort of character has she got? — Какой у нее характер? • *Який у неї характер?*

Will you describe (depict, portray) him and bring out clearly his interesting traits? — Опишите его и отметьте его интересные черты. • *Опишіть його і відзначте його цікаві риси.*

What can you say about his appearance? — Что Вы можете сказать о его внешности? • *Що Ви можете сказати про його зовнішність?*

Can you fancy his image? — Вы можете представить его образ? • *Можете уявити його образ?*

Additional Expressions of the Idiomatic Nature, Colloquialisms with their Russian and Ukrainian Equivalents on the Subject "Appearance and Character"

basket case — беспомощный человек • *безпомічний чоловік*
He was a basket case. There was nobody around to help him. — Он был совершенно беспомощным. Не было никого, кто бы мог ему помочь. • *Він був зовсім безпомічний. Не було нікого, хто би зміг йому допомогти.*

to blow one's cool — выйти из себя • *вийти з рівноваги*
He tried hard not to show his anger but finally he blew his cool. — Он очень старался сдерживать свой гнев, но в конце концов вышел из себя. • *Він старався стримати свій гнів, але врешті вийшов з рівноваги.*

to be born yesterday — быть наивным, легковерным • *бути наївним, легковірним*

Do you think I was born yesterday? — Я не столь наивен, как Вы думаете. • *Я не такий наївний, як Ви думаете.*

bully — бесцеремонный человек; человек, обращающийся грубо с более слабыми людьми • *безцеремонна людина; людина, що грубо поводиться зі слабшими*

He's a bully. He frightens people that don't have the guts to stand their ground. — Он грубый, бесцеремонный человек. Он пу-

гает тех, кто не осмеливается настоять на своем. • *Він грубіян. Він залякує тих, хто не має сміливості наполягати на своєму.*

cheesy — вульгарный, безвкусный • *вульгарний, без смаку*
She was a very cheesy girl. — Она была очень вульгарной девушкой. • *Вона була вульгарною дівчиною.*

choosy — привередливый • *вередливий*
Don't be so choosy. — Не будьте такой привередливой. • *Не будьте такою вередливою.*

cold fish — холодный человек • *черства людина*
He's a cold fish. He doesn't care about other people's trouble. — Он холодный человек. Заботы других его не волнуют. • *Він черства людина. Чужий клопіт його не обходить.*

con man — обманщик • *обманщик*
I don't trust him. He's a con man. — Я ему не доверяю. Он обманщик. • *Я йому не довіряю. Він обманщик.*

cool hand — хладнокровный человек • *твердий чоловік*
He is a cool hand and can cope with the situation. — Он хладнокровный человек и может справиться с ситуацией. • *Він твердий чоловік і може впоратися із ситуацією.*

crabby — брюзгливый, раздражительный • *дражливий, дратівливий*
He is kind of crabby. — Он довольно брюзгливый. • *Він доволі дражливий.*

creep — противный тип • *противний тип*
I don't want to meet this creep. — Я не хочу встречаться с этим противным типом. • *Я не хочу зустрічатися з цим противним типом.*

gypsy-doodle — обманщик • *обманщик*
Everybody knew that Dick was a gypsy-doodle. — Все знали, что Дик — обманщик. • *Всі знали, що Дик обманщик.*

dolled up — расфуфыренный, разукрашенный • *виряджений, строкатий*
Judy was dolled up as if she were invited to a formal reception. — Джуди так разукрасилась, словно была приглашена на официальный обед. • *Джуди так розрядилася, ніби була запрошеною на офіційний прийом.*

dumb — глупый (букв.: глухой) • *глуний (букв.: глухий)*
He acts dumb sometimes. — Он действует порой довольно глупо. • *Часом він чинить ніби тобі глушман.*

dumb bunny — легковерный, наивный человек • *легковір, наївна людина*
Ben is dumb bunny. — Бен весьма наивен. • *Бен досить наївний.*

feisty — темпераментный, вспыльчивый • *темпераментний, запальний*

I didn't expect Morton to be so feisty. — Я не ожидал, что Мортон такой вспыльчивый. • *Я не чекав, що Мортон такий запальний.*

fish out of water — «белая ворона», как рыба, вытасченная на берег • «біла ворона», риба без води

I felt like a fish out of water. — Я чувствовал себя «белой вороной». • *Я відчував себе «білою вороною».*

flunky (pl.: flunkies) — подлиза • *підлабузник*

He is a flunky. He grovels before his superiors. — Он подлиза. Он раболепствует перед начальством. • *Він підлабузник. Він запобігає перед начальством.*

fresh — нахальный • *нахабний, зухвалий*

I was confused by the man's fresh remarks. — Я был смущен нахальным замечанием этого человека. • *Я був сконфужений нахабною реплікою цієї людини.*

fuddy-duddy — старомодный человек • *старосвітський чоловік*
Some neighbors think Mrs. Smith an old fuddy-duddy. — Некоторые из соседей считают г-жу Смит старомодной. • *Деякі сусіди вважають пані Сміт старосвітською дамою.*

glib talker — умеющий заговаривать зубы • *що вміє забити баки*

Don't believe him. He is a glib talker. — Не верьте ему. Он умеет заговаривать зубы. • *Не вірте йому. Він забиває баки.*

goofy — глупый • *глупий*

He looked rather goofy. — У него довольно глупый вид. • *Він виглядає доволі глупо.*

high-hat — заносчивый; относиться к к.-л. свысока • *пихатий; задаватися щодо когось, перед кимось*

He didn't high-hat his old friends. — Он не был заносчив по отношению к своим старым друзьям. • *Він не задавався перед своїми старими друзями.*

in a huff — сердитый, раздраженный • *сердитий, розлючений*
Jack was in a huff. — Джек был очень раздражен (сердит). • *Джек був дуже сердитий (розлючений).*

in the pink — здоровый, румяный • *здоровий, рум'яний*
This little girl is in the pink. — Эта маленькая девочка румяная (здоровая). • *Ця маленька дівчинка рум'яна (здорова).*

kicky — модный, нарядный; восхитительный • *модний, нарядний; чудовий*

Jane likes kicky clothes. — Джейн любит нарядную одежду. • *Джейн полюбляє нарядний одяг.*

know-it-all — всезнайка • *знайко*

I didn't expect Mary to be such a know-it-all. — Я не ожидал, что Мэри окажется такой всезнайкой. • *Я й не чекав, що Мери виявилася такою знайкою.*

kook — сумасброд • *божевільний*

People called him a kook, but he didn't care. — Люди называли его сумасбродом, но он не обращал внимания. • *Люди називали його божевільним, але він не звертав уваги.*

loudmouth — хвастун, болтун • *хвалько, балакун*

Even his brother calls him a loudmouth. — Даже родной брат называет его болтуном. • *Навіть рідний брат називає його балакуном.*

meatball — скучный человек, зануда • *зануда*

That meatball won't ever tell you an interesting story. — Этот зануда никогда не расскажет ничего интересного. • *Від цього зануди не почувеш цікавої оповідки.*

nut — чудака, псих • *чудик, навіжений, псих, дивак*

He was acting like some kind of nut. — Он вел себя чудаковато. • *Він поводився дивакувато.*

to be out to lunch — быть рассеянным, невнимательным • *бути неуважним, неуважливим*

John seemed to be out to lunch today. — Сегодня Джон казался очень рассеянным. • *Джон сьогодні виглядав дуже неуважним.*

off the wall — поразительный, эксцентричный • *що вражає, ексцентричний*

He seemed to be off the wall. — Он казался эксцентричным. • *Він здавався ексцентричним.*

queer fish — чудака • *дивак*

Anthony is such a queer fish. — Энтони такой чудака. • *Ентоні такий дивак.*

savvy — смекалистый • *кмітливий, тямовитий*

He was savvy enough to understand this. — Он был достаточно смекалистый, чтобы понять это. • *Він був досить кмітливий, щоб зрозуміти це.*

screwball — сумасброд, чудака • *навіжений; ексцентрична людина, дивак*

Roger turned out to be a screwball! — Роджер оказался сумасбродом. • *Роджер виявився навіженим.*

to shoot square — быть честным (в делах) • *бути чесним (у справах)*

I trust him because he shoots square with me. — Я доверяю ему, так как он честен со мной. • *Я йому довіряю, бо він щодо мене чесний.*

slick — хитрый • *хитрий*

This man is very slick. — Он человек очень хитрый. • *Цей чоловік дуже хитрий.*

slob — неряха, грязнуля, растяпа • *нечупара, нехлюй, ледащо*
I don't like Mark. He is a slob. — Мне не нравится Марк. Он грязнуля. • *Марк мені не до вподоби. Він нечупара.*

snooty — чванный, нахальный • *чванькуватий, зарозумілий*
I don't like such snooty people. — Мне не нравятся такие чванные люди. • *Мені не до вподоби такі чваньковиті люди.*

He is just a snooty fellow. — Он просто нахальный парень. • *Цей хлопець просто нахаба.*

sorehead — обидчивый, раздраженный человек • *роздратований, розчарований, причепа, критикан*

He was a sorehead who often felt neglected. — Он был обидчив и часто чувствовал себя обойденным. • *Він був драгівливий і часто відчував себе обділеним.*

spunky — смелый • *сміливий*

Jack is a spunky fellow. — Джек — смелый парень. • *Джек — сміливий хлопець.*

to stand tall — быть гордым и самоуверенным • *бути гордим і самовпевненим*

He stands tall. — Он горд и самоуверен. • *Він гордий і самовпевнений.*

to be all thumbs — быть неуклюжим (в отношении рук) • *бути незграбним (щодо рук)*

He is all thumbs. — Он неуклюжий. • *Він незграба.*

Today I am all thumbs. — У меня сегодня все валится из рук. • *У мене сьогодні все випадає з рук.*

to be wishy-washy — быть бесхарактерным, слабовольным • *бути безхарактерним, слабовільним*

He is not fit for this position. He is wishy-washy. — Он не годится для этой должности. Он слабовольный человек. • *На цю посаду він непридатний. Він безхарактерний.*

tacky — убогий • *жалюгідний*

This old man looks tacky. — Этот старик имеет убогий вид. • *Цей дід виглядає жалюгідно.*

zippy — энергичный, полный сил • *енергійний, сповнений сил*

He is bright, handsome, zippy and successful. — Он умный, красивый, энергичный и имеет успех. • *Він розумний, гарний, енергійний і має успіх.*

ILLUSTRATIONS

Read the illustrations, give a summary and discuss them.

* * *

The manager of the hotel was a big handsome man. He was all politeness, but it seemed to Poirot that this man, for all his easy manners, was not at ease.

(from Agatha Christie)

he is all politeness — он сама вежливость • він дуже ввічливий
for all his easy manners — несмотря на его непринужденное поведение • незважаючи на його невимушену поведінку
he is not at ease — ему не по себе, он напряжен • йому не по собі, він напружений

* * *

The women came straight up on the terrace and passed close by him. They were not young — perhaps near fifty, and the resemblance between them was so strong that they were obviously sisters. As they passed Harold the eyes of both of them rested on him for a minute. It was a curious, appraising glance — almost unhuman. Harold's impression of evil grew stronger. He noticed the hand of one of the two sisters, a long claw-like hand.

Clayton Harold felt a wave of indignation and pity swept over him. Elsie Clayton could not be more than twenty-five. He recalled her friendly blue eyes, her soft gentle smile.

(from Agatha Christie)

resemblance — сходство • подібність
obviously — явно, очевидно • явно, очевидно
curious, appraising [ə'preɪzɪŋ] glance — любопытный, оценивающий взгляд • цікавий, оцінювальний погляд
evil [i:vɪl] — зло • зло
claw-like hand — клешнеобразная рука • клешнеподібна рука

* * *

It was Hugh Chandler's magnificent physique that impressed Hercule Poirot more than anything else. Tall, well-proportioned with

broad chest and shoulders and a mass of hair on a big head. Poirot thought that he was really magnificent and murmured, "He is like a young Bull. A perfect specimen of healthy manhood."

(from Agatha Christie)

magnificent [mæg' nifisnt] — великолепный, пышный, величественный • *чудовий, пишний, величний*

specimen ['spesimɪn] — образец, образчик, экземпляр • *зразок, екземпляр*

manhood ['mænhud] — зрелость, зрелый возраст, мужественность; мужское население страны • *зрілість, зрілий вік, мужність; чоловіче населення країни*

* * *

Finally Frobisher stopped under a portrait at the end of the gallery. They stood looking up at a tall woman, her hand on a grey hound's collar. A woman with golden hair and an expression of radiant vitality.

(from Agatha Christie)

hound [haund] — гончая собака • *хорт, гончий пес*

collar ['kɒlə] — ошейник • *ошийник*

an expression of radiant vitality — выражение искрящегося жизнелюбия • *вираз осяйного життєлюбства*

* * *

Hercule Poirot, swaying **to and fro** in the tube train, thought to himself that there were too many people in the world. Certainly there were too many people in the underground world of London at this particular moment (6:30 p.m) of the evening. Heat, noise, crowd, the pressure of hands, arms, bodies, shoulders! Humanity seen like this **en masse** was not attractive. How seldom could one see a face **sparkling with intelligence**, how seldom a woman with elegance! All these young women who surrounded him — so alike, so **devoid of charm**, so **lacking in genuine femininity**! Ah! To see a **femme du monde**, a woman with **grace**, a woman beautifully and extravagantly dressed! Once there had been such women. But now...

(from Agatha Christie)

to and fro — взад и вперед • *взад і вперед*

en masse — в массе • *у масі*

a face sparkling with intelligence [ɪn'telɪdʒəns] — лицо, сияющее интеллектом • *обличчя, осяяне інтелектом*

devoid [dɪ'vɔɪd] of charm — лишенный очарования • *позбавлений шарму*

lacking in genuine ['dʒɛnjɪn] femininity — отсутствие подлинной женственности • *відсутність справжньої жіночості*

femme du monde — светская дама • *світська дама, дама вищого світу*

grace [ɡreɪs] — грация, изящество, привлекательность • *грация, витонченість, привабливість*

* * *

She was all angles and bones, she was near-sighted; she squinted; her hand was wide as bed slat and twice as hard.

Atticus was middle-aged then, she was fifteen years his junior.

(from Harper Lee)

to squint [skwɪnt] — косить (глазами), прищуриваться, смотреть искоса • *косити очима, жмуритися, дивитися скося*

bed slat — перекладина кровати • *перекладина ліжка*

* * *

Mrs. Davidson was a little woman, with brown, dull hair very elaborately arranged, and she had prominent blue eyes behind invisible pince-nez. Her face was long, like a sheep's, but she gave no impression of foolishness, rather of extreme alertness; she had the quick movements of a bird. The most remarkable thing about her was her voice, high, metallic, and without inflection; it fell on the ear with a hard monotony, irritating to the nerves like the pitiless clamour of pneumatic drill.

(from W. Somerset Maugham)

prominent [ˈprɒmɪnənt] blue eyes — выпуклые голубые глаза • *вирачені блакитні очі*

invisible (= rimless) — здесь: не имеющий оправы • *тут: що не має оправу*

to give no impression of foolishness — не производить глупое впечатление • *складати непогане враження*

alertness [ə'lə:tnɪs] — настороженность, бдительность; живость, проворство • *пильність, настороженість; проворність, жвавість*

inflection — флексия, модуляция, интонация • *флексія, модуляція, інтонація*

clamour ['klæmə] — шум, крики • *шум, крики*

* * *

He was a silent, rather **sullen** man, and you felt that his **affability** was a duty that he imposed upon himself Christianly; he was by nature reserved and even **morose**. His appearance was singular. He was very tall and thin, with long **limbs** loosely jointed; hollow cheeks and curiously high cheekbones; he had so **cadaverous** an air that it surprised you to notice how full and sensual were his lips. He wore his hair very long. His dark eyes, set deep in their sockets, were large and tragic; and his hands with their big, long fingers, were finely shaped; they gave him a look of great strength. But the most striking thing about him was the feeling he gave you of **suppressed fire**. It was impressive and **vaguely** troubling. He was not a man with whom any intimacy was possible.

(from W. Somerset Maugham)

sullen ['slʌn] — угрюмый, замкнутый, мрачный • *похмурий, понурий, замкнутий, сердитий*

affability [ˌæfə'bɪlɪtɪ] — приветливость, любезность, вежливость • *привабливість, люб'язність, ввічливість*

morose [mə'ɹəʊs] — мрачный, угрюмый, замкнутый • *похмурий, замкнутий*

limb [lɪm] — конечность, часть тела • *кінцівка, частина тіла*

cadaverous [kə'dævərəs] — смертельно-бледный, мертвенно-бледный; трупный • *смертельно блідий, мертвотно-блідий; трупний*

suppressed [sə'prest] **fire** — сдержанный (скрытый) огонь • *стри-маний (прихований) вогонь*

vaguely ['veɪglɪ] — смутно, неопределенно, неясно, рассеянно • *невизначено, незрозуміло, неясно, неуважно*

* * *

I had no notion of what her age was. When I was quite a young man she was married a good deal older than I, but now she treated me as her **contemporary**. She **constantly** said that she made no secret

of her age, which was forty, and then added with a smile that all women took five years off. She never thought to conceal the fact that she dyed her hair (it was a very pretty brown with reddish tints), and she said she did this because her hair was hideous while it was going grey; as soon as hers was white she would cease to dye it.

Meanwhile her face was painted, though with discretion, and her eyes owed not a little of their vivacity to art. She was a beautiful woman, exquisitely gowned, and in the sombre glow of the alabaster lamps did not look a day more than the forty she gave herself.

(from W. Somerset Maugham)

to have no notion of smth. — не иметь ни малейшего представления о ч.-л. • не мати анінайменшого уявлення про щось
contemporary [kən'tempərətəri] — сверстник, современник • од-ноліток, сучасник

constantly — постоянно • постійно

to conceal [kən'si:l] — скрывать, утаивать, умалчивать, маски-ровать • приховувати, маскувати, замовчувати

tint [tɪnt] — краска, оттенок • фарба, відтінок

hideous ['hɪdiəs] — отвратительный, страшный, ужасный • від-разливий, потворний, жахливий

to cease [si:s] — переставать, прекращать, приостанавливать • при-пиняти, зупиняти

discretion [dɪs'krefn] — осторожность, благоразумие • обе-режність, розважливість

vivacity [vɪ'væsɪtɪ] — живость, оживленность • жвавість, по-жвавленість

exquisitely ['eksɹwɪzɪtli] — изысканно, утонченно, прелестно • ви-шукано, витончено

sombre ['sɒmbə] **glow** [gləʊ] — тусклый (мрачный) свет, от-блеск • тьмяне (похмуре) світло, відблиск

alabaster ['æləbɑ:stə] **lamp** — гипсовая лампа • гіпсова лампа

* * *

Mrs. Tower's grey hair was very plainly done, showing all her forehead and her eyes, with a parting in the middle. It had evidently never known the tongs of Monsieur Marcel*. Now her eyes fell on the tea-table with its teapot of Georgian silver* and its cups in old Worcester*.

Mrs. Tower looked a good fifty-five. She was a rather big woman; she wore a black straw hat with a wide brim, and from it a black lace veil hung over her shoulders. She was evidently short-sighted, for she looked at you through large gold-rimmed spectacles.

Then she took off her hat and placed it neatly with her gloves and cloak on the sofa councer. Mrs. Tower pursed her lips. She kept her face bravely. I noticed that when she smiled she showed white small regular teeth. They were a real beauty. Her smile was certainly very sweet.

(from *W. Somerset Maugham*)

- * **Monsieur Marcel** (1852—1936), a celebrated French hairdresser.
- * **Georgian silver**, silver made during the reign of any one of the four Georges, kings of England: George I (1714—1727), George II (1727—1760), George III (1760—1820) and George IV (1820—1830).
- * **cups in old Worcester**, cups made of old Worcester china, which is noted for its high quality. (Worcester is a town on the West Midlands).

plainly done hair — гладко причесанные волосы • *прилизано зачесане волосся*

tongs [tɒŋz] — щипцы • *щипці*

black straw hat with a wide brim — черная соломенная шляпа с широкими полями • *чорний крилатий бриль*

veil [veil] — вуаль, чадра • *вуаль, чадра*

gold-rimmed spectacles — очки в золотой оправе • *окуляри в золотій оправі*

* * *

There entered a youth in a very well-cut dinner jacket. He was slight, not very tall, with fair hair in which there was a **hint** of natural wave, clean-shaven and blue-eyed. He was not particularly good-looking, but he had a pleasant, amiable face. In ten years he would probably be **wizened** and **sallow**; but now, in extreme youth, he was fresh and clean and blooming. For he was certainly not more than twenty-four. His blue eyes fell immediately on Mrs. Fowler, his face lit up, and he went towards her with both hands outstretched. Mrs. Fowler gave him hers, a **demure smile** on her lips.

Mrs. Tower's face was wonderful to behold. I saw then to admiration how bravely good breeding and social usage could combat the instincts of the natural woman. For the astonishment and then the **dismay** that for an instant she could not conceal were quickly driven away, and her face assumed an expression of affable woman. But she was evidently **at a loss for words**. It was not unnatural if Gilbert felt a certain **embarrassment**, and I was too busy preventing myself from laughing to think of anything to say. Mrs. Fowler alone kept perfectly calm.

Mrs. Tower talked **vivaciously**; but I wondered if Gilbert saw how hard and **vindictive** was the expression of her eyes behind the mask of friendliness that she turned to him. She was measuring him. I could see that she was in a passion, for under her rouge her cheeks glowed with an angry red. Suddenly she gave Gilbert a shy little smile.

(from W. Somerset Maugham)

hint — на́мек • *натяк*

wizened [ˈwɪznd] — сморщенный • *зморщений*

sallow [ˈsæləu] — болезненный (о цвете лица) • *хворобливий*
(про колір обличчя)

demure [diˈmjʊə] **smile** — сдержанная улыбка • *стримана посмішка*

dismay [disˈmeɪ] — страх, испуг; уныние • *страх, переляк; сум*
to be at a loss — быть в затруднительном положении, в недоумении • *перебувати у важкому становищі*

to be at a loss for words — не найти слов • *не мати слів*

embarrassment [ɪmˈbærəsmənt] — замешательство, затруднение, смущение • *труднощі, перешкода, замішання, збентеження*

vivaciously [viˈveɪʃəsli] — живо, оживленно • *пожвавлено*

vindictive [vɪnˈdɪktɪv] — мстительный, карательный • *мстивий*

* * *

The marriage took place at a registrar's office. Mr. Tower and I were **witnesses**. Gilbert in a smart blue suit looked absurdly young, and he was obviously nervous. It is a trying moment for any man. But Jane kept her admirable **composure**. She might have been in the habit of marrying as frequently as a woman of fashion. Only a slight colour on her cheeks suggested that beneath her calm was some **faint excitement**. It is a **thrilling moment** for any woman. She wore a very full dress of silver grey velvet, in the cut of which I recognized the hand of the dressmaker in Liverpool (evidently a widow of **unimpeachable** character). Her gold-rimmed spectacles made it extraordinary **grotesque**.

(from W. Somerset Maugham)

witnesses — свидетели • *свідки*

composure [kəmˈpəʊzə] — спокойствие, хладнокровие, самообладание • *спокій, холоднокровність, самовладання*

faint [feɪnt] **excitement** — легкое возбуждение • *легке збудження*

thrilling moment — трогательный момент • *душевний момент*
unimpeachable [ˈʌnɪmˈpi:tʃəbl] **character** — безупречный характер • *бездоганний характер*
gold-rimmed spectacles — очки в золотой оправе • *окуляри в золотій оправі*
grotesque [grəʊˈtesk] — гротескный, абсурдный, нелепый • *гротескний, абсурдний, безглуздий*

* * *

Oddly enough the woman who sat there had by her fantastic appearance **attracted my attention** the moment I was ushered into the crowded drawing-room. I thought I noticed a **gleam of recognition** in her eyes, but to the best of my belief I had never seen her before. She was not a young woman, for her hair was iron-grey; it was cut very short and clustered thickly round her well-shaped head in tight curls. She made no attempt at youth, for she was **conspicuous** in that gathering by using neither lipstick, rouge nor powder. Her face, not a particularly beautiful one, was red and **weather-beaten**; but because it owed nothing to artifice had naturalness that was very pleasing. It contrasted oddly with the whiteness of her shoulders. They were really magnificent. A woman of thirty might have been proud of them. But her dress was extraordinary.

At that moment she was speaking. Her friend was turned up towards her with an **anticipatory smile**. A baldish white-haired man with a sharp, intelligent face, who sat on her left, was leaning forward eagerly, and the couple who sat opposite, ceasing her say and they all, with a sudden movement, threw themselves back in their chairs and **burst into vociferous laughter**.

(from *W. Somerset Maugham*)

oddly enough — достаточно странная, необычная • *доволі дивно, незвично*
to attract smb.'s attention — привлечь ч.-л. внимание • *привернути чиюсь увагу*
to usher [ˈʌʃə] — вводить, приводить • *запроваджувати, призводити*
gleam of recognition — проблеск признания (узнавания) • *проблеск впізнавання*
conspicuous [kənˈspɪkjʊəs] — видный, заметный, бросающийся в глаза • *ставний, помітний, що впадає в око*
weather-beaten face — обветренное лицо • *обвітрене обличчя*

anticipatory [æn'tɪsɪpeɪtəri] **smile** — преждевременная улыбка • *передчасна посмішка*
to burst into vociferous laughter — разразиться громким смехом • *вибухнути нестримним сміхом*

* * *

Freddie was a well-turned-out figure, not good-looking — his features were very ordinary — but good-natured, smart. He looked a trifle **conceited** perhaps; yet, when he **exerted himself**, he had an attractive way.

(from A.J. Cronin)

a trifle [traɪfl] — слегка, немного • *трохи, небагато*
conceited [kən'si:tɪd] — самодовольный, тщеславный • *само-вдоволеный, марнославний*
to exert oneself [ɪg'zɜ:t] — делать усилия, напрягаться, лезть из кожи • *робити зусилля, напружуватися, із шкіри пнутись*

* * *

Troy was built too solidly to be **hasty**; he had intelligent, searching eyes, and a chin that promised **firmness**.

(from Stefan Heym)

hasty ['heɪstɪ] — поспешный, необдуманный; вспыльчивый, резкий • *поспішний, необдуманий; запальний, різкий*
firmness — решительность, стойкость, уверенность • *рішучість, стійкість, впевненість*

* * *

She saw his inviting smile; the **spark** of humour in his dark eyes; his finely arched brows slightly raised.

(from Stefan Heym)

spark [spɑ:k] — искра, вспышка, проблеск • *спалах, іскра, зблиск*

* * *

Once again, he noticed her eyes — long, clear gray and unquiet.

(from Mitchel Wilson)

* * *

She had long black hair, gray eyes and a quick laughing mouth. She had a habit of suddenly withdrawing her attention to look about as if to reassure herself that she wasn't locked in.

(from Mitchel Wilson)

to have a habit of doing smth. — иметь привычку ч.-л. делать • мати звичку щось робити
to withdraw [wɪd'drɔ:] — отдергивать, удалять, отводить • відводити, відсмикувати, відкликати, виводити
to reassure — вновь убедиться • пересвідчитися ще раз

* * *

Her hair was lighter than auburn because it was shot with gray even though she was still under thirty; when she smiled she looked shrewd and resigned.

(from Mitchel Wilson)

auburn [ˈɔ:bən] — каштанового цвета (темно-рыжего) • каштанового кольору (темно-рудого)
shrewd [ʃru:d] — пронизательный, умный, тонкий; хитрый • проникливий, гострий, кмітливий, дотепний; хитрий
resigned [rɪ'zaind] — покорный, смирившийся • покiрний, що змирився

* * *

She had her hair done differently; there were more small curls or something, he wasn't sure what, but it helped to bring out the roundness of her face.

(from Jack Lindsay)

* * *

Arnie was full of laughter and vivacity. He had an easy charm which he dispensed in his deep rumbling voice whenever he was unusually elated by company he wanted to impress.

(from Mitchel Wilson)

vivacity [vɪ'væsɪtɪ] — живость, оживленность • жвавість, по-жвавленість

to dispense [dis'pens] — распределять, раздавать • *розподіляти, роздавати*

deep rumbling voice — глубокий громкий голос • *глибокий гучний голос*

to elate [i'leit] — подбадривать, поднимать настроение • *підбадьорювати, піднімати настрої*

* * *

Her lips were soft, but there were lines in her face and gray in her hair, and yet because he loved her, whatever age she was that was the age a woman should be. Anyone younger seemed **immature**, anyone older had lost her charm.

(from Mitchel Wilson)

immature [imə'tjuə] — молодой, юный; незрелый • *молодий, юний; незрілий*

* * *

The detective was past middle-aged. A big man, in a new gray tweed suit, with a pleasing, **sonorous voice**, with the manner of a well-bred father.

(from Dyson Carter)

sonorous [sə'nɔ:rəs] **voice** — звонкий (звучный) голос • *дзвінкий (звучний) голос*

* * *

Though fifty, she was still **incomparable**. Her **ravaged beauty** made the fresh and blooming comeliness of youth a trifle **insipid**. I do not like these painted faces that look all like; and I think women are foolish to dull their expression and **obscure** their personality with powder, rouge and lipstick. But Elizabeth Vermont painted not to imitate nature, but to improve it.

(from W. Somerset Maugham)

incomparable [in'kɔmpərəbl] — несравнимый; несравненный, бесподобный • *незрівнянний; непорівнянний*

ravaged ['rævɪdʒd] **beauty** — увядающая красота • *зів'яла краса*

insipid [ɪnˈsɪpɪd] — безвкусный, бесцветный; вялый, безжизненный • *нецікавий, прісний; нудний, млявий*

to obscure [əbˈskjuə] — затмевать, помрачать; делать неясным • *затмарювати, затіняти; робити невизрачним.*

* * *

She had a very agreeable smile; it did not light up her face suddenly, but seemed rather **to suffuse** it by degrees with charm. It hesitated for a moment about her lips and then slowly travelled to those great shining eyes of hers and there softly **lingered**.

(from W. Somerset Maugham)

to suffuse [səˈfju:z] — заливать (слезами); покрывать (румянами, краской) • *заливати (сльзьми); нафарбовувати (рум'янами, фарбою)*

to linger [ˈlɪŋgə] — задерживаться • *затримуватися*

* * *

He was a small young man, and extremely slight of body. His face had been just barely saved from too-handsomeness, not to say **gorgeousness**, by virtue of one ear's **protruding** slightly more than the other.

(from J. D. Salinger)

gorgeousness [ˈɡɔ:ʃəsnis] — великолепие • *пишність, розкішність*
virtue [ˈvɜ:tju:] — добродетель; достоинство, хорошее качество • *доброчесність; чеснота, позитивна риса*

by virtue of smth. — посредством ч.-л., благодаря ч.-л., на основании ч.-л. • *завдяки чомусь, через щось, на підставі чогось*
protruding [prəˈtru:ɪdɪŋ] — высунутый наружу; выступающий вперед, торчащий • *висунутий назовні; що виступає зовні, що стримить*

* * *

He was a tall, thin man whose clothes hung loosely on the angles of his round-shouldered, **bony form**. His arms were very long even for such a tall man, and the huge, bony hands were **gnarled** and **knotted**. His nose was a large, fleshy, **hawk-like beak**, his chin was large and extraordinarily long. The eyes were pale blue, very small and close together, **surmounted** by **spare**, light-coloured, almost **in-**

visible eyebrows, with a deep vertical cleft between them over the nose. His head, covered with thick, coarse brown hair, was very large at the back, the ears were small and laid close to the head.

(from Robert Tressel)

bony form — костлявая форма • • кістлява форма

gnarled [nɑ:lɪd] — шишковатый, сучковатый; искривленный, угловатый • вузлуватий, шишкуватий, гулястий; викривлений, незграбний, вайлуватий

knotted — связанный, спутанный • зв'язаний, спутаний

hawk-like beak — здесь: ястребиный нос • тут: яструбиний ніс

to surmount [sə:'maʊnt] — увенчивать • увінчувати

spare [spɛə] — скудный, скромный • скромний, бідний

invisible [ɪn'vɪzəbl] — невидимый, незримый, незаметный • невидимий, незримий, непомітний

cleft [kleft] — трещина, расселина • тріщина, розлом

coarse [kɔ:s] — грубый, крупный • грубий, крупний

* * *

They talked so easily, she thought she had never found conversation flowing along with any other stranger, any other man. Mr. Curry had exactly the right amount of formal politeness, mixed with informal ease, he had style and he seemed so much at home.

He had an ordinary face, for which she was grateful, but there was something slightly unreal about it, as though she were seeing it on a cinema screen. All the same, it was very easy to picture him sitting in this kitchen, eating breakfast before putting on his hat each morning and going off to work.

She felt suddenly glad to have him here in the kitchen, for his presence took the edge off the emptiness and silence which lately had seemed to fill up every corner of the house.

Now she heard her mother talking about Mr. Curry. "You should always take particular notice of the eyes, Esme, never trust anyone with eyes set too closely together."

She tried to see his eyes, but he was turned sideways to her. "Or else too widely apart. That indicates idleness."

It was summer. Mrs. Curry looked very dapper, very smart, and she had no idea at all what work he was doing.

Then, one evening in July, she decided to explore, to discover what she could find out from other people in town... And there, on a corner opposite the hotel she saw Mr. Curry... He was singing in a tuneful, but rather cracked voice, and doing an elaborate little tap

dance on the spot, his rather small feet moving swiftly and daintily in time with music. Esme Fanshaw put her hand to her face, feeling herself flush, and wishing to conceal herself from him...

Mr. Curry danced, a fixed smile on his elderly face.

(from Susan Hill)

- politeness — вежливость • *ввічливість*
to be at home — чувствовать себя как дома • *почуватися як вдома*
cinema screen — киноэкран • *кіноекран*
to take the edge off the emptiness — не ощущать остроты пустоты • *не відчувати гостроти пустоти*
idleness [ˈaɪdlɪnɪs] — праздность, лень, безделье, бездеятельность • *лінощі, неробство, ледарство*
to look dapper — иметь красивую элегантную внешность • *мати красиву елегантну зовнішність*
to look smart — быть симпатичным, привлекательным • *бути симпатичним, привабливим*
rather cracked voice — довольно хриплый (надорванный) голос • *доволі хрипкий (надірваний) голос*
to do an elaborate tap dance — танцевать чечетку • *вбивати чечітку*
to move swiftly and daintily — быстро и красиво двигаться • *швидко і красиво рухатися*
fixed smile — застывшая улыбка • *застигла посмішка*

* * *

The man was tall, rather heavy; the grey flannel which encased him was like a firm outer skin to his assurance. His large elderly face had the authority of a commanding nose, jowled cheeks, strong hazel eyes deep under thick black brows. It was that English face which, with various small deviations, has been looking down so long from the walls of countless picture galleries and country houses. Handsome it was, but more — every feature, every curve, had an impressive finality, an absolute rightness, as if the atoms which composed it had never had a moment's hesitation in falling were they did.

(from Doris Lessing)

- assurance [əˈʃʊərəns] — уверенность, самоуверенность, убежденность • *впевненість, самовпевненість, переконаність*

deviation [ˌdiːvi'eɪʃn] — отклонение • *відхилення*

curve [kə:v] — кривая (линия), изгиб, закругление, кривизна • *крива (лінія), вигин, заокруглення, кривизна*

* * *

“Are you the husband?” a voice asked in my ear. Without turning around, I had an idea of the man who spoke. He was a detective, and he must be at least six feet tall, big through the shoulder and with the beginning of a gut. It was an Irish voice oiled with a sence of its authority, and in control of a thousand irritations. “Yes,” I said, and looked up to meet a man who did not correspond to his voice. He was about five-eight in height, almost slim, with a hard, clean face and the sort of cold blue eyes which live for a contest. So it was like the small shock of meeting somebody after talking on the telephone.

(from Norman Mailer)

gut — живот, брюхо • *живіт, черево, пузо*

irritation [ˌɪrɪ'teɪʃən] — раздражение, гнев; возбуждение • *роздратованість, гнів; збудження*

to correspond to smth. — соответствовать ч.-л. • *відповідати чомусь*

* * *

She was a handsome woman, Deborah, she was big. With high heels she stood at least an inch over me. She had a huge mass of black hair and striking green eyes sufficiently arrogant and upon occasion sufficiently amused to belong to a queen. She had a large Irish nose and a wide mouth which took many shapes, but her complexion was her claim to beauty, for the skin was cream-white and her cheeks were coloured with a fine rose, centuries of Irish mist had produced that complexion. It was her voice however which seduced one first. Her face was large and all-but-honest; her voice was a masterwork of treachery. Clear as a bell, yet slithery with innuendo, it leaped like a deer, slipped like a snake. She could not utter a sentence for giving a tinkle of value to some innocent word. It may have been the voice of a woman you would not trust for an instant, but I did not know if I could forget it.

(from Norman Mailer)

sufficiently [sə'fɪʃəntli] **arrogant** ['æɾəʊgənt] — достаточно надменный, высокомерный • *доволи пихатий, зверхній*
innuendo [ˌɪnju:'endəʊ] — косвенный намек, иносказание • *непрямий натяк*
tinkle ['tɪŋkl] — звон колокольчиков или металлических предметов друг о друга; звяканье • *дзвякання, дзеленькіт, бряжчання*
innocent ['ɪnəsənt] **word** — невинное (чистое) слово • *невинне слово*

* * *

Mrs. Forestier was a very nice woman. Kindly people often say that of a woman when they can say nothing about her, and it has come to be looked upon as a cold praise. I do not mean it as such. Mrs. Forestier was neither charming, beautiful nor intelligent; **on the contrary**, she was **absurd**, homely and foolish; yet the more you knew her, the more you liked her, and when asked why, you found yourself forced to repeat that she was a very nice woman. She was as tall as the average man; she had a large mouth and a great hooked nose, pale-blue short-sighted eyes and big ugly hands. Her **skin** was **lined and weather-beaten**, but she **made up heavily**, and her hair, which she wore long, was **dyed golden, tightly marcelled** and elaborately dressed. She did everything she could to counteract the **aggressive masculinity** of her appearance, and **succeeded only in** looking like a vaudeville artist **doing a female impersonation**. Her voice was a woman's voice, but you were always expecting her, at the end of the number as it were, to break into a deep **bas**, and tearing off that **golden wig**, discover a **man's bald pate**.

Yet this **ungainly exterior** sheltered a tender, romantic and idealistic soul. It took **you** sometime to discover this, for when first you knew her you took her for a figure of fun, and then when you knew her better (and had suffered from her **clumsiness**) she **exasperated** you; but when you did discover it, you thought yourself very **stupid** not to have known it all the time, for then it looked out at you through those pale-blue, near-sighted eyes, rather shyly, but with a sincerity that only a fool could miss. Those dainty muslins, those virginal silks, clothed not the **uncouth body** but the fresh, girlish spirit. You forgot that she broke your china and looked like a man dressed up as a woman, you saw her as she saw herself, as indeed she really was if reality were **visible**, as a dear little thing with a heart of gold.

(from W. Somerset Maugham)

on the contrary — наоборот • *навпаки*
absurd [əb'sɜ:d] — нелепый, абсурдный; смешной, глупый • *абсурдний; смішний, глупий*
lined and weather-beaten skin — сморщенная и обветренная кожа • *зморшкувата обвітрена шкіра*
to make up heavily — сильно накраситься • *надмірно нафарбуватися*
to dye one's hair golden — красить волосы в золотистый цвет • *фарбувати волосся в золотавий колір*
tightly marcelled hair — очень кудрявый волос • *дуже кучеряве волосся*
aggressive masculinity — грубое мужество • *груба мужність*
to succeed in smth. — преуспевать в ч.-л. • *досягати успіхів у чомусь*
to do a female impersonation — играть женскую роль • *грати жіночу роль*
golden wig — золотистый парик • *золотава перука*
man's bald pate — мужская лысина • *чоловіча лисина*
clumsiness — неловкость, неповоротливость, топорность • *неповороткість, незграбність*
to exasperate [ɪg'zɑ:spəreɪt] — сердить, раздражать; усиливать • *сердити, дратувати; посилювати*
stupid — глупый • *глупий*
uncouth body — тучное тело • *повне тіло*
visible ['vɪzəbl] — видимый, явный, очевидный • *видимий, явний, очевидний*

* * *

Michelangelo's eyes now went to the youngest and most attractive of the group, twenty-seven-year-old Pico della Mirandola, who read and wrote in twenty-two languages. The other members of the group teased him by saying, "The only reason Pico doesn't know a twenty-third is that he can't find one." Known as the "*great lord of Italy*," with a sweet and sincere nature, **unspoiled by his soft golden hair**, deep blue eyes, **flawless blond skin**, **slender figure**, Florentines called him "*beautiful and beloved*." His intellectual concept was the unity of knowledge. He **aspired** to hold in his mind the totality of human learning. To this end he read Chinese philosophers in Chinese, Arabic in Arabic, Hebrew in Hebrew, believing that all languages were rational divisions of one universal language. Of all Italians the most **divinely gifted**, he yet made no enemies.

(from *Irving Stone*)

to tease [ti:z] — дразнить, поддразнивать; надоедать, приставать с вопросами • *дразнити, під'юджувати; набридати, чіплятись до когось з питаннями*

unspoiled by his soft golden hair — его легкие золотистые волосы не портили его внешний вид • *його злегка золотаве волосся не псувало його зовнішності*

flawless ['flɔ:lɪs] **blond skin** — безупречная белая кожа • *квітуча біла шкіра*

slender figure — стройная фигура • *струнка фігура*

to aspire [ə's'paɪə] [to, after, at] — стремиться, домогаться • *прагнути*

divinely [di'vaɪnlɪ] **gifted** — божественно одаренный • *божественно обдарований*

* * *

Vittoria Colonna, sitting in the midst of half a dozen men, rose to greet him (Michelangelo). He found himself gazing into the deep green eyes of the most vitally lovely woman he had ever seen, with high colour in her cheeks, warm lips parted in welcome, the expression of a young woman enormously excited by life. She had a regal bearing, though without **hauteur**. The **long braids of honey-gold hair looped** low on her neck, the strong white teeth between full red lips, the straight Roman nose, slightly and amusingly turned up at the end, and the finely modeled chin and cheekbones which lent her face strength to match its beauty.

(from Irving Stone)

hauteur [ə'u'tə] — надменность, высокомерие • *пихатість, зверхність*

long braids of hair — длинные косы • *довгі коси*

to loop [lu:p] — делать петлю, закруглять петлей • *робити петлю, закріпляти петлею; здесь: связанные в пучок • тут: зав'язані в пучок*

* * *

Now Lorenzo stopped do chat with the apprentices. Michelangelo turned his gaze to the girl walking beside him. She was a slight thing, younger than himself, dressed in a long-sleeved gown of rose-coloured wool. On her thick dark hair was a rose satin cap. She was so pale that not even the rose-coloured cap and gown could throw colour into her thin cheeks.

... He stopped in his work. She stopped in her walk. He could not take his gaze from this slender, piquant-faced girl.

(from Irving Stone)

apprentice [ə'prentɪs] — ученик, подмастерье • *учень, підмайстер*

piquant ['pi.kənt] — пикантный, острый • *пікантний, гострий*

piquant-face girl — девушка с пикантным лицом • *дівчина з пікантним обличчям*

* * *

Back in the brittle winter sun of the piazza, Michelangelo studied his benefactor. He had a broad pleasant face, without a vestige of strain. Though a touch of gray indicated that he might be in his mid-forties, he had the smooth skin, high colouring and beardless face of a younger man, with small, perfect white teeth and small mouth held almost prisoner between a strong nose and chin. His brows came only halfway across his eyes from the bridge of his nose, then pointed upward quizzically. He was wearing a soft black wool robe with a white ruffled collar.

(from Irving Stone)

brittle ['brɪtl] — хрупкий, ломкий • *ломкий, крихкий*

piazza [pi ædzə] — площадь • *площа, майдан*

benefactor ['benɪfæktə] — благодетель, жертвователь • *благодійник, жертводавець*

a vestige ['vestɪdʒ] **of strain** — признак натянутости (напряжения) • *ознака напруження*

quizzically ['kwɪzɪkəlɪ] — насмешливо, лукаво, шутивно • *насмішкливо, лукаво, жартома*

TEXTS

Read the texts, give a summary and discuss them. Speak on the characters of the English, American and Ukrainian people.

Text 17-1

The English Character

The national character of the English has been very differently described, but most commentators agree over one quality, which they describe as **fatuous self-satisfaction, serene sense of superiority,**

or **insular pride**. English patriotism is based on a deep **sense of security**. Englishmen as individuals may have been **insecure**, threatened with the loss of a job, unsure of themselves, or unhappy in many ways; but as a nation they have been for centuries secure, serene in their national successes. They have not lived in a state of hatred of their neighbours, as Frenchmen or Germans have often lived. This national sense of security, hardly threatened by the Armada, or by Napoleon, or by the First World War, has been greatly weakened by the Second World War and by the **invention** of the atomic bomb.

Many books have been written — even more, perhaps, by Frenchmen, Americans, Germans, and other foreigners than by Englishmen — on English traits, English ways of life, and the English character. Their authors are **by no means** always in agreement, but they tend to point out what seem to them puzzles, contrasts, in the way the English behave. A few of these contrasts may serve to **sum up** how the world looks at the English.

First, there is the contrast between the unity the English display in a crisis, their strong sense for public order, indeed for **conformity**, and their **extraordinary toleration of individual eccentricities**. Germans are usually **astounded** by what they regard as the Englishman's **lack of respect for** authority and discipline. Frenchmen are often puzzled by the **vehemence** of English political debates, by Hyde Park public orators, and similar aspects of English life, which in their own country would seem signs of grave political **disturbance**. This sort of contrast has led to the common belief held by foreigners, and indeed by Englishmen themselves, that they are the most illogical people, always preferring practical compromises to theoretical **exactness**.

Second, there is the contrast between English democracy, the English **sense of the dignity** and importance of the individual, and the very great social and economic inequalities that have **hitherto** characterized English life. There has recently been some tendency to allow greater social equality. But Victorian and Edwardian England — which foreigners still think of as the typical England — did **display extremes of riches and poverty**, and drew an almost caste line between ladies and gentlemen and those not ladies and gentlemen.

Third, there is the contrast between the reputation of the English as **hard-headed practical men** — the “**nation of shopkeepers**” — and as men of poetry — the countrymen of Shakespeare and Shelley. The English tradition in philosophy has always been realistic and hostile to mysticism; yet the English look down on the French as narrow rationalists. The **apparent coldness** of Englishmen and their reserve has been almost universally noted by foreigners; but foreigners also

confess that they find English reserve not unpleasant, and that once one gets to know an Englishman he turns out to be a very companionable fellow.

(from "Moscow News")

- fatuous self-satisfaction** — неразумное самодовольство • *нерозумне самовдоволення*
- serene sense of superiority** — спокойное чувство превосходства • *впевнене почуття значної переваги*
- insular pride** — сдержанная гордость • *стримана гордість*
- sense of security** — чувство безопасности • *почуття безпеки*
- insecure** [ˌɪnsɪˈkjʊə] — небезопасный, опасный; ненадежный, неверный, непрочный • *небезпечний; ненадійний, невірний, неміцний*
- invention** [ɪnˈvenʃən] — изобретение, выдумка, изобретательность • *винахід, винахідливість*
- way of life** — образ жизни • *спосіб життя*
- by no means** — никоим образом, ни в коем случае; нисколько; отнюдь не • *ні в якому разі; зовсім ні; аніскільки*
- to sum up** — подводит итоги, суммировать • *підбивати підсумки, підсумовувати*
- conformity** — конформизм • *конформізм*
- extraordinary toleration of individual eccentricities** — необычная терпимость к индивидуальной эксцентричности • *незвичайна терплячість до індивідуальної ексцентричності*
- to astound** [əsˈtaʊnd] — поражать, изумлять • *вражати, дивувати, приголомшувати*
- lack of respect** — недостаток уважения • *брак поваги*
- vehemence** [ˌviːməns] — сила, страстность, горячность • *сила, пристрась, запальність*
- disturbance** [dɪs təˈbæns] — нарушение, тревога, беспокойство, волнения, беспорядок • *порушення, тривога, неспокій, хвилювання*
- exactness** [ɪɡˈzæktnɪs] — точность, аккуратность, пунктуальность • *точність, акуратність, пунктуальність*
- sense of dignity** — чувство достоинства • *почуття гідності*
- hitherto** [ˈhɪðəˈtuː] — до настоящего времени, до сих пор • *щого цього часу, до цих пір*
- to display extremes of riches and poverty** — демонстрировать крайности богатства и бедности • *демонструвати крайнощі багатства і бідності*
- hard-headed practical men** — твердоголовые реалисты • *твердоголові реалісти*

nation of shopkeepers — нация лавочников • *нація крамарів*
apparent [ə'pærənt] — видимый, явный, очевидный • *видимий, явний, очевидний*
to confess — признавать(ся), сознавать(ся) • *признавати(сь)*
companionable fellow — компанейский паренёк • *компанійський хлопець*

Text 17-2

The Ukrainians and the Ukrainian Character

Modern archaeological evidence indicates that Ukrainians are the autochthons, original inhabitants of Ukraine this land, that their forefathers lived on this territory from the third or fourth millennia B.C.

Ahatanhel Krymsky, a prominent Ukrainian scholar and academician, analyzed the twelfth century Kyivan (Nestorian) Primary Chronicle and came to the conclusion that this literary monument bore witness to the development of such a trait of the people as language.

Ukrainian mentality was formed influenced by many factors: geographical location at the crossroads by the West and the East, specific climatic conditions and complex, at times tragic historical destiny. Since time immemorial Ukrainians have been known as hard-working, thrifty, skilled farmers emotionally strongly affiliated to their native parts, good family men and devoted wives. They are typically kind-hearted, friendly, hospitable and well-wishing to both fellow countrymen and foreigners; they are cautious yet inclined to romanticism and sentimentality. They are determined, resourceful, brave, staunch, ready for self-sacrifice.

Among themselves, despite their inherent emotionalism, Ukrainians have always valued restraint, consideration and a realistic view of life. For the most part they are not given to sudden affectations and quick and short-lived affiliations. Instead, their passions burn low but strong and steady. Characteristically, they fall into pensive moods; they may be sad, then suddenly burst with unabated optimism and infectious vitality. They have a very special sense of humour. They can be biting ironical. Theirs is a very rich imagination reflecting the surrounding realities in a colourful, multifaceted, at times paradoxical way. Evidence of this is their inexhaustible folk vocal heritage, captivating decorative art, exotic folk rites, and the generally aesthetic folkways.

Ukrainians — the way people of the Inner World Ukraine see them

- 9% — would like to live in different country
- 24% — suffer from loneliness
- 25% — are graduates of, or have studied for some time at institutions of higher learning
- 27% — feel proud of their stature
- 33% — are optimists
- 37% — like cooking
- 41% — are prepared to do whatever is necessary to make their life better
- 46% — read classic authors, sometimes
- 50% — want to have their own cars
- 71% — are mad of food prices
- 74% — are religious
- 83% — eat “borshch” at least once a week
- 94% — like to smile

(“Daily,” 1994, December, 10)

- archaeological** [ˌɑːkɪəˈlɔːdʒɪkəl] — археологический • *археологічний*
- evidence** [ˈeɪvɪdəns] — доказательство, основание • *доказ, підстава*
- to indicate** [ˈɪndɪkeɪt] — указывать, показывать • *вказувати, показувати*
- autochthon** [ɔːˈtɒkθən] — коренной житель, обитатель • *корінний житель, мешканець*
- inhabitant** [ɪnˈhæbɪtənt] — житель, обитатель • *мешканець*
- forefather** [ˈfɔːfɑːðə] — предок • *предок*
- millennia** [mɪˈleɪniə] (pl.) — тысячелетия • *тисячоліття*
- B.C. = before Christ** — до нашей эры, до Рождества Христова • *до Христа, до Різдва Христового, до нашої ери*
- scholar** [ˈskɒlə] — ученый • *вчений*
- academician** [əˌkædəˈmɪʃjən] — академик • *академік*
- Chronicle** [ˈkrɒmɪkl] — летопись • *літопис, хроніка*
- to come to the conclusion** [kənˈkluːzən] — прийти к заключению • *прийти до висновку*
- to bear witness** [ˈwɪtnɪs] **to** — свидетельствовать, удостоверить • *засвідчувати*
- mentality** [menˈtælɪti] — интеллект, склад ума, умственные способности • *інтелект, склад ума, розумові здібності, менталітет*
- destiny** [ˈdestɪni] — судьба, неизбежный ход событий • *доля, невідворотний хід подій*

since time immemorial — с незапамятных времен • *з давніх часів*
thrifty [ˈθrɪftɪ] — экономный, бережливый, процветающий • *економічний, ощадливий, процвітаючий*
emotionally strongly affiliated to their native parts — глубоко эмоционально связаны с их краем • *глибоко емоційно пов'язані з їхнім краєм*
devoted wives — преданные жены • *вірні дружини*
to be inclined to romanticism and sentimentality — быть склонным к романтизму и сентиментальности • *бути схильним до романтизму і сентиментальності*
to be determined — быть решительным • *бути рішучим*
to be resourceful — быть изобретательным • *бути винахідливим*
to be staunch [stɔːntʃ] — быть верным, быть готовым к самопожертвованию • *бути вірним, готовим до самопожертви*
despite [dɪsˈpaɪt] — несмотря на; вопреки • *незважаючи на; наперекір*
restraint — сдержанность • *стриманість*
consideration — рассудительность • *розсудливість*
sudden affectations — внезапные аффективные вспышки • *раптові афективні спалахи*
quick and short-lived affiliations — кратковременные порывы чувств • *короткотривалі чуттєві пориви*
pensive [ˈpensɪv] **mood** — печальное настроение • *печальний настрій*
sense of humour — чувство юмора • *почуття гумору*
inexhaustible folk vocal heritage — неисчерпаемый песенный фольклор • *невичерпний пісенний фольклор*
folk rites — народные обряды • *обряди, ритуали*

Text 17-3

The “Anglo-Saxons” and the American Character

“Anglo-Saxon” Americans, those Americans of British ancestry, rarely think of themselves as an ethnic group.

First many of them are **descendants** of the original **settlers**. Second, they are widely **distributed** throughout the nation. Nevertheless, the “Anglo-Saxons” remain the largest single ethnic group in America, comprising about 45% population.

It would be a mistake to imagine as some foreigners do that Americans of other ethnic groups have imitated an “Anglo-Saxon” way of life or **adopted** “Anglo-Saxon” customs. In the middle of the

19th century, the people of the USA were still **predominantly** "Anglo-Saxon," but even before the **flood** of non "Anglo-Saxon" immigrants, the Americans were already far more Americans than they were British.

Whatever their ethnic origins, the Americans of New England, the Midwest, the Far West, the South and Southwest all have special characteristics of their region. Yet they also have certain things in common.

Most Americans have great **vigour** and enthusiasm. They prefer to discipline themselves rather than be disciplined by others. They **pride themselves** on their independence, their right to **make up their own minds**. They are prepared to take the initiative, even when there is a risk in doing so. They have **courage** and do not give in easily. They will take any sort of job anywhere rather than be unemployed. They do not **care to be looked after** by the Government. The **average** American changes his or her job nine or ten times during his or her working life.

Americans have a **warmth** and friendliness which is less **superficial** than many foreigners think. They are considered sentimental. When on ceremonial occasions they see a flag, or **attend** parades celebrating America's **glorious** past, **tears** may come to their eyes. **Reunions** with family or friends **tend** to be emotional too. They like to dress correctly, even if "correctly" means **flamboyantly**. They love to **boast**, though often **with tongue in cheek**. They can laugh at themselves and their country, and they can be very self-critical, while remaining always **intensely** patriotic. They have a wide **knowledge** of everyday things, and a **keen interest** in their particular city and State. Foreigners sometimes **complain**, however, that they gave little interest in or knowledge of the outside world.

The Americans have a passion for **grandeur**. Their **skyscrapers**, bridges and **dams** often have a **splendour** which **matches** in beauty and **scale** the country's natural wonders.

Is the **sole aim** of most Americans to make money and possess **luxuries** which could be called **excessive**? The majority of Americans would certainly **deny** this, though most feel proud to **amass wealth** and **possessions** through hard work. In the USA, about 90% of the population is **well enough off to expect** a brighter future. The USA still has one of the highest **standards of living** in the world, although, at the present time, 10% are below what the Government considers to be the "**poverty level**." While these **under-privileged** people receive help from the Government, they have no high hopes for their future. It is from this "underclass," and those who **take advantage** of it, that

most of the **violence springs** — the violence which is one of the least pleasant aspects of American society.

Americans are beginning to realize that this terrible problem of poverty is their problem, and not just the Government's. It has been said that the individual American is **generous**, but that the American nation is **hard**.

The USA is **reputed** to be a **classless society**. There is certainly not much social **snobbery** or job snobbery. The **manual worker** is usually quite **at ease** in any company. This is partly explained by the fact that people of all **income** groups go together to the same schools. Americans are far more race-conscious than they are class-conscious.

(from "Background to the USA")

ancestry [ˈænsɪstri] — происхождение • *походження*

descendant [diˈsendənt] — потомок • *нащадок*

settler [ˈsetlə] — поселенец • *поселенець*

to distribute [disˈtrɪbjʊ:t] — распространять • *розповсюджувати, поширювати*

to adopt [əˈdɒpt] — усваивать, принимать • *засвоювати, приймати*

predominantly [prɪ dɒmɪnəntli] — преимущественно • *переважно*

flood [flʌd] — здесь: прилив • *тут: наплив*

vigour [vɪgə] — энергия • *енергія*

to pride oneself — гордиться • *гордитися*

to make up one's mind — решать • *вирішувати*

courage [ˈkʌrɪdʒ] — мужество • *мужність*

to care [keə] — здесь: хотеть • *тут: хотіти*

to look after — заботиться о • *піклуватися про*

average [ˈævərɪdʒ] — средний • *пересічний*

warmth [wɔ:mθ] — сердечность • *сердечність*

superficial [sju:pəˈfɪʃəl] — поверхностный • *поверховий, неглибокий, зовнішній*

to attend [əˈtend] — присутствовать • *бути присутнім*

glorious [glɔ:riəs] — славный • *славний, славетний*

tear [tiə] — слеза • *сльоза*

reunion [riˈju:njən] — встреча, вечеринка • *зустріч, вечірка*

to tend [tend] — иметь тенденцию • *мати тенденцію*

flamboyantly [flæmˈbɔɪəntli] — ярко • *яскраво, барвисто*

to boast [bəʊst] — хвастаться • *хвалитися*

with tongue in cheek [ˈtʌŋ ɪn tʃi:k] — иронически • *іронічно*

intensely [ɪn'tensli] — глубоко • *глибоко*
keen interest ['ki:n'ɪntrɪst] — острый интерес • *гостре зацікавлення*
to complain [kəm'pleɪn] — жаловаться • *скаржитися*
grandeur ['grændʒə] — грандиозность • *грандіозність*
skyscraper ['skaɪ,skreɪpə] — небоскреб • *хмарочос, хмародряп*
dam [dæm] — дамба, плотина • *дамба, гребля*
splendour ['splendə] — роскошь • *розкіш*
to match [mætʃ] — подходить • *підходити, личити*
scale [skeɪl] — масштаб • *масштаб*
wonder ['wʌndə] — чудо • *чудо*
sole aim ['səʊl'eɪm] — единственная цель • *єдина мета*
luxury ['lʌkʃəri] — роскошь • *розкіш*
excessive [ɪk'sesɪv] — чрезмерный • *надмірний*
to deny [dɪ'naɪ] — возражать, отрицать • *заперечувати*
to amass [ə'mæs] — накапливать • *накопичувати*
wealth [welθ] — богатство • *багатство*
possessions [pə'zeʃnz] — собственность, имущество • *власність, майно*
well off — зажиточный • *заможний*
to expect [ɪks'pekt] — надеяться, ожидать • *чекати, надіятися*
standard of living ['stændəd əv'lvɪŋ] — жизненный уровень • *життєвий рівень*
poverty level ['pɒvərtɪ'levl] — черта бедности • *межа бідності*
under-privileged ['ʌndə'prɪvɪlɪdʒd] — бедный • *бідний*
to take advantage of [əd'vɑ:ntɪdʒ] — воспользоваться (ч.-л.) • *скористатися (чимось)*
violence ['vaɪələns] — насилие • *насильство*
to spring [sprɪŋ] — происходить • *походити*
generous ['dʒenərəs] — щедрый • *щедрий*
hard [hɑ:d] — скупой • *скупий*
to repute [rɪ'pjʊ:t] — считать • *вважати*
classless society ['kla:sɪs sə'saɪətɪ] — бесклассовое общество • *безкласове суспільство*
snobbery ['snɒbəri] — снобизм • *снобізм*
manual ['mænjuəl] **worker** — рабочий физического труда • *робітник фізичної праці*
to be at ease [i:z] — чувствовать себя непринужденно • *почуватися невимушено*
income ['ɪnkəm] — прибыль • *прибуток*

EXERCISES

Exercise 17-1

Fill in the form yourself and ask your friends to do the same about you. Compare the results:

Computer Dating Information Form

Please fill in the questions below:

- | | |
|-----------------|----------------------|
| 1. Age _____ | 4. Sex _____ |
| 2. Height _____ | 5. Hair colour _____ |
| 3. Weight _____ | 6. Languages _____ |

Qualities

- The qualities I would like in a date:
beauty humour generosity sexiness
intelligence seriousness kindness energy
honesty success mystery sympathy
- I feel most comfortable with people who are:
athletic reserved peaceful successful
intellectual protective exiting fun-loving
romantic artistic ambitions extravagant
- The occupations I am most interested in are:
medical fine arts engineering social work
legal economics science linguistics
education sports home economics other
- My favourite activities are:
movies dancing politics partying
TV music social work cooking
sports reading talking painting
- People think that I am:
shy pessimistic gullible talented
strong brave attractive successful
reliable intellectual amusing optimistic
tough tactful argumentative a loner
- I prefer to date someone who is:
my age slightly younger much younger
slightly older much older

Exercise 17-2

(based on the topic "Appearance and Character»)

Fill in the missing words:

1. A _____ may be oval, round, square, broad, sensual or worried.
2. _____ may be regular or irregular, a _____ — athletic, graceful, slim or clumsy and plump.
3. A person may be tall, _____ or short, and in general, _____ is agreeable, winsome and gentle or plain-looking and _____.
4. Speaking about somebody's _____ we can characterize a person as affable, amiable, good-natured, kind-_____, sociable, generous, thoughtful, discreet, earnest or, on the contrary, hard-_____, ill-_____, reserved, uncommunicative, indiscreet, insincere, incensurable, rude, greedy, dashing, showy and _____.
5. She is a _____ girl of about 18.
6. Ann is not very tall, but she has a strong _____ body, she is pleasantly _____.
7. She is always very _____, she wears clothes of the latest _____.
8. Her features are very _____ and her _____ is irresistible.
9. Ann's face is _____ and she has a _____ nose.
10. Ann is a well-_____, jolly and kind-_____ person.
11. She is very tactful, shy and sensitive, _____ stable and witty, generous and _____.
12. Ann is a pleasant person to deal with, she never loses her _____.
13. Her words are entirely in _____ with her actions.
14. Ann is an intelligent, bright and quick-_____ girl, she has a big soul and a _____ will.
15. She is a _____ person, she always tries to do her best to help somebody when he or she has some problems.
16. She always manages to be _____ and cheerful, energetic and enthusiastic.
17. I must admit, Ann is an easy-_____ girl, and when sometimes it comes to quarrelling, she tries to make it up at once.
18. In a word — my friend has a _____ look and bright _____, she seems a good sort of girl and her character corresponds to her _____.

Exercise 17-3

Prove that the proverbs (sayings) have sense:

1. The face is the index of the mind. (A good face is a letter of recommendation).
2. Handsome is as handsome does.

3. Beauty lies in lover's eyes.
4. Never judge by appearances.
5. A fair face may hide a foul heart.
6. Little bodies may have great souls.
7. Men are not to be measured by inches.
8. First impressions are most lasting.
9. A man is as old as he feels, and a woman is as old as she looks.
10. One's fingers are all thumbs.
11. Extreems meet.

Exercise 17-4

Match the idioms in the first column with their definitions in the second column. Give their Ukrainian (Russian) equivalents:

- | | |
|---|---|
| <input type="checkbox"/> 1. ass in lion's skin | a) a person who is rough and clumsy where skill and care are needed |
| <input type="checkbox"/> 2. black sheep | b) a person who is never much moved by emotions of any kind, and is considered to be unattractive for this reason |
| <input type="checkbox"/> 3. bull in a china shop | c) a pleasure-looking, perhaps irresponsible or licentious person; one who is fond of social life |
| <input type="checkbox"/> 4. copy-cat | d) a person whose character is difficult to identify or classify (of indefinite character) |
| <input type="checkbox"/> 5. cold fish | e) a strange, odd person; a misfit. |
| <input type="checkbox"/> 6. dark horse | f) a person who seems to pose a threat but is actually ineffective |
| <input type="checkbox"/> 7. dog in the manger | g) a person that is less powerful, or dangerous than he/she seems or claims |
| <input type="checkbox"/> 8. gay bird | h) a person whose chances of success are not yet known or have been overlooked |
| <input type="checkbox"/> 9. lame duck | i) a person who prevents others from enjoying smth. that is useless to him |
| <input type="checkbox"/> 10. neither fish, flesh [nor good red herring] | j) a plain child who grows up to be attractive or brilliant |
| <input type="checkbox"/> 11. paper tiger | k) a person who works especially hard and steady |
| <input type="checkbox"/> 12. sacred cow | l) a person considered to have brought discredit upon a family or other group; a bad character |

- | | |
|---|--|
| <input type="checkbox"/> 13. snake in the grass | m) a person that is greatly respected and revered, he/she is regarded as above criticism or attack |
| <input type="checkbox"/> 14. queer fish (bird) | n) a person who copies or mimics what someone else does |
| <input type="checkbox"/> 15. spring chicken | o) a disabled person that is powerless or in need of help |
| <input type="checkbox"/> 16. ugly duckling | p) a treacherous person who pretends to be a friend |
| <input type="checkbox"/> 17. willing horse | q) a person who seems to be friendly but is really an enemy |
| <input type="checkbox"/> 18. wolf in sheep's clothing | r) an inexperienced person that is, perhaps, very young |

Exercise 17-5

Describe the people you know or characters from books, films, etc. to illustrate the usage of these idioms.

Present your stories (or dialogues) in class without mentioning the idiom itself. Make your group-mates guess which of the idioms each story illustrates.

Exercise 17-6

Use these common idiomatic phrases in a natural context, first make sure that you know what they mean:

1. to have eyes at the back of one's head;
2. to wipe somebody's eye;
3. to shed crocodile tears;
4. to smile through one's tears;
5. to comb somebody's hair;
6. to raise the eyebrows;
7. to stroke somebody against the hair;
8. not to be able to see beyond one's nose;
9. from mouth to mouth;
10. to take somebody's breath away;
11. to have a sweet tooth;
12. to put a good face on something;
13. to see things through rose-coloured spectacles.

Exercise 17-7

Tell your fellow-students something about a person:

1. Whose face was plain.
2. Who was surpassingly handsome, close up, either fullface, or in profile.
3. Who had an awesome physical strength and could bend iron poker or silver coins.
4. Whose thick hair stands wildly about her head.
5. Whose hair still retained its colour, and there was no sign of baldness yet.
6. Whose hair was turning grey over his ears.
7. Who wore her hair braided old-fashioned in long pig-tails.
8. Who had a dark pencil-line moustache.
9. Whose eyes were small and blight in deep sockets.
10. Whose brown hair curled loosely, softly, not in tight kinks.
11. Who was at least half a head shorter than my brother had been.
12. Who came only to her shoulders when they stood together on the stage.

Exercise 17-8

Give the meaning of the following in your own words:

1. He gave a little laugh.
2. He furrowed the skin of his forehead as though searching for words.
3. His lips were drawn back from his teeth.
4. He winked at her.
5. He narrowed his eyes against the sun.
6. He rolled his eyes skywards.
7. She back-combed her hair.
8. She drew a hair-pin out of her hair.
9. He stroked the cat's head with the stubble of his chin.
10. I splashed some water over my shoulders.
11. She had once been noted for her beauty.
12. He looked older than his age.
13. He wore a fixed smile.
14. She gave me a knowing smile.
15. She made a pretence of smiling.
16. He was choking with laughter.
17. He burst into a happy, unguarded laugh.
18. She rubbed her nose, as though it tickled.
19. He always had a runny nose.

20. He had big teeth that stuck out in front.
21. She laughed with a flash of gold teeth.
22. He shut his teeth together hard.
23. He had huge bags under his eyes.
24. Tears blinded his eyes.
25. Her laugh became a cough.
26. Her dark blue eyes were red with weeping.
27. His eyes watered from the wind.
28. She bit her lips.
29. She wetted her lips with the tip of her tongue.
30. Her legs were like stalks.

Exercise 17-9

Match each expression in the left-hand column with the best meaning in the right-hand column. Place the letter of the best definition in the space provided:

- | | | |
|--------------------------|---|---|
| <input type="checkbox"/> | 1. He's got no backbone | a) very drunk; |
| <input type="checkbox"/> | 2. She's completely legless | b) exaggerates or lies in order to impress; |
| <input type="checkbox"/> | 3. He's very thick-skinned | c) doesn't care what other people think; |
| <input type="checkbox"/> | 4. She gave him the elbow | d) very cowardly; |
| <input type="checkbox"/> | 5. He can't keep his nose out of things | e) ended a romantic relationship; |
| <input type="checkbox"/> | 6. She's got a finger in every pie | f) always interfering; |
| <input type="checkbox"/> | 7. He's all mouth | g) behaves in a mad way; |
| <input type="checkbox"/> | 8. She's off her head | h) has an interest in many businesses. |

Exercise 17-10

Choose your colour in accordance with your character:

Each of us has a favourite colour. Recent psychological studies prove that preference for a colour can reveal the character of a person. Calm and peaceful people prefer one colour, while those who are dynamic and active prefer another and so on. Which is your favourite colour?

Green

If green is your favourite colour, it means you are dynamic and quite active. You are very much aware of what is happening inside

you and around you. You control your emotions very well and like to be open towards others. This balance allows you to understand every situation well and to make right choices. You are always looking to improve your situation and that of those around you. In fact you are ready to help everybody. You have a friendly character and are very sociable.

Yellow

Yellow's a bright colour, full of light, lively... like you. You are quite sociable and are full of brilliant ideas. You like to fantasize about your future and always like to discover new things in life. You are adventurous. But, perhaps you should pay more attention to reality instead of living in dreams.

Nevertheless, you like to compare yourself with others and this helps you to be more realistic in your thinking. You are honest and put all your effort in whatever you do.

Red

You are full of life and are energetic. You have many interests to which you give a lot of attention. Often, you set yourself a target and you do your best to reach it. You are always on the move.

You like to practise various sports and meet new people.

Blue

Blue represents tranquility and calm. You like to be in harmony with your surroundings and feel safe in them. You have a balanced attitude towards everything. Before making any move, you reflect upon it and when you've made your decision, you do it with great care. You are considered to be an affectionate person.

(from "Teen")

Exercise 17-11

Translate these passages into Ukrainian (Russian). Try to find the description of your personality. Find all positive then all negative characteristics, write them down into your notebook in two columns. Discuss in groups what new things you have learnt about yourself from your horoscope.

With over 4,000 million people in the world, no two sets of finger-prints or personalities are identical. It's no surprise then that we all express ourselves differently. Here's what the stars have to say.

(Овен) The 21st of March — the 20th of April

Aries people are inclined to shout, to be brusque and hurtfully outspoken. They tend to be commanding rather than deferential or considerate of the feelings of others. Aries subjects say what they think and feel at the time of speaking.

(Телец) The 21st of April — the 20th of May

Taurus people tend to be slow, deliberate and slightly ponderous in the expression of their ideas. They seldom impose their thoughts and ideas on others; they're often very tenacious in their beliefs and very conservative in word and thought.

(Близнецы) The 21st of May — the 21st of June

Gemini subjects are born talkers. They like nothing better than having a good gossip. They're often witty but change their ideas very rapidly. It's no good trying to hold them to what they said yesterday.

(Рак) The 22nd of June — the 22nd of July

Cancer subjects can be very skilled conversationalists. They have a knack of drawing people out while disclosing very little themselves. They often make skilful orators and political speakers.

(Лев) The 23rd of July — the 23rd of August

Leo people are flamboyant and ostentatious. They say startling things and like to "talk big." Don't look for modesty — Leos are past masters at kidding you into believing they're more distinguished, more important or more wealthy than they actually are.

(Дева) The 24th of August — the 23rd of September

Virgo subjects have a dry, reserved way of expressing themselves. They tend to be critical, matter-of-fact and precise. Their weakness is their pessimism — they're slow in seeing and expressing the cheerful side of things.

(Весы) The 24th of September — the 23rd October

Libra people are usually very tactful. They believe in the kind, encouraging word, avoiding argument or abuse. Because of their quiet, courteous ways, they often fail to make the impact of their words, ideas or merit.

(Скорпион) The 24th of October — the 22nd of November

Scorpio subjects are curiously loud and say things regardless of other people's feelings. They're renowned for dropping clangers. They can be sarcastic and use words as weapons both to hurt and mislead. They're outspoken, giving drama to their words, while deliberately and subtly creating an impression of honesty and innocence.

(Стрелец) The 23rd of November — the 21st of December

Sagittarius subjects usually have an erratic way of expressing themselves, their minds darting hither and thither. One minute they can be profound, the next, laughing at themselves. They're generally cheerful and optimistic with a good sense of humour.

(Козерог) The 22nd of December — the 20th of January

Capricorn subjects are gifted with clarity of thought and expression. A plain, accurate statement of fact without frills or exaggeration is what Capricorns aim for. They're not great talkers and often have trouble expressing their innermost thoughts and emotions. Naturally reserved, they seldom use two words where one will do.

(Водолей) The 21st of January — the 20th of February

Aquarius folk express themselves vividly and unconventionally. They're full of novel ideas, inventing their own words and instinctively refusing to say what's expected of them. They're imaginative and stimulating storytellers. Brilliant comedians are very often Aquariuses.

(Рыбы) The 21st of February — the 20th of March

Pisces people are often wafflers who talk for the sake of it. They're great sentimentalists and love embroidering, always adding the imaginative touch or two. They often act out their story, mimicing the characters involved, and adding flashes of humour or pathos as the whim takes them.

Aries — Овен — *Овен*
Taurus — Телец — *Тілець*
Gemini — Близнецы — *Близнюки*
Cancer — Рак — *Рак*
Leo — Лев — *Лев*
Virgo — Дева — *Діва*

|| **Libra** — Весы — Терези
Scorpio — Скорпион — Скорпион
Sagittarius — Стрелец — Стрелець
Capricorn — Козерог — Козеріг
Aquarius — Водолей — Водолий
|| **Pisces** — Рыбы — Риби

Exercise 17-12

Read the text, then work in pairs, asking each other questions about the text.

Brothers of Siam

Siamese twins are born with part of their bodies joined together. The finger-prints of one twin's right hand are identical to the finger-prints of the other twin's left hand.

The original Siamese twins were born in Meklong, Siam (now Thailand), in May 1811. Their names were Chang and Eng Bunker. The doctor could do nothing for them, so they remained joined together for their whole lives.

Nowadays there is a big operation which can separate such twins.

Chang and Eng had different characters. Eng used to be optimistic and lively all the time, while Chang, was always miserable. Chang used to play poker (a card game for money) and poor Eng had to stay all night with him because he could not leave his side. They married two American sisters.

Their wives lived in two separate houses and the brothers used to spend three days in one house, then three days in the other. Eng had ten children and Chang had twelve.

When they were sixty-three years old, Chang died of bronchitis. Three hours later, Eng died too.

CHOOSING A CAREER

It is very important for us to make the right choice of profession. Yet a school-girl (schoolboy) I decided to enter the Foreign Languages Department of the Pedagogical University. The reason for it is very simple. The major one is that I always gave my preference to the humanities, especially English. I should confess it was my favourite subject at school and I did well in this subject without any effort. My English teacher was a person I loved best at school because our English lessons were always interesting and instructive. I always looked forward to the next English lesson but unfortunately those lessons were very few. That's why I had to work hard at my English on my own. Besides, my private lessons on English were of great help to improve my English grammar. I managed to do a lot of grammar exercises and found it useful to improve my language skills and habits. I tried to read adapted English books, newspapers and magazines in English on a regular basis. But there is no doubt, the best way to improve English is to work at a language laboratory. I was lucky to have a very good language laboratory at my school. It had modern equipment and we used to spend plenty of time in it listening to different cassettes, imitating the sounds and intonation of native speakers of English.

But what I find especially useful for one mastering English is listening to the broadcasts of TV and radio programmes. The speech of native speakers of English served me as a good example which I always tried to imitate.

So I made up my mind to enter the Foreign Languages Department because I wanted to know English perfectly. In my opinion it is impossible to do without foreign languages because of expanding economic and cultural ties of Ukraine with other countries of the world.

After graduating from the Pedagogical University I want to work as a teacher at school. Nowadays the teachers of English are in great demand in our country. It is not a secret that our schools need good teachers of foreign languages, especially of English.

This profession is to my liking though I understand that it is a difficult job. I like people and it's my long-term dream to bring up and teach children. The teacher is a sculptor of the young personality, he is a person to whom society has entrusted its children, its hopes, its future. This noblest profession demands of the teacher constant thought, love for children and devotion to his cause. The children in your class aren't just boys and girls. Everyone is a unique individual. To be a good teacher you must be interested in what you are doing because every time you learn something new, you become something new. A good teacher develops in his pupils the desire to know and love for the truth and beauty. Teaching is a constant stream of decisions, and for this reason it demands great patience.

Millions of our teachers are proud of their profession and of their role in educating young people.

The profession of a teacher is a noble and important one. But at the same time it is also a very difficult and responsible job. From time immemorial a teacher had been an honourable and authoritative person. His aim in life is to develop the character and to broaden the world outlook of his pupils. This makes his work of great social importance. The teacher must impart all his knowledge, skills and generosity to children. Besides, it is a person who is always ready to help his pupils, who takes a real interest in their work.

I shall try to do my best to put into practice all the knowledge and skills I'll obtain during the years of my studying at the Pedagogical University.

Word list on the Subject "Choosing a career"

choice — выбор • *вибір*

department — факультет, отделение • *факультет, відділення*

Pedagogical University — педагогический университет • *педагогічний університет*

major ['meɪdʒə] — главный, основной • *головний, основний*

to give one's preference to smth. — отдавать предпочтение
ч.-л. • *надавати перевагу чомусь*

the humanities — гуманитарные науки (предметы) • *гуманітарні науки (предмети)*

especially — особенно • *особливо*

to confess — признаваться • *признаватися*

favourite subject — любимый предмет • *улюблений предмет*

to do well without any effort — хорошо учиться без усилия • *добре вчитися не докладаючи зусиль*

- instructive** — продуктивный • *продуктивний*
- to look forward to smth.** — с нетерпением ожидать ч.-л. • *з нетерпінням на щось чекати*
- private** — частный • *приватний*
- to improve** — улучшать • *покрещувати*
- language skills and habits** — языковые навыки и умения • *мовленнєві навички та вміння*
- adapted** — адаптированный • *адаптований*
- on a regular basis** — регулярно • *регулярно*
- doubt** — сомнение • *сумнів*
- language laboratory** — фонолаборатория • *фонолабораторія*
- to be lucky** — везти, посчастливиться • *таланити*
- equipment** [i'kwɪpmənt] — оборудование • *обладнання*
- to imitate the sounds and intonation** — имитировать звуки и интонацию • *імітувати звуки та інтонацію*
- native speakers** — носители языка • *носії мови*
- broadcasts of TV and radio programmes** — телевизионные и радиопередачи • *телевізійні і радіопередачі*
- to do without** — обойтись без • *обійтися без*
- to expand** — расширяться • *розширюватися*
- to graduate from** — заканчивать высшее учебное заведение • *закінчувати вищу школу*
- nowadays** ['naʊədəɪz] — в наши дни • *в наші дні*
- to be in great demand** — пользоваться большим спросом • *мати великий (значний) попит*
- to be to one's liking** — быть по вкусу, по душе • *бути до вподоби*
- to entrust** — доверять, вверить, возлагать • *довіряти, покладати*
- noble** — благородный • *шляхетний*
- devotion to one's cause** — преданность, посвящение себя к.-л. делу • *відданість, присвячення себе якійсь справі*
- unique** [ju:'nɪk] — единственный в своем роде, неповторимый • *неповторний, унікальний*
- responsible** — ответственный • *відповідальний*
- from time immemorial** — с незапамятных времен • *з давніх часів*
- honourable** ['ɒnərəbl] — почетный, благородный, уважаемый, достопочтенный • *почесний, поважний, вельмишановний*
- authoritative** [ɔ'θɔrɪtətɪv] — авторитетный • *авторитетний*
- aim** — цель • *мета*
- to develop the character** — развивать характер • *розвивати характер*
- to broaden the world outlook** — расширять кругозор • *розширювати світогляд*

- to be of great social importance — иметь важное социальное значение • *бути важливим із соціальної точки зору*
 to impart [im'pa:t] — передавать • *передавати*
 generosity [ˌdʒenə'ɹɒsɪti] — великодушие, щедрость • *великодушність, щедрість*
 to take a real interest — действительно интересоваться • *виявляти невідробний (справжній) інтерес*
 to obtain [əb'tein] — получать, приобретать • *одержувати, набувати*

Supplementary Word List and Word Combinations on the Subject “Choosing a Career”

Professions

- actor — актер • *актор*
 actress — актриса • *акторка*
 agronomist — агроном • *агроном*
 architect [ˈɑ:kitekt] — архитектор • *архітектор*
 artist (painter) — художник • *маляр, художник*
 auto mechanic [ˈɔ:təu mɪ'kæpɪk] — автомеханик • *автомеханік*
 ballerina — балерина • *балерина*
 biologist — биолог • *біолог*
 book-keeper (accountant) — бухгалтер, счетовод • *бухгалтер, рахівник*
 builder (constructor) — строитель • *будівельник*
 bus-driver — водитель автобуса • *водій автобуса*
 ballet-master — балетмейстер • *балетмейстер*
 barber — парикмахер (мужской) • *перукар (чоловічий)*
 bricklayer — каменщик • *муляр*
 bank-teller — кассир (в банке) • *касир (в банку)*
 carpenter — плотник • *тегляр*
 chemist — химик • *хімік*
 correspondent — корреспондент • *кореспондент*
 cashier — кассир • *касир*
 combine-operator — комбайнер • *комбайнер*
 computer-operator — оператор компьютера • *оператор комп'ютера*
 clerk-typist [ˈkla:k'taɪpɪst] — секретарь-машинистка • *секретар-друкарка*
 clerk — конторский служащий • *клерк, конторський службовець*
 cook — повар • *кухар*

dancer — танцющик • *танцівник*
driver — водитель • *водій*
draftsman — чертежник • *кресляр*
designer — дизайнер • *дизайнер*
dentist — зубной врач, стоматолог • *дантист, стоматолог, зуб-
ний лікар*
doctor — врач • *лікар*
docker — докер • *докер*
editor — редактор • *редактор*
engineer [ˌendʒiˈniə] — инженер • *інженер*
electrician [ˌiːlekˈtrɪʃən] — электрик • *електрик*
employee — служащий • *службовець*
economist — экономист • *економіст*
fashion model — манекенщица, модель • *манекенниця, модель*
farmer — фермер • *фермер*
fisherman — рыбак • *рибак*
fireman (fire fighter) — пожарник • *пожежник*
founder — литейщик • *ливарник*
fitter (locksmith) — слесарь • *слюсар*
gardener — садовник • *садівник*
gynaecologist — гинеколог • *гінеколог*
hairdresser — парикмахер (женский) • *перукар (жіночий)*
interpreter — переводчик • *перекладач*
journalist — журналист • *журналіст*
librarian [laɪˈbrɛəriən] — библиотекарь • *бібліотекар*
lab technician [ˈlæb tekˈnɪʃən] — лаборант • *лаборант*
locomotive engineer (engine driver) — машинист • *машиніст ло-
комотива*
legal expert — юрист • *юрист*
lawyer — адвокат • *адвокат*
milkmaid — доярка • *доярка*
mechanic — механик • *механік*
milling-machine operator — фрезеровщик • *фрезерувальник*
musician — музыкант • *музика*
maid — горничная • *покоївка*
miner — шахтер • *шахтар*
nurse — медсестра • *медсестра*
neuropathist — невропатолог • *невропатолог*
obstetrician — акушер • *акушерка*
oculist (eye doctor) — окулист • *окуліст*
oil worker — нефтяник • *нафтар*
pharmacist [ˌfɑːməˈsjuːtɪst] — фармацевт • *фармацевт*
postman — почтальон • *поштар*
police officer (policeman) — полицейский • *поліцай*

plumber — водопроводчик; паяльщик • *слюсар-сантехнік*
physicist [ˈfɪzɪsɪst] — физик • *фізик*
pilot — летчик • *пілот, летун*
pig tender — свинар • *свинар*
receptionist [rɪˈsɛpʃənɪst] — регистратор • *реєстратор*
salesman (woman, person), seller, shop-assistant, store-keeper — продавец • *продавець*
secretary [sekɹətɹi] — секретарь • *секретар*
singer — певец • *співак*
seamstress — швея • *швачка*
scientist — ученый • *вчений*
shepherd — пастух • *пастух*
stenographer — стенографист • *стенографіст*
sculptor — скульптор • *скульптор*
steel-worker — сталевар • *сталевар*
surgeon — хирург • *хірург*
security guard [sɪˈkjʊəɹɪˈɡɑ:d] — служащий охраны • *охоронець, охоронник*
stock clerk — кладовщик • *комірник*
tailor — портной • *кравець*
telephone operator — телефонист • *телефоніст*
teacher — учитель • *вчитель*
taxi-driver — водитель такси • *таксист*
truck-driver — водитель грузовой машины • *водій вантажівки, дальнобійник*
tractor-driver — тракторист • *тракторист*
technologist — технолог • *технолог*
technician — техник • *технік*
typist — машинистка • *машиністка*
translator — переводчик • *перекладач*
turner — токарь • *токарь*
therapist — терапевт • *терапевт*
veterinary (vet) — ветеринар • *ветеринар*
waiter — официант • *кельнер, офіціант*
welder — сварщик • *зварник*
weaver — ткач • *ткач/ткаля*
worker — рабочий • *робітник*
writer — писатель • *письменник*

Places of Employment and Pay

to work — работать • *працювати*
at school (the University, the Institute) — в школе (университете, институте) • *у школі (університеті, інституті)*

in (at) the factory (mill, plant) — на фабрике (мельнице, заводе) • на фабриці (у млині, на заводі)
in the mine (a workshop, the country) — в шахте (мастерской, деревне) • в шахті (майстерні, селі)
on the farm — на ферме • на фермі
on the railway (Br.), on the railroad (Am.) — на железной дороге • на залізниці
in (at) the post office — на почте • на пошті
at the railway station — на железнодорожной станции • на залізничній станції
at the custom-house (hotel) — на таможене (в отеле) • на митниці (в готелі)
at the cafe (restaurant) — в кафе (в ресторане) • у кафе (у ресторані)
to work at smth. — работать над ч.-л. • працювати над чимсь
to be at work on (upon) smth. — быть занятым ч.-л. • займатися чимось
at work — за работой • за роботою
in work — имеющий работу • що має роботу
to set to work — приняться за дело, делать работу • стати до діла, взятись за роботу

Applying for a Job

applying for a job — устройство на работу • працевлаштування
job search — поиск работы • пошук праці
form, job application — анкета • анкета
to fill out (complete) a job application — заполнять анкету • заповнювати анкету
vacancy, job opening — вакансия • вакансія
diploma [di'pləʊmə] — диплом • диплом
contract — договор • угода, контракт
administrative job — административная должность • адміністративна посада
high level job — высокий пост • висока посада
top position — ведущая должность • провідна посада
clerical position — канцелярская должность • канцелярська посада
managerial [ˌmænə'dʒiərl] **job** — управленческая должность • керівна посада
job title — наименование должности • найменування посади
to resign [ri'zain] — отказаться от должности • відмовитися від посади

to fill a position — вступить в должность • *затвердитися на посаді*
occupation — занятие • *заняття*
to apply for a position — подать заявление о приеме на работу • *подати заяву про прийом на роботу*
probationary [prə'beɪʃnəri] period (trial period) — испытательный срок • *випробувальний термін*
to research — заниматься исследовательской деятельностью • *займатися дослідницькою діяльністю*
job applicant — кандидат на должность • *кандидат на посаду*
qualification [ˌkwɒlɪfɪ'keɪʃn] background — квалификация • *кваліфікація*
firm, company — фирма, компания • *фірма, компанія*
copy — копия • *копія*
copy of a higher school diploma — копия диплома высшего учебного заведения • *копія диплому вищої школи*
benefits — льготы • *пільги*
employer [ɪm'plɔɪə] — работодатель • *працедавець*
boss — начальник • *начальник*
want ad — объявление о найме на работу • *об'ява про найом на працю*
to answer a want ad — позвонить по объявлению • *зателефонувати за об'явою*
duties — обязанности • *обов'язки*
job duties description — служебные обязанности • *службові обов'язки*
experience [ɪks'pɪəriəns] — опыт • *досвід*
manufacturing [ˌmænju'fæktʃərɪŋ] experience — производственный опыт • *виробничий досвід*
professional experience — профессиональный опыт • *професійний досвід*
personnel (department office) — отдел кадров • *відділ кадрів*
letter of invitation — письменное приглашение • *письмове запрошення*
letter of introduction — рекомендательное письмо • *рекомендаційний лист*
cover letter — сопроводительное письмо • *супровідний лист*
seniority [ˌsiːnɪ'ɔrɪti] (length of service) — стаж работы • *стаж роботи*
test — тестирование • *тест, тестування*
test scores — результаты тестирования • *результати тестування*
to take a test — пройти тестирование • *пройти тестування*

employment [ɪm'plɔɪmənt] — трудоустройство • *працевлаштування*
employment office — агентство по трудоустройству • *агенція з працевлаштування*
job interview — собеседование по поводу трудоустройства • *інтерв'ю (співбесіда) щодо працевлаштування*
working conditions — условия работы • *умови роботи*

Earnings

earnings — заработки • *заробітки*
wages — зарплата, которую выплачивают еженедельно • *зарплата, яку виплачують щотижня*
salary — зарплата, которую выплачивают ежемесячно • *зарплата, яку виплачують щомісяця*
fee — плата за услугу (единоразовая оплата) • *плата за послугу (одноразовий виплат)*
to be paid by the job — получать оплату за отдельную часть работы (сдельно) • *плата за окрему частину роботи (відрядна)*
to be paid by the hour — получать почасовую оплату • *отримувати погодинну платню*
salary based on hourly rate — почасовая оплата • *погодинна оплата*
paid — оплачиваемый • *оплачуваний*
paid sick leave — оплачиваемый отпуск по болезни • *оплачувана відпустка за хворобою*
fee for services — плата за услуги • *плата за послуги*
pay statement — платежная квитанция • *платіжна квитанція*
pay check — платежный чек • *платіжний чек*
paid holidays — оплачиваемые праздничные дни • *оплачувані свята*
paid holiday (vacation) — оплачиваемый отпуск • *оплачувана відпустка*
raise — повышение зарплаты • *підвищення зарплатні*
bonus — премия • *премія, бонус*
profit — прибыль • *прибуток*
cash award (bonus, premium) — денежная премия • *грошова премія*
profit sharing — участие в прибылях • *участь у прибутках*
overtime pay — сверхурочная оплата • *понаднормова оплата*
gross pay — общая сумма зарплаты • *загальна сума зарплатні*
pay — гонорар • *гонорар*
deduction — вычет • *відрахунок*
minimum wage (salary) — минимальная зарплата • *мінімальна зарплата*

regular pay — основная зарплата • *основна зарплата*
net salary (take home pay) — чистая зарплата (за вычетом налогов) • *чиста зарплата (після стягнення податків)*

Work, Job

extracurricular ['ekstrəkə'rikjələ] **activities** — внеаудиторная работа • *позааудиторна робота*

short-term job — временная работа • *тимчасова робота*

part-time job — работа по совместительству • *робота за сумісництвом*

job in one's special field — работа по специальности • *робота за фахом*

overtime job — сверхурочная работа • *понаднормова робота*

well-paid job — хорошо оплачиваемая работа • *добре оплачувана робота*

full-time job — штатная работа • *штатна робота*

to work overtime — работать сверхурочно • *працювати понаднормово*

work permit — разрешение на работу • *дозвіл на працю*

ability to do a job — способность выколотить работу • *здатність виконати роботу*

to job smb. into a post — устроить к.-л. на работу • *влаштувати когось на роботу*

shift — смена (рабочая) • *зміна (робоча)*

to go on the night shift — работать в ночную смену • *працювати в нічну зміну*

work hours — рабочее время, рабочие часы • *робочий час, робочі години*

office hours — часы работы (в учреждении, офисе) • *години праці (в офісі, установі)*

school hours — часы занятий в школе • *години навчання в школі*

dole — пособие по безработице (в Великобритании) • *допомога по безробіттю (у Великій Британії)*

relief — пособие по безработице (в США) • *допомога по безробіттю (у США)*

to be on the dole — получать пособие по безработице (в Великобритании) • *отримувати допомогу по безробіттю (у Великій Британії)*

to go on the dole — получать еженедельное пособие (стать безработным) (в Великобритании) • *одержувати щотижневу допомогу (у Великій Британії)*

to be on the relief — получать пособие по безработице (в США) • *одержувати допомогу по безробіттю (у США)*

tax — налог • *податок*

local tax — местный налог • *місцевий податок*

income tax — подоходный налог • *прибутковий податок*

social security tax — налог социального обеспечения • *податок соціального забезпечення*

income tax return — налоговая декларация • *податкова декларація*

Discharge

discharge — увольнение с работы • *звільнення з роботи*

layoff — сокращение • *скорочення*

to lay off (to fire) — увольнять • *звільняти*

to be laid off (to be fired) — быть уволенным • *бути звільненим*

pension — пенсия • *пенсія*

to retire [on pension] — выйти на пенсию, уйти в отставку • *вийти на пенсію, звільнитися у відставку*

retirement [rɪ'taɪəmənt] plan — порядок оформления пенсии • *порядок оформлення пенсії*

to resign [rɪ'zain] — отказываться от должности • *відмовлятися від посади*

Communicating at Work

communicating at work — общение на работе • *спілкування на роботі*

colleague (co-worker) — сотрудник, коллега • *співробітник, колега*

specialist [ˈspeʃəlɪst] — специалист • *спеціаліст*

firm, company — фирма • *фірма, компанія*

membership — членство • *членство*

standing — положение (репутация) • *становище (репутація)*

status — положение (статус) • *становище (статус)*

promotion — повышение по службе • *підвищення по службі*

compensatory time — отгул • *відгул*

work experience — опыт работы • *досвід роботи*

skill — квалификация, мастерство • *кваліфікація, майстерність*

performance review — оценка трудового процесса • *оцінка трудового процесу*

break — перерыв • *перерва*

break for lunch (dinner) — перерыв на ланч (обед) • *перерва на ланч (обідня перерва)*

sick leave — отпуск по болезни • *відпустка за хворобою*

to share an idea — поделиться идеей • *поділитися ідеєю*
 employees' lounge — комната отдыха • *кімната відпочинку*
 tiring day — утомительный день • *важкий день*
 to be an idler — быть разгильдяем • *бути ледацем*
 to be out of practice — не иметь практики • *не мати практики*
 to work by fits and starts — работать урывками • *працювати з перервами*
 to have a big staff — иметь большой штат • *мати великий штат*
 to be a job jumper — быть «летуном» (часто менять работу) • *бути «літуном», «стрибунцем» (часто міняти роботу)*
 to be not equal to the task — не справляться с работой • *не впоратись із роботою*
 to shirk work — увиливать от работы • *ухилиятися від роботи, сачкувати*
 to have pressing business — иметь неотложное дело • *мати нагальну справу*
 to face a busy day — иметь много дел • *мати багато справ*
 to be up to the elbows (ears, collar) in work — быть полностью поглощенным работой • *повністю зануритися в роботу*

Additional Words and Expressions

What is your profession (occupation)? — Ваша профессия? • *Ваша професія? (Ваш фах?)*
 What is your place of employment? — Место Вашей работы? • *Місце Вашої праці?*
 How long have you been working in your special field? — Сколько лет Вы работаете по специальности? • *Скільки років Ви працюєте за фахом?*
 How long have you been in your trade? — Давно ли Вы работаете по своей специальности? • *Як довго Ви працюєте за фахом?*
 What is he (she)? — Кто он (она) по профессии? • *Хто він (вона) за фахом?*
 What is your regular business? — Чем Вы постоянно занимаетесь? • *Чим ви постійно займаєтесь?*
 Have you a big staff? — У Вас большой штат? • *У вас великий штат?*
 He is something in the Ministry. — Он занимает какую-то должность в министерстве. • *Він обіймає якусь посаду в міністерстві.*
 He is a big pot (cheese, shot, wheel). — Он важная персона («шишка»). • *Він велике цубе (великий пуриць).*
 He has been promoted. — Он получил повышение. • *Він одержав підвищення.*

- We have a six-hour shift at our work.** — У нас шестичасової робочий день. • *У нас шестигодинна робоча зміна.*
- I am out of work (job) now.** — Я сейчас не работаю. • *Зараз я не працюю.*
- I am looking (searching) for a job.** — Я ищу работу. • *Я шукаю роботу.*
- I'd like to speak to you about working as...** — Я бы хотел поговорить с Вами о возможности работать у Вас в качестве... • *Я хотів би з Вами поговорити про можливість працювати у Вас...*
- I am interested in getting into a field of...** — Меня интересует работа в области... • *Мене цікавить праця в царині (сфері)*
- Are there any positions available?** — У Вас есть вакансии? • *Чи є у Вас вакансії?*
- I have an appointment for a job interview at... today.** — У меня сегодня назначено собеседование на... • *Сьогодні мені призначена співбесіда на...*
- I've read about the opening in your company from your newspaper ad.** — Я узнал о вакансии в Вашей компании из объявления в газете. • *Я дізнався про вакансії у Вашій компанії з об'яви в газеті.*
- I've completed a vocational training programme at...** — Я прошел курс профессиональной подготовки в... • *Я пройшов курс професійної підготовки в...*
- I attended the course of... at...** — Я прослушал курс... в... • *Я прослухав курс... в...*
- I was promoted to the position of...** — Я был переведен на более высокую должность... • *Я був переведений на вищу посаду...*
- I am familiar with the requirements of this job and I believe I meet them completely.** — Я знаком с требованиями, предъявляемыми этой работой, и считаю, что полностью им соответствую. • *Я знайомий з вимогами, потрібними для цієї роботи, і вважаю, що повністю їй відповідаю.*
- I am a friendly, co-operative (sociable) person.** — Я общительный, контактный человек. • *Я незлобива, контактна людина.*
- In my previous position I was in charge of...** — На прежней должности я отвечал за... • *На попередній посаді я відповідав за...*
- I supervised...** [sju:pəvaɪzd] — Я руководил... • *Я керував...*
- I participated...** — Я участвовал... • *Я брав участь...*
- I developed...** — Я разрабатывал... • *Я розробляв...*
- I managed...** — Я управлял... • *Я керував...*
- I organized...** — Я организовывал... • *Я організовував...*

- I get along well with my colleagues.** — Я всегда в хороших отношениях с моими коллегами. • *Я завжди в добрих стосунках з моїми колегами.*
- My strong points have always been loyalty and reliability** [rɪˌlaɪəˈbɪlɪti] — Моими сильными сторонами всегда были верность и надежность. • *Моїми сильними сторонами завжди були лояльність і надійність.*
- What exactly are my duties?** — В чем заключаются мои обязанности? • *В чому полягають мої обов'язки?*
- Will there be any opportunities for advancement?** — Будут ли у меня возможности продвижения по службе? • *В мене будуть можливості просування по службі?*
- What is the salary?** — Какова зарплата? • *Яка зарплатня?*
- What benefits do people working here have?** — Какие льготы предоставляются Вашим сотрудникам? • *Які пільги мають люди, що тут працюють?*
- What deductions will be made from my salary?** — Какие вычеты будут производить из моей зарплаты? • *Які будуть відрахування з моєї зарплатні?*
- Thank you for your time** — Спасибо за время, которое Вы мне уделили. • *Дякую за приділений мені час*
- Let me try my hand at it.** — Дайте мне попробовать силы в этом деле. • *Дайте мені спробувати себе в цій справі.*
- I am poor (bad) hand at this.** — Я не имею опыта в этом деле. • *Я не маю досвіду у цій справі.*
- I am not equal to this task.** — Я не могу справиться с этой работой. • *Я не можу впоратися з цією роботою.*
- There's heaps of work awaiting me.** — Меня ждет масса работы. • *На мене чекає багато роботи.*
- I've had a very tiring day today.** — Сегодня у меня был утомительный день. • *Сьогодні в мене був виснажливий день.*
- I am negligent of my duties.** — Я невнимателен к моим обязанностям. • *Я неуважний щодо своїх обов'язків.*
- I have a pressing business.** — У меня неотложное дело. • *В мене невідкладна справа.*
- He shirks work.** — Он увиливает от работы. • *Він ухиляється від роботи.*
- He idled away the whole day.** — Он бездельничал целый день. • *Він цілий день байдикував.*
- He always does it by halves.** — Он всегда делает это кое-как. • *Він це робить завжди абияк.*
- He won't stir a finger.** — Он и палец о палец не ударит. • *Він і палець об палець не вдарить.*

- He is just killing the time. — Он просто старается убить время. • *Він просто вбиває час.*
- He works by fits and starts. — Он работает урывками. • *Він працює уривками.*
- Tomorrow is pay-day. — Завтра зарплата. • *Завтра зарплатня.*
- He is underpaid. — Ему недоплачивают. • *Йому недоплачують.*
- He lives in easy circumstances. — У него хорошее материальное положение. • *У нього добре матеріальне становище.*
- He lives above (beyond) his means. — Он живет не по средствам. • *Він живе за статками.*
- They live fast. — Они живут широко. • *Вони живуть по-панськи (на широку ногу).*
- They are well-to-do people. — Они состоятельные люди. • *Вони заможні люди.*
- He can't make both ends meet. — Он не может свести концы с концами. • *Він не може звести кінці з кінцями.*
- He has a large family to support. — Ему приходится содержать большую семью. • *Він має утримувати велику родину.*
- They live in plenty (well off). — Они живут в достатке. • *Вони живуть в достатку.*
- I earn my daily bread. — Я зарабатываю себе на пропитание. • *Я заробляю собі на хліб щоденний.*
- I earn my living by translations. — Я зарабатываю себе на жизнь, делая переводы. • *Я заробляю на прожиток перекладами.*
- I was born in the lap of luxury. — Я родился в роскоши. • *Я народився в розкоші.*
- staff assessment — аттестация сотрудников • *атестація співробітників*
- I have ceased working there. — Я перестал там работать. • *Я припинив там працювати.*
- I have no notion of resigning. — Я не собираюсь увольняться. • *Я не збираюся звільнюватися.*
- I was dismissed owing to reduction of staff. — Я был уволен по сокращению штатов. • *Я був звільнений за скороченням штату.*
- I am discharged (fired, layed off). — Я уволен. • *Я звільнений.*

Additional Expressions of the Idiomatic Nature, Colloquialisms With Their Russian and Ukrainian Equivalents on the Subject "Choosing a Career"

at a stretch — подряд • *поспіль*

Yesterday I worked 10 hours at a stretch. — Вчера я работал десять часов подряд. • *Вчора я працював десять годин поспіль.*

to be at odds — пререка́ться; не соглаша́ться • не погоджува́тися, сварити́сь, не лади́ти з кимсь

The two business partners were at odds over hiring new employees. — Между компаньонами бы́ли разногласи́я по поводу найма новых служащих. • *Між компаньонами були незгоди щодо найму нових працівників.*

big cheese — большая «шишка» • велике цабе, великий пуриць
Johnson is a big cheese in his office. — Джонсон — большая шишка в офисе. • *Джонсон у офісі велике цабе.*

to blow off work — увильвать от работы • ухили́тися від роботи
He blew off work yesterday. He won't get away with it. — Вчера он увильнул с работы. Это ему не сойдет с рук. • *Вчора він сачконув. Йому це не минеться.*

to boot — выгнать с работы; уволить • вигнати, звільнити з праці
Five workers were booted last month. — Пять рабочих были уволены в прошлом месяце. • *П'ятьох робітників звільнили минулого місяця.*

to bounce — исключать, выгонять • виключати, виганяти
Because of his misbehaviour, he was bounced from the office. — Из-за дурного поведения его выгнали из учреждения. • *Через погану поведінку його вигнали з установи.*

brain drain — «утечка мозгов» • «втеча мізків», «витікання мізків»
In the fifties, many English scientists and engineers moved to the USA. It was a brain drain for Britain. — В пятидесятые годы многие английские ученые и инженеры переехали в Америку. Для Великобритании это была «утечка мозгов». • *У п'ятдесяті роки багато англійських вчених та інженерів переїхали у США. Для Британії це було «витікання мізків».*

to break the back — завершать наиболее трудную часть работы • завершувати найважчу частину роботи
They got the back broken. The rest is not difficult at all. — Они справились с наиболее трудной частью работы. Остальная часть совсем не сложна. • *Вони впоралися з найважчою частиною роботи. Решта є зовсім нескладною.*

bum — лодырь, бродяга • ледар, волоцюга
After having been fired, he became a bum. — После того, как его выгнали с работы, он стал бродягой. • *Після того, як його вигнали з роботи, він став волоцюгою.*

to be burned out — быть изнуренным, изможденным • бути стомленим, змученим

The teacher had to quit because he was burned out. — Учитель был вынужден бросить работу, так как он был совершенно изможден. • *Вчитель мусив покинути роботу, бо був дуже змученим.*

bust — провал, неудача • *провал, невдача, крах*

His attempt to please the boss was a total bust. — Его попытки понравиться начальнику потерпели полную неудачу. • *Його спроби сподобатися босові потерпіли повний провал.*

to butter up — подмазаться • *підмазатися*

He buttered up his superior in hope of a promotion. — Он подмазался к начальнику, надеясь на повышение по службе. • *Він підмазався до начальника, маючи надію підвищитися по службі.*

cabbage — деньги • *гроші*

He counted on big cabbage. — Он делал ставку на большую сумму денег. • *Він ставив на велику суму грошей.*

to can — уволить; выгнать с работы • *звільнити; вигнати з роботи*

A maths teacher was canned for shunning his duties. — Учитель математики был уволен за невыполнение своих обязанностей. • *Вчитель математики був звільнений за невиконання своїх обов'язків.*

chicken feed — ничтожная сумма денег • *дуже мала сума грошей; мізер*

He worked very hard, but he was only given chicken feed. — Он тяжело работал, но ему платили очень мало. • *Він тяжко працював, але йому платили мізер.*

to clip someone's wings — поставить к.-л. на место • *поставити когось на місце*

When Mike tried to take over the company, the director clipped his wings. — Когда Майк попытался стать владельцем компании, директор поставил его на место. • *Коли Майк спробував заволодіти компанією, директор поставив його на місце.*

deadbeat — бездельник, паразит; авантюрист • *нероба, паразит; авантюрист*

Don't trust him. He never pays his debts. He is a deadbeat. — Не доверяйте ему. Он никогда не платит долги. Он бездельник. • *Не довіряйте йому. Він ніколи не повертає борги. Він нероба.*

to deliver — справляться (с делом) • *впоратись (зі справою)*

I doubt that Jack can deliver. This assignment is too difficult for him. — Я сомневаюсь, что Джек может справиться с делом. Это задание слишком трудно для него. • *Сумніваюся, що Джек впорається. Це завдання для нього занадком важке.*

down and out — без гроша, в безнадежном положении • *без гроша, у безнадійному стані*

When you are down and out, remember my warning. — Когда Вы будете без гроша, вспомните о моем предупреждении. • *Коли Ви будете без гроша, то згадаєте моє застереження.*

- down one's alley** — как раз для к.-л. • *саме для когось*
The job is right down her alley. — Эта работа как раз для нее. • *Ця робота саме для неї.*
- to drag one's feet** — работать медленно и неохотно • *працювати повільно і нехотя*
The secretary dragged his feet. — Секретарь работал медленно и неохотно. • *Секретар працював повільно і неохоче.*
- eager beaver** — крайне прилежный работник, стремящийся произвести впечатление на начальство • *вельми старанний працівник, що прагне справити враження на начальство*
Being an eager beaver, he was promoted. — Он лез из кожи и продвинулся по служебной лестнице. • *Він пнувся із шкури і просунувся службовою драбиною.*
- fast buck** — деньги, заработанные быстро (не всегда честным путем) • *гроші, зароблені швидко (не завжди чесно, законно)*
He's just looking for a fast buck. — Он просто заинтересован заработать деньги быстро и без особого труда. • *Він просто хоче заробити гроші швидко, не прикладаючи зусиль*
- to feather one's nest** — нагреть руки; набить себе карман • *нагріти руки; напонтати кишеню*
While holding this job, he feathered his nest. — Занимая эту должность, он нагрел себе руки. • *Обіймаючи цю посаду він напонтав свої кишені (нагрів собі руки).*
- to flub the dub** — увиливать (от работы, от обязанностей) • *ухилятися, огинатися, (від роботи, обов'язків)*
Joe usually flubs the dub. — Джо обычно увиливает от работы. • *Зазвичай Джо від роботи ухиляється.*
- to fritter away** — валять дурака • *клеїти дурня*
Instead of working, she frittered away her time. — Вместо того, чтобы работать, она валяла дурака. • *Замість працювати, вона дурня клеїла.*
- to get smth. over with** — закончить работу, справиться с ч.-л. • *закінчити роботу, впоратися із чимось*
Though the job was very tough, he got it over with. — Хотя работа была трудной, он справился с ней. • *Хоча робота була досить складною, він з нею впорався.*
- to get the ax** — быть выгнанным с работы • *бути вигнаним з роботи*
Peter got the ax two days ago. — Питера два дня тому назад выгнали с работы. • *Пітера два дні тому вигнали з роботи.*
- to get the knack of** — набить руку • *набити руку*
While working for the insurance company, Joe got the knack of the business. — Работая в страховой компании, Джо набил руку

на этом деле. • *Працюючи у страховій компанії, Джо набив руку (здобув досвід) у цій справі.*

to give someone hell — задать к.-л. жару • *дати комусь джосу (хльосту)*

His superior gave him hell for being late for work. — Начальник задал ему жару за опоздание на работу. • *За запізнення начальник дав йому джосу.*

to go bust — вылететь в трубу • *вилетіти в трубу*

He had no money to pay his bills. He went bust. — У него не было денег на оплату счетов. Он вылетел в трубу. • *Він не має грошей на оплату рахунків. Він вилетів у трубу.*

goldbrick — бездельник, лодырь • *нероба, ледацюга*

Jack is a goldbrick. He shirks work. — Джек — бездельник. Он увиливает от работы. • *Джек — нероба. Він цурається праці.*

to go places — иметь успех; хорошо справляться с работой • *мати успіх; добре вправлятися з роботою*

Roger is a very good secretary, he goes places well. — Роджер — очень хороший секретарь, он хорошо справляется с работой. • *Роджер — дуже добрий секретар, він добре виконує роботу.*

to go through the mill — быть опытным • *бути досвідченим*

You can rely on him. He has gone through the mill and knows his work well. — Можете положиться на него. Он опытный работник и хорошо знает свое дело. • *Можете йому довіряти. Він досвідчений працівник і дуже добре знає своє діло.*

grind -долгая, упорная работа • *тривала наполеглива праця*

Learning foreign language is a grind. — Изучение иностранного языка требует долгой и упорной работы. • *Вивчення іноземної мови потребує тривалої, наполегливої праці.*

to hack around — бездельничать, лодырничать • *бити байдики*

They are hacking around all the day long. — Они бездельничают целый день. • *Вони цілий день б'ють байдики.*

hard up — стесненный в деньгах; не при деньгах • *не при грошах*

When I was looking for a job, I was hard up. — Когда я искал работу, я был не при деньгах. • *Коли я шукав роботу, я був не при грошах.*

to have a leg up on smth. — успешно начать к.-л. дело • *успішно починати яку-небудь справу*

He has just started his business, and he already has a leg up on it. — Он только что начал дело и уже имеет успех. • *Він тільки-но розпочав справу і вже має успіх.*

to have one's hands full — иметь работы по горло • *бути завантаженим роботою по саму зав'язку*

- Presently I have my hands full.** — В настоящий момент я занят по горло. • *Зараз я зайнятий по саме нікуди.*
- to have other fish to fry** — иметь более важное дело • *мати важливіші справи*
- I had other fish to fry.** — У меня были более важные дела. • *Я мав важливіші справи.*
- to hit the jackpot** — сорвать куш • *зірвати (зняти) банк (кін)*
- He hopes to hit the jackpot.** — Он надеется сорвать куш. • *Він має надію зняти банк (зірвати кін).*
- hunky-dory** — замечательный; как по маслу • *чудовий; як по маслу*
- Everything in my work is hunky-dory.** — Моя работа идет как по маслу. • *Моя робота йде як по маслу.*
- to be in a bind** — находиться в труднейшем положении • *перебувати у найскрутнішому становищі*
- Our company is in a bind. There is not a real way out of it.** — Наша компания находится в труднейшем положении, выхода из которого фактически нет. • *Наша компанія перебуває у найскрутнішому становищі. Виходу з нього практично немає.*
- to be in a fix** — быть в затруднительном положении • *перебувати у скрутному становищі*
- Now I am in the same fix as you are.** — Теперь я попал в такое же трудное положение, как ты. • *Тепер я в такій самій скрутї, як і ти.*
- to be in the bucks** — быть при деньгах • *бути при грошах*
- He'll be in the bucks right after Christmas.** — У него появятся деньги сразу после Рождества. • *Він буде при грошах після Різдва.*
- to be in the groove** — быть в форме (в хорошем рабочем состоянии) • *бути у формі (в доброму робочому стані)*
- Our engineers were in the groove.** — Наши инженеры были в форме. • *Наші інженери були у формі.*
- to be in the hole** — быть в трудном положении • *бути у важкому становищі*
- Because of lack of experience on the stock market, he got in the hole.** — Из-за неопытности в биржевых делах он попал в трудное положение. • *Через недосвідченість у справах фондового ринку він потрапив у скруту.*
- Johnny-come lately** — новичок • *новачок*
- On his new job, Andrew was a Johnny-come lately. Nevertheless he turned out to be a very experienced specialist.** — На новой работе Андрей был новичком. Тем не менее он оказался очень опытным специалистом. • *На новій роботі Ендрю був новачком. Тим не менше він виявився дуже досвідченим фахівцем.*

- to keep one's nose clean** — вести себя безупречно; не давать повода для придирок • *добре себе поводити; тримати ніс за вітром*
- In the office he kept his nose clean.** — Он работал безупречно в офисе. • *У офісі він поводився коректно.*
- to be left out in the cold** — остаться за бортом • *залишитися за бортом*
- This career diplomat was left out in the cold by the new administration.** — Этот профессиональный дипломат был оставлен за бортом новой администрацией • *Цього професійного дипломата нова адміністрація залишила за бортом.*
- to let someone down** — подводить к.-л. • *підводити когось*
- My secretary let me down at the critical moment.** — Мой секретарь подвел меня в критический момент. • *У критичний момент мій секретар мене підвів.*
- not lift a finger** — палец о палец не ударить • *не вдарити палець об палець*
- They all worked hard except Jim. He didn't lift a finger.** — Все они за исключением Джима напряженно работали. Он палец о палец не ударил • *Усі, за винятком Джима, напружено працювали. Він же не вдарив палець об палець.*
- to lose heart** — опускать руки • *опускати руки*
- You shouldn't lose heart, work will look up.** — Не опускай руки, работа наладится. • *Не опускай руки, робота піде.*
- money to burn** — денег куры не клюют • *грошей кури не клюють*
- The realtor has money to burn.** — У агента по продаже недвижимости денег куры не клюют. • *У ріелтора (агента з нерухомості) грошей кури не клюють.*
- monkey business** — нечестная игра; ловкая проделка • *нечесна гра; штучки-дрючки*
- Jack worked hard. He didn't want to have anything in common with that monkey business.** — Джек усердно работал. Он не хотел иметь ничего общего с этой нечестной игрой. • *Джек наполегливо працював. З цією нечесною грою він не хотів мати нічого спільного.*
- to miff a chance** — упустить случай • *прогавити шанс*
- You have miffed a chance to make some money.** — Вы упустили случай заработать деньги. • *Ви прогавили шанс заробити гроші.*
- no sweat** — легкий, несложный • *легкий, нескладний*
- The job I was offered was no sweat.** — Предложенная мне работа была легкой. • *Запропонована мені робота була нескладною.*
- to ran out** — удаваться, устраиваться (о работе) • *влаштуватися, вдаватися (про справу)*

This business panned out for me pretty well. — Этот бизнес оказался для меня весьма выгодным. • *Цей бізнес виявився для мене досить вигідний.*

peanuts — гроши • *шеляги, копійки*
He was paid peanuts. — Ему платили гроши. • *Йому платили копійки.*

a picnic — дело, не требующее усилий • *справа, яка не потребує зусиль*
This job is a picnic. — Эта работа не бей лежачего. • *Ця робота не бий лежачого (за забавку).*

on the rocks — на мели • *на міліні, на рифі, на бобах*
I heard by accident he was on the rocks. — Я случайно услышал, что он на мели. • *Випадково я почув що він на бобах.*

to push someone off the sled — выгнать к.-л., избавиться от к.-л. • *вигнати когось; спекатися когось*
Mike was a loafer. Boss tried to push him off the sled. — Майк был бездельником. Начальник пытался выгнать его с работы. • *Майк був неробою. Бос намагався його спекатися.*

rap — выговор, порицание • *догана*
John got the rap for his mistake. — Джон получил выговор (Джону влетело) за ошибку. • *Джон одержав за помилку догану (Джону всипали за помилку).*

run of luck — полоса везения • *час талану*
During his short run of luck, he made some money. — В короткую полосу везения он кое-что зарабатывал. • *В короткий час талану він заробляв якісь гроші.*

short of cash — не при деньгах • *не при грошах, без грошей*
He was out of work and was short of cash. — Он не работал и был не при деньгах. • *Він не працював і був без грошей.*

swamped with smth. — завален ч.-л. • *завалений чимось*
I am swamped with work. — Я завален работой. • *Я завалений роботою.*

to sweat blood — напряженно работать • *напружено працювати*
The young engineer sweated blood. — Молодой инженер напряженно работал. • *Молодий інженер напружено працював.*

swelled head — зазнайка • *задавака*
Since his promotion Tom has become a swelled head. — Том стал зазнайкой с тех пор, как получил повышение. • *Після підвищення Том став задавакою.*

to take a beating — терпеть убытки • *мати збитки*
The transaction turned out to be disadvantageous and he took a beating. — Сделка оказалась невыгодной, и он потерпел убытки. • *Угода виявилася невигідною, і він зазнав збитків.*

to take some doing — быть трудным • *бути нелегким*

It took some doing, but he completed his work on time. — Хотя было трудно, но он закончил работу вовремя. • *Хоч і було важко, але він закінчив роботу вчасно.*

to talk shop — говорить на профессиональные темы • *говорити на професійні теми*

Whenever I meet him, he talks shop. — Всякий раз, когда я его встречаю, он говорит только о своей работе. • *Коли б я його не зустрів, він говорить тільки про свою роботу.*

to toady — подхалимничать • *підлабузнюватися*

Don't you realize that he is toadying for special favours? — Неужели ты не понимаешь, что он подхалимничает, добиваясь особых льгот? • *Невже ти не розумієш, що він підлабузнюється задля особливих привілеїв?*

top banana — главный; фактический руководитель • *головний; фактичний керівник*

Who is the top banana at your department? — Кто в Вашем отделе главный? • *Хто головний у Вашому відділі?*

to twiddle one's thumbs — сидеть без дела • *сидіти без діла*

I was eager to work, but all I could do was twiddle my thumbs. — Мне очень хотелось работать, но мне пришлось сидеть без дела. • *Я дуже хотів працювати, але мені довелося сидіти без діла.*

up to snuff — на должной высоте; удовлетворительно • *задовільно; на потрібній висоті*

His work is always up to snuff. — Его работа всегда на должной высоте. • *Його робота завжди на задовільному рівні.*

up to the chin (neck) — по горло • *по саме нікуди*

I could not write to you earlier because I was up to my chin in business. — Я Вам раньше не мог писать, так как у меня было дел по горло. • *Раніше я Вам не міг написати, оскільки був по вуха у справах.*

to use one's bean (brain) — шевелить мозгами • *ворушити мізками; обмізковувати*

Use your bean, you can easily cope with this work. — Пошевели мозгами, ты можешь легко справиться с этой работой. • *Поворуйши мізками, ти легко можеш впоратися з цією роботою.*

to wear two hats — занимать одновременно две должности • *обіймати одночасно дві посади*

There are several officials in this department who wear two hats. — В этом отделе есть несколько чиновников, которые одновременно занимают две должности. • *У цьому відділі є кілька службовців, які обіймають дві посади.*

TEXTS

Read the texts, give a summary and discuss them.

Text 18-1

Future Prospects

From Ernest's point of view, the interview was going very well indeed. Six days before, he had applied for a job with a small business company and now one of the directors was interviewing him. The advertisement had invited applications from **ambitions young men** who would like to travel abroad if necessary and who wouldn't mind working irregular hours. Ernest had tried very hard not to say anything silly and the director seemed most impressed. "You say you're not married, Mr. Reeves," the director said. "No, sir," Ernest answered. "I'm getting married next June, but I'm sure my future wife **won't have any objections to my keeping irregular hours.**"

"I see from your application form you have worked as a salesman for two years. Why do you wish to change your job now?"

"**I found the work too dull, sir,**" Ernest answered. "That's a pleasant change," the director said. "Most young men these days seem to want dull jobs. The first question young men ask me is whether the job I'm offering carries a pension. They want to retire before they start!" "Does the job carry a pension, sir?" Ernest asked anxiously.

(from L. G. Alexander)

ambitions young man — честолюбивый молодой человек • *честолубный молодик*

to have some objections to smth. — иметь возражения против ч.-л. • *мати заперечення проти чогось*

to find the work dull — находить работу скучной • *мати роботу марудною*

Text 18-2

A Job in Mexico

It happened some years ago. Two of my friends lived in a small town near Liverpool. They were **out of work** and were happy **to agree to any job**. Their names were Stevenson and Black. Stevenson was a very talented engineer, and as he had a large family and no money to live on, his life was very difficult.

One day when I was coming back from my office I saw Stevenson. He was going along the street with a suitcase in his hand. Stevenson had read an advertisement in a newspaper that a manufacturing plant of **chemical equipment** wanted an engineer. "You see, I must get that job. I've got a large family."

"Why must you go to Liverpool yourself?" I asked, "It's better to send the documents **by airmail**." "I think," Stevenson answered, "many people want to get the job and I'm sure all of them will send letters. If I get there before the manager of the plant receives the letters I think I'll be able to get the job."

Stevenson was right. He received the job.

My other friend Black had lost three or four jobs though he was a very good clerk. I told him Stevenson's story. The story impressed him. A few days later I met Black with a suitcase in his hand. "Where are you going?" I asked him. "To Mexico," was the answer. "A bank there requires a clerk. I have sent my documents by post, but to **settle the matter** sooner I decided to go there myself. I remember the story you told me the other day about Stevenson."

So Black went to Mexico City. But his letter had come there three days earlier. When he came to the bank and spoke to the **assistant-manager**, the assistant-manager said, "I'm sorry to say we have already got a man. But I'll **clarify the matter** with the manager." And he left the office.

"Yes," the manager said. "I have received a letter from the man who lives near Liverpool. His name is Black. A good young man, he suits us all right. I've sent him a telegram to come here immediately and we'll keep the job for him for 10 days."

"There is a man outside," said the assistant-manager, "who wants to get this job." "But we've got this man Black and we'll wait for him."

Black had not heard the conversation between the manager and his assistant. He had to go back home. But as he had spent all his money and nobody in Mexico could help him it took him two months to get back to England. There he found the telegram which was waiting for him.

(from "Lifelines")

to be out of work — не иметь работы • не мати роботи

to agree to any job — соглашаться на любую работу • погоджуватися на будь-яку роботу

chemical equipment — химическое оборудование • хімічне обладнання

by airmail — авиапочтой • *авіапоштою*
to settle the matter — решить вопрос • *вирішити питання*
assistant-manager — помощник управляющего, ассистент менеджера • *помічник керівника; асистент менеджера*
to clarify ['klærɪfaɪ] the matter — вносить ясность в дело • *вияснювати справу*

Text 18-3

I'll Have a Job

I was fed up. As I lay awake in the grey small hours of an autumn morning, I reviewed my life. Three a.m. is not the most propitious time for meditation, as everyone knows, and a deep depression was settling over me.

I had just returned from New York, where the crazy cyclone of gaiety in which people seem to survive over there had caught me up, whirled me blissfully round, and dropped me into London which seemed flat and dull. I felt restless, dissatisfied, and abominably bad-tempered.

"Surely," I thought, "there's something more to life than just going out to parties that one doesn't enjoy, with people one doesn't even like. What a pointless existence it is — drifting about in the hope that something may happen to relieve the monotony. Something has to be done to get me out of this rut."

In a flash it came to me:

"I'll have a job!"

I said it out loud and it sounded pretty good to me. The more I thought about it, the better I liked the idea, especially from the point of view of making some money.

My mind sped away for a moment, after the fashion of all minds in bed, and showed me visions of big money — furs — a new car — but I brought it back to earth with an effort to wonder for what sort of a job I could possibly qualify. I reviewed the possibilities. I turned to cooking. That was the thing which interested me most and about which I thought I knew quite a lot. I had had a few lessons from my "Madame" in Paris, but my real interest was aroused by lessons I had at a wonderful school of French cookery in London.

When I told my family that I was thinking of taking a cooking job, the roars of laughter were rather discouraging. No one believed that I could cook at all, as I had never had a chance to practise at home.

I had no idea of exactly what job I should apply for, so I decided to go to an agency. Finding the place quite easily, I tore up three

flights of stairs, and swung breathlessly through a door which said, "Enter without knocking, if you please."

The woman at the desk wondered why I was looking for this sort of job, so I felt **impelled to give her a glimpse** of a widowed mother and a desperate struggle against poverty. I almost made myself believe in the pathos of it, and we had to cough and change the subject. I felt even more pathetic when she told me that it would be difficult to get a job without experience or references. I wondered whether I ought to leave, when the telephone on her desk rang. While she was conducting a **cryptic conversation she kept looking at me**. Then I heard her say, "As a matter of fact, I've got someone in the office at this very moment who might suit." She wrote down the number, and my spirits soared as I took the slip of paper she held out to me, saying, "Ring up this lady. She wants a cook immediately. In fact, you would have to start tomorrow by cooking a dinner for ten people. Could you manage that, I wonder?"

"Oh, yes," said I — never having cooked for more than four in my life. I thanked her, paid a shilling, and **dashed out** to the nearest telephone box. I collected my wits, powdered my nose, took a deep breath, and dialled the number. A piping voice at the other end informed me that I was speaking to Miss Cattermole. I assured her with all the **bluff** at my command, that I was just what she was looking for. I asked her what tomorrow's menu was to be.

"Just a small, simple dinner: lobster cocktails, soup, **turbot, pheasants** with vegetables, fruit salad, and **a savoury**." In a rather shaken voice, I promised to turn up in good time, and rang off.

I spent the intervening hours feverishly reading cookery books, and wishing that I hadn't let myself in for something about which I knew so little. My family were still highly amused at the idea of my attempting it, which didn't increase my confidence.

Miss Cattermole lived in Dulwich in one of the most depressing houses ever seen. I rang at the back door and the depression of the house closed round me as I was admitted by a weary-looking maid. The maid **condescended** to show me the kitchen, though I could see that she **hated me at sight**.

As I started to prepare the dinner I began to share her gloomy view of myself, as it dawned on me more and more that high-class cooking lessons are all very well, but a little practical experience is necessary, too, in order to cope with **vicissitudes** that crop up in the kitchen...

"Ah, Miss Dickens!" I could see she was trying to carry something off, as her voice was higher than ever, and falsely bright. "I really don't think I can settle anything permanent just now, so please don't bother to come tomorrow. Thank you so much. Good night!" She

pressed some coins into my hand and vanished into the drawing-room. When the door had shut behind her on the swell of voices, I opened my hand on two half-crowns and a shilling.

"Well," I said to myself, as I banged out into the Dulwich night, "what a cheek, eh?"

(from "One Pair of Hands" by Monica Dickens)

to be fed up — быть сытым по горло • *бути ситим по саму зав'язку*

I am fed up — я сыт по горло; с меня хватит • *з мене досить*
the most propitious [prə'pɪʃəs] **time for meditation** — наиболее благоприятное время для размышлений • *найсприятливіший час для роздумів*

to survive [sə'vaɪv] — пережить, выдержать, перенести; остаться в живых; уцелеть • *пережити, витримати, перенести; вціліти; вижити*

to whirl [wɜ:l] **smb. blissfully** ['blɪsfulɪ] **round** — закружить к.-л. в вихре счастья (блаженства) • *закрутити когось у вирі щастя*

abominably [ə'bɒmɪnəblɪ] — отвратительно • *огидно, бридко*

from the point of view — с точки зрения • *з точки зору*

to make money — зарабатывать («делать») деньги • *заробляти («робити») гроші*

to impel [ɪm'pel] — побуждать, принуждать • *примушувати, спонукати*

to give a glimpse — мельком посмотреть, окинуть быстрым взглядом • *кинути оком, побіжно (мигцем) глянути*

cryptic ['krɪptɪk] **conversation** — загадочная (таинственная) беседа • *загадкова (таємна) бесіда*

to keep looking at smb. — продолжать смотреть на к.-л. • *продовжувати дивитися на когось*

to dash out — стремительно выбежать • *прожогом вибігти*

bluff [blʌf] — запугивание, блеф, обман • *залякування, блеф, обман*

turbot ['tɜ:bət] — тюрбо (рыба) • *тюрбо (риба)*

pheasant [feznt] — фазан • *фазан*

savoury ['seɪvəri] — острая закуска • *гостра закуска*

to condescend [ˌkɒndɪ'send] — снисходить, удостаивать • *удостоювати, зволити*

to hate smb. at sight — возненавидеть к.-л. с первого взгляда • *зненавидіти когось із першого погляду*

vicissitude [vɪ'sɪsɪtju:d] — превратность, перемена, чередование • *переміна, чергування, лихі пригоди*

Check yourself:

Task 18-1

Explain and expand on the following:

1. A deep depression was setting over me.
2. There's something more to life than just going out to parties that one doesn't enjoy, with people one doesn't even like.
3. I felt impelled to give her a glimpse of a widowed mother and a desperate struggle against poverty.
4. A piping voice at the other end informed me that I was speaking to Miss Cattermole.
5. Miss Cattermole lived in Dulwich in one of the most depressing houses ever seen.
6. I was admitted by a weary-looking maid.
7. A little practical experience is necessary in order to cope with vicissitudes that crop up in the kitchen.
8. So please don't bother to come tomorrow.

Task 18-2

Say what meaning is implied in the expressions listed below. Use them in sentences of your own:

- 1) to be fed up;
- 2) a pointless existence;
- 3) to qualify for a job;
- 4) to tear up three flights of stairs;
- 5) to collect one's wits;
- 6) to get a job without experience or references;
- 7) to turn up in good time;
- 8) to let oneself in for smth. about which one knows (so) little;
- 9) a little practical experience;
- 10) in order to cope with vicissitudes;
- 11) to vanish into the drawing-room.

Task 18-3

Answer the following questions:

1. What is your opinion of Miss Dickens' decision to become a cook?
2. Is it possible to say that her kitchen career is merely amusing?
3. Reviewers consider that there is fun, wit and malice in Monica Dickens' stories. If you are of the same opinion, prove it, if not, refute it.

4. Monica Dickens — the great-granddaughter of Charles Dickens — after leaving school joined a dramatic school, but after discovering that she couldn't act, and probably, never would be able to, went in search of a job. First she became a cook-general, then a nurse in a hospital, later she took a job in a munition factory. Did she profit by her ample practical experience as a writer, judging by the extract above? Prove your point.

Text 18-4

Career Success

Rosie Walford, account manager, J. Walter Thompson Age: 26. Salary: Undisclosed. "I couldn't trade this for a desk job. I work for clients like Persil and BAA, seeing a project through from the initial brief to completed commercial or advertisement. I don't do anything! My role is to delegate. I discuss an idea with a client and then **persuade the creative people** to come up with the goods. The nature of the work creates the pressure rather than the hours. I find I am constantly on the run, putting my head round doors, saying, "How's such and such coming along?"

There's really a lot of angst among account managers. You are viewed with **suspicion** by both sides. The client **suspects** that your loyalty is to your colleagues, and they believe that you are selling out to the client. I am very much the diplomat in the middle and I've had to work very hard to **win other people's respect**.

On the one hand a furious client will say, "This is not what I meant at all"; on the other, I get language from an artist whose work is rejected which is unprintable! The worst part is when I have worked for months on a brief, the final campaign is just what we initially agreed, and then I find out that the person I dealt with originally in the client company doesn't have the final say. Someone more senior comes along and rubbishes it. Mistakes can be costly. We are working to budgets of millions and cannot afford to get anything wrong. I did once overlook a cost of £5,000,000 in an **estimate** for a TV commercial. If I did that too often I wouldn't last long.

I love it, though. The adrenaline flows, and the buzz I get when a successful film is shot, or I've sold my idea to a client, is fantastic. There are days when I could scream or **burst into tears** but I've trained myself to cope in several ways. I need some quiet thinking time and as I'm not a morning person I don't come in very early. I prefer to stay in the office until seven, then go out and socialize. At weekends I like to get away somewhere green."

(from magazine "Cosmopolitan")

to persuade [pə'sweɪd] — убеждать, склонять, уговаривать • *переконувати, схиляти*

creative people — творческие люди • *творчі люди*

suspicion — подозрение • *підозра*

to suspect — подозревать • *підозрювати*

to win people's respect — завоевать уважение людей • *завоювати прихильність людей*

estimate ['estɪmɪt] — оценка, наметка, смета • *оцінка, кошторис*

to burst into tears — разрыдаться, расплакаться • *розплакатися, розридатися*

Text 18-5

I Don't Want a Routine and Dull Job

1. I left school three years ago to take a year off to work out what to do. But so far I have no interest whatsoever in anything that I've tried. I don't want a routine, dull job just for the money and experience. And I don't want to compromise my creativity. Having gone to art and German classes during my year off, I now realize that. But I get very depressed doing nothing and **feel** such a **failure**. Is it wrong to want more out of life than money and a traditional nine-to-five job?

— It would be wrong if you didn't want more out of life than this, especially when you're just starting out! But at your stage, you have to do something to get going — it doesn't just happen if you wish hard. The right job, when you find it, can be creative rather than constructive, even at the lowliest stages. Getting money and experience along the way is not to be sneezed at when, as you have found, there is nothing more demoralizing than having neither. In the world of work, as in romance, you have to kiss some frogs before you finally find your prince. If art and German make you feel creative, pursue them. But don't feed off dreams to the point of starving yourself of life.

2. I recently **accepted a promotion** into management because I was eager to improve my financial and personal status. I was then told that it would be a problem to increase my money because this would mean a quantum leap to put me in line with my male colleagues in a construction machinery company. So I left and joined another company. They agree that I am excellent in my position but, again, I am told that as a woman I cannot expect to receive the same **remuneration** as a man. I am now **frustrated** and angry — my work is as good as my male colleagues' and my **responsibilities** are every bit as great. Am I doing something wrong? Should I leave and think about possibly trying something else? Where can I go?

— It's not easy to fight for your rights. But what you're facing occurs not only in old-fashioned manufacturing **strongholds** but also in the highest reaches of the professions — I've had the same **complaint** from women lawyers, accountants and medics. Why should you be driven out of a job you are clearly good at, by the actions of a few bosses who are behind the times and ignorant of what is due to working women today? Never make the mistake of thinking this is your fault. You are bearing the injustice, which is bad enough — don't accept the blame for it too.

3. I joined my firm four years ago on a special recruitment programme for "fast trackers." Since then my career has progressed dramatically and now I'm up for a very important promotion but what ought to be a cause for celebration has become a nightmare. To get the job in the first place, I lied on my CV. Until now, every promotion has come through career progression. Now I have to go before a board for an in-depth interview and I'm terrified. I feel I should resign and get out now before I am found out and have to face the music.

— To leave a good job hastily and without explanation is the best way to be found out! You made a serious mistake once — now it's vital to calm down and think positively. If you have had four good years with your employers and if they are considering you for an important promotion, the chances are that they will be more interested in your performance and potential with the company than with your CV. Anything that did not come out at your first interview is unlikely to resurface at this stage. So don't jeopardize your future career with an impulsive gesture by threatening to throw in the towel.

But discovery is still possible. If your deception comes to light, don't make the mistake of telling more lies. Tell them truthfully that you wanted the job so much that your zealotness outweighed your judgement, and stress that your recent value to the company has more than outweighed your early **peccadillo**. Whatever happens, update your CV, drop the false information for ever and resolve never to do this again.

(from magazine "Cosmopolitan")

to feel a failure — потерпеть неудачу, провал • *азнати невдачі, провалу*

to accept a promotion [prə'tmɔʃn] — получить поощрение, продвижение (по службе) • *одержати підвищення (по службі)*

remuneration [ri,mju:nə'reɪʃn] — вознаграждение, оплата, компенсация, заработная плата • *винагорода, оплата, компенсація, зарплатня*

to frustrate [frʌs'treit] — расстраивать (планы), делать тщетным • *робити марним, розбити (плани)*
responsibility — ответственность • *відповідальність*
stronghold — крепость • *міцність*
complaint — жалоба • *скарга*
CV (Curriculum Vitae) — биография • *біографія*
peccadillo [ˌpekə'diləu] — пустячный проступок, грешок • *гришок, незначна похибка*

Text 18-6

Bernard Berg

Bernard Berg started as an English Language teacher. He was always good at languages at school, so he decided **to take his degree** in French and German first. When he finished his university studies in Oxford he began teaching in a secondary school in England. Two years later, however, he met someone **by chance** who offered him a job teaching English to foreign students during the long summer holidays. His students were **adults** and he enjoyed the work greatly. He soon found he was interested in languages of different countries. Since then he has specialized in this work.

First he went to Africa for two years and then he spent a year in Spain. After that he went to Italy where he worked for three years. He hasn't been to South America yet but he plans to go there next. He has taught men and women of all ages and of all nationalities. He has also learnt **to get on with people of all walks of life**. Now he is a writer but his interest in foreign languages never lessens.

(from "Function of English," G. Cones)

to take a degree — получить степень • *одержати ступінь*
by chance — случайно • *випадково*
adults — взрослые • *дорослі*
to get on with people — ладить с людьми • *ладити з людьми*
people of all walks of life — люди из всех слоев общества • *люди зі всіх станів суспільства*

Text 18-7

The Film Producer's Commentary

Shirley Pearl's career is at its peak. She's married, with two children, needs only six hours sleep per night and is working harder than ever. She will star in the new film.

She also has plans for records, tours and TV work. What makes Shirley a star? Her voice? Her looks? Her elegance? Her **ability to make you feel emotion**? Shirley Pearl herself doesn't know the answer. She usually says: "The only thing I know I'm still here and I'm still working."

(from "Functions of English," G. Gones)

|| **ability to make smb. feel emotion** — способность вызывать у к.-л. эмоции • *здатність викликати у когось емоції*

Text 18-8

Success at the Interview Stage

In today's job marketplace, the interview is increasingly a structured event, with each candidate being asked the same predetermined questions, rather than a process guided by whatever questions happen to float into the minds of the panel. A growing number of interviews are also situational, with candidates being asked questions such as "What would you do if ...?", or "How would you deal with a situation where ...?". This approach lets them provide practical examples of how they would **tackle** particular situations, whether or not they have had any direct experience of them. Despite their increasing **rigour**, interviews are also generally becoming a lot less formal, reflecting the decreasing importance attached to **hierarchy** within organisations. It has been found that despite all these efforts to bring the interview process up-to-date, employers frequently make the wrong choice — but although the interview may be a highly unreliable predictor of a candidate's suitability, it remains the centerpiece of most organisations' selection procedures.

From the point of view of the candidate, there are important pointers towards maximizing the possibilities of success at the interview stage. One of the most important is good preparation, both in personal appearance and in knowledge of **what the job entails**. Confidence gained in this way will enable the candidate **to feel at ease**, and to avoid the traps of either false modesty or overconfidence when answering questions in the interview.

(from Jacky Newbrook and Judith Wilson)

|| **tackle** — энергично браться (за ч.-л.), биться, работать (над ч.-л.) • *енергійно братися (до чогось), битися, працювати (над чимось)*

rigour — суровость, строгость • *суворість, ретельність*

hierarchy — иерархия • *ієрархія*

what the job entails — в чем заключается работа • *у чому полягає робота*

to feel at ease — чувствовать себя непринуждённо • *почувати себе невимушено*

Text 18-9

Charlie Ewell

Name? I said to myself. It's Charlie Ewell, and I'm a young guy who works in a bank. I don't like the job; I don't make much money, and I never will. I've lived in New York for over three years and haven't many friends. Well, there's really nothing to say — I see more movies than I want to, read too many books, and I'm sick of meals alone in restaurants. **I have ordinary abilities**, looks and thoughts.

"What are you looking for, what do you want?" the man asked.

"**Escape**," I said.

"From what?"

"Well, from New York. And cities in general. From worry. And **fear**. And the things I read in my newspapers. From **loneliness**. From never doing what I really want to do or having much fun. From selling my days just to stay alive. From life itself — the way it is today, at least. From the world."

(from Jack Finney)

to have ordinary abilities — иметь обыкновенные способности • *мати пересічні здібності*

to escape — исчезать, бежать (от ч.-л.) • *зникати, тікати (від чогось)*

fear — страх • *страх*

loneliness — одиночество • *самотність*

Text 18-10

Mental and Physical Job

Five or six o'clock in the morning. You must gather yourself together for the day. Every day is something special. It is like a house. The foundation for the day must be laid.

Men are fortunate who have definite tasks. I have always envied bricklayers. There the bricks are. A definite task like that takes your mind off yourself and others. You get up in the morning and begin to

lay bricks. As you work your mind clears. You speak to your fellow workmen. The day starts well.

For such people as lawyers, doctors, school-teachers, editors, writers, people whose work is at least partly mental, the mood in which such people start a day is all important.

The task the school-teacher has would frighten me. There is a whole room full of children. Children are usually quick and responsive. The day starts. What is the teacher's mood? It will affect every one of the pupils.

I know personally a lot of actors. There is an actor reading the same part every evening. No two performances are exactly alike. He is the same man he has been on other nights, is well and strong. What is the matter with him?

And they, poor men, have daily to go through the same little annoyances the rest of us do.

(from Sherwood Anderson)

Text 18-11

Applying for a Job

— Sit down, please, Mr. Sloan. We have your letter **in answer to our advertisement**. I'd like to talk with you about your qualifications for the position.

— (*Mr. Sloan, taking a seat*) I suppose you have received a great many replies to your advertisement.

— I haven't counted the exact number of replies, but I would say that at least fifty persons answered. Naturally, many who wrote don't have the qualifications we require — but we have picked out the ten or twelve best replies and plan to interview these applicants. Your letter was among the ten or twelve we picked out.

— I am very glad to know that my letter was acceptable. It is sometimes very difficult to answer a newspaper advertisement well.

— As to your letter, Mr. Sloan, I would say that it was one of the best we received. I am always amazed at the poor letters most people write when applying for a position. They use any old kind of writing paper that seems to be handy. They write illegibly and include many personal factors which are not important. At the same time they **fail to state simply and clearly** their qualifications for a job. Incidentally, you mentioned in your letter that you had already done considerable work in selling.

— I was Field Representative for five years of one of the large commercial schools. I **enrolled new students** for the school.

— What did your work consist of exactly?

— The school supplied me with leads, which were generally simply the names of prospective students who had telephoned or written to the school requesting information. I had to visit such students in their homes, talk with their parents, etc. The job also involved some public relations work, since I had to visit high schools and talk with student groups about the advantages of commercial training.

— This job for which we are interviewing applicants is **somewhat similar** — except, of course, you would be selling computers rather than commercial courses. We pay a straight commission of ten per cent on all sales, with a drawing account of fifty dollars a week to start. Your school experience would be very useful, since in this job you would also **call upon schools** and colleges. You would visit computer classes, demonstrate new machines, and talk with school officials and commercial teachers **in an effort to interest them in buying** our computers. The job occasionally involves some travelling.

— I'm prepared to travel if necessary. As I started in my letter, I have my own car.

— That is important. We give you an allowance for all automobile and travelling **expenses**.

— I am sure that I could do the work well. I also feel that I have the necessary qualifications.

— Frankly, Mr. Sloan, I was very favourably impressed by your letter. Since talking with you I feel even more strongly that you are perhaps **the right man for the job**. However, we naturally want to interview the remainder of the applicants before we make any final decision.

— I included the names of several references in my letter. I can also send you copies of personal recommendations from my last two employers.

— Incidentally, in that connection, the young man whom I interviewed just before you sent along two letters of reference with his application. One was from the minister of his church and the other from his Sunday School teacher. I told him that the two references proved that he was a good person on Sundays but I was more interested in his conduct on weekdays. He laughed and thought it was a good joke. If we decided to hire you, Mr. Sloan, when could you start working?

— I could start almost immediately. I would like to give my present employer a week or ten days' notice, but otherwise I would be free to begin any time.

— That's fine. (*Rising to indicate end of interview*). **You'll no doubt hear from us**, Mr. Sloan, writing the next five days. As soon as we

have interviewed the remainder of the applicants we will make our final decision. We can telephone you or send you a telegram. Thank you very much for coming in to see us. It has been a real pleasure to talk with you.

— Thank you. Sir! Then I'll wait to hear from you.

(from magazine "LifeLines")

in answer to one's advertisement — в ответ на чье-то объявление • *у відповідь на чийсь об'яву*

to fail to state simply and clearly — не удаваться изложить просто и ясно • *не удаватися викласти все просто і зрозуміло*

to enrol new students — вербовать новых студентов • *вербувати нових студентів*

somewhat similar — чем-то похожа • *чимсь схожа*

to call upon schools — (обращаться) заходить в школы • *(звертатися) заходити у школи*

in an effort to interest smb. in buying — стараясь заинтересовать покупкой • *намагаючись зацікавити покупкою*

expenses — расходы • *видатки*

the right man for the job — подходящий человек для работы • *підходящий для роботи чоловік*

You'll no doubt hear from us. — Без сомнения, Вы получите наш ответ. • *Ви, без сумніву, одержите від нас відповідь.*

Text 18-12

What's Your Line?

School! Lessons, games, clubs, homework. A bell rings. You go to a classroom. A bell rings. You have lunch. A bell rings. You go home.

But one day you go to school for the last time. What to do after that? You realize that the time to choose one job out of the hundreds has come. It's going to be a hard choice and nobody can make it for you.

Before you can choose, you ask yourself quite a lot of questions. What do you know you are good at? What do you enjoy doing? Perhaps you enjoy working with your hands. Or you may prefer **using** your head — **your brains**. Are you interested in machines? Or do you like meeting people? It's difficult to know all the answers to these questions until you have left school and actually begun work.

Many young people consider teaching as a career. It's not surprising: after your parents your teacher may be the most important

person in your life. With all the teachers you meet, you think there isn't anything you don't know about the work. That's where you are wrong, since only those who are in it can **appreciate** it. Have you ever asked yourself why most teachers are so devoted to their work and privately think, though they may not like to admit it openly, that they serve humanity doing the most vital job of all? Those of us who spend our days in schools know how **rewarding** the job is. At the same time it is not easy and a real challenge to your character, abilities and talent, as teaching is a constant stream of decisions.

Children in your classroom aren't just boys and girls. Every one is a unique individual who has never been before and will never again exist. If you like people, you will love teaching. To be a good teacher you must be genuinely interested in what you are doing.

The most important things in the world are awareness and learning — wanting to know every day of your life more and more and more. Because every time you learn something new you become something new. An ignorant teacher teaches ignorance, a fearful teacher teaches fear, a bored teacher teaches boredom. But a good teacher catalyzes in his pupils the burning desire to know and love for the truth and beauty.

(from J. Jones "Functions of English")

brain [breɪn] — мозг, рассудок, умственные способности • *мозок, розумові здібності*

to use one's brain — думать головой, заниматься умственной деятельностью • *займатися розумовою діяльністю, схопити до голови по розум*

to appreciate — оценивать, ценить • *оцінювати*

rewarding [rɪ'wɔ:ɪdɪŋ] — стоящий • *вартісний*

Text 18-13

Applying for a Job

Getting the job you want can sometimes depend on the success of the job interview. During the interview the employer will try to find out what kind of person you are, what experience you have, and how you can fit into the job situation.

After you have got an appointment, review the information that you wrote on your application form and résumé. Practise talking about your education and previous job experience both in the USA and in your native country. Be prepared to explain your skills and abilities specifically.

Go to the interview alone; don't take your friends or children with you. Plan to arrive about ten minutes before the appointment time. **Wear appropriate clothing; a neat appearance will make a good impression.**

During the interview look directly at the interviewer and answer all of her questions as specifically as you can. Ask any questions that you have about the job, such as hours, salary, or job benefits. Write down these questions before you go to the interview. Before you leave, there should be a clear understanding about all aspects of the job.

At the close of the interview, express your thanks and be sure that the interviewer knows how to contact you if she wants to hire you.

(from magazine "LifeLines")

to wear appropriate clothing — носить подходящую одежду • *носити відповідний одяг*

neat appearance — аккуратная внешность • *акуратна зовнішність*

to make a good impression — производить хорошее впечатление • *справляти добре враження*

Text 18-14

Elusive Job

Barbara left university armed with a good degree in advertising and a desire to fulfil her dream of working in **PR**. But three months after sending **scores of letters in response to** adverts, she was still looking for that **elusive** job.

Nowadays it's not just the traditionally popular professions like the media and law that are difficult to enter. To make sure you get noticed, you have to be prepared to pull out all the stops. And here's how you can do it.

You should identify your skills and what you want out of your job. The core skills employers are looking for communication, teamwork and **IT skills**; seek help with this from careers **advisors** and consultants. Send out speculative letters, but make sure your letter stands out — you want the reader to stop and take notice. Once you reach the interview stage, beware of **pitfalls** that can trip you up. Your performance here is **crucial**. **Blunders** can cost you the job; make sure you're well-versed in as many of the company's products and services as possible. Dress smartly but comfortably, as you will be judged in some respects by what you wear. When in doubt, dress conservatively. Appear confident, relaxed and in control at all times —

this is of primary importance — and remember to listen as well as talk. Communication is a two-way street — talk too much and you may miss clues concerning what the interviewer feels is important.

(from Jacky Newbrook and Judith Wilson)

PR (public relations) — связи с общественностью, информация о деятельности • зв'язок із громадськістю, інформація про діяльність

scores of letters — множество писем • безліч листів

in response to — в ответ на • у відповідь на

elusive — неуловимый, уклончивый • невловимий

IT skills — навыки информационных технологий • навички інформаційних технологій

advisors — объявление • об'ява

pitfalls — ловушка, западня • пастка

crucial — решающий • вирішальний

blunder — грубая ошибка, промах • груба помилка, промах, похибка

Text 18-15

A Résumé

What is a résumé? What information should it include? Did you ever write a résumé? What kind of job were you applying for?

A résumé should show an applicant's qualifications for a specific job. It should include your name, address, and telephone number; an employment objective; educational and training data; and a list of previous work experience. The list should start with your present job or with your last job that shows qualifications for the work you want now.

All of this data should be listed in an easy-to-read form. If possible, all of the information should be on one page. Type your résumé on standard size (8 1/2 × 11) business stationery.

The interviewer usually sees the résumé before he sees the applicant. The résumé gives the first impression of the applicant to the employer. It should be neat and well organized.

It is usually a good idea to attach the résumé to the letter of application. Always send it with a cover letter; never send it alone. An applicant should bring additional copies of her résumé to the interview.

The job applicant should always rewrite and revise the résumé to fit the specific job that he/she is applying for.

Read each sentence. If it is true, write T. If it is false, write F:

- 1. The same résumé should be submitted for all jobs.
- 2. Always send a cover letter with your résumé.
- 3. Résumés should only include information about job experience.
- 4. The way a résumé looks can make an impression on the employer.
- 5. Bring a copy of your résumé with you when you go to an interview.

RÉSUMÉ

Fred Guzman
65 Baker Street
San Francisco, California
(213) 789-3015

Objective: To manage an auto repair shop.

Experience:
1980—Present Mechanic. Forest Auto Service, 346 Mission Street, San Francisco, California. Supervise auto repairs; diagnose and make repairs; check work; submit bills; have experience with American and foreign cars.

1977—1980 Maintenance Mechanic. A&R Plastics, Inc., 32 Pueblo Drive, Los Angeles, California. Repaired all production machinery; made all electrical repairs; did general maintenance.

1975—1977 Superintendent. Buena Vista Apartments, Cali, Colombia. Complete charge of fifty apartments; repaired all plumbing; did carpentry work, painting and landscaping; assisted in all electrical work.

Education:
Present: Alemany Community College, San Francisco, California. Studying English.

1972—1973 Attended Universidad del Valle, Cali, Colombia. Completed one year of engineering training.

1972 Graduated from high school, Cali, Colombia.

Special Skills:
Book-keeping and billing.
References available on request.

RÉSUMÉ

Nguyet Minh Le
1400 Belin Drive Houston,
Texas
(713) 276-0716

- Objective:** Entry-level secretary in a company with opportunities for growth and advancement.
- Special Skills:** Fluent in Vietnamese, French, and English. Can operate a word processing machine.
- Experience:** Secretary/Book-keeper, five years in Vietnam. Worked for sales manager in a manufacturing company. Typed reports and forms, filed records, did general book-keeping. 1979—Present. — Assembly Line Worker, Markay Bags, 2240 Whitis Avenue, Austin, Texas. 1978 to 1979 Plastics Machine Operator, Team Plastics, 420 Airport Drive, Houston, Texas.
- Education:** Houston Community College, Houston, Texas. Presently enrolled. Have taken courses in shorthand, accounting, and word processing. Graduated from high school, Saigon, Vietnam, June 1974.
- References:** Dr. Tuan Anh Nguyen, 249 Second Street, Houston, Texas. Professor Linda Olson, Houston Community College, 22 Waugh Drive, Houston, Texas. Reverend Charles Watson, Pastor, St. Jude's Church, Houston, Texas.

Résumé Worksheet

On a separate piece of paper prepare your own résumé. List everything in easy-to-read form. Decide on a format you would like to use. Include the following information:

1. **Personal Data** (Your name, address, phone number.) _____
2. **Objective/Position Applied for** (Write the kind of position you are looking for.) _____
3. **Experience** (Names of jobs, places, dates, and descriptions of exactly what you did.) _____

4. **Education** (List the schools you have attended. Include dates and subject areas you studied, starting with your most recent school.) _____
5. **Other** (List any other information which you think might be helpful. Examples: special skills, hobbies, organizations, community service, languages you speak.) _____
6. **References** (List names and addresses of two or three references, or write "References available on request.") _____

Advertisements

POSITIONS WANTED

Bank Tellers
Cashiers Wanted
Customer Service Representative
Electricians
Maintenance Supervisor
Pharmacy Assistant
Plumbers
Secretary, Bilingual
Typists Wanted

Part-time/Full-time
Employment

HELP WANTED

Appliance Repair
Assembly Line Workers
Child Care Centre
Dental Assistant
Department Store Salesperson
Hospital Lab Technician
Practical Nurse

JOBS AVAILABLE

Auto Mechanics
Carpenters
Construction Workers
Inventory Clerks
Quality Control Technician
Shipping Supervisor

Job in America

Many Americans change jobs during their lifetime. In fact, some Americans even change careers one or more times. For example, someone who has been a teacher for fifteen years might decide to **quit** that profession in order to begin a restaurant business. Or a banker might decide to go back to school to study law. You sometimes meet older Americans who have tried several careers in their lifetime.

The Small Business Administration is a US government agency established in 1953. It lends money to small business to help them grow. The Small Business Administration also helps small businesses receive government contracts.

Before World War II, most American women did not work outside the home. Between 1941 and 1945, more than 6 million women took jobs outside the home for the first time. Since then, the number of women in the workplace has greatly increased. In Most American families, both the husband and wife must work in order to afford a home or a college education for their children.

As recently as 1970, public opinion **polls** indicated that most American men did not want their wives to work outside the home. But today, most husbands approve of their wives having a job. In fact, the majority of American wives now work outside the home. About 60% of mothers with children under the age of six are now employed. And about 70% of mothers with school-age children are now working, too.

American teenagers often take job in the summer, when they are not going to school. Many teenagers work as counsellors in summer camps for young children. Some teens may work in supermarkets or in fast-food restaurants. Other have jobs as messengers, delivery people, or salesclerks. Occasionally teenagers work at some of these jobs during the school year as well as during the summer.

In the United States, about 5% of all jobs are in agriculture, fishing, and mining. About 25% are in manufacturing and construction. The rest of the jobs are in service professions, such as teaching, selling and medicine.

Many Americans retire at the age of 65. Some retire at a younger age and other choose never to retire. The federal government provides social security (money each month) for workers who retire.

There are many organization of retired persons in the United States. Some of the members of these groups volunteer their time to help people in a particular kind of business. Other groups of retired persons work for educational social, religious, or political causes.

(from "Family Album, USA"
by Alvin Cooperman and George Lefferts)

to quit [kwɪt] — покидать, оставлять, бросать, прекращать • *кидати, залишати, припиняти*

poll [pəʊl] — голосование, число голосов, опрос (общественного мнения) • *голосування, число голосів, опитування (громадської думки)*

Text 18-17

Out of Work

1. In the United States a lot of people are out of work. Tracy Kowalsky is 19. She dropped out of high school two years ago and got a job as a check-out clerk in a supermarket. She was fired four months ago and hasn't been able to find another job yet.

"My old man just doesn't understand. He started working in the steel mill there in town when he was 16. Things are different now, but he thinks I should start bringing home some money. I'm on unemployment, but it isn't very much and I'm just fed up with standing in line to sign for it every other week. I hate having to ask my folks for money. My mom gives one a couple of dollars now and then, and she can't stand having me around the house all day. I've almost given up looking for a job. I look at the paper every day, but I'm really tired of going through the want ads. There are at least fifty people for every job. I was interested in becoming a receptionist for a dentist or a doctor because I like meeting people, but now I'd take any job that came along. People ask me why I don't move to California or maybe Houston, but I really don't want to leave my family and my friends. Anyway, I'd be scared of living all alone in a strange place."

Tracy went to the state employment office. She had to fill out a questionnaire. Here is part of it:

Questionnaire

Do you want (check one)

- a) full-time employment
 b) part-time employment

What is most important for you? (number these from 1 to 5 in order of importance — 1 = most, 5 = least)

- a) money
- b) people
- c) job security
- d) job satisfaction
- e) interesting job

Do you like (check “yes” or “no»)

- a) meeting people?
- b) working alone?
- c) working with other people?
- d) working with your hands?
- e) travelling?
- f) working outdoors?

2. George Hartman is 54. Until last year he was a foreman at an automobile plant in Michigan. He had worked for the same company since he graduated from high school. He had a good job and a comfortable life. When the company cut back production last year, George was laid off.

“It’s funny, you know. I don’t feel old, but it isn’t easy to start looking for a job at my age. I’ve been turned down so many times that now I’m afraid of applying for a job. All the interviewers are twenty years younger than me. You see, I’m interested in learning a new skill, but nobody wants to train me. I can see their point of view, you know. I’ll have to retire in a few year’s. It’s just that... well, I’m tired of sitting around the house. I’ve worked hard for over thirty-five years, and now I’m terrified of having nothing to do. When I was still with US Motors I was bored with doing the same thing day after day, but now I’d enjoy having a job again — any job. It’s not just the money. I’m still on unemployment, and my wife has a good job. She makes more money than I ever did, but we have to be careful with expenses, and so I’ve given up smoking. But we’re getting along. No, it’s not just the money. I need to get out more and feel... useful, you know. Yeah, I guess I want to feel useful.”

(from “American Streamline”)

Text 18-18

Getting a Job

In the United States every state has an employment service which helps unemployed people who are looking for jobs. The local offices list job openings in the area, and give practical advice on interview techniques, application forms, letters, unemployment insurance, and Social Security. Young people, especially those without a college education, need to have this advice. Here is part of a brochure put out by one state.

The Interview

So you're going to have an interview for a job. Great! Now for the hard part. To do well on an interview you need to give it some thought first. Employers want to learn if you are the person they want, so you'll be asked a lot about yourself. Think about it now, and you'll be able to give clear answers:

- What do I do well?
- What are my good points?
- Why would I like this job?
- Spare-time interests?
- What is my family like?
- School activities?
- School subjects?
- Previous job?
- Part-time work?
- What do I like doing and why?
- What do I not like doing and why?
- You will want to ask questions too:
 - The job itself?
 - Training?
 - Prospects for advancement?
 - Educational opportunities?
 - Conditions?
 - Can I see where I would be working?
 - Hours?

Write down your answers and go over them just before you go into the interview.

Before the Interview

1. Find out all you can about the company.
2. Find out the interviewer's name and office phone number.

3. Find out where the interview is.
4. Find out how to get there and how long it will take you to get there.
5. Make sure you know what the job involves.
6. Dress to look clean and neat.

At the Interview

1. Arrive early. Call ahead if you're delayed.
2. Try to smile and show confidence.
3. Ask questions and show interest in the job.
4. Be polite, listen carefully, and speak clearly.

"Don't"-s

1. Don't panic, even if faced by more than one person. (Breathe deeply and remember all your good points.)
2. Don't slouch or look bored. (Stand and sit straight; make eye contact.)
3. Don't smoke or chew gum.
4. Don't give one-word answer or say you don't care what you do.

Look at these ads for job openings

Computer Operator

Experienced assistant IBM System 34. Duties: billing and inventory. Send résumé or letter stating qualifications to: American Diversified, 485 5th Avenue, Beaver Falls, PA 15010. Equal Opportunity Employer M/F.

Dental Receptionist/Secretary

Part-time. Bilingual Spanish/English. Mature, bright. Respond with qualifications and salary requirements, Larkin Agency, 23rd Street, Pittsburgh, PA 15260

Matsuda of Tokyo

Opportunities available for salesperson in Philadelphia boutique. Send résumé with salary requirement and references to Nicole. 109 Broad St., Philadelphia, PA 19105

A Letter of Application

1. Remember that the first impression is very important.
2. Type the letter neatly on good stationery.
3. Check for spelling mistakes. Use a dictionary if you are not sure of a word. Retype the letter if necessary.
4. Describe yourself, your qualifications, and your experience clearly.
5. If the ad tells you to write for an application form you do not need to give detailed information in your letter.
6. Follow standard business letter format. Address the letter and envelope clearly.

A Letter

421 Lafayette Drive, Apt. 317
St. Paul, Minnesota 56106
April 4, 1994

Personnel Department
Continental Computer Corp.
935 Watson Ave
St. Paul, MN 55101

Dear Sir or Madam!

In reference to your ad in today's Standard I am interested in the opening for a trainee computer programme. Please send me an application form and any further details. Thank you for your attention to this matter.

Yours truly,
Ashley Wychulte.

(from "American Streamline")

Text 18-19

Changing jobs

Jobs for life are history. But while most people accept they may have to change employers several times during their working life, the majority still hold to the old **adage** that a **cobbler** should **stick to his last**. Most job moves are either in the same industry or in the same line of work.

That attitude is now being reappraised. Sticking to what you know could mean staying in a not very profitable rut. Taking your courage in both hands and making a fresh start can produce a rapid earnings boost. Equally importantly, starting a second career can help **put the lid on** an unhappy or unsatisfactory working life.

A small but growing number of employers are now starting to realise that all but the most technical skills are interchangeable — managing staff or dealing with customers is much the same whether you are involved in retailing or railways. And switching from controlling employees to controlling a process or vice versa — is just one step further along the flexi-work road. But your success in getting out of a rut and into the fast lane will depend on the field you target. Don't expect to succeed with ease if you want to be a brain surgeon or a high-flying **stock-broker**.

adage — пословица, поговорка, мудрое изречение • *прислів'я, приказка, мудрий вислів*

cobbler — сапожник, занимающийся починкой обуви • *швець, що займається лагодженням взуття*

Cobbler must (should) stick to his last (a proverb). — Всяк сверчок знай свой шесток (пословица). • *Хай швець судить не вище сандалії. Біда, як пироги та швець почне пекти (прислів'я).*

boost — рост, повышение, поддержка • *підвищення, підтримка*
to put the lid on — положить конец, довершить дело • *покласти край, довершити справу*

vice versa — наоборот, обратно • *навпаки, назад*

stock-broker — биржевой маклер • *біржовий маклер*

DIALOGUES

a) Read and act the dialogues;

b) Make up the dialogues based on the models using as many words as possible dealing with the topic "Choosing a Career."

Dialogue 18-1

Choosing Is Not So Easy As It Looks

Jane: Hallo Bob!

Bob: Hallo!

Jane: Oh, you've just left college, haven't you?

Bob: Yes.

Jane: What are you going to do?

Bob: Er... well, it looks like a choice between teaching or going into an office and... I think I'd much prefer to go in for teaching, because... we'll get long holidays.

Jane: But, Bob, wouldn't you get bored with the same routine year after year teaching... teaching the same material to the children.

And... a sense of responsibility you need — all those children, all those parents.

Bob: Oh, look, it wouldn't be as boring as... working in an office. Teaching is terribly stimulating. It's... new every day — I'm sure I'd enjoy it.

Jane: But I mean, there's so much variety in office work! Look at my job: I'm dealing with people and their problems, there're new situations to cope with all the time.

Bob: Yes, that's quite true, but I think there's a number of differences between teaching and office work and, well, I think I'll go for teaching because... it really attracts me.

(from J. Jones "Functions of English")

Dialogue 18-2

Interviewer: Are you working?

Mr. Guzman: Yes, I am.

Interviewer: Exactly what do you do?

Mr. Guzman: I'm a mechanic. I work in a small auto shop with three mechanics and supervise all auto repairs. I diagnose problems, make repairs and also check all the repairs in the shop. I have experience with both American and foreign cars.

Interviewer: How long have you been working there?

Mr. Guzman: For three years.

Interviewer: What other jobs have you had? And what did you do?

Mr. Guzman: I was a maintenance mechanic in a plastics factory. I repaired the production machinery. I also did all the general maintenance work and made all electrical repairs.

Interviewer: How long were you there?

Mr. Guzman: For about three years.

Interviewer: Tell me about your education and any special training you've had.

Mr. Guzman: I graduated from high school in Colombia in 1980. After high school I went to a university for one year and studied engineering. Now I'm studying English at Alemany Community College.

Interviewer: What other skills do you have?

Mr. Guzman: I can do general book-keeping and billing.

Interviewer: Why do you want to change your job?

Mr. Guzman: The auto shop I work in is very small. There is little room for advancement.

Interviewer: What hours can you work?

Mr. Guzman: I prefer to work days, but I could work any hours.

(from "LifeLines")

Dialogue 18-3

Career Prospects

Susan: How have your two sons been doing school lately, Andy?

Andy: Terrible! James never starts working, and Malcolm never stops working.

Susan: You're joking, of course. I hear that Malcolm is likely to win all the prizes in the exams this year.

Andy: Yes, so his teachers say. But he **deserves** to do well. He's always been so conscientious and hard-working, and he's been slaving at his books every evening for months on end recently. He wants to go to Oxford University next year.

Susan: Maybe he'll become a university lecturer himself **eventually**.

Andy: Maybe. But I think he studies too hard; I sometimes wish he'd go out and enjoy himself for a change.

Susan: Yes... What about the younger one?

Andy: Well, James' teachers say that he has ability, but that he's too inconsistent and that he rarely does his best. In other words, he's not bad when he makes an effort, but he's too **idle**. He couldn't care less about exams. He does his homework in ten minutes every evening and then rushes out to play tennis.

Susan: He's crazy about tennis, isn't he? Perhaps he can make his fortune at it. You can make more money from sport than from an **old-fashioned profession** these days.

Andy: So I believe. But my wife always worries about the children's future. She wants James to give up tennis and study law, but I don't believe in forcing boys to take up career they're not cut out for. I wonder how James'll develop in a couple of years' time.

(from magazine "LifeLines")

to deserve — заслуживать, быть достойным • *заслужувати, бути достойним*

eventually [i'ventʃuəli] — в конце концов • *врешті решт*

idle — праздный, ленивый • *ледачий*

old-fashioned profession — старомодная профессия • *старомодна професія*

Dialogue 18 4

Red-Tape

Clerk: May I help you?

Dan: Yes, I was told that I could renew my application for **benefits** from Workers' Compensation here.

Clerk: That's right. I'll get you a form.

Dan: What a relief! I've been getting the run-around all day — this is the third office I've been to.

Clerk: Here you are. Fill out this form with the information about your original claim and then take it to the Social Services and Community Health Department. They will **validate** your claim for additional assistance while you're off work... And this form is for the Department of Hospitals and Health Care...

Dan: All this **blasted paper-work!** I've heard about **red-tape** but this is ridiculous! One last question. I'm hoping that this month will be my last one for benefits. When I've finished, how do I let my boss know that I'm officially ready to go back to work?

Clerk: Well, there's another form put out by Workers' Compensation. It requires a doctor's recommendation, one of the Compensation doctors.

Dan: Great. I hate to ask, but where do I pick that up?

Clerk: You can get it right here. Here you go. If you have any problems with the form — just ask me.

Dan: Thanks, you've been a real help. See you later.

benefits — здесь: деньги, которые выплачиваются по болезни или временно нетрудоспособным • *тут: гроші, які виплачуються по хворобі або тимчасово непрацездатним*

to get the run-around — суетиться, бегать туда-сюда • *метушитися, бігати туди й назад*

to validate — объявлять действительным, придавать законную силу • *оголошувати дійсним, надавати законної сили*

blasted — проклятый, разрушительный • *проклятий, спустошувальний*

paper-work — канцелярская работа • *канцелярська робота*

red-tape — волокита, канцелящина, бюрократизм • *тяганина, канцелярський формалізм, бюрократизм*

Discussion

1. What conversations might Dan have had at the other two offices he visited?
2. Practise variations on the dialogue by changing the information requested (e.g., an application for a federal grant, information about maternity leave benefits, or something you have had to deal with).
3. What successes and problems have you had dealing with various government agencies?

4. In groups, suggest ways to look for information on the following topics:
- medicare payments;
 - energy resources in the province;
 - utility rates;
 - parking laws on the city streets;
 - pension plan payments.

Dialogue 18-5

Job Opening

The American College in Tokyo is looking for ESL teachers with dynamic personality and minimum 3 years experience to work in new English Language Institute. Must have: M.A. or Ph.D. Administrative positions with more responsibility will open later to teachers. Write, with résumé, to ELI/American College, Tokyo, Japan.

Maureen: Jeff, have you seen this ad in the ESL Newsletter?

Jeff: Yes, I saw it, but I'm not interested in finding a new job. I've been here since I finished on Ph.D. I like working here.

Maureen: Really? I've only been here for two years, and I'm already tired of doing the same thing every day. I'm afraid of getting really bored.

Jeff: Oh, come on! It's not that bad. You'll do the same thing there every day.

Maureen: But the salaries are good.

Jeff: I'm not interested in making more money. I have enough now.

Maureen: I can never have enough. Of course, you live at home with your parents.

Jeff: I like living with my parents. What's wrong with that?

Maureen: Nothing. But I like being independent. I like traveling. I enjoy meeting new people. I'm going to apply for the job.

Jeff: Well, good luck.

(from "American Streamline")

Dialogue 18-6

Nine to Five

Grace: You know, Hillary, my job is really starting to **get me down**. I just don't feel inspired about it anymore.

Hillary: I thought you liked working in the lab.

Grace: I did. I thought it was great stuff in school. But now with the daily **grind** of the nine to five routine, it's starting to **get to**

me. We always have a deadline to meet. Rush, rush, rush. My supervisor's so demanding.

Hillary: A lot of jobs are stressful, and didn't you once tell me you thrived on pressure?

Grace: Maybe I'm getting old. I feel like I'm under too much strain these days.

Hillary: Have you looked into changing jobs?

Grace: Well, I did notice one of the other departments is looking for a technician. But the supervisor there makes mine look like a **pussy-cat**. They call him **Attila the Hun** Atkinson.

Hillary: (*chuckles*) It's a good thing I don't see my boss that often. He's always **on the road**.

Grace: The possibilities for a **lateral transfer** seem pretty slim right now. And lab technicians aren't in demand at other companies. Actually, I'd like to try my hand at something completely different.

Hillary: So, why don't you?

Grace: Then my two years in college would be wasted!

Hillary: Why don't you look into counselling services? They must have some sort of job where you could use your training but do something that would appeal to you more.

Grace: You are right. There's no sense in just **gripping** about it. I'll see if I can find out about other jobs. I could take a couple of evening courses for more training. I just don't want to do a whole different programme.

Hillary: I'm sure there are lots of jobs you'd be good at.

Grace: And maybe they'd even pay more! Or is that asking too much?

to get smb. down — расхолаживать, отбивать охоту, отговаривать • *знеохочувати, відбивати охоту, відмовляти*

grind — тяжелая, однообразная, скучная работа • *важка, одноманітна, нудна праця*

to get to smb. — надоедать, раздражать • *набридати, надокучати*

pussy-cat — здесь: мягкий человек • *тут: лагідна людина*

Attila the Hun — монгольский завоеватель, живший в пятом веке (употребляется как метафора для характеристики агрессивного человека) • *монгольський завойовник, який жив в п'ятому столітті (вживається як метафора для характеристики агресивної людини)*

to be on the road — разъезжать • *роз їжджати*

lateral transfer — переход на должность такого же уровня, не продвижение по службе • *перехід на посаду такого самого рівня, не підвищення по службі*

to gripe — жаловаться • *скаржитися, бідкатися*

Discussion

1. Why does Grace want to change jobs? Describe her feelings.
2. In your own words, describe Hillary's boss and Grace's boss.
3. In pairs, develop and role play a dialogue in which one student gives the other advice on looking for a job or changing careers.

Dialogue 18-7

The Job Interview

Harris: Miss Joanne Winters? Please come in and sit down. Make yourself comfortable.

Winters: Thank you, Mr. Harris.

Harris: Now, Miss Winters, may I ask why you are interested in this particular job?

Winters: Well, I've always enjoyed working with people and I have a good head for mathematics and statistics. When I saw the opportunity your company was offering, I jumped at it.

Harris: I notice from your application that you have no experience in doing opinion polls.

Winters: That's true; however, I do have related experience. I've taken journalism courses and worked for the campus newspaper, so I've done several interviews. I also worked one summer in a tourist information office and I'm quite comfortable talking with the public.

Harris: I see that you're working for Bradshaw Industries right now. Why do you wish to leave that position?

Winters: Right now I'm only working part-time there and with the present situation they may be laying off office employees. And, frankly, I would rather have a job dealing with the public; typing and filing all day is really not challenging enough for me.

Harris: So I may contact your current employer as a reference?

Winters: Yes, certainly.

Harris: Fine. Why do you think you are the person for our company, Miss Winters?

Winters: Well — I believe I can be an asset to Canada Wide Surveys. This job interests me very much and I know that I can do it well. Your company has an excellent reputation for a top-notch staff and I'm sure I wouldn't disappoint you.

Harris: Thank you. I understand you have all the particulars concerning the position. Do you have any questions?

Winters: No, I don't think so.

Harris: Well, we do have many applicants still to see. We should be able to let you know one way or the other sometime next week. Thank you for coming.

Winters: Thank you for taking the time to see me, Mr. Harris. Good-bye.

to have a good head for smth. — хорошо разбираться в ч.-л., быть способным к ч.-л. • *добре розбиратися в чомусь, мати здібність, хист до чогось*

to jump at smth. — ухватываться за ч.-л. (за предложение) • *ухопитися за щось (за пропозицію)*

to lay off — уволить с работы • *звільнити з роботи*

reference — здесь: лицо, дающее рекомендацию • *тут: особа, яка дає рекомендацію*

top-notch — превосходный, первоклассный • *відмінний, першокласний*

particulars — детали, информация • *деталі, інформація*

Discussion

1. Is this dialogue formal or informal? What are some of the expressions that reveal this?
2. Do you think Joanne Winters will get the job?
3. Role play a job interview for the class. In a class discussion, evaluate each interview. Should the candidate get the job? Why or why not?
4. In small groups, go through "Help Wanted" ads and pick out a few interesting positions. Discuss the qualifications and personal characteristics that would be necessary for the job.

EXERCISES

Exercise 18-1

Answer the following questions:

- ① What is your future profession? / What is your profession (occupation)?
- ② Had you a dilemma in choosing your profession (occupation)?
- ③ What subjects have you always given your preference to?
- ④ Did your parents (friends) impose their views, likes and dislikes on you?
- ⑤ When did you make a choice to become an English teacher (a lawyer, an economist, an accountant, a doctor, a designer, etc.)?

6. What do you have to do to master English?
7. What is your regular business?
8. Have you got a big personnel (staff)?
9. How do you (your parents) earn your (their) living?
10. What special education does your (future) profession require?
Name some other occupations in which special education or training is required?
11. How many hours a day do you (your parents) work?
12. Are you satisfied with your salary?
13. What are the merits and demerits of your (your parents') job?
Give your reasons.
14. What is the noblest and most difficult of professions?
15. Are the teachers of English in great demand nowadays?
16. What is the teacher's aim in life?
17. Why are the teachers proud of their profession and their role in educating young people?
18. What must you do to be a good teacher?

Exercise 18-2

(based on the topic "Choosing a Career")

Fill in the missing words:

1. It is very important for us to make the right _____ of profession.
2. My English teacher was a person I loved best at school because our English lessons were always interesting and _____.
3. I managed to do a lot of grammar exercises and found it useful to _____ my language _____ and _____.
4. I tried to read _____ English books, newspapers and magazines in English on a _____ basis.
5. I was _____ to have a very good _____ laboratory at my school.
6. It had modern _____ and we used to spend plenty of time in it listening to different _____, imitating the sounds and _____ of native speakers of English.
7. But what I find especially useful for one _____ English is listening to the _____ of TV and radio programmes.
8. In my opinion it is impossible to do without foreign languages because of _____ economic and cultural _____ of Ukraine with other countries of the world.
9. Nowadays the teachers of English are in great _____ in our country.

10. This profession is to my _____ though I understand that it is a difficult _____.
11. A teacher is a sculptor of young _____, he is a person to whom society has _____ its children, its hopes, its future.
12. This noblest profession demands of the teacher _____ thought, _____ for children and _____ to his cause.
13. A good teacher _____ in his pupils the desire to know and love for the truth and _____.
14. Teaching is a constant stream of _____, and for this reason it demands great _____.
15. The profession of a teacher is a _____ and important one.
16. But at the same time it is also a very difficult and _____ job.
17. From time _____ a teacher had been an honourable and _____ person.
18. The teacher must _____ all his knowledge, skills and _____ to children.

Exercise 18-3

Following is a list of reasons a person may have for leaving or changing jobs. Talk about each reason and check the ones you think are acceptable to give an interviewer:

- | | |
|-------|---|
| _____ | I don't like the job I have. |
| _____ | There isn't much room for advancement. |
| _____ | I was laid off because business was slow. |
| _____ | I didn't get along with the boss. |
| _____ | I'm bored with my job. |
| _____ | I want to work on a job that is more interesting. |
| _____ | My job is a long way from my house. I'd like to get something closer. |
| _____ | My job is a long way from my house. I have trouble getting to work on time. |
| _____ | The pay is very low. |
| _____ | I hurt my back and I'm unable to do heavy work. |

Exercise 18-4

Interview another student. Write down his (her) answers:

1. What kind of job are you looking for?

2. Are you working now?

3. What do you do?

4. How long have you been working there?

5. What jobs have you had? And exactly what did you do?

6. Tell me about education and any special training you have had.

7. What other skills do you have?

8. What hours can you work?

9. Why do you want to change your job?

10. Do you have any questions about the job?

Exercise 18-5

Prove that proverbs (sayings) have sense:

1. Business before pleasure.
2. The work shows the workman.
3. Idleness is the mother of all evil.
4. Practice makes perfect.
5. A bad shearer never had a good sickle. (A bad workman quarrels with his tools).
6. Jack of all trades is master of none.
7. The hardest work is to do nothing.
8. Ninety per cent of inspiration is perspiration.
9. Through hardship to stars.
10. What is worth doing at all is worth doing well.
11. He that would eat the fruit must climb the tree.
12. He that will not work shall not eat.
13. He'll eat till he sweats and work till he freezes.
14. Doing is better than saying.
15. Make the best of a bad job.
16. By doing nothing we learn to be ill.
17. A beggar can never be bankrupt.
18. All work and no play makes Jack a dull boy.
19. An idle brain is the devil's workshop.

Exercise 18-6

Match each sentence or word in the left-hand column with the best meaning in the right-hand column. Place the letter of the best definition in the space provided:

- | | |
|---|--|
| <input type="checkbox"/> 1. accountant | a) a person who practises law, especially a banister or solicitor |
| <input type="checkbox"/> 2. surgeon | b) a worker who makes and repairs, especially the wooden parts of buildings and other structures of wood |
| <input type="checkbox"/> 3. lawyer | c) a person whose profession is to keep and examine business accounts |
| <input type="checkbox"/> 4. journalist | d) a person who designs and supervises the construction of the buildings |
| <input type="checkbox"/> 5. carpenter | e) a doctor who performs operations |
| <input type="checkbox"/> 6. barber | f) a person engaged in journalism (work of writing for editing or publishing journals) |
| <input type="checkbox"/> 7. architect | g) a person who cares for people who are ill or injured |
| <input type="checkbox"/> 8. nurse | h) an employee in an office, who deals with correspondence, keeps records, makes arrangements and appointments for a particular member of the staff |
| <input type="checkbox"/> 9. turner | i) a person whose trade is shaving and cutting men's hair |
| <input type="checkbox"/> 10. secretary | j) a workman who builds with bricks |
| <input type="checkbox"/> 11. bricklayer | k) a person who works a lathe |
| <input type="checkbox"/> 12. engineer | l) a person who writes lectures on economics or political economy |
| <input type="checkbox"/> 13. economist | m) an artist who sculptures |
| <input type="checkbox"/> 14. sculptor | n) a person who works in a branch of engineering; a person who designs engines, machines, bridges, railways; a skilled or trained person who controls communications |

Exercise 18-7

We spend a great deal of our lives thinking about food. A lot of people say that our attitude to food is the same as our attitude to life. Do this questionnaire and discover more about yourself and which jobs you would be good at:

1. If you were invited to have dinner in an expensive restaurant by your friend's parents and you discovered that they had your favourite food but it was very expensive, would you order it?
 a) Yes
 b) No
 c) Maybe
2. If you were on a diet but someone offered you a piece of chocolate cake because it was his birthday, would you eat it?
 a) No
 b) Yes
 c) Maybe
3. In some parts of China, they eat dogs. If you went to China, would you try it?
 a) No, because it would taste horrible
 b) Yes
 c) Maybe, but you would prefer not to, because you like dogs
4. If you were in a restaurant and you found a hair in your food would you complain?
 a) No
 b) Yes
 c) Maybe
5. If you invited a friend to your house for dinner but dropped the food on the floor (which was clean) two minutes before they arrived, what would you do?
 a) Confess and buy something else
 b) Pick it up and say nothing
 c) Confess but explain that the floor was clean
6. If you invited your vegetarian friend to dinner but after the meal you remembered that your mother had put a little bit of meat in it, would you tell him/her?
 a) No
 b) Yes
 c) Maybe

7. If you went to a party where you didn't know anyone but there was a lot of food, what would you do?
- a) Eat the food
- b) Try to talk to new people
- c) Carry around the food, offering it to people
8. If you only had one of your favourite chocolates left, who would you offer it to?
- a) Nobody
- b) A boyfriend/girlfriend
- c) Anyone
9. Have you ever bought any food (such as chocolate, ice cream or cakes) after seeing or hearing an advertisement?
- a) Yes
- b) No
- c) Can't remember
10. If you were in England and you went to a restaurant and saw a sign which said, "All you can eat for £10," what would you do?
- a) Eat what you wanted but no more
- b) Eat as much as possible until you were sick
- c) Eat as much as possible and then try to take some home by putting it in your bag.

Food Psychology Analysis

- 1) a = 1 b = 3 c = 2
- 2) a = 1 b = 3 c = 2
- 3) a = 1 b = 3 c = 2
- 4) a = 3 b = 3 c = 2
- 5) a = 3 b = 1 c = 2
- 6) a = 1 b = 3 c = 2
- 7) a = 1 b = 2 c = 3
- 8) a = 1 b = 2 c = 3
- 9) a = 3 b = 2 c = 1
- 10) a = 3 b = 2 c = 1

10-15: You are quite a determined person, aren't you? You make decisions quickly and work quite hard. You are also quite competitive, aren't you? You like winning and being top of the class. Occasionally you are a bit stubborn.

Jobs which you would enjoy: **Lawyer, Accountant, Traffic Warden.**

16-23: You are a logical person. You like talking to people. But you are also happy when you are alone. You are normally quite

relaxed and organized, although you occasionally panic when you have to do exams!

Jobs which you would enjoy: **Manager, Computer analyst, Engineer, Football referee.**

24-30: You are a kind person who usually thinks of your friends. Normally you are very generous and energetic. When people have problems-they talk to you, don't they?

Jobs which you would enjoy: **Doctor, Teacher, Psychologist.**

Exercise 18-8

In the space provided, mark each true statement T and each false statement F:

- 1. Americans never change jobs during their lifetime.
- 2. The Small Business Administration is a US government agency established in 1953.
- 3. Before World War II, most American women work outside the home.
- 4. In most American families, both husband and wife must work in order to afford a home or a college education for their children.
- 5. Nowadays most of American husbands do not approve of their wives having a job.
- 6. American teenagers do not like to take job during their vacations.
- 7. American teenagers never work during the school year.
- 8. Many Americans retire at the age of 60.
- 9. The federal government provides social security for workers who retire.
- 10. Groups of retired Americans work for educational, social, religious, or political causes.

BOOKS AND WRITERS

There is no doubt that books have played a **major** role in shaping the cultural life of any society. They **broaden our outlook, develop our artistic taste**, give us a lot of useful information.

For this reason I **consider** the books to be an important and necessary thing in **modern civilization**. I do not think we can get along without them. In my opinion the books are not only a means of **relaxation**. They make up a **significant** and necessary part of our life. As W. Somerset Maugham said, "Reading doesn't make a man wise, it only makes him learned." While reading the book we **focus our attention on the plot** and style, **express the feelings of sympathy or hatred** for the characters of the book, think about their problems.

Some people read for instruction, some for pleasure. There are books of many kinds. **Volumes and verses**, novels and philosophical works, critical studies, historical novels, biographies, fairy tails, picture books, memoirs, narratives, and detectives.

There is a proverb: "Choose an author as you choose a friend.»

My favourite writer is a well-known American writer Mark Twain. I am fond of his stories reading which the readers **are fascinated with the intricacy** of the plot and **wit** of the **narrator**. A lot of M. Twain's admirers **are amused** at the **stylistic diversity** of the writer's language.

Mark Twain's short stories **reflect** the main tendency of his literary work — his way from the **humorous sketches** to the **sharp satire**. My favourite Mark Twain's story is "*A Mysterious Visit*."

The comic side of the story lies in its plot. Being sure that frank **account** of his business affairs will win the confidence of his reserved and **taciturn guest**, the main character of the story **was trapped** by a **tax agent**. The story is **amusing** and full of **unexpected events**, but the character hero "**never says die**."

M. Twain's laughter and word will always sound **in defence** of the great humane calling of a Man, in defence of the people full of energy and joy of life.

That is why M. Twain's stories enjoy widespread popularity. His characters are very well-drawn, his stories are **true-to-life** and the plots of his stories are usually **skilfully** built up.

When reading his stories I think that "there is no friend so faithful as a good book," as the saying goes.

Word list on the Subject "Books and Writers"

- major** [ˈmeɪdʒə] — большой, более важный • *великий, важливий*
- to broaden smb.'s outlook** — расширять кругозор, мировоззрение • *розширювати світогляд*
- to develop artistic taste** — развивать художественный вкус • *розвивати мистецький смак*
- to consider** [kənˈsɪdə] — рассматривать, полагать, считать • *розглядати, вважати*
- modern civilization** [ˌsɪvɪlaɪˈzeɪʃn] — современная цивилизация • *сучасна цивілізація*
- relaxation** [ˌrɪ:læksɪˈeɪʃən] — отдых от работы, развлечение • *відпочинок, розваги*
- significant** [sɪɡˈnɪfɪkənt] — важный, значительный • *важливий, значний*
- to focus smb.'s attention on smth.** — сосредоточить ч.-л. внимание на чем-то • *зосередити чиясь увагу на чомусь*
- plot** — фабула, сюжет • *фабула, сюжет*
- to express the feeling of sympathy or hatred** — выражать чувство симпатии или ненависти • *висловлювати почуття симпатії або ненависті*
- volume** [ˈvɒljum] — том, книга • *том, книга*
- verse** [vɜ:s] — стих, поэзия • *вірші, поезія*
- to fascinate** [ˈfæsɪneɪt] — очаровывать, пленять • *зачаровувати*
- intricacy** [ˈɪntrɪkəsi] — запутанность, сложность • *заплутаність, складність*
- wit** — ум, разум • *розум*
- narrator** [næˈreɪtə] — рассказчик • *оповідач*
- to amuse** [əˈmju:z] — забавлять, развлекать • *забавляти, розважати*
- stylistic diversity** [daɪˈvɜ:sɪti] — разнообразие стилистических форм • *розмаїття стилістичних форм*
- to reflect** — отражать • *відбивати*
- humorous sketch** [sketʃ] — юмористический набросок (отрывок) • *гумористичний очерк (уривок)*

sharp satire [ˈsætəɪə] — острая сатира • *гостра сатира*
 account [əˈkaʊnt] — счет, мнение, оценка • *рахунок, думка, оцінка*
 taciturn [ˈtæsɪtə:n] guest — молчаливый (неразговорчивый) гость • *мовчазний (неговіркий) гість*
 to trap [træp] — ставить ловушки (капканы), заманивать, обманывать • *ставити пастки, заманювати, обдурювати*
 tax [tæks] agent — налоговый инспектор • *податковий інспектор*
 amusing [əˈmjʊ:zɪŋ] — развлекательный, забавный • *розважальний*
 unexpected event — непредвиденное событие • *непередбачена подія*
 "never says die" — никогда не унывает • *ніколи не хнюпиться*
 in defence of — в защиту • *на захист*
 true-to-life story — правдивый (реалистичный) рассказ • *правдиве (реалістичне) оповідання*
 skilfully — мастерски • *майстерно*
 There is no friend so faithful as a good book (a proverb). — Нет вернее друга, чем книга (поговорка). • *Книжка — найвірніший друг (прислів'я).*

Supplementary Word List and Word-Combinations on the Subject "Books and Writers"

Books

reference book — справочник • *довідник*
 dictionary — словарь • *словник*
 guide book — путеводитель • *путівник*
 textbook (handbook) — учебник • *підручник*
 fairy tales — волшебные сказки • *чарівні казки*
 picture book — детская книга с картинками • *дитяча книжка*
 illustrated book — иллюстрированная книга • *ілюстрована книжка*
 booklet — брошюра, буклет, книжечка • *брошура, буклет, книжечка*
 manuscript — рукопись • *рукопис*
 pocket edition — карманное издание • *кишенькове видання*
 memoirs — мемуары • *мемуари*
 in six volumes — в шести томах • *в шести томах*
 copy — экземпляр • *екземпляр, примірник*
 title — заглавие (книги) • *назва (книги)*
 headline — заголовок (статьи) • *заголовок (статті)*
 introduction (preface) — введение, предисловие • *передмова, передне слово*

appendix — приложение • *додаток*
chapter — глава • *розділ, глава*
text — текст • *текст*
paragraph — абзац • *абзац*
passage — отрывок • *уривок*
annotation — аннотация • *анотація*
contents — содержание • *зміст*
cover — обложка • *обкладинка*
book-mark — закладка • *закладка*
binding — переплет • *палітурки*
extract — выдержка, извлечение (из книги) • *уривок (із книжки)*
quotation — цитата • *цитата*

Kinds of Books

novel — роман • *роман*
story — рассказ • *оповідання*
novellette — новелла • *новела*
drama — драма • *драма*
poetry — поэзия • *поезія*
poem (verse) — стихотворение (поэзия) • *вірші (поезія)*
rhyme — стихок (рифма) • *віршик (рима)*
narrative ['nærətɪv] — рассказ, повесть • *оповідання, повість*
fable — басня • *байка*
non-fiction — документальная проза • *документальна проза*
satire — сатира • *сатира*
essay — очерк (эссе) • *нарис (есе)*
travel book — книга о путешествиях • *книжка про подорожі (мандри)*
classical literature — классика • *класика*
technical literature — техническая литература • *технічна література*
science fiction — научная фантастика • *наукова фантастика*
philosophical works — философская литература • *філософські праці*
critical studies — критика • *критика*
biographical novel — биографическая литература • *біографічна література*
historical novel — исторический роман • *історичний роман*
adventure stories — приключенческие рассказы • *пригодницькі оповідання*
popular-scientific literature — научно-популярная литература • *науково-популярна література*

ballads — баллады • *балади*

modern literature — современная литература • *сучасна література*

detective story — детектив • *детектив*

spy thrillers — книги о шпионах • *книжки про шпигунів*

Publishing a Book

publishing — издание (книги) • *видання (книжки)*

writer — писатель • *письменник*

author — автор (составитель) • *автор (укладач)*

poet — поэт • *поет*

playwright — драматург • *драматург*

to publish — публиковать • *публікувати, оприлюднювати*

to write — писать • *писати*

to compose — сочинять • *компонувати*

pen-name — литературный псевдоним • *літературний псевдонім*

printer — печатник, типограф • *друкар, типограф*

printing — печатание, печатать; печатное издание; тираж • *друкувати, друк; друковане видання; наклад*

printing-house — типография • *друкарня*

printing-press — печатная машина (станок) • *друкарський верстат (машина)*

print — шрифт, печать • *шрифт, друк*

in print — в печати • *в друці*

to print — печатать; писать печатными буквами • *друкувати; писати друкованими літерами*

circulation — тираж (газет, журналов, книг) • *наклад (газет, журналів, книжок)*

edition — издание • *видання*

editor — редактор • *редактор*

publisher — издатель • *видавець*

publishing house — издательство • *видавництво*

Additional Expressions

What do you like to read? — Что вы любите читать? • *Що вам подобається читати?*

I am fond of (I am a lover of) fairy tales (short stories, historical novels, poems). — Я люблю читать сказки (короткие рассказы, исторические романы, стихотворения). • *Я люблю читати казки (короткі оповідання, історичні романи, вірші).*

- I am keen on popular-scientific literature.** — Я увлекаюсь научно-популярной литературой. • *Я захоплюся науково-популярною літературою.*
- The plot of the novel is very interesting (exciting, complicated, amusing).** — Сюжет романа очень интересный (волнующий, запутанный, захватывающий). • *Сюжет роману дуже цікавий (хвилює, заплутаний, захоплює).*
- The book is true-to-life, realistic (unrealistic, dull, long-winded).** — Книга реалистичная (нереалистичная, скучная, растянутая). • *Книжка реалістична (нереалістична, нудна, тягуча).*
- How did you enjoy the book?** — Как Вам понравилась книга? • *Як Вам книжка?*
- I am crazy (mad) about the books.** — Я нахожу большое удовольствие в чтении книг. • *Я маю шалене задоволення від книжок.*
- I am a lover of books.** — Я любитель книг. • *Я любитель книжок.*
- I am not much of a reader.** — Я не большой любитель читать книги. • *Я не є великим любителем читання книжок.*
- This story (novel, poem) is a great success.** — Этот рассказ (роман, стихотворение) имеет большой успех. • *Це оповідання (роман, вірш) має великий успіх.*
- It's a ripping good fairy tale.** — Это превосходная волшебная сказка. • *Це чудова чарівна казка.*
- This book is easy reading.** — Эту книгу легко читать. • *Цю книжку легко читати.*
- The story (novel, poem) proved a failure.** — Рассказ (роман, поэма) не имел успеха. • *Оповідання (роман, вірш) успіху не мало.*
- This is far and away not the best book.** — Это далеко не лучшая книга. • *Це далеко не найліпша книжка.*
- It is an empty book.** — Это бессодержательная (пустая) книга. • *Це беззмістовна (пуста) книжка.*
- This book is poor stuff.** — Это никуда не годная книга. • *Ця книжка негодяца.*
- This book bored me.** — Эта книга наскучила мне. • *Ця книжка мені набридла.*
- I don't like cheap (dime) novels.** — Мне не нравятся дешевые романы. • *Мені не до вподоби дешеві романи.*
- I don't feel like reading such trashy (low) novels.** — Я не имею желания читать такие бульварные романы. • *Я не маю бажання читати такі бульварні романи.*
- I am bookworm, I must confess.** — Я должен признаться, что я книжный червь. • *Маю признатися, що я убрать книжний черв.*

- I like to read books from cover to cover.** — Я люблю читать книги от корки до корки. • *Я люблю читати книжку від дошки до дошки.*
- I have read this novel down to the last page.** — Я прочел этот роман до последней страницы. • *Я прочитав цей роман до останньої сторінки.*
- I want to re-read this book once more.** — Я хочу прочитать эту книгу еще раз. • *Я хочу прочитати цю книжку ще раз.*
- I am fond of reading the books in the original (translation).** — Я люблю читать книги в оригинале (в переводе). • *Я люблю читати книжки в оригіналі (перекладі).*
- I don't feel like reading adapted books.** — Я не люблю читать адаптированные книги. • *Я не люблю читати адаптовані книжки.*
- She skips as she reads.** — Она читает не все подряд. • *Вона читає не все посліпль.*
- I have read the book through.** — Я прочел всю книгу. • *Я прочитав усю книжку.*
- I have quite a good collection of books at home.** — У меня довольно хорошее собрание книг дома. • *У мене вдома доволі добра книгозбірня.*
- I was lucky to buy a complete edition (collection) of the works of Oscar Wilde.** — Мне посчастливилось купить полное собрание сочинения Оскара Уайльда. • *Мені поталанило купити повне зібрання творів Оскара Уайльда.*
- This book ran into three editions.** — Эта книга издавалась три раза. • *Ця книжка витримала три видання.*
- The book is in such a disorderly state.** — Книга имеет такой растрепанный вид. • *Ця книжка має доволі пошматований вигляд.*
- The torn page is in the first part of the book.** — Порванная страница находится в первой части книги. • *Розірвана сторінка в першій частині книжки.*
- There is an edition in six volumes (a six volume edition).** — Это издание в шести томах. • *Це видання в шести томах. (Це шеститомне видання).*
- What is your general impression of the book?** — Какое Ваше впечатление о книге? • *Яке Ваше враження від книжки?*
- What is the central (main) idea of the novel?** — Какая основная идея романа? • *Яка основна ідея роману?*
- The characters are very well-drawn.** — Образы раскрыты очень хорошо. • *Характери показані дуже добре.*

The scene is laid (set)... — Действие происходит... • *Дія відбувається...*

I am fascinated with the intricacy of the plot. — Я очарован сложным сюжетом. • *Я зачарований складним сюжетом.*

I can't get along without reading books. — Я не могу обходиться без чтения книг. • *Я не можу обійтися без читання книжок.*

I focus my attention on the form while reading the book. — Читая книгу, я концентрирую свое внимание на форме. • *Читajući книжку, я концентрую свою увагу на формі.*

Reading books gives me aesthetic pleasure. — Я получаю эстетическое удовольствие, читая книги. • *Читання книжок дає мені естетичне задоволення.*

TEXTS

Read the texts, give a summary and discuss them.

Text 19-1

Reading Detective Stories in Bed

I find this delightful at home, and even more delightful when I am away from home, a lost man. The fuss of the day is done with; you are snugly installed in bed, in a little lighted place of your own; and now you make the mind as cosy as the body! But why detective stories? Why not some good literature? Because, with a few happy exceptions — and there are far too few of them — good literature, which challenges and excites the mind, will not do. In my view, it should be read away from the bedroom. But why not some dull solemn stuff memoirs, faded works of travel? Here I can speak only for myself. But if my bedbook is too dull then I begin to think about my own work and then sleep is banished for hours. No, the detective story is the thing, and its own peculiar virtues have not been sufficiently appreciated. The enthusiasts are not fascinated by violence or the crime element in these narratives. Often, like myself, we deplore the blood-and-bone atmosphere and wish the detective novelists were not so conventional about offering us murder all the time. (A superb detective story could be written — and I have half a mind to write it — about people who were not involved in any form of crime. About disappearance or double life, for example.) Please remember that most serious fiction now has ceased to appeal to our taste for narrative. The novelist may be a social critic, a philosopher, a poet, or a madman, but he is no longer primarily a story-teller. And there are times when we do not want anybody's social criticism or deep psy-

chological insight or prose poetry or vision of the world; we want a narrative, an artfully contrived tale. But not any kind of tale, no fragrant romances and the like. What we want — or at least what I want, late at night, you can please yourself — is a tale that is in its own way a picture of life but yet has an entertaining puzzle element in it. And this the detective story offers me. It is of course highly conventional and stylized — think of all those final meetings in the library, or those little dinners in Soho paid for out of a Scotland Yard salary — but its limitations are part of its charm. It opposes to the vast mournful muddle of real world its own tidy problem and neat solution. As thoughtful citizens we are **hemmed in** now by **gigantic problems** that appear as insoluble as they are menacing, so how pleasant it is to take an hour or two off to consider only the problem of the body that locked itself in its study and then used the telephone. (*We know now that Sir Rufus must have died not later than ten o'clock, and yet we know too that he apparently telephoned to Lady Bridget at ten-forty-five — eh, Travers?*) This is easy and sensible compared with the problem of remaining a **sane citizen** in the middle of the twentieth century. After the newspaper headlines, it is refreshing to enter this well-ordered **microcosm**, like finding one's way into a garden after wandering for days in a jungle. I like to approach sleep by way of these neat **simplifications**, most of them as soundly ethical as Socrates himself. It is true that I may burn my bedlight too long, just because I must know how the dead Sir Robert managed to telephone; yet, one problem having been settled for me, I feel I sleep all the sounder for this hour or two's of indulgence. And what a delight it is to switch off the day's long chaos, stretch legs that have begun to ache a little, turn on the right side, and then once more find the eccentric private detective moodily playing his violin or tending his **orchids**, or discover again the grumpy inspector doodling in his offices and know that a still more astonishing puzzle is on its way to him and to me!

(from J. B. Priestley)

the fuss of the day — дневная суета • *повсякденна суета*

snugly — уютно • *затишно*

to install [ɪn'stɔ:l] — помещать(ся) • *вміщати(ся)*

to be snugly installed in bed — уютно устроиться в постели • *зручно вмотитися у ліжку*

sufficiently [sə'fɪʃəntli] — достаточно • *достатньо*

violence ['vaɪələns] — стремительность, сила, неистовство • *стрімкість, сила*

to be hemmed in by gigantic problems — быть окруженным огромными проблемами • *бути обсілим грандіозними проблемами*

sane [seɪn] citizen — нормальный гражданин • *нормальний громадянин*

microcosm [ˈmaɪkrəʊkɒzəm] — микрокосм; ч.-л. в миниатюре • *мікроросм; щось в мініатюрі*

simplification — упрощение • *спрощення*

orchid [ˈɔ:kɪd] — орхидея • *орхідея*

Text 19-2

The Contemporary Novel

Circumstances have made me think a lot about writing novels and what it means, and I was a professional critic of novels long before I wrote them. I have been writing novels, or writing about novels for the last twenty years. When a man has focused so much of his life upon the novel, it is not reasonable to expect him to take a modest view of it. I consider the novel an important and necessary thing in modern civilization. I do not think we can **get along without it**.

There is the theory that the novel is only a **means of relaxation**. It is the man's theory of the novel rather than the woman's. One may call it the **Weary Giant theory**. The reader is supposed to be a man, hard-working and tired. He has been in his office from ten to four, with perhaps only two hours' interval for lunch, or he has been playing golf, or he has been voting in the House, or he has been fishing, or he has been disputing a point of law, or doing one of a thousand other of the important things which make up a man's life. Now at least comes the little interval of leisure, and the weary giant takes up a book. He wants to forget the troublesome realities of life. He wants the book to cheer and amuse him, above all, to amuse. He doesn't want problems. He wants to dream of a bright merry imaginary world in which he can be a hero.

Both fiction and criticism today are **in revolt against** that tired giant, the prosperous Englishman, and so I will say no more of the idea that the novel is merely a harmless drug for the vacant hours of prosperous men. As a matter of fact, it never has been and I doubt it ever can be. I do not think that women have ever accepted the tired giant attitude in their reading. Women are more serious, not only about life, but about books. Among readers, women and girls and young men at least will want their novels to be significant and real.

So a novel is something more than just a means of relaxation, and we must not define a general form for it. A year or so ago, for

example, there was a quite serious discussion, which began, I believe, in a weekly paper about the proper length of a novel. A considerable number of writers were asked to say exactly how long the novel must be. Our replies varied but the attempt to raise the question shows, I think, that this idea of prescribing a definite length and a definite form for the novel is widespread. In the newspaper correspondence that followed our friend the weary giant appeared again. He believes the novel must be long enough for him to take up after dinner and finish before his whisky at eleven.

As for me, I must admit that I find all the novels of Dickens, which are quite long, too short for me.

(from H. G. Wells)

to get along without smth. — обходиться без ч.-л. • *обходитися без чогось*

a means of relaxation — средство для расслабления • *засіб для розслаблення (релаксації)*

Weary Giant theory — теория «утомленного великана» • *теорія «втомленого велетня»*

to be in revolt [ri'vəult] [**against**] — восставать (против) • *повставати (проти)*

Text 19-3

Do We Really Need Poetry?

The average English person considers that poetry is “nice” for children, becoming for girls, and **appropriate** for women teachers. Few people read poetry and fewer still pay for it.

The reason for disliking poetry is that most people believe poetry should deal only with certain “nice” themes and topics such as birds, flowers, trees and love.

But the fact is that life in all its forms can be the theme of poetry. The so-called ugly and ordinary things are as **remarkable** in their way as beautiful. Modern poets have discovered this and given as many fine poems on unpoetical subjects.

Do we really need poetry or any of the arts? They may be desirable or even excellent, but are they of any practical use?

We must admit that when we wish to express some **tender emotion** we turn to poetry. We may not normally like the poetry; we may know very little about it, but we recognize that it is the only way to express the best that is within us.

(from H. G. Wells)

appropriate — подходящий • *підходяжий, притаманний*

remarkable — замечательный • *чудовий*

tender emotion — нежная эмоция • *ніжна емоція*

Text 19-4

The Book-bag

Some people read for instruction, and some for pleasure, but not a few read from habit. I belong to that company. Let us admit that reading with us is just a drug that we cannot get along without.

Books are necessary to me and I never travel far without enough reading matter. But when I am starting on a long journey the problem is really great. I have learnt my lesson. Once I fell ill in a small town in Java and had to stay in bed for three months. I came to the end of all the books I had brought with me and knowing no Dutch had to buy the schoolbooks from which intelligent Javanese, I suppose, got knowledge of French and German. So I read again after twenty-five years the plays of Goethe, the fables of La Fontaine and the tragedies of Racine. I **have the greatest admiration for Racine**, but I admit that to read his plays one after the other requires a certain effort in a person who is ill. Since then I have made a point of travelling with a large sack full of books **for every possible occasion and every mood**.

There are books of all kinds. Volumes of verse, novels, philosophical works, critical studies (they say books about books are useless, but they certainly make very pleasant reading), biographies, history; there are books to read when you are ill and books to read when your **brain** wants something to work at; there are books that you have always wanted to read but in the hurry of life at home have never found time to; there are books to read at sea; there are books for bad weather; there are books chosen solely for their length, which you take along when you have to travel light, and there are the books you can read when you can read nothing else.

(from W. Somerset Maugham)

to have the greatest admiration for smth. — больше всего увлекаться ч.-л. • *захоплюватися чимось понад усе*

for every possible occasion — для каждого возможного случая • *для будь-якого можливого випадку*

for every mood — для всякого настроения • *для будь-якого настрою*

brain — ум, мозг, рассудок • *розум, мозок, глузд*

Charles Dickens

Mr. Priestley: In 1833 Dickens had a number of papers published under the title *Sketches by Boz*, but it was in 1836 that he rose to fame as suddenly and as unmistakably as Scott had done. The circumstances were rather strange. A firm of publishers, *Chapman & Hall*, had a number of pictures by a humorous artist, Seymour, and they wanted to get some short articles to illustrate them so that pictures and articles could appear together in a magazine in fortnightly parts. Someone suggested that the young newspaper reporter, *Charles Dickens*, might do the job. It was a job after his own heart. He accepted the offer, but asked for a rather free hand in the writing than had been originally planned. He was allowed to have his way — and so *Pickwick Papers* come in to being.

Hob: What is *Pickwick Papers* about? Should I like it?

Mr. Priestley: You ought to get the book, I think you would like it. It is about Mr. Pickwick and his three friends, Mr. Tupman, Mr. Snodgrass, and Mr. Winkle. Mr. Pickwick is a stout, good-natured, cheerful, very simple-hearted old gentleman. He is the General Chairman of the Pickwick Club, and he and his three friends decide to travel about England and send to the Pickwick Club in London an account of their journeys and their observations on the character and manners of the people they meet on these journeys. The humour of the book consists chiefly in the absurd situations that Mr. Pickwick and his friends get themselves into — deceived by smooth-tongued rogues, put into a **debtor's prison**, involved in an action for breach of promise — and yet, though we laugh at Mr. Pickwick, we don't think any worse of him for being a figure of fun — in fact we love him all the more. That's what we mean by "humour"; and next to Shakespeare's *Falstaff*, Mr. Pickwick is perhaps the greatest comic figure in English literature.

But to continue the story of Dickens. For the first fortnightly part of *Pickwick Papers* the publishers printed 400 copies, but such was its popularity that for Part Fifteen more than 40,000 copies had to be printed. At one stride Dickens had become the most popular living novelist (Scott died in 1832; Dickens's first book appeared in 1833) and he held that position until his death. The rest can be told in a few words. It is a story of work, and work without rest. He poured out novel after novel — *Oliver Twist*, *Nicholas Nickleby*, *The Old Curiosity Shop*, *A Christmas Carol*, *David Copperfield* (perhaps the greatest work of all), *A Tale of Two Cities* — these are but a few of the more famous. At the same time he was editing newspapers and

magazines, visiting America, Italy, Switzerland, Paris; giving readings from his books to huge crowds of people and writing constantly. It was the excitement of these readings (this excitement and the applause of his listeners was what he loved) and the strain of his continual work that brought about his sudden death in 1870. He had asked that his burial should be quite simple, but the whole nation wanted to give him the highest honour they could, and so he lies buried in Westminster Abbey, but as he wished it, with nothing on the stone except his name "Charles Dickens."

Olaf: Thank you, Mr. Priestley, I've enjoyed your story of his life. But why is Dickens great; I mean, what is there in his books that has made him read by all, by learned and simple, rich and poor alike — for that seems to be the case?

Mr. Priestley: You are quite right, it is the case. I don't think there is any other novelist in England who has such a hold on all classes of people. He had it in his own day, he has it in ours too (*David Copperfield* is still a "best seller"), and I believe he will keep that popularity as long as English is read. I think the chief cause is the great-heartedness of the man himself. He, like Abou ben Adhem, was one "who loved his fellow-men," and it was not only the good ones who came in for his love; his kindly, humorous, understanding eyes looked with a wide tolerance on good and bad alike.

(from C. E. Eckersley)

observations [ˌɒbzəˈveɪʃən] — наблюдение, замечание, высказывание • *спостереження, вислів, репліка*

debtor's prison — долговая тюрьма • *боргова в'язниця*

Text 19-6

Mother Goose Rhymes

Do you know *Mother Goose*? You don't really know the English language if you don't know *Mother Goose*...

Hey diddle diddle,

The cat and the fiddle,

The cow jumped over the moon

The little dog laughed

To see such sport,

And the dish ran away with the spoon.

Who is *Mother Goose*? What is she? She is a merry old lady who recites jolly rhymes and sings songs full of delightful nonsense. Her rhymes are also often referred to as Nursery Rhymes. Every child in

Great Britain, the United States, Canada, Scotland, Ireland, Australia, New Zealand..., in a word, in all English-speaking countries knows his or her nursery rhymes by heart. Prominent statesmen, public figures often quote *Mother Goose*. Famous prose writers and poets allude to *Mother Goose* in their works.

Who was that old lady with the odd name? Did she really live? Where did she come from? Did she originally come from France or England? When did she live? Was she a real person or just a legend? Where did she live?..

No one knows for sure, but everyone knows and loves her rhymes and songs.

Mother Goose appeared in England about two hundred years ago. Some of her rhymes are even older. The "*Three Little Kittens*" was known as far back as 400 years ago. And "*Three Wise Men of Gotham*" was popular as far back as the 16th century. And today *Mother Goose Rhymes* are as popular as they were 200, 300, and 400 years ago.

Many countries have a village or district whose inhabitants are proverbial for a kind of wisdom which differs from that of their neighbours. England boasts of several such places.

For more than five hundred years, however, the merriest tales have been told about *Gotham*, where the villagers built a fence round the cuckoo so that they might keep her, and have summer all the year round. Yet the traveller who arrives at this village and inquires, "Is this the Gotham where the fools come from?" must be prepared for the reply, "No, sir, this is the Gotham that the fools come to."

Here's the nursery rhyme "*Three Wise Men of Gotham*."

Three Wise Men

Three wise men of Gotham
Went to sea in a bowl.
If the bowl had been stronger
My song had been longer.

Три мудреца в одном тазу
Пустились по морю в грозу.
Будь попрочнее старый таз,
Длиннее был бы мой рассказ.

(Перевод С. Маршака)

Many authors have parodied *Mother Goose Rhymes*. Most famous are parodies by *Lewis Carroll* in "*Alice in Wonderland*" and the poet *Edward Lear*.

Edward Lear, creator of the limerick, parodied "Three Wise Men of Gotham" in "The Jum-blies":

They went to sea in a Sieve, they did,
In a Sieve they went to sea:
In spite of all their friends could say,
On a winter's morn, on a stormy day,
In a Sieve they went to sea!
And when the Sieve turned round and round,
And everyone cried, "You'll all be drowned!"
They called aloud, "Our Sieve ain't big,
But we don't care a button! We don't care a fig!
In a Sieve we'll go to sea!"
Far and few, far and few,
Are the lands where the Jumblies live;
Their heads are green, and their hands are blue,
And they went to sea in a Sieve.

"...For centuries each generation has been linked to the next by the shared laughter of nursery rhymes... A book of nursery rhymes is a sparkling treasury of memorable verses," write the publishers in their note to "The Puffin Book of Nursery Rhymes" compiled by Iona and Peter Opie.

"Oral rhymes have had to be wonderfully fit to have survived... If the test of a poet is the frequency and diversity of the occasions on which we remember his poetry, then *Mother Goose* deserves a monument in Westminster Abbey, and a good nursery rhyme book should be every poet's primer," say Iona and Peter Opie.

As Iona and Peter Opie note, the rhyme "Hey diddle diddle" makes no more sense in Russian than in English. "But it is nice to think," they continue, "that a rhyme that amazes English and American children has been translated, and also pleases Russian babes. In tact English nursery rhymes en masse seem to appeal to the children of Russia. Colourfully illustrated collections have been published in Moscow, and translations have been made by poets as eminent as Samuel Marshak and Korney Chukovsky."

(from D.N.Bell)

Mother Goose — Матушка Гусыня (старуха-гусыня) — персонаж, «автор» — название одной из наиболее популярных в англоязычных странах детских книг • *Мату Гуска* — персонаж, «автор» і назва однієї з найпопулярніших у англomовних країнах дитячих книжок

Hey diddle diddle — бессмысленное ритмическое сочетание звуков, типичных для начала фольклорных песен, детских

стишков • *позасмисловий ритмічний набір звуків, типовий для початку народних пісень, дитячих віршиків*

Lewis Carroll [ˈluːisˈkæɹəl] (1832—1898) — Льюис Керролл, англійський математик і письменник, автор книг «Аліса в Страні Чудес» і «Аліса в Зазеркальє» • *Луїс Керол, англійський математик і письменник, автор книжок «Еліс в Країні Див» та «Еліс у Задзеркалі»*

Lear Edward [ˈliəˈedwəd] (1812—1888) — Ліер Едвард, вважається создателем жанру лімриков, один из самых оригинальных поэтов Англии • *Ліер Едвард, вважається одним із винахідників жанру лімриків, один із найоригінальніших поетів Англії*

limerick [ˈlɪməɪk] — лімрик, вид шутливого стишка определенного настроения • *лімрик, вид жартівливого вірша певного настрою*

the Jumbles [ˈdʒʌmbliːz] — вымышленные острова, название которых происходит от слова “jumble” — путаница, беспорядок • *видумані острови, назва яких походить від “jumble” — плутанина*

on a winter's morn (= morning) — зимним утром • *зимового ранку*

ain't [aɪnt] **big** — небольшое; **ain't** — неправильная (разговорная) форма вместо “isn't” • *невелике; ain't — неправильна (розмовна) форма замість “isn't”*

Iona and Peter Opie [aɪˈoʊnə ənd ˈpiːtəˈoʊpi] — “The Puffin Book of Nursery Phymes,” Great Britain

Oral rhymes have had to be wonderfully fit to have survived — Устные стихи должны быть удивительно точными, чтобы выжить. • *Усні рими, щоб вижити, мають бути наддивовижно точні.*

Text 19-7

Robin Hood — Reality or Myth?

Of all English folk-heroes, and there have been many, the most popular was the yeoman archer of medieval times, *Robin Hood*, whose deeds still thrill the youth of the Anglo-Saxon world, on the silver screen if not on the printed page.

Speculation about his origin has caused many controversies among the scientists. Many antiquaries of the past have declared that Robin was a historical figure, and some historians still have a sneaking feeling that there is more historical truth in some of his early stories

than they will openly care to admit. Others have declared him a myth, a forest elf. His name came from the fact that he was a robber or was synonymous with Robin Goodfellow, and his surname from "o'th'wood," or from the fact that he was a hood; he "flourished," some time between the eleventh and fourteenth century. The earliest complete ballads that have come to us date from earlier than 1400.

The popularity of the early ballads, due no doubt to the fact that they told of the common man's fight against his powerful enemies, the rich bishops and the protectors of the game preserves, led to many inferior stories with Robin Hood as the hero. The popularity of the hero led to the naming of natural features and flowers after him. In Yorkshire we have Robin Hood's bay, in Nottingham — a cave, his stable, a huge natural rock — his chair, and a well is named after him.

The mythologists hold that the naming of natural features after the folk-hero demonstrates his mythical nature, a matter which will be discussed later. Relics of Robin Hood appear to have provided some people with a means of livelihood many years after his death. Brome, in his "*Travels Over England*" (1970), records that near a well not far from Nottingham he saw the ancient chair of the outlaw with a cap on it, which, they said, was his. It seems a pity that we have no more details of the ceremony, the people who conducted it, and the amount of the fee.

An examination of some of the mythologists' theories reveals a host of conflicting ideas. As I have already noted, the first mention in literature occurs in or about 1377. Robin Hood's place of residence is uncertain. He owns hills, wells, and other natural features in Lancashire, Derbyshire, Shropshire and Somerset. The story is localized in Sherwood, Yorkshire and Scotland.

Historical deduction is often difficult. After Robin Hood's death the story passed from person to person by word of mouth probably for some time before the ballad-makers heard of it. They, of course, elaborated and magnified it, and added bits of older stories. This then is how a folk-hero grows, and perhaps the process shown here could be applied to the majority of such heroes.

A great deal of mystery remains unexplained, but the same can be said of Shakespeare, who spent his life leaving written evidence, which seems to be preferred to all other kinds. With the date that Robin Hood "flourished" now fixed, it is possible that still further clues in deeds, rolls or records may finally resolve the puzzle.

As a great hero Robin Hood is dead, but as a flesh and blood person and an outstanding folk-hero, he will live as long as English people take an interest in their traditions and folk-lore.

(After P. V. Harris)

elf — эльф, мифическое существо • *ельф (міфічна істота)*

bay — бухта, залив • *бухта, затока*

deduction — вывод, заключение • *висновок, умовивід*

by word of mouth — по устному преданию, устно • *за усним переказом, усно*

flesh and blood person — человек из плоти и крови • *людина з плоти і крові*

Text 19-8

On Reading

The Authors' Club,
London, S.W.i.
2nd January 20__

Dear Francisco,

I'm glad to know you enjoyed the books I sent you for Christmas. Your letter of thanks was very well written and I congratulate you on being able to write so correctly.

You ask me for advice on reading. That's a very difficult request. I always **hesitate** to advise my friends on what to read. How can I possibly know what will interest other people? And you don't say in your letter whether you want to read fiction, or drama, or essays, or books on travel.

What you do say is that you're very fond of reading, and I'm delighted by that. Do you know the essays of *Francis Bacon*, who lived about the same time as *Shakespeare*? They're full of good things about reading. Here are some of them, from the essay "*Of Studies*."

"Some books are to be tasted, others to **be swallowed**, and some few to **be chewed and digested**."

"Read not to contradict and confute; nor to believe and take for granted; nor to find talk and **discourse**; but to weigh and consider.»

I can't give you advice better than that. The first **quotation** tells you how to read books of different kinds. I suppose most travel books are "to be tasted»; it's enough to dip into them and read bits here and there. If you're fond of crime stories (*Agatha Christie*, *Simenon*, and the rest of the modern favourites), you will, if you're like me, read them quickly; you'll "swallow" them. And then there are books that you'll read slowly and carefully. If a book's on an important subject, and a subject you're interested in, you'll want to chew and digest it. And you'll want to weigh what the author says, and consider his ideas and arguments.

If the book's in English, that may mean slow progress for you. But I don't advise you to read too slowly. When I was living in

Tokyo (it was many years ago), I used to go to Kanda, where the second-hand bookshops are (just as in London, when you were here last year, you used to spend hours in Charing Cross Road). The shelves were full of English books. The first twenty or thirty pages of many of them had their margins filled with pencilled notes and there were dozens of words and phrases underlined. The owners, probably earnest university students, had started out very seriously, determined to master the books. Then, as I turned the pages over, I found clean white margins, with not a single note. In some cases the books had uncut sheets, like modern French novels, and it was clear that the reader had given up the attempt in despair.

I suppose that's a common experience in many countries with books in a foreign language. The reader starts out, full of hope and determination. Then the need to turn to a dictionary or a reference book, perhaps ten or even twenty times a page, tires him out.

There are two or three answers to this problem. The first is a negative one. *Don't* start reading a book unless you see, from the first few pages, that it's one you can read with ease and understanding. *Don't* try to run before you can walk. There are plenty of books that have been rewritten in simple language — and shortened, too, if necessary. I know there are good reasons against simplified texts. We don't feel that we're getting the real thing if we read a book that has been "made simple." There are some authors whose style is fairly easy, of course. I used to wonder why *Oscar Wilde's* books were so popular in European schools and colleges. Wilde seemed to be more famous in Europe than in England. Then I realized that in his short stories he writes in a very simple style.

My second answer to this question of difficult vocabulary is, I think, a much better one. *Don't* stop every time you come to a word or phrase you don't know. Read the whole chapter quickly. Quite often you'll find the unknown word comes again, perhaps several times, and by the end of the chapter you'll have guessed its meaning. That's how we learn the meanings of words in our own language, isn't it? When we're children, I mean. When I'm telling a story to children, they seldom stop to ask what a word means. Even when they read, they don't run for the dictionary every time they see an unknown word.

I was thinking about this problem of how we learn what words mean, yesterday morning after I'd read your letter. We have a young nephew staying with us here for part of the Christmas holidays, so I decided to find out how he learnt words. So at tea-time I asked him: "Peter, what's a jungle?" (I was sure he knew the word; I wanted to know how he'd learnt it.) "Don't you know, Uncle?" he said.

“They have jungles in India. They’re full of tigers and elephants. Jungles are hot and steamy. And branches come down from the trees like ropes, and monkeys swing about on them.”

Well, you see, Peter knew what an Indian jungle was like. He said he’d learnt all that from his reading, probably from *Kipling’s “Jungle Books,”* and from other adventure stories. I’m sure he didn’t go to his dictionary when he first met the word. It’s possible, of course, that Peter learnt the word by seeing Tarzan films or picture strips, but even in that case, he learnt the word by seeing or hearing, not from a dictionary.

Read a chapter quickly, and then go back and read it more slowly. This time, use your reference books when necessary. But try to **judge** what is worth looking up and what can be ignored.

Let me take you back to Tokyo to illustrate what I mean. One of our best English essayists is a man called *Max Beerbohm*. On those Kanda bookshelves there was a book of English essays, and among the essays was one by *Beerbohm* called “*Ichabod*.” To those of us who know *the Bible* the name is familiar, but in Japan *the Bible* is not much read. The owner of this book of essays had been very thorough. First he had looked up the pronunciation, probably in *Jones’s “English Pronouncing Dictionary,”* and had noted it in red pencil in the margin: [ˈɪkebɒd]. Then he had gone to an encyclopaedia and copied from it a long note, twenty or thirty words, explaining who *Ichabod* was: a grandson of *Eli*. And a note about where *Ichabod* is mentioned in *the Bible — the First Book of Samuel*.

Now all that was a waste of time and effort. This essay of *Max Beerbohm’s* is about a piece of luggage that was covered with labels — the kind you get from hotels and travel agents. The piece of luggage was sent to have the locks repaired, and when it came back all the labels had been cleaned off. *Beerbohm* was sorry, because the labels reminded him of his travels. So he used “*Ichabod*” as the title of his amusing essay. A reader not knowing “*Ichabod*” would want to know what the title meant. But a dictionary (the “*Concise Oxford*,” for example) tells you that “*Ichabod*” is a Hebrew word, used as an exclamation of regret: “The glory has departed.” That’s quite enough, isn’t it?

The Japanese, like the Germans, are very thorough. But there are times when being thorough is a waste of time and energy. So when you’re reading, don’t hunt out *every* word or reference that’s new to you. Try to judge its importance.

You’ll tell me that it’s difficult, very often, for you to judge whether an unknown word or reference is important or not. I agree that this is often true. But it’s not always difficult. You’re going to be an architect, so words used in architecture are important to you. If

you're reading a travel book, and there are descriptions of abbeys, churches, and cathedrals, you'll perhaps find the words "*transept*" and "*clerestory*." If they're new to you, you'll look them up. They're words that belong to your subject. But if the reader is a medical student, uninterested in architecture, he could pass them by. They're not at all necessary for his enjoyment of the book. I'm not an expert in architecture, but my **ignorance** of some architectural words does not prevent me from enjoying beautiful churches and cathedrals. When I go to Europe I take a *Blue Guide* or *Baedeker* with me. I read them when I go to see a cathedral or an old palace. If, as is sometimes the case, there are technical words I don't know, I don't worry about my ignorance.

When I read my "*Times*" these days I often find articles about the uses of atomic energy. There are always words that I don't know — and some of them are so new that they're not yet in the dictionaries. But I'm slowly beginning to understand what some of the words mean — simply by meeting them so often.

Well, that's my advice to you. I hope you'll find it helpful. It isn't perfect, I know. There will be times when, if you decide not to look up a reference, you'll miss something that may be important. If you were reading British history, for example, and came across the name "*Ulster*," you would not be wise to pass it by. Even if you looked it up in an Atlas and found that it was the northern part of Ireland, you'd still be without the information you ought to have. Ulster is the only province of Ireland that did not break away from the United Kingdom in 1922. It's Protestant, the other three provinces (now called Eire) being Catholic. This bit of knowledge is very necessary to a student of British history.

But I feel I'm right in advising you not to be *too* thorough in your use of reference books — except when you're studying your own special subject. If you're too thorough, you'll lose heart and perhaps give up.

There's an old English proverb, "Give not counsel or salt till you are asked." You did ask me for advice! Does salt come into your Spanish proverbs, I wonder? "Help me to salt and you help me to sorrow" is another of our old English sayings. We think it's unlucky to **spill** salt, and if we do, we have to throw a little salt over the left shoulder — to keep the bad luck away.

I mustn't start writing about proverbs and popular beliefs, or I'll never finish.

Good luck to you in your reading. Do write again, and if you think I can help you in any way, please don't hesitate to ask.

Yours ever, John Churchman

(from *A. S. Hornby*)

- to hesitate** [ˈhezɪteɪt] — колебаться, не решаться • *вагатися*
to swallow [ˈswɒləʊ] — глотать, проглатывать, поглощать • *ковтати, поглинати*
to chew [tʃu:] — жевать, пережевывать • *жувати, пережовувати*
to digest [dɪˈdʒest] — переваривать, усваивать • *переварювати, засвоювати*
discourse [dɪsˈkɔ:s] — рассуждение (письменное или устное); беседа, разговор; речь, доклад • *міркування (письмове або усне); бесіда, розмова; доповідь, промова*
quotation — цитата • *цитата*
margin [ˈmɑ:dʒɪn] — поле (страницы), полоса, край • *берег (сторінки), кайма, край*
despair [dɪsˈpeə] — отчаяние, безнадежность • *відчай, безнадія*
to judge [dʒʌdʒ] — судить, выносить приговор; оценивать, считать; полагать • *судити, виголошувати вирок; оцінювати, вважати*
ignorance [ˈɪgnərəns] — невежество, неведение, незнание • *невігластво, незнання*
counsel [ˈkaʊnsəl] — совет; обсуждение, совещание • *рада; обговорення, нарада*
to spill [spɪl] — проливать(ся), разливать(ся), расплескивать(ся), рассыпать(ся) • *розливати(ся), розплескувати(ся), розсипати(ся)*

Text 19-9

Then in Triumph

There were cars in front of the house. Four of them. And two more **in the drive**. Clifford Oslow cut across the **lawn** and **headed for the back steps**. But not soon enough. The door of a big red car opened and a woman **came rushing** after him. She was a little person, smaller even than Clifford himself. But she was fast. She reached him just as he was getting through the **hedge**.

"You're Mr. Oslow, aren't you?" she said. She didn't wait for a **confession**. She **pulled out** a little book and a pencil and held them under his nose. "I've been trying to get her **autograph** all week," she explained. "I want you to get it for me. Just drop the book in a **mailbox**. It's **stamped** and the address is on it.»

And then she had gone and Clifford was standing there holding the book and pencil in his hand.

He put the autograph book in his pocket and hurried up the steps.

There was a lot of noise coming from the living-room. Several **male** voices all going it at once, a strange woman's voice breaking through now and then, rising above the noise. And Julia's voice, rising the noise, clear and kindly and very sure.

"Yes," she was saying. And, "I'm very glad." And, "People have been very **generous** to me."

She sounded tired, though.

Clifford **leaned** against the wall while he finished the sandwich and the beer. He left the empty bottle on the table, turned off the kitchen light and pushed easily on the hall door. The hall light was on and someone Clifford didn't know was **paceing** the carpet across from the room.

A man who talked **incomprehensively** at him **grabbed** him by the arm and pushed him along the hall and into the **parlour**. "Here he is," somebody shouted. "Here's Mr. Oslow!"

There were a half-a-dozen people there, all with note books and busy pens. Julia was in the big chair by the fire-place, looking plumper than usual in her new green dress.

She smiled at him **affectionately** but, it seemed to him, a little **distantly**. He'd noticed that **breach** in her glance many times lately. He hoped that it wasn't **superiority**, but he was afraid that it was. She looked, he saw, as tired as she had sounded.

"Hello, Clifford," she said.

"Hello, Julia," he answered.

He didn't get a chance to go over and kiss her. A reporter had him right against the wall. How did it seem to go to bed a **teller** at the Gas Company and to wake up the husband of a best-selling novelist? Excellent, he told them. Was he going to **give up** his job? No, he wasn't. Had he heard the news that "*Welcome Tomorrow*" was going to be translated into Turkish? No, he hadn't.

And then the woman came over. The one whose voice he'd heard back in the kitchen where he wished he'd stayed.

"How," she **inquired briskly**, "did you like the story?"

Clifford didn't answer immediately. He just looked at the woman. Everyone became very quiet. And everyone looked at him. The woman repeated the question. Clifford knew what he wanted to say. "I liked it very much," he wanted to say and then run. But they wouldn't let him run. They'd make him stay. And ask him more questions. Such as which character he had liked best. Which he couldn't answer.

"I haven't," he **mumbled**, "had an opportunity to read it yet. But I'm going to," he promised. And then came a sudden **inspiration**.

"I'm going to read it now!" There was a copy on the desk by the door. Clifford grabbed it and **raced** for the front stairs.

Before he reached the second **flight**, though, he could hear the woman's voice on the hall phone. "At last," she was saying, "we have **discovered an adult** American who has not read "Welcome Tomorrow." He is, of all people, Clifford Oslow, white, 43, a **native** of this city and the husband of..."

On the second floor Clifford reached his study, turned on the light over the table and dropped into the chair before it. He put Julia's book right in front of him, but he didn't immediately open it.

Instead he sat back in the chair and looked about him. The room was familiar enough. It had been his for over eighteen years. The table was the same. And the old **typewriter** was the one he had bought before Julia and he were married.

There hadn't been many changes. The fireplace had been **re-bricked**. And the radio was a recent gift of Julia's. And all along the bookcase were the manuscripts of his novels. His **rejected** novels. On the top was his latest one, the one that had stopped going the rounds six months before.

On the bottom was his earliest one. The one he wrote when Julia and he were first married. The one whose people both of them lived with in the two years during which he worked over it. "**How's Vincent coming along?**" Julia would say, "He's got the house built," Clifford would tell her.

Yes, Clifford was a writer then. Large W. And he kept on thinking of himself as one for many years after, **despite the concerted indifference** of the **publishers**. Finally, of course, his writing had become merely a gesture. A **stubborn unwillingness to admit defeat**. Now, to be sure, the defeat was definite. Now that Julia, who before a year ago hadn't put pen to paper, had written a book, had it accepted and now was looking at **advertisements** that said, "over four hundred thousand copies."

Julia Clifford **sighed**. Well, his failure wouldn't be permitted to **steal** any part of his wife's pleasure in her own **accomplishment!**

He picked up "*Welcome Tomorrow*" and opened it, as he opened every book, in the middle. He read a paragraph. And then another. He had just started a third when suddenly he stopped. He put down Julia's book, **reached over** to the shelf and pulled out the dusty manuscript of his own first **effort**. Rapidly he turned over the **crisp** pages. Then he began to read aloud.

From his own manuscript he read: "The water was high above the **fence-top**. Vincent stood, silent and stricken beside the ruin of his farm."

Clifford put the manuscript on the table on top of the book. For a long time he sat quietly inspecting the crease of his trousers. Then he put the book in his lap and left the manuscript on the table and began to read them, page against page. He had his answer in ten minutes.

And then he went back downstairs. A couple of reporters were still in the living-room. "But, Mrs. Oslow, naturally our readers are interested," one was insisting. "When," he demanded, "will you finish your next book?"

"I don't know," she answered uneasily.

Clifford came across the room to her, smiling. He put his arm around her and pressed her shoulder firmly but gently. "Now, now, Julia," he protested. "Let's tell the young man at once."

The reporter looked up.

"Mrs. Oslow's new novel," Clifford announced proudly, "will be ready in another month." Julia turned around and stared at him, quite terrified.

But Clifford kept on smiling. Then he reached into his pocket and brought out the autograph book and pencil that had been forced on him on his way home. "Sign here," he instructed.

(from Frank L. Parke)

in the drive — при подъезде к дому • *при під'їзді до будинку*

lawn [lɔ:n] — лужайка • *моріжок*

to head for — направиться к ч.-л. • *іти до чогось*

back steps — ступеньки заднего крыльца • *сходинки заднього ганку*

came rushing — бросилась (за ним) • *кинулась (за ним)*

hedge — живая изгородь • *живопліт*

confession — признание • *визнання*

to pull out — доставать • *діставати*

autograph [ˈɔ:təgrɑ:f] — автограф • *автограф*

mail-box — почтовый ящик • *поштова скринька*

to stamp — наклеивать марку • *наклеювати марку*

male — мужской • *чоловічий*

generous [ˈdʒenərəs] — великодушный • *великодушний*

to lean — прислониться • *притулитися*

to pace — ходить взад и вперед • *ходити взад і вперед*

incomprehensively — неясно, непонятно • *незрозуміло*

to grab — схватить • *схопити*

parlour — гостиная • *вітальня*

dozen [dʌzn] — дюжина • *дюжина*
affectionately [ə'fekʃnɪtli] — нежно • *ніжно*
distantly — отчужденно • *відчужено*
breach in her glance — отчужденный взгляд • *скляний погляд*
superiority [sju:ˈrɪəɪ'ɔ:ti] — превосходство • *перевага*
teller — кассир в банке • *касир в банку*
to give up — бросить, оставить • *кинути, залишити*
to inquire briskly — спросить бодрым голосом • *спитати ба-
дьорим голосом*
to mumble — бормотать • *бурмотіти*
inspiration — вдохновение • *натхнення*
to race — бежать • *бігти*
flight — пролет лестницы • *марш сходів*
to discover — обнаружить • *знайти*
adult ['ædʌlt] — взрослый • *дорослий*
native — уроженец • *уродженець*
typewriter — пишущая машинка • *друкарська машинка*
to re-brick — заново выложить кирпичом • *заново викласти
цеглою*
to reject — отвергнуть • *відкинути, відтрити*
on the bottom — внизу • *внизу*
How's Vincent coming along? — Как поживает Винсент? • *Як
мається Вінсент?*
despite — несмотря на • *незважаючи на*
concerted indifference — общее безразличие • *загальна бай-
душність*
publishers — издательства • *видавництва*
stubborn — упрямый • *затятий*
to admit defeat — признать поражение • *визнати поразку*
advertisement — рекламное объявление • *рекламна об'ява*
to sigh [saɪ] — вздыхать • *зітхати*
to steal (stole, stolen) — украсть • *украсти*
accomplishment — достижение, успех • *досягнення, успіх*
to reach over — протянуть руку • *протягнути руку*
of his own effort — здесь: плод его авторских усилий • *тут:
плід його авторських зусиль*
crisp — хрустящий • *хрумкий*
fence-top — верхняя часть забора • *горішня частина паркану*
crease — складка • *складка*
in the lap — на колени • *на коліна*
page against page — сравнивая страницы рукописи и книги • *по-
рівнюючи сторінки рукопису і книжки*

naturally — естественно • звичайно, дійсно

to demand — настойчиво требовать ответа • наполегливо вимагати відповіді

uneasily — с чувством неловкости • з почуттям незручності

firmly — твердо • твердо

gently — нежно • ніжно

terrified — в ужасе • нажахано

to force — навязывать, заставлять • заставляти, нав'язувати

Check yourself:

Task 19-1

Answer these comprehension questions.

- 1 Why did Mr. Oslow try to get into the house through the back door? Who stopped him?
2. Why was the little book that the woman forced on Mr. Oslow stamped and had her address written on it?
3. Why was the living-room noisy? Who were the people there? What were they doing?
4. Why did Mrs. Oslow seem tired?
5. What did Mr. Oslow think of his wife's attitude towards him at that time? Was it different from her usual attitude?
6. What questions did the reporters ask Mr. Oslow? Were they typical reporters' questions to celebrities?
7. Why didn't Clifford answer the woman reporter's question about his impression of "Welcome Tomorrow"? Why did he finally say that he was going to read it just then?
8. Why did the woman report his answer to her newspaper at once?
9. Why did Clifford escape from the living-room to his study?
10. What memories came back to him while he was looking at his rejected novels?
11. Why did he think that his defeat as a writer was definite now? Did he grudge his wife her success?
12. What made him compare his wife's book with one of his? What conclusion did he come to?
13. Why was Mrs. Oslow not sure about when her next book would be ready?
14. Why did Mr. Oslow give an answer to the reporter's question? Why was he proud about it?
15. Why was his wife terrified at his answer?

Task 19-2

a) Reproduce the episodes (or situations) in which the following words or phrases are used.

b) Use some of these phrases in sentences or situations of your own:

to wait for a confession, generous, the light was on, superiority, to give up one's job, to make smb. stay, to reach the second flight, an adult American, to turn on the light, to look about, rejected novels, to admit defeat, advertisement, the dusty manuscript, to inspect, to read page against page, to answer uneasily, to be forced on smb.; to announce proudly; to stare at smb.

Task 19-3

Find facts from the story to support these statements:

1. Mrs. Oslow's novel was a great success.
2. The reporters were eager to get every scrap of information about Mrs. Oslow.
3. The Oslovs were a loving couple.
4. Before he gave up writing Clifford had tried very hard.
5. Clifford was not a selfish man.

Task 19-4

Describe these episodes:

1. Mr. Oslow gets into his house.
2. Reporters try to get information about the Oslovs.
3. Clifford establishes the truth about "Welcome Tomorrow."
4. Clifford gives news about his wife's next novel.

Task 19-5

Discuss these statements. Make use of these additional phrases wherever possible:

It may be true to some extent but...

It appears so on the surface but...

I'd like to make a point here if I may...

Contrary to your arguments I'd like to point out...

1. Mr. Oslow was a talented writer.
2. Julia wanted fame only for herself.
3. Genuine talent will finally be recognized.
4. Reporters stop at nothing to obtain sensational information.

DIALOGUES

a) Read and act the dialogues.

b) Make up the dialogues based on the models using as many words as possible dealing with the topic "Books and Writers."

Dialogue 19-1

What Do People Read Here?

Don: Can either of you tell me who the most popular authors are today? Perhaps you can, Ronald. You see so many people in the train to and from London.

Ronald: Yes, I do, and they seem to read newspapers mostly but if it's a novel it's certainly a paperback and usually a detective story or a spy thriller. I myself prefer something with more meat in it, a travel book or a biography, for instance.

Colin: I think novels are for women. They have so much more time on their hands, and they can't do without romance.

Ronald: I can't agree with you more. Most of the men I see on the train who are not reading newspapers are poring over books about politics, history, or do-it-yourself **manuals** — showing them how to make their wives a corner cupboard out of an old box or build a model railway for their sons. This sort of thing gives them a **purpose in life**, which novel-reading certainly doesn't. If they want **light entertainment** they've always get TV.

|| **manual** — учебник • підручник

|| **purpose in life** — цель в жизни • мета в житті

|| **light entertainment** — легкое развлечение • легка розвага

Dialogue 19-2

Gilbert: (at the piano) My dear Ernest, what are you laughing at?

Ernest: (looking up) At a story that I have just **come across** in this volume that I've found on your table.

Gilbert: What is the book? Ah! I see. I haven't read it yet. Is it good?

Ernest: Well, while you have been playing, I have been turning over the pages with some **amusement**, though, as a rule, I dislike modern memoirs. They are generally written by people who have either lost memories, or have never done anything worth remembering.

Gilbert: I like all memoirs. I like them for their form as much as for their matter... When people talk to us about themselves they are nearly always interesting.

(from O. Wilde)

to come across smth. — натолкнуться на ч.-л., столкнуться с ч.-л. • *наштовхнутися на щось, зіштовхнутися з чимось*
amusement [ə'mju:zmənt] — развлечение, увеселение, забава, веселье • *розвага, забава, веселоці*

Dialogue 19-3

Discussing Books

Tom: What's the title of the book you've reading?

Linda: It's "*Gone with the Wind*" by *Margaret Mitchell*.

Tom: What is the book about? Is it worth reading?

Linda: The story is set around the time of the American Civil War. The plot centres around a love triangle. The main characters are Scarlett O'Hara, Ashley Wilkes and Rhett Butler. You see, I have a good memory for names, but a bad head for figures.

Tom: Do you like the book?

Linda: The book is really thrilling and captivating. I advise you to read it as soon as possible.

Tom: But I like modern literature, especially science fiction and books of adventure.

Linda: You are joking. And what about poetry?

Tom: I don't know many poems by heart but I like to read poetry.

Linda: What is your attitude to spy thrillers and detective stories?

Tom: Oh, can't get along without them. I prefer to read them just to forget troublesome realities of life. I swallow them one after another. I find it amusing.

Linda: But, anyway, I advise you to read the book "*Gone with the Wind*". I know for sure you'll like it.

ADDITIONAL TOPICS

ENGLISH WRITERS AND POETS

Topic 1

William Shakespeare (1564—1616)

William Shakespeare was born at Stratford-on-Avon. While a youth, he left for London and became attached to a company of players. He was an actor, and produced his own plays which were staged at the *Globe Theatre*.

Shakespeare is the greatest playwright in the history of English and world literature. His **prodigious vitality** remains **unimpaired** for centuries. The poet wrote of the eternal things in life: love, death and high human **aspirations**. He reflected the **spirit of the Renaissance**, the epoch of great discoveries and darings, with all its **contradictions** and tragedies. Shakespeare taught to understand the essence of human relations, **passions** and conflicts, and presented them with great **dramatic vigour**. He gave lively representations of his contemporaries and historical types.

Shakespeare wrote 37 plays altogether. His creative work can be divided into four periods.

The first period (1590—1593) may be named his period of **apprenticeship**. It includes histories and comedies: "*King Henry VI*," "*King Richard III*," "*The Comedy of Errors*," "*The Taming of the Shrew*," and "*Titus Andronicus*."

In the second period (1594—1600), apart from comedies and histories: "*A Midsummer Night's Dream*," "*Much Ado About Nothing*," "*As You Like It*," "*Twelfth Night, or What You Will*," "*King Richard II*," "*King Henry IV*," etc.,— Shakespeare wrote his first notable tragedies, "*Romeo and Juliet*" and "*Julius Caesar*." These periods of the playwright's creative activities are remarkable mostly for optimism, sunny, sparkling joyousness, and faith in the Renaissance. Still, the historical plays first put forth the problems later to be developed in his great tragedies.

The third period (1601—1608) includes tragedies which appear in succession: "*Hamlet, Prince of Denmark*," "*Othello*," "*The Moor of Venice*," "*King Lear*" and "*Macbeth*." Light-hearted, buoyant joyousness that brightens up his comedies gives way to dark and gloomy colours. Shakespeare emphasizes dramatic circumstances in human life.

The fourth period (1609—1612) contains "*Cymbeline*," "*The Winter's Tale*," "*The Tempest*," and "*King Henry VIII*." It suggests philosophic meditation on the eternal verities of human life.

Shakespeare is also known as the author of two poems and 154 sonnets.

His plays, translated into many languages, are performed on the stages of the best theatres of the world.

Shakespeare died at the age of fifty-two in 1626. He was buried in Stratford Church.

to attach [ə'tætʃ] — примыкать, присоединяться • *приєднуватися*
prodigious [prə'diʃəs] vitality [vaɪ'tælɪti] — удивительная живучесть • *дивна живучість*
unimpaired ['ʌnɪm'preəd] — нетронутый, незатронутый, непосредственный • *незайманий, безпосередній*

aspiration [ˌæspə'reɪʃən] — стремление, сильное желание • *прагнення, сильне бажання*
the spirit of the Renaissance [rə'neɪsəns] — дух эпохи Возрождения • *дух епохи Відродження*
contradictions — противоречия • *суперечності*
passion ['pæʃən] — страсть • *пристрасть*
dramatic vigour ['vɪɡə] — драматургическая сила, энергия • *драматургічна сила, енергія*
apprenticeship [ə'prentɪʃɪp] — учение, ученичество • *навчання, учнівство*

Topic 2

Robert Burns (1759—1796)

Robert Burns is the national pride of Scotland. He was born in the family of a small tenant farmer and grew up in **poverty**. Still a child, he had to do a man's work in the fields.

Burns was a self-educated poet. He began writing poetry at the age of seventeen, but he was twenty-seven when his first volume — "*Poems: Chiefly in the Scottish Dialect*" — was published (1786), which won him immediate success. It contained some of his celebrated popular poems and songs.

The source of Burns' poetry is the life of common toilers and Scottish folklore. His democratic sympathies always remain **unalterable**. A manly sense of liberty is the **animating force** of his **genius**.

The simplicity remained with Burns throughout his brief life of thirty seven years, no one had a deeper love of the ordinary things of the countryside, nor a richer understanding of ordinary people, than this peasant poet, who speaks for Scotland the world over. His poems are still spoken, his songs are constantly sung.

An essential feature in the poetry of Burns is the inborn gift of quiet mirth and gaiety which brings with it a touch of fine irony.

The most popular poems by Burns are: "*John Barleycorn*," "*The Tree of Liberty*," "*Jolly Beggars*," "*My Heart's in the Highlands*," "*A Man's a Man for All That*," "*Auld Lang Syne*" and some others.

poverty — бедность • *бідність*
unalterable [ʌn'ɔ:lterəbl] — неизменный, устойчивый • *незмінний, стійкий*
animating force — вдохновляющая сила • *надихальна сила*
genius ['dʒi:njəs] — гений, гениальность; чувства • *геній, гениальність; почуття*

Topic 3

George Gordon Noel Byron (1788—1824)

The life and works of Byron symbolize the champion of oppressed, love of freedom, protest against tyranny.

Byron's genius has been less recognized in England than **on the Continent**, where he has exercised a marked influence on Romantic literature. His views found their expression in "*Byronism*" — **an ideological trend in literature**. *Byronism* could be found in the literature of any country. Great Russian poets and writers owed much to Byron.

Young Pushkin found in the English poet a reflection of his freedom-loving sentiment and his romantic protest.

George Gordon Byron was born in London in 1788. After the death of his father (1791) his mother moved with him from London to Aberdeen, in Scotland. In his eleventh year, the little lame boy became a lord and **heir** to the family estate. He returned to England and was educated at Harrow and Cambridge.

His first volume of poetry, "*Hours of Idleness*" appeared in 1807 and was **furiously** attacked in the *Edinburgh Review*. He replied in the satire "*English Bards and Scotch Reviewers*," and then went abroad to Spain, Malta, Turkey and Greece.

After his return to England, he published the first two cantos of "*Childe Harold's Pilgrimage*," which give a poetical account of his travels. The publication of this poem at once made him famous.

Deeply wounded by the general outcry raised against him after the divorce with his wife, **the poet left England never to return**.

He went to Brussels, then to Switzerland. In 1823 he set out for Greece, to assist the Greeks in their struggle for independence, but he died of a fever at Missolonghi on 19th of April, 1824.

on the Continent — в континентальной Европе • в континентальній Європі

ideological trend in literature — идеологическое направление в литературе • ідеологічний напрям

heir — наследник • нащадок

furiously — яростно, жестоко • яро, жорстоко

the poet left England never to return — поэт навсегда покинул Англию • поет назавжди покинув Англію

Topic 4

Charles Dickens (1812—1870)

Charles Dickens is one of the four best English writers of the 19th century. Dickens, Thackeray, Charlotte Bronte, Gaskell constitute the glorious school of English novelists.

The great delight of Dickens' early boyhood was the reading of a little library which he discovered in an upstairs room of his father's house in Portsmouth. His father was a clerk, he could never **make both ends meet** and was thrown into **the debtor's prison**. In those days a man who was imprisoned for debt could have his family to live with him in the prison, where a fair amount of liberty was allowed. And so Dickens' mother, with her other children, went to stay at the prison. Little Charles was sent to work. He stuck labels on blacking-bottles. When his father got a legacy and was set free, the boy was able to leave his dirty work of label-pasting and was sent to school.

Soon he entered a lawyer's office. He learned shorthand and by spending much of his time at the British Museum managed to make up for the shortcomings in his education.

Dickens was nineteen years old when he became a reporter. While he was working for his newspapers he began writing sketches of the characters he had observed; and in the year 1836 they were collected into a book under the title of "*Sketches by Boz.*"

In 1836 "*The Pickwick Papers*" was published. The book brought fame and money. He worked rest and produced many novels.

All his writings, whether sad or happy, serious or gay, are alive with warm-hearted sympathy for people.

Dickens' world-wide popularity is immense and enduring. More than a century has passed since the publication of his first novel "*The Posthumous Papers of the Pickwick Club*" (1837). Nowadays this book is known all over the world as well as many others by Dickens.

In the books by Dickens we have an astonishing combination of creative vigour, inimitable humour and abundant variety. Every personality Dickens describes is full of life.

Dickens is one of the novelists representing critical realism in English literature. He showed the life of the English society of his time and **touched upon the most significant social problems**.

The reader is greatly impressed by the humanity reflected in every page of Dickens's novels. The writer arouses kind and pure feelings **imperceptibly** giving the lessons of love for man.

His well-known novels are: "*The Posthumous Papers of the Pickwick Club*," "*The Adventures of Oliver Twist*," "*The Personal History of David Copperfield*," "*Little Dorrit*," "*Great Expectations*" and "*Our Mutual Friend*»

Dickens died in 1870 and was buried in Westminster Abbey, as he wished with nothing on the stone but his name "Charles Dickens."

to make both ends meet — сводить концы с концами • зводити кінці з кінцями

debtor's prison — долговая тюрьма • боргова в'язниця

to touch upon the most significant problems — касатися найбільше важних проблем • заторкувати найважливіші проблеми

imperceptibly [ˌɪmpəˈseptəbli] — незаметно • непомітно

AMERICAN WRITERS

Topic 5

Mark Twain (1835—1910)

The second half of the 19th century is marked by the growing of realistic tendencies in American literature. The most outstanding American author of this period is Mark Twain.

Mark Twain's real name was Samuel Clemens. His boyhood was spent in Hannibal on the Mississippi River. He told about his boyhood in the book "*The Adventures of Tom Sawyer*." When he was 12, his father died and the boy had to earn his own living. He worked as a printer and afterwards as a pilot on the Mississippi River. America, as it was in fact, passed before the eyes of the youth. He was beginning to get to know his country. He was 27 when his first sketches and stories began to appear under his pen-name — Mark Twain.

Soon Twain was acknowledged as the best short-story writer in America. He published with great success "*The Jumping Frog of Calaveras Country*," "*The Adventures of Tom Sawyer*," "*The Innocents Abroad*," "*The Adventures of Huckleberry Finn*," "*The Prince and the Pauper*," etc.

Mark Twain started as a humorist. In earlier years he believed in American democracy and civilisation, but later he got rid of these illusions. In his stories and pamphlets he shows the power of gold that rules the country.

Mark Twain's laughter and sharp satire will always sound in defence of the great humane calling a Man, in defence of the people, full of energy and joy of life.

That is why his stories enjoy widespread popularity. His characters are always well-drawn, his stories are true-to-life and the plots of his stories are skilfully built up.

Many years have passed since Mark Twain's death, but even now we enjoy reading his works. Besides being a humorist, Mark Twain is also a realist — the author of biting satires and bitterly critical pages revealing a good deal of the truth about American way of life.

|| get rid of — отделаться от • позбавитися

Topic 6

Arthur Hailey (b. 1920)

Arthur Hailey was born in 1920 at Luton, England, where he attended school and then worked as an office boy and clerk. At the outbreak of World War II he joined the Royal Air Force. He served in the flying corps successfully throughout the war and towards the end of it rose to the rank of a Fight Lieutenant.

In 1947 he emigrated to Canada where he lived for almost two decades. The year 1956 was a turning-point in his life. It marked the beginning of his career as a full-time author. Before that he had changed a number of jobs working successively as a real-estate salesman, business magazine editor and a sale and advertising executive. After the success of his widely acclaimed television play "*Flight into Danger*" he decided that his work was not compatible with an author's life and devoted himself completely to literature.

A. Hailey is a **prolific writer**. He has published novels and plays, he has written for the theatre and for the television.

In 1965 he moved to California where he lived for four years and since 1969 he has made his home in the Bahamas.

A series of successful novels has established his reputation as one of the most popular writers of today.

These novels are: "*The Final Diagnosis*" (1959), "*In High Places*" (1962), "*Hotel*" (1965), "*Airport*" (1965), "*Wheels*" (1971), "*The Money-changers*" (1975).

His novels have been filmed, his plays have been staged in the theatre and on TV, his books have been translated into 27 languages.

A. Hailey is the winner of several awards for creative achievements. His books are completely absorbing and present a closely-knit web of fiction and reality. The world-wide fame of his novels is largely due to his being a brilliant story-teller. He knows how to **keep the reader in suspense**. Apart from that his books provide a great deal

of accurate and interesting information. Whatever sphere of life is in the limelight in his novel, whether a hotel or an airport, a hospital or a major bank, he is well informed and knows what he is writing about.

His books are peopled with men and women whose private pressures and passions are unfolded against the background of contemporary life palpitating with dynamic rhythm, presented in all its complexity.

advertising executive — работник рекламы • працівник реклами
prolific writer — плодотворный писатель • плодотворний письменник

to keep the reader in suspense — держать читателя в напряжении • тримати читача в напрузі

Topic 7

O. Henry (1862—1910)

One day when the century was young O. Henry was dining with several friends at a New York restaurant favoured by theatrical and writing folk. Eager to learn how O. Henry wrote, the friends began asking him where he found his plot. "Oh, everywhere," replied O. Henry. "There are stories in everything." He picked up the bill of fare, on which the dishes of the day were typewritten. "There's a story in this," he said. And then he outlined substantially the tale called "*Springtime à la Carte*."

O. Henry was born William Sydney Porter, in Greensboro, North Carolina, September 11, 1862. Bill's mother had died when he was three. His education stopped at fifteen, but his aunt, who had a private school, stimulated his reading and story-telling. Bill Porter worked five years in his uncle's drugstore.

In 1884 O. Henry went to Austin, where he married. In Austin he obtained a job as a teller in a bank. When irregularities were found in Porter's accounts, a shortage of less than a thousand dollars, he was found guilty and sent into the prison. In the prison he worked as a drug clerk, and there he began seriously to write. It was there also that he was supposed to have picked up the name O. Henry from a prison guard named Orrin Henry, though Porter never gave a clear explanation of its origin.

After the prison O. Henry lived in a shabby bedroom in Pittsburgh for three months. In 1902 he moved to New York. What followed is a fabulous story of success. In less than eight years O. Henry became the most widely read story-teller in the country.

In the “*Cabbages and Kings*” (1904) appeared his stories about Central America. In his second book, “*The Four Million*,” he collected stories about New York. Other tales appeared in “*Trimmed Lamp*” (1907), “*Heart of the West*” (1907), “*The Voice of the City*” (1908), “*Roads of Destiny*” (1909), “*Options*” (1909), “*Strictly Business*” (1910), “*Whirligigs*” (1910), and in three books issued after his death.

O. Henry died in 1910 at the age of forty-seven. Like Edgar Allan Poe, O. Henry is now one of the legendary characters of New York. He was a kindly, considerate man, who liked to walk about the city at night, studying faces and inventing stories about them. “I’ve got some of my best **yarns** from park benches, lamp-posts and newspaper stands,” he said. That was O. Henry’s way, to seize on something **commonplace**, part of the routine of living, and associate it with one of his favourite subjects, the experience of two lovers, kept apart in the **maze** of a great city, united by a **providential** accident — and a trick of story-telling.

O. Henry is a master of **make-believe**, who puts a romantic glow over everyday living. By drawing characters who are **wistful** when lucky and brave in **adversity**, he answers the eternal demand for a good story.

to favour [ˈfeɪvə] — уделять внимание • *проділяти увагу*
 substantially [səbˈstænjəli] — основательно • *грунтовно*
 à la Carte [kɑ:t] (Fr.) — в меню • *в меню*
 drugstore (Am.) — аптека • *аптека*
 to obtain — получать • *одержувати*
 teller (Am.) — кассир • *касір*
 irregularity — нарушение • *порушення*
 accounts [əˈkauntz] — счета • *рахунки*
 shortage [ˈʃɔ:tɪdʒ] — недостача • *недостача*
 guilty [ˈgɪltɪ] — виновный • *винний*
 shabby [ˈʃæbi] — бедный, убогий • *бідний, вбогий*
 “The Trimmed Lamp” — «Горящий светильник» • *«Лампа, що палає»*
 “Options” [ˈɒpʃənz] — «На выбор» • *«На вибір»*
 “Strictly Business” — «Деловые люди» • *«Ділові люди»*
 yarn [jɑ:n] — рассказ • *оповідання*
 commonplace — банальный • *банальний*
 maze [meɪz] — лабиринт • *лабірінт*
 providential [ˌprɒvɪˈdenʃəl] — счастливый • *щасливий*
 make-believe — фантазия • *фантазія*
 wistful — опечаленный • *засмучений, зажмурений*
 adversity — беда • *біда*

Topic 8

Taras Shevchenko (1814—1861)

Taras Shevchenko is an outstanding Ukrainian poet, artist and thinker. His first collection of verse, *"Kobzar"* (1840), marked a new stage in the development of Ukrainian literature. His famous poems *"Kateryna," "Haidamaky,"* drama *"Nazar Stodolya"* (1841—1843), collection of verse *"Three Summers"* (1843—1845), *"The Woman Servant," "Heretic" "My Testament"* (1845) are mainly focused on the theme of struggle against czarist autocracy. His poetry greatly influenced the formation of social and moral traits of Ukrainian people.

Shevchenko's outstanding talent helped him quickly absorb spiritual environment, for this reason he was recognized as a competent person in arts and the national literature.

The dissolution of the Brotherhood of Sts. Cyril and Methodius, arrest and exile failed the poet's iron will. Verse written in exile appeared as the *"Barracks"* series. It was also in exile that Shevchenko created his unmatched philosophic "landscape" and intimate lyrical pieces, historical works and prose writings.

For many years Shevchenko hoped to return to Ukraine and buy a plot of land there to build his own hut. But his last dream wasn't destined to come true...

Taras Shevchenko, born 9 March, 1814, in Moryntsi, Kyiv gubernia, died 10 March, 1861, in St. Petersburg, Russia. Artist, poet, and national bard of Ukraine.

Born a serf, Shevchenko was orphaned in his early teens and grew up in poverty and misery. He was taught to read by the village precentor and was often beaten for "wasting time" on drawing, for which he had an innate talent. At the age of 14 he was taken by his owner, P. Engelhardt, to serve as a houseboy, and travelled extensively with him, first to Vilnius and then to St. Petersburg. Engelhardt noticed Shevchenko's artistic talent and apprenticed him to the painter V. Shiriaev for four years. During that period he met his compatriots I. Soshenko, Ye. Hrebinka, V. Hryhorovych, and O. Vennitsianov. Through them he met the Russian painter K. Briullov, whose portrait of the Russian poet V. Zhukovsky was disposed of in a lottery, the proceeds of which were used to buy Shevchenko's freedom from Engelhardt in 1838.

Shevchenko enrolled in the Academy of Fine Arts in St. Petersburg and pursued his art studies as well as his general education. In 1840 he published his first collection of poems, *"Kobzar"*. It was

followed by the epic poem "*Haidamaky*" (1841) and the ballad "*Hamalia*" (1844). In 1840s Shevchenko visited Ukraine three times. Those visits made a profound impact on him. He was, furthermore, struck by the **ravaged** state of Ukraine.

After graduating from the academy (1845) he became a member of the Kyiv Archeographic Commission. That position gave rise to extensive travels during which he sketched a lot, and wrote some of his most satirical and politically **subversive** poems ("*Dream*," "*Caucasus*" and others).

In 1846 Shevchenko came to Kyiv and joined the secret Cyril and Methodius Brotherhood. A **denunciation** resulted in the arrest of the members of the brotherhood. Shevchenko was arrested in 1847 and sent as a private to the Orenburg special corps in a **remote** area of the Caspian Sea. Csar Nickolai I himself initiated the **sentencing** order preventing the prisoner from writing and painting. But Shevchenko managed to continue doing both.

Shevchenko was **released** in 1857 but he was not allowed to live in Ukraine. He lived in St. Petersburg and was buried there, but afterward his remains were transferred to the Chernecha Hill near Kaniv, in Ukraine.

Shevchenko has a uniquely important place in Ukrainian history. He created the conditions that allowed the transformation of the Ukrainian literature into a fully functional modern literature. His influence on the Ukrainian political thought and his role as an inspirer of a modern democratic ideal of renewed Ukrainian statehood are without parallel. His poetry contributed greatly to the evolution of national **consciousness** among the Ukrainian intelligentsia and people, and his influence on various **facets** of cultural and national life is felt to this day.

Shevchenko's literary **output** consists of one middle-sized collection of poetry ("*Kobzar*"); the drama "*Nazar Stodolya*"; two dramatic fragments; nine novelettes, a diary, and an autobiography in Russian; and over 250 letters.

Although Shevchenko is seen mainly as a poet, he was also a highly accomplished artist. There are 835 works extant from that domain of his creativity. Another 270 are known but have been lost. Shevchenko painted over 150 portraits, 43 of them self-portraits. He also painted numerous landscapes which recorded the architectural monuments of Ukraine. He was also very proficient in water-colour, aquatint, and etching.

|| "My Testament" — «Завещание» • «*Zanovit*»
|| czarist autocracy — царское самодержавие • *самодержавство*

dissolution of the Brotherhood of Sts. Cyril and Methodius — разгром Кирило-Методиевского братства • *розгром Кирило-Методіївського братства*

exile — ссылка • *заслання*

iron will — железная воля • *залізна воля*

intimate lyrical pieces — интимная лирика • *інтимна лірика*

wasn't destined to come true — не было суждено осуществиться • *не судилося статися*

serf [sə:f] — крестьянин • *селянин*

to be orphaned ['ɔ:fənd] — осиротеть • *осиротіти*

misery ['mizəri] — нищета, бедность • *злидні, бідність*

precentor [pri'sentə] — регент хора • *регент хору*

innate ['i'neit] — природный, врожденный • *природний, вроджений*

to apprentice [ə'prentis] — отдать в учение • *віддати в науку*

compatriot [kæm'pætriət] — соотечественник • *співвітчизник*

proceeds ['prəusi:dʒ] — выручка • *виручка*

to enroll [in'raʊl] — записаться, вступить • *записатися, поступити*

to pursue [pə'sju:] — продолжать • *продовжувати*

ravaged ['rævidʒd] — разоренный • *розорений*

to give rise to — дать повод • *дати привід*

to sketch [sketʃ] — делать эскизы • *малювати ескізи*

subversive [sʌb've:siv] — подрывной • *підривний*

denunciation [di'nʌnsi'eɪʃən] — открытие • *відкриття*

corp [kɔ:] (Фр.) (pl. **corps** [kɔ:z]) — воен. корпус; род войск, служба • *військовий корпус; рід військ, служба*

remote [ri'məʊt] — отдаленный • *віддалений*

sentence ['sentəns] — приговор • *вирок*

to release [ri'li:s] — освободить • *звільнити*

consciousness ['kɒnʃənsɪs] — сознание • *свідомість*

facet ['fæsit] — аспект • *аспект*

output ['aʊtput] — продукция, выпуск • *продукція, випуск*

THE MIGHTY DNEIPER ROARS AND BELLOWS...

The mighty Dnieper roars and bellows,
The wind in anger howls and raves,
Down to the ground it bends the willows
And mountain-high lifts up the waves.
The pale-faced moon picked out this moment
To peek out from behind a cloud.

Like a canoe upon the ocean
It first tips up, and then dips down.
The cocks have not proclaimed the morning,
There's not a sound as yet of man.
The owls in glades call out their warnings,
And ash-trees creak and creak again.

Translated by John Weir

IT DOES NOT TOUCH ME...

It does not touch me, not a whit
If I live in Ukraine or no,
If men recall me, or forget.
Lost as I am, in foreign snow, —
Touches me not the slightest whit.
Captive, to manhood I have grown
In strangers' homes, and by my own
Unmourned, a weeping captive still,
I'll die; all that is mine, I will
Bear off, let not a trace remain
In our own glorious Ukraine,
Our own land — yet a stranger's rather.
And speaking with his son, no father
Will recall, nor bid him: **Pray**,
Pray, son! Of old, for our Ukraine,
They tortured all his life away.
It does not touch me, not a whit,
Whether that son will pray, or no...
But it does touch me deep if knaves,
Evil rogues lull our Ukraine
Asleep, and only in the flames
Let her, all plundered, wake again...
That touches me with deepest pain.

Translated by Vera Rich

to roar [rɔ:] — реветь • *ревіти*
to bellow ['beləu] — бушевать • *стогнати*
to howl [haul] — завывать • *завивати*
to bend [bend] — гнуть • *гнути*
willow ['wɪləu] — ива • *верба*
glade [glɛɪd] — просека, поляна • *просіка, галявина*
warning ['wɔ:rnɪŋ] — предостережение • *попередження*

ash-tree [ˈæʃtri] — ясень • ясен
 to creak [kri:k] — скрипеть • скрипіти
 captive [ˈkæptɪv] — взятый в плен • *взятий в полон*
 unmourned [ˈʌnˈmɔːnd] — не оплаканный • *не оплаканий*
 weeping [ˈwiːpɪŋ] — плачущий • *що плаче*
 trace [treɪs] — след • *слід*
 to bid [bɪd] — просить • *просити*
 to pray [preɪ] — молиться • *молитися*
 rogue [rəʊg] — негодяй • *негідник*

Topic 9

Lesya Ukrainka (1871–1913)

Larissa Kossach (**pen-name** Lesya Ukrainka) was born in Novgorod-Volynsky on February 25, 1871, which is now Zhytomir Region. Her father was a lawyer and her mother was a Ukrainian writer (pen-name Olena Pchilka). Her sister was married to Mykhailo Drahomanov, a **scholar**, public figure and political **emigrant**, who was to play a great role in Lesya's life.

When Lesya was nine, her parents moved to the town of Lutsk and settled at an estate near Kovel. Because of weak health and the absence of school with **instruction** in the Ukrainian language, Lesya received education at home. She had a **remarkable aptitude** for the humanities.

Esya's close ties with **distinguished** public and cultural figures of her time played a positive role in her formation as a poet. Apart from M. Drahomanov and I. Franko, the Kossaches' friends included the composer M. Lysenko, the poet, **playwright** and one of the founders of the Ukrainian professional theatre N. Starytsky, the bibliographer M. Komarov, and other poets. Such a **medium** made Lesya try her hand at writing poetry early. At the age of nine she wrote her first **verses**, and at 13 her first poem was published in the Lviv magazine "Zorya." From then her poetry appeared regularly in the Ukrainian publications.

Unfortunately, **the outset** of her literary career coincided with the first symptoms of what was then an incurable disease — tuberculosis of the bones. Her poor health made her travel from one warm country to another — Vienna, Crimea, Italy, Georgia, Egypt.

In 1893 her book of verse, "On Wings of Songs," was published. It was favourably received both by the readers and critics. Then followed her books of verse "Thoughts and Dreams," "Responses," which earned her, alongside I. Franko, a leading place in Ukrainian

literature at the turn of the century. Just then she turned to playwrighting. Her first work of drama were based on subjects from the Bible. Among her best plays are “*The Forest Song*” and “*The Stone Host*.”

Beginning with 1894 Lesya lived in Kyiv. Here she started learning foreign languages. Later on she read and spoke English as well Ukrainian. With a full command of German, French, Italian and English she could write not only prose, but also poetry in all these languages.

L. Ukrainka died on August 1, 1913 in Georgia, and was buried in Kyiv. Her works reveal the dominant feature of her talent — exceptional public sensitivity and the ability to grasp and express in vivid images the idea and tendencies of her time.

pen-name [ˈpenneɪm] — литературный псевдоним • *літературний псевдонім*

scholar [ˈskɒlə] — ученый • *вчений*

emigrant [ˈɛmɪgrənt] — эмигрант • *емігрант*

instruction [ɪnˈstrʊkʃən] — обучение • *навчання*

remarkable [rɪˈmɑ:kəbl] — необычайный, выдающийся • *незвичайний, видатний*

aptitude [ˈæptɪtju:d] — способность • *здатність*

close ties [taɪz] — тесные узы • *тісні узи*

distinguished [dɪsˈtɪŋɡwɪʃt] — выдающийся, отличительный, характерный • *видатний, помітний, характерний*

playwright [ˈpleɪraɪt] — драматург • *драматург*

medium [ˈmi:djəm] — среда • *середовище*

verse [vɜ:s] — стихотворение • *вірші*

outset [ˈaʊtset] — начало • *початок*

Topic 10

Vasyl Symonenko (1935—1963)

Vasyl Symonenko is one of the greatest and most popular Ukrainian poets. He began to write his poems when he was studying at Kyiv University. It was in the middle of 1950, but Vasyl didn't hurry to publish them. So his first book of poems “*Silence and Thunder*” appeared in 1962, and this was a great period of the Ukrainian poetry revival. We admire the great world of Symonenko's poetry as a whole, and each of us finds some special lines for himself which open Symonenko's great and generous heart for us, his sympathy and respect for the Ukrainian people. I hope no one is challenging the view that

he **occupies an outstanding place** in Ukrainian literature and culture. His first book of poetry **proved the fact** that the new name which was **worth attention** of contemporaries appeared.

Vasyl Symonenko was born in 1935 in the village of Biyevtsi of Poltavaska region. In 1952 he left secondary school and entered Kyiv University at the Department of Journalism. His father died when Vasyl was a little boy and his life was rather hard. Those were the years of sufferings, the most difficult years of his life. Later he described his hard life and **poverty** in his poems.

Vasyl Symonenko is not only a great poet, he is a perfect man **combining brilliant talent** and **civil courage** and moral integrity. His name is associated with love for his Motherland, native language and the best in our life.

His individual style of writing **attracts attention** of many readers, because his poetry differs from the poetry of other Ukrainian poets due to his own attitude to the events surrounding him. His poetry created a new type of poetry — a poetry of love for people and native land.

Hundreds of new **concepts** had appeared in our language in the years that passed since his death, but not a single word of this poems became **obsolete**. The old forms of life went to the past, but everything written by Symonenko continues to live. His poem *“The Shore of Expectations”* **gained a wide audience**.

Vasyl Symonenko died in 1963, but his feelings and views still **correspond to** the views and feelings of Ukrainian people.

Whatever Simonenko's work we read we see **portrayal** of Ukrainian soul, the life of the Ukrainian land, Ukrainian people.

to appear [э'рjэ] — показываться, появляться • з'являтися

to admire [эд'магэ] — восхищаться, приходит в восторг • захоплюватися

generous ['dʒenəgəs] — благородный, великодушный, щедрый • шляхетний, великодушний, щедрий

sympathy — симпатия • симпатія

respect — уважение • повага

to challenge ['tʃælnɔdʒ] — оспаривать • суперечити

to occupy an outstanding place — занимать выдающееся место • по-сідати видатне місце

to prove the fact — подтверждать факт • підтверджувати факт

to be worth attention — стоит того, чтобы обратить внимание • варто того, щоб звернути увагу

poverty ['pɒvəti] — бедность • бідність

to combine brilliant talent and civil courage — сочетать яркий талант и гражданское мужество • *узгоджувати яскравий талант і громадянську мужність*

to attract attention — привлекать внимание • *привертати увагу*

concept [ˈkɒnsəpt] — понятие, идея, общее представление • *поняття, ідея, загальне уявлення*

obsolete [ˈɒbsəli:t] — устарелый, отживший • *застарілий, віджилий*

to gain a wide audience — завоевать широкую аудиторию • *завоювати широку аудиторію*

to correspond (to) — соответствовать (ч.-л.) • *відповідати (чомусь)*

portrayal [prɔːˈtreɪəl] — изображение, описание • *зображення, опис*

soul — душа • *душа*

Topic 11

Books in Ukraine

The oldest book using the Cyrillic alphabet was “*Ostromyrove Yevanheliye*” (*the Gospels of Ostromyr*, 1056—1057). It was only natural that the literary works of the ancient times were of a religious nature (sermons, hymns, etc.).

With time the number of books grew. Yaroslav the Wise set up a library at St. Sophia Cathedral.

At first books were written using specially treated animal skin, called **parchment**. It was very expensive, and from the 14th century paper was mostly used.

During the Ukrainian renaissance (16th—17th centuries) a lot of libraries appeared in Ostroh, Lviv, Kyiv’s Monastery of the Caves.

Book printing came to Ukraine from the West, long before Fedorov’s first book appeared in print in Moscow. Ivan Fedorov was a founder of book printing in Ukrainian lands. The first printed books in Ukraine were “*The Apostle*” (1574), “*The Bible of Ostroh*” (1581). “*Books are actually the river which nourishes the Universe,*” an old Ukrainian author wrote.

The following statistics **testify** to the development of book printing in Ukraine: in 1591—1622, the print shop of Lviv put out 13 books; the one at the Kyiv Monastery of the Caves — 40 books; the print shop in Chernihiv produced more than 50 books over a short period of time.

A new type of literature, fiction, appeared in Ukraine at the end of the 18th century. Public libraries began to function in many Ukrainian cities and towns. The situation with Ukrainian books changed after the revolution of 1917.

A new stage in book printing in Ukraine began in 1980. A number of new publishing houses specializing in a variety of spheres were set up. Book printing became **an inseparable component of the national economy**, assuming an important role in the democratization of society, in the cultural and linguistic rebirth of the nation.

In the early 1990s Ukraine numerated 25,292 public and university libraries with over 400.9 million volumes, of which books and magazines in Ukrainian constituted 36%.

The biggest collections are at the Vernadsky Central Reference Library of the Ukrainian National Academy of Sciences (some 13,000,000).

parchment [ˈpɑ:tʃmənt] — пергамент • *пергамент*

to nourish [ˈnʌrɪʃ] — питать, кормить • *годувати, живити*

to testify [ˈtestɪfaɪ] — свидетельствовать • *свідчити*

inseparable component of the national economy — неотъемлемый компонент национальной экономики • *невід'ємний компонент національної економіки*

Topic 12

Literature in Ukraine

Old Ukrainian literature took centuries to develop, influenced by two bookish languages and, therefore, two literary styles. The introduction of Christianity broadened the usage of Church Slavonic which for almost 800 years remained the means of inter-Slavic communication.

“The Precepts of Volodymyr Monomakh” is an outstanding literary memorial of the **distant past**, in which the image of a **virtuous Christian**, wise politician, loving father and demanding teacher was skilfully described.

“The Kyiv-Pechersk Patericon” describes the lives of the **Fathers of the Caves**, *“The Lay of the Host of Ihor”* was a gem of ancient literature, a **poetic masterpiece** whose brilliant author combined rare literary talent with political wisdom and profound knowledge of history.

In the 16th century poetry received a powerful impetus. The late 17th—18th centuries, the period of Ukrainian literary **baroque**, saw the spreading of religious philosophic ideas and **panegyric literature**.

ture, poetry and dramaturgy. It was the time of *Hrigroriy Skovoroda*, the most outstanding philosopher and writer.

Ivan Kotlyarevsky's epic burlesque "*Aeneid*," abundant with juicy Ukrainian folk witticisms, skilfully coloured realistic portrayals and aphoristic characters, turned out the first creation of new Ukrainian literature.

Came the 19th century, the Golden Age of Ukrainian literature.

The new epoch in the progress of Ukrainian literature, the language and the whole of culture and national self-consciousness started with the appearance of *Taras Shevchenko's* verse and works of art. In 1840, his "*Kobzar*" came off the press. His creative endeavours reflected the best folk poetic traditions, acquiring universal humanistic significance as an eloquent expression of the hopes and aspirations of a downtrodden nation. For the first time the Ukrainian language echoed across the world with a Shakespearean strength and philosophic depth.

Realism flourished in the second half of the century. It was the time of such literary giants as *Ivan Franko*, *Ivan Nechui-Levytsky*, *Panas Myrny*, *Mykola Hrabovsky* and *Lesya Ukrainka*.

In the 20th century the Ukrainian literary process was rather complicated.

Cataclysms of the stormy 20th century forced a considerable part of the creative intelligentsia to leave Ukraine. Thus emerged a whole cultural "massif" commonly known as "Ukrainian literature in the Diaspora."

At present, the Writers' Union of Ukraine has a membership of 1,500.

(from magazine "Computer Systems")

"The Precept of Volodymyr Monomakh" — «Поучения Владимира Мономаха» • «Повчання Володимира Мономаха»

distant past — далекое прошлое • далеке минуле

virtuous Christian — добродетельный христианин • добродетельний християнин

"The Kyiv-Pechersk Patericon" — «Киево-Печерский патерик» • «Киево-Печерський патерик»

the Fathers of the Caves — печорские отцы • печерські отці

"The Lay of the Host of Ihor" — «Слово о полку Игореве» • «Слово о полку Ігоревім»

poetic masterpiece — поэтический шедевр • поетичний шедевр

baroque [bə'gəʊk] — барокко • бароко

panegyric [ˌpæni'dʒɪrɪkəl] literature — хвалебная литература • панегірична (хвалебна) література

burlesque [bə:'lesk] — бурлеск, пародия, фарс, карикатура • *бурлеск, пародія, фарс, карикатура*

abundant with juicy Ukrainian folk witticism — с избытком сочного народного юмора • *з великою кількістю соковитого народного гумору*

national self-consciousness — национальное самосознание • *національна самосвідомість*

endeavour [in'devə] — стремление, попытка • *прагнення, спроба*

eloquent ['eləkwent] — красноречивый • *красномовний*

to flourish ['flaʊrɪʃ] — процветать • *процвітати*

complicated — сложный, запутанный • *складний, заплутаний*

cataclysm ['kætəklɪzəm] — катаклизм, политический или социальный переворот • *катаклізм, політичний або соціальний переворот*

Topic 13

American Literature

Colonial period dominated by theological works. Revolution marked great period of political writing. Independence gave rise to native American themes in working of living. 19th century "American Renaissance" heralded by works of *Hawthorne, Melville, Emerson, Thoreau, Whitman*. Such writers as *Henry James* and *Mark Twain* reached national audiences in post-Civil War decades (Lost Generation of post-W.W.I writers included *Dos Passos, Fitzgerald, Hemingway, Faulkner*). Negro authors began receiving critical attention in the 1930s and 1940s.

In Colonial America's early days a secular literature was scarcely suffered to exist; most published works were trash displaying a **ferocious** Puritan **piety**. Poetry in Colonial times was also uniformly **pious**, notably the works of *Anne Bradstreet* (1612—1672), *Edwards Taylor* (16440—1729) and *Michael Wiggelworth* (1631—1705).

The ferment of the American Revolution and the achievement of independence gave rise to some of the noblest political writing in the English language. The "Declaration of Independence," save for a few minor **alterations**, was wholly the work of the **awesomely** talented *Thomas Jefferson* (1743—1826). Equally brilliant were the federalist papers of *James Madison* (1750—1836), *Alexander Hamilton* (1755—1804) and *John Jay* (1745—1829).

Ironically, most aspiring writers of the early post-Revolutionary era craved recognition in Britain above and else — and the first to get it were two men whose work was rooted in native American

themes. Entirely out of the American mainstream were the works of Edgar Allan Poe (1809—1849). Poe's fascination with the exotic and macabre as expressed in his poems and short stories and his incisive literary criticism, long made him far more popular in Europe than at home. Most 19th-century Americans were more comfortable with the healthy, outdoor romanticism of poets *William Cullen Bryant* (1794—1878), *Henry Wadsworth Longfellow* (1807—1882) and *John Greenleaf Whittier* (1807—1892).

In the single decade between 1850 and 1860 New England was the scene of an astonishing outburst of literary creativity that has since become known as the American Renaissance. *Nathaniel Hawthorne* (1804—1864) published "*The Scarlet Letter*," *Herman Melville* (1819—1891) wrote "*Moby Dick*." During this decade Brooklyn's *Walt Whitman* (1819—1892) published his first version of "*Leaves of Grass*." These writers were all high-minded, reformists, intensely American. The end of the Civil War marked a new development in American literature: though much writing remained regional in style and subject, it became increasingly national in audience. The gold-rush stories of *Bret Harte* (1836—1902), the Southern poetry of *Sidney Lanier* (1842—1881), — all were the boisterous, eccentric genius whose talent transcended his own regionalism; *Mark Twain* whose real name was *Samuel Langhorne Clemens* (1835—1910). His masterpiece, "*The Adventures of Huckleberry Finn*" (1884), has been called by some critics the one true American epic.

Toward the end of the 19th-century three "schools" of American novelists took three distinct directions. The Naturalists, including, *Stephen Crane* (1871—1900) and *Theodore Dreiser* (1871—1945), depicted the nature in stark detail. Upholding the flag of realism was *William Dean Howells* (1837—1920), who insisted that "ordinary" middle-class experience was the basic truth of American life. The third direction was represented by *Henry James* (1843—1916), master of psychological fiction and the novels of manners.

In the 20th-century US writers have produced an amazing explosion of literature, which may yet be called the "Second American Renaissance." In this same period, before and during the gigantic upheaval of World War I, influential poets such as *Ezra Pound* (1885—1972) and *N. S. Eliot* (1888—1965) led the final break from the romantic "prettiness" of 19th-century poetry into a severe intellectual realm where the exact word counted above all. The face of the novel and short story, too, was dramatically changed by a quintet of writers who began to publish just after the war: *Sherwood Anderson* (1876—1941), *F. Scott Fitzgerald* (1896—1940), *Ernest Heming-*

way (1898—1961), *John Dos Passos* (1896—1970) and *William Faulkner* (1897—1962). This group created a challenging and widely imitated **array** of new styles: *Anderson's* dead-level observations of the American scene, *Dos Passos's* cinematic techniques, *Hemingway's* rhythmic and deceptively simple language, and the complex, mythic quality of *Faulkner's* work. They also spawned a new trend toward frankness of language that would lead to bitter **copyright** quarrels in the world of Book Publishing — a trend exemplified by *Henry Miller's* raw "*Tropic of Cancer*" (1934). This same period brought new life to the American theater, particularly with the works of *Eugene O'Neill* (1888—1953), perhaps the greatest dramatist in US history. In more recent years yet another group of remarkably diverse novelists and short-story writers has broken new ground in literature. Their styles range from the rambling tragicomic novels of *Saul Bellow* to the subtly polished prose of *Truman Capote* and the calculated outrages of *Norman Mailer*. *Mailer* also has helped to develop what has become known as the "new journalism" exemplified by his "*Armies of the Night*," an account of the massive anti-Vietnam War demonstration at the Pentagon.

Beginning in the late 1930s an outspoken group of black writers began to **flourish**. The pioneer was *Richard Wright*.

ferocious [fə' rɔ:ʃəs] — жестокий, свирепый, дикий, ужасный, сильный • *жорстокий, дикий, жахливий, сильний*

piety [' pi:əti] — благочестие, набожность • *благочесна побожність*

pious [' pi:əs] — набожный, благочестивый, религиозный • *побожний, благочестивий, релігійний*

alteration [,ɔ:ltə'reiʃn] — изменение, перемена, перестройка • *зміна, переміна, перебудова*

awesomely [' ə:səmlɪ] — устрашающе, испуганно • *погрозливо, злякано*

fascination [,fæsi' neiʃn] — очарование, обаяние, прелесть • *зачарування, чудо*

macabre [mə' kɑ:br] — мрачный, ужасный • *похмурий, жахливий*

boisterous [' bɔ:ɪstərəs] — неистовый, бурный, шумливый • *нестримний, бурхливий, шумливий*

upheaval [ʌp' hi:vəl] — сдвиг, переворот, смещение • *зсув, поворот, зміщення*

realm [reɪlm] — королевство, государство, сфера • *королівство, держава, сфера*

array [ə'reɪ] — масса, одеяние, войска • *маса, вдяганка, війська*
censorship ['sensəʃɪp] — цензура, должность цензора • *цензура, посада цензора*
to flourish [flaʊrɪʃ] — процветать • *процвітати*

EXERCISES

Exercise 19-1

Answer the questions:

1. What kind of literature do you prefer to read: fairy tales, adventure stories, spy thrillers, classics, biographies, memoirs, travel books or non-fiction?
2. Have you got a library at home?
3. How do you choose a book to read?
4. Do you agree that there are three classes of books: books you must read, books you must reread and books you must not read at all? Which is the largest and the smallest class? Why?
5. Do books make up a significant and necessary part of your life?
6. Do you consider books a means of relaxation? What kind of books and under what circumstances are considered a means of relaxation (a means of education, a means of broadening your mind)?
7. What books give you aesthetic pleasure?
8. What is your attitude towards poetry?
9. What do you focus your attention on (the style or the plot) when you read a novel?
10. What do you focus your attention on while reading a detective story?
11. While reading a poem do you focus more on the subject-matter?
12. Do you read books between the intervals of your classes?
13. What books do you read to cheer and amuse yourself?
14. What is the most amusing story you have ever read?
15. Can you get along without books? For how long? What books can you get along without?
16. Do you believe you can get along without textbooks?
17. What are your views on science fiction? Do you consider it serious literature or just a means of relaxation?
18. Do detective stories make you forget troublesome realities of life?

19. What British (American, Ukrainian, Russian) writers (poets) do you know? Which of them is your favourite one?
20. What kinds of memoirs are you interested in? Do you think that people who write memoirs are always objective?
21. Do you agree with O. Wilde that when people write about others they are usually dull but when they write about themselves they are nearly always interesting?
22. Did you read English (American) books in the original? Do you prefer original or adapted literature?
23. What is your favourite book written in your native language? Why did you enjoy reading it?
24. Which is your favourite book in English? What is its main idea?

Exercise 19-2

(based on the topic "Books and Writers")

Fill in the missing words:

1. There is no doubt that books have played a major role in _____ the cultural life of any society.
2. They broaden our _____, develop our artistic _____, give us a lot of useful information.
3. I don't think we can get _____ without them.
4. They make up a _____ and necessary part in our life.
5. While reading the book we _____ our attention on the _____ and style, express the feelings of sympathy and _____ for the characters of the book, think about their problems.
6. Some people read for _____, some for pleasure.
7. I am fond of his stories reading which the readers are fascinated with the _____ of the plot and _____ of the narrator.
8. A lot of M. Twain's admirers are _____ at the _____ diversity of the writer's language.
9. M. Twain's short stories reflect the main tendency of his literary work, his way from humorous _____ to the sharp _____.
10. M. Twain's laughter and word will always sound in _____ of the great humane calling of a Man, in defence of the people full of energy and _____ of life.
11. That is why M. Twain's stories enjoy _____ popularity.
12. His characters are very well-_____, his stories are true-to-life and the _____ of his stories are usually _____ built up.

Exercise 19-3
(based on Additional Topics)

In the spaces provided, mark each true statement T and each false statement F:

- 1. William Shakespeare was born in London. He wrote 50 plays altogether. His creative work can be divided into two periods.
- 2. Robert Burns began writing poetry at the age of twenty. He is the national pride of England.
- 3. George Gordon Byron was born in London in 1788. His first volume of poetry, "Hours of Idleness" appeared in 1807 and was furiously attacked in the Edinburgh Review.
- 4. Charles Dickens is one of the four best English writers of the 17th century. He is one of the novelists representing romanticism.
- 5. Artur Hailey is a prolific writer. A series of successful novels has established his reputation as one of the most popular writers of today.
- 6. Taras Shevchenko is an outstanding Ukrainian poet, artist and thinker. His poetry greatly influenced the formation of social and moral traits of Ukrainian people.
- 7. Vasyl Symonenko is one of the greatest and most popular Ukrainian poets. He was born in Kyiv.
- 8. O. Henry was born William Sydney Porter, in Greensboro, North Carolina, September 11, 1862. He is a master of make-believe, who puts a romantic glow over everyday living.
- 9. George Bernard Shaw is one of the famous American writers. He wrote over 50 plays.

Exercise 19-4
(based on the additional topic "Books in Ukraine")

For each sentence, place the letter of the best answer in the space provided:

- 1. The oldest book using the Cyrillic alphabet was: ___
 - a) "The story of Bygone Years"
 - b) "Izbornyk Svyatoslava"
 - c) "Ostromyrove Yevanheliye"
- 2. Yaroslav the Wise set up a library at: ___
 - a) Kyiv's Monastery of the Caves
 - b) St. Sophia Cathedral
 - c) Holy Cross Brotherhood of Lviv

3. At first books were writing using: ___
 - a) specially treated animal skin
 - b) big stones
 - c) white paper
4. The founder of book printing in Ukrainian lands was: ___
 - a) Vasyl Tyapysky
 - b) Ivan Fedorov
 - c) Schweipolt Fiol
5. A new type of literature, fiction appeared in Ukraine: ___
 - a) at the end of the 19th century
 - b) at the middle of the 18th century
 - c) at the end of the 18th century
6. A new stage in book printing in Ukraine began in: ___
 - a) 1970 b) 1975 c) 1980
7. Nowadays the biggest collection of books are at: ___
 - a) the Vernadsky Central Reference Library of the Ukrainian National Academy of Sciences in Kyiv
 - b) the Korolenko Reference Library in Kharkiv
 - c) the Gorky Reference Library in Odesa

Exercise 19-5

Match each word in the left-hand column with the best meaning in the right-hand column. Place the letter of the best definition in the space provided:

- | | |
|--|--|
| <input type="checkbox"/> 1) ballad | a) story in prose, long enough to fill one or more volumes, about either imaginary or historical people |
| <input type="checkbox"/> 2) biography | b) piece of creative writing in verse form, especially one expressing deep feeling or noble thought in beautiful language, composed with the desire to communicate an experience |
| <input type="checkbox"/> 3) novel | c) simple song or poem, especially one that tells an old story |
| <input type="checkbox"/> 4) drama | d) the art of a poet; poems |
| <input type="checkbox"/> 5) poem | e) tale about fairies of imaginary origin |
| <input type="checkbox"/> 6) fairy tale | f) branch of literature dealing with the lives of persons |
| <input type="checkbox"/> 7) poetry | g) play for the theatre, radio or TV |
| <input type="checkbox"/> 8) story | h) verse for small children characterized by sameness of sound of the ending of two or more words at the ends of lines of verse |
| <input type="checkbox"/> 9) rhyme | i) short novel (story in prose) |
| <input type="checkbox"/> 10) novelette | j) account of past or imaginary events |

PAINTINGS AND PAINTERS. ART MUSEUMS

Art plays an important role in upbringing our emotions, tastes and feelings, it changes our views, outlook and mood, enriches our inner world and cultivate love for people and nature. Great works of art **enable** man to look at the world as if through a **magnifying glass**, bringing into focus all that is most important and **significant**. They allow him to **glimpse** that **spiritual exaltation** from which a work of art is born.

While visiting Art museums we make a journey through the centuries, **acquainting us with** the works of the greatest painters. Their art is **distinguished** by humanism, the vital truth and realism.

There is one more quality essential to their art — each of the great masters of the past was a **link** in the **chain** of mankind's spiritual progress, and each of them played a part in it, **revealing** new aspects of man's spirit, finding new possibilities of its artistic expression.

Art museums **preserve** numerous **masterpieces** which **testify** that art painting goes back thousands years. Even now we can admire the **mosaic** and **fresco** images, **icons** which **have survived** the ravages of time. Among the best known icons is "*The Trinity*" by Andriy Rublyov, a painter who opened a new era in world painting with his celebration of human strength and beauty. His works are **imbued** with **spirituality** and **grace**, and the **fervour** of his **faith**, with the support of his **luminous colours**, **endows** his painting with **immense forcefulness**.

The canvases of the painters, whether Italian, German, English, Dutch, French, Ukrainian or Russian, are always marked by a **profound humanism** together with an **acute insight** into life, and are distinguished by **inspired innovatory ideas** and **consummate artistic mastery**.

The canvases by Leonardo da Vinci, "*Litta Madonna*" and "*Benois Madonna*" embody the Renaissance artists' desire to **comprehend emotion through reason**, and to create in accordance with the rules of **harmony an ideal of the perfect human being**. The works of El Greco ("*Apostles Peter and Paul*," "*Portrait of Don Rodrigo Vasquez*", etc.)

amuse us with the artist's **penetration into the depths of the human spirit** and its **eternal discontent**. Rembrand's works ("*Danaya*," "*Young Woman with Earrings*," "*Return of the Prodigal Son*," etc.) are striking for their **profound insight into man's inner world**. The art of this great painter is concerned with man's relationship to the world, to life and death, youth and age, the joy of spiritual intimacy and the despair of loneliness.

Flemish painter, Peter Paul Rubens, reveals the **charmingly innocent nature of the young girl** in his famous work "*Portrait of Lady of the Chamber*".

The names of the greatest **Impressionists** Claude Monet, Auguste Renoir, Edgar Degas are well-known for their individual and inimitable art. In the town views and **landscapes** of blossoming fields, so beloved by C. Monet ("*Boulevard des Capucines in Paris*") the world seems to be constantly changing, shimmering in the streams of air and sunlight. Auguste Renoir's favourite theme is the bright and **boisterous crowd** of a merry Parisian festival. No less known are his **nudes**, each of them a joyful, **exultant hymn to human beauty** ("*A Nude*," "*Portrait of the Actress Jeanne Samary*," etc.).

Painters Paul Cezanne and Van Gogh expressed in their works the **desire to return to an integrated perception of the world**.

The eighteenth century in Russia is distinguished by a blossoming of the art of **portraiture**. F. Rokotov and D. Levitsky, contemporaries of the renowned English portrait painters Thomas Gainsborough and Sir Joshua Reynolds, excite us with their profound insight into a spiritual world of a man, with their ability to reveal their strength and characters.

The 19th century gave us such prominent Russian painters as K. Briullov, A. Ivanov, I. Repin, V. Surikov and I. Levitan. Russian art at the turn of this century saw the **search for a new content and a new form**, complex and acute images.

In the middle of the nineteenth century Ukrainian art found itself under the strong influence of Taras Shevchenko's art and verse. He created attractive, emotionally saturated images and acquired his own vision of Ukrainian folk life ("*Kateryna*," 1842, "*A Peasant Family*," 1843, "*The Scenic Ukraine*", 1842).

Berwitching Ukrainian environs inspired many Russian and Ukrainian painters to create poetic landscapes (for instance, those by V. Tropinin, A. Kuindzhi, author of the well-known "*Moonlit Night over the Dnieper*"). Nowadays Ukrainian art **encompasses** probably every conceivable **trend**, ranging from **Neorealism** to **Postmodernism**.

Word list on the Subject "Paintings and Painters. Art museums"

- to enable** [i'neɪbl] — давать возможность • *давати можливість*
magnifying glass ['mægnɪfaɪŋ'gla:s] — увеличительное стекло • *збільшувальне скло*
significant [sɪg'nɪfɪkənt] — значительный, важный, существенный • *значний, важливий, суттєвий*
to glimpse [glɪmps] — (у)видеть мельком, мелькать • *(по)бачити краєм ока; промайнути*
spiritual exaltation [ˌegzɔl'teɪʃn] — духовный восторг • *духовне захоплення*
to acquaint smb. with smth. — знакомить (ознакомить) к.-л. с ч.-л. • *знайомити, познайомити когось із чимсь*
to distinguish [dɪs'tɪŋɡwɪʃ] **by smth.** — выделяться, отличаться ч.-л.; стать известным благодаря ч.-л. • *виділятися чимось; стати відомим завдяки чомусь*
link — (связующее) звено, связь • *ланка, зв'язок*
chain [tʃeɪn] — цепь • *ланцюг*
to reveal [rɪ'vɪl] — показывать, обнаруживать, открывать • *показувати, знаходити, відкривати*
to preserve [prɪ'zɜ:v] — сохранять, хранить • *зберігати*
masterpiece ['mɑ:stəpi:s] — шедевр • *шедевр*
to testify — ['testɪfaɪ] — свидетельствовать • *свідчити*
mosaic [mə'zeɪk] — мозаика, мозаичный • *мозаїка, мозаїчний*
fresco ['freskəu] — фреска; фресковая живопись • *фреска, фрескове малярство*
icon ['aɪkən] — икона • *ікона*
to survive [sə'vaɪv] — уцелеть; продолжать существовать; выжить • *вціліти; продовжувати існувати; вижити*
ravages ['reɪvɪdʒɪs] — разрушительное действие • *руйнівна дія*
"The Trinity" — «Троица», картина русского художника Андрея Рублева (1360—1430) • *«Трійця», картина російського художника Андрія Рубльова (1360—1430)*
to imbue [ɪm'bju:] — насыщать, пропитывать • *насичувати, просякнути*
spirituality [ˌspɪrɪtʃu'ælɪti] — духовность; одухотворенность • *духовність, одухотвореність*
grace [ɡreɪs] — грация, изящество, привлекательность • *грація, витонченість, привабливість*
fervour ['fɜ:və] — пыл, жар, страсть • *пристрасть, жар*
faith [feɪθ] — вера • *віра*
luminous ['lu:mɪnəs] **colour** — светлый тон • *світлий тон*

- to endow [in'dau] — одарять, облекать • *тут: надавати*
 immense forcefulness — огромная сила • *величезна сила*
 canvas ['kænvəs] — полотно, холст • *полотно*
 a profound humanism — высокий гуманизм • *високий гуманізм*
 acute insight into life — поэтическое восприятие жизни • *поетичне сприймання життя*
 inspired innovatory idea — вдохновенная новаторская мысль • *натхненна новаторська думка*
 consummate [kən'slmit] artistic mastery — покоряющее совершенством художественное мастерство • *довершеність художньої майстерності*
 "Litta Madonna," "Benois Madonna" — «Мадонна Литта», «Мадонна Бэнуа», картины Итальянского художника Леонардо да Винчи (1452—1519) • «Мадона Літа», «Мадона Бенуа», картини італійського художника Леонардо да Винчи (1452—1519)
 to embody [ɪm'bɒdɪ] — воплощать, олицетворять • *втілювати, являти*
 Renaissance [rə'neɪsəns] — эпоха Возрождения, Ренессанс • *епоха відродження, Ренесанс*
 comprehend emotion through reason — постичь чувство разумом • *зрозуміти почуття розумом*
 in accordance with the rules of harmony — по законам гармонии • *за законами гармонії*
 an ideal of the perfect human being — идеал прекрасного человека • *ідеал прекрасної людини*
 "Apostles Peter and Paul," "Portrait of Don Rodrigo Vasquez" — «Апостолы Петр и Павел», «Портрет дона Родриго Васкеса», картины испанского художника Эль Греко (1541—1614) • «Апостоли Петро й Павло», «Портрет дона Родриго Васкеса», картини іспанського художника Ель Греко (1541—1614)
 penetration [ˌpenɪ'treɪʃn] — проникновение, проницаемость, постижение • *проникнення*
 the depths of the human spirit — глубины человеческой души • *глибини людської душі*
 eternal discontent — вечное неудовлетворенное томление • *вічне невтолене незадоволення*
 "Danaya," "Young Woman with Earrings," "Return of the Prodigal Son" — «Даная», «Молодая женщина, примеряющая серьги», «Возвращение блудного сына», картины голландского художника Рембрандта ван Рейна (1606—1669) • «Даная», «Молода жінка, що приміряє сережки», «Повернення блудно-

го сина», картини нідерландського художника Рембрандта ван Рейна (1606—1669)

profound insight into man's inner world — глубина проникновения в духовный мир человека • *глибина проникнення в духовний світ людини*

charmingly innocent nature of the young girl — очаровательно невинная натура молодой девушки • *чарівно невинна натура молодої дівчини*

Impressionists — импрессионисты (импрессионизм — одно из крупнейших направлений французской живописи последней трети XIX века, в основе которого лежит целая философская система, характерная для позитивизма XIX в.) • *імпресіоністи (імпресіонізм — один із найпотужніших напрямів французького малярства останньої третини XIX століття, в основі якого міститься ціла філософська система, яка характерна для позитивізму XIX ст.)*

landscape ['lænskeɪp] — ландшафт, пейзаж • *краєвид, ландшафт, пейзаж*

boisterous ['bɔɪstərəs] **crowd** — шумная толпа • *гамірний натовп*
nude [nju:d] — обнаженная фигура, тело (в живописи, скульптуре) • *оголена фігура, тіло (в малярстві й скульптурі)*

exultant hymn to human beauty — ликующий гимн красоте человека • *тріумфальний гімн людській красі*

“A Nude,” “Portrait of the Actress Jeanne Samary” — «Обнаженная», «Портрет актрисы Жанны Самари», картины французского художника Огюста Ренуара (1841—1919) • *«Оголена», «Портрет акторки Жани Самари», картини французького художника Огюста Ренуара (1841—1919)*

to return to an integrated perception of the world — вернуться к целостному восприятию мира • *повернутися до цілісності сприймання світу*

portraiture ['pɔ:trɪtʃə] — портретная живопись; портрет • *портретне малярство; портрет*

search for a new content (form) — поиски нового содержания (формы) • *пошуки нового змісту (форми)*

“Kateryna,” “A Peasant Family” — «Катерина», «Семья крестьянина», картины украинского художника и поэта Тараса Шевченко (1814—1861) • *«Катерина», «Селянська родина», картини українського художника і поета Тараса Шевченка (1814—1861)*

“The Scenic Ukraine” — «Живописная Украина», серия художественных работ Тараса Шевченко • *«Мальовнича Україна», серія малярських робіт Тараса Шевченка*

bewitching Ukrainian environs [ˈenvɪrənz] — живописная природа Украины • *мальовнича природа України*
to inspire — вдохновлять • *надихати*
to encompass [ɪnˈkʌmpəs] — заключать, представлять • *містити в собі*
trend — направление • *напря́м*
Neorealism — неореализм • *неореалі́зм*
Postmodernism — постмодернизм • *постмодерні́зм*

Supplementary Word List and Word Combinations on the Subject “Painting and Painters”

Painting

painting — живопись • *малярство*
art — искусство • *мистецтво*
antique art — античное искусство • *античне мистецтво*
applied art — прикладное искусство • *вжиткове мистецтво*
the Fine Arts — изобразительные искусства, изящные искусства • *образотворчі мистецтва, красні мистецтва*
folk art — народное искусство • *народне мистецтво*
graphic (black-and-white) art — искусство графики • *мистецтво графіки*
a work of art — произведение искусства • *мистецький твір*
art-collector (art critic) — искусствовед • *мистецтвознавець*
art-dealer (connoisseur) — агент по продаже картин • *агент із продажу картин*
artist — художник (в широком смысле слова) • *митець*
atelier [ˈætəliɛ] — студия, мастерская • *студія, майстерня*
picture (painting) — картина • *картина*
canvas — холст; картина; полотно • *полотно, картина*
ground — фон • *фон, тло*
in the foreground (background) — на переднем (заднем) плане • *на передньому (задньому) плані*
in the middle ground — на втором плане • *на другому плані*
against a background — на фоне • *на тлі*
foreshortening — ракурс • *ракурс*
face — вид спереди • *вид спереду*
line — линия, черта, штрих • *лінія, риса, штрих*
pictures hung on the line — картины, выставленные так, что центр картины находится на уровне глаз зрителя • *картини, почеплені (виставлені) так, що центр картини перебуває на рівні очей глядача*

- value** — сочетание света и тени в картине • *узгодження світла і тіні в картині*
- subject matter** — тема, содержание • *тема, зміст*
- shadow** — тень • *тінь*
- scene, view, landscape** — вид, пейзаж • *вид, краєвид*
- scenery** — пейзаж • *краєвид*
- saturation** — насыщенность цвета в живописи • *насиченість кольору в малярстві*
- genre** [ʒɑ:ŋr] — жанр • *жанр*
- detail** — деталь художественного произведения • *деталь малярського твору*
- depiction, delineation** — изображение, очертание • *зображення, окреслення*
- design** — композиция картины • *композиція картини*
- composition** — композиция, компоновка • *композиція, компоновка*
- dash** — быстрый набросок; мазок, штрих • *штрих, мазок*
- colouring** — колорит • *колорит*
- chiaroscuro** [ki,ɑ:ɾəs'kuəɾu] — распределение светотени • *розподіл світлотіні*
- brilliance** — яркость • *яскравість*
- image** — образ • *образ*
- finishing touches** — последние штрихи • *останні штрихи*
- finished technique** — отточенное мастерство • *довершена техніка*
- daub** — плохая картина, мазня • *погана картина, мазанина*
- frame** — рама, вставлять в раму • *рама, вставляти в раму*
- copy** — копия, копировать • *копія, копіювати*
- masterpiece** — шедевр • *шедевр*

Colour

- colour** — цвет (оттенок, тон) • *колір (відтінок, тон)*
- flesh colour** — телесный цвет • *тілесний колір*
- local colour** — локальный цвет (цвет, характерный для окраски самого предмета) • *локальний колір (колір, характерний для окраски самого предмета)*
- primary colours** — основные цвета • *основні кольори*
- light** — свет, освещение • *світло, освітлення*
- light and shade** — свет и тени • *світло і тінь*
- diffused light** — рассеянный свет • *розсіяне світло*
- highlights** — самая светлая часть картины • *найсвітліша частина картини*

intensity — яркость, глубина (красок) • *яскравість, глибина (фарб)*
hue (colour, tone) — цвет, оттенок • *колір, відтінок*
to fade — блекнуть, сливаться (об оттенках) • *блякнути, зливатися (про відтінки)*
oil colours — масляные краски • *олійні фарби*
water-colours — акварели • *акварелі*
colour scheme — палитра • *палітра*
the play of colours — игра красок • *гра кольорів*
brush — кисть • *пензель*
brushstroke (stroke) — мазок • *мазок*
the brush — искусство художника • *майстерність митця*
pencil drawing — рисунок карандашом • *рисунок олівцем*
wash drawing — акварель; рисунок тушью • *акварель; малюнок тушшю*
crayon ['kreɪən] — цветной карандаш; цветной мелок; пастель; рисунок цветным карандашом, пастелью • *кольоровий олівець; кольорова крейда; пастель; малюнок кольоровим олівцем, пастеллю*
handling — умение художника владеть кистью • *вправність володіння пензлем*
paint — краска • *фарба*
box of paints (paint-box) — этюдник • *етюдник*
paint brush — кисть • *пензель*
to paint in oils — писать маслом • *малювати олійними фарбами*
oil painting — масляная живопись • *олійне малярство*
oil sketch — набросок маслом • *етюд олійними фарбами*

Kinds of Painting

battle painting — батальная живопись • *батальне малярство*
genre painting — жанровая живопись • *жанрове малярство*
historical painting — историческая живопись • *історичне малярство*
landscape painting — пейзажная живопись • *красвидне малярство*
monumental painting — монументальная живопись • *монументальне малярство*
mural painting — фресковая (настенная) живопись • *фрескове (настінне) малярство*
portraiture — портретная живопись • *портретне малярство*
caricature [ˌkærɪkəˈtʃʊə] — карикатура • *карикатура*

city-scape (town-scape) — городской пейзаж • *міський краєвид*
seascape (water piece, marine) — морской пейзаж • *морський краєвид (марина)*
graphic art (black-and-white art) — графика • *графіка, мистецтво графіки*
still life (arrangement) — натюрморт • *натюрморт*
icon — икона • *ікона*
print — эстамп • *естамп*
fresco — фреска • *фреска*
engraving — гравюра • *гравюра*
woodcut — гравюра на дереве • *дереворит, дереворіз*
reproduction — репродукция, копия • *репродукція, копія*

Painters and Models

painter (artist) — художник • *художник, маляр (митець)*
painter of landscapes — пейзажист • *пейзажист*
painter of portraits — портретист • *портретист*
restorer — реставратор • *реставратор*
painter of caricature — карикатурист • *карикатурист*
painter of sea-scapes — маринист • *мариніст*
icon painter — иконописец • *іконописець*
engraver — гравер • *гравер*
screever — художник, рисующий картины мелком на тротуаре • *художник, що малює крейдою на хіднику*
architect — архитектор • *архітектор*
colourist — художник-колорист • *художник-кольорист*
model, sitter — натурщик, натурщица • *натурник, натурниця*
master — мастер (великий художник) • *майстер (визначний художник)*
to portray — рисовать портрет; изображать • *малювати портрет; зображувати*
self-portrait — автопортрет • *автопортрет*
half-length portrait — поясной портрет • *поясний портрет*
full-length portrait — портрет во весь рост • *портрет на повен зріст*
to draw from the model — рисовать с натурщика • *малювати з натурника*
to pose, to sit — позировать • *позувати*
to pose (sit) for a painter — позировать художнику • *позувати художникові*
lay figure — манекен художника • *манекен художника*
draughtsman (draftsman) — рисовальщик • *малювальник*

Art Exhibition

- art exhibition** — художественная выставка • *малярська виставка*
- to exhibit** [ɪg'zɪbɪt] — выставлять, экспонировать • *виставляти, експонувати*
- exhibition (show, display)** — выставка • *виставка*
- at the exhibition** — на выставке • *на виставці*
- international art exhibition** — международная художественная выставка • *міжнародна малярська виставка*
- one-man exhibition** — персональная выставка • *персональна виставка*
- exhibition halls (rooms)** — выставочные залы • *виставкові зали*
- gallery** — картинная галерея • *картинна галерея*
- collection** — коллекция • *колекція*
- on display** — выставленный для обозрения • *виставлений для огляду*
- impression** — впечатление • *враження*
- sharp impression** — острое впечатление • *гостре враження*
- visual impression** — зрительное впечатление • *зорове враження*
- to make an impression on (upon) smb.** — производить впечатление на к.-л. • *справляти враження на когось*
- varnishing-day** — вернисаж (торжественное открытие выставки) • *вернісаж (урочисте відкриття виставки)*
- stained glass** — витраж • *вітраж*
- miniature** ['mɪnjətʃə] — миниатюра • *мініатюра*
- abstract art** — абстрактное искусство • *абстрактне мистецтво*
- ancient art** — античное искусство • *античне мистецтво*
- African art** — африканское искусство • *африканське мистецтво*
- oriental** [ɔ:'ri'entl] **art** — восточное искусство • *східне (орієнтальне) мистецтво*
- the Fine Arts** — изобразительные искусства, изящные искусства • *образотворчі мистецтва; красні мистецтва*
- contemporary (modern) art** — современное искусство • *сучасне мистецтво*
- folk art** — народное искусство • *народне мистецтво*
- museum** — музей • *музей*
- the Fine Arts museum** — музей изобразительных искусств • *музей образотворчого мистецтва*
- museum of applied art** — музей прикладного искусства • *музей вжиткового мистецтва*

museum of modern art — музей современного искусства • *музей сучасного мистецтва*

to visit a museum — посетить музей • *відвідати музей*

Additional Expressions

Is there a picture gallery in this city? — В городе есть картинная галерея? • *В цьому місті є картинна галерея?*

What art gallery do you recommend? — Какую художественную галерею Вы порекомендуете посмотреть? • *Яку художню галерею Ви порадите відвідати?*

When is museum open? — В какое время работает музей? • *Коли відчинений музей?*

Is admission free? — Вход свободный? • *Вхід вільний?*

What exhibitions are on now? — Какие выставки сейчас открыты? • *Які виставки відбуваються зараз?*

What museums do you recommend to visit? — Какие музеи Вы советуете посетить? • *Які музеї Ви порадите відвідати?*

I'd like to visit a modern art museum. — Я хотел бы посетить музей современного искусства. • *Я хотів би відвідати музей сучасного мистецтва.*

They say we should see the private collection at... — Советуют посмотреть частную коллекцию картин, открытую в... • *Радять оглянути приватну колекцію, розміщену в...*

Where can we see the most interesting collection of portraits? — Где наиболее богато представлена портретная живопись? • *Де ми можемо подивитися найцікавіше зібрання портретного малярства?*

Is there an icon section here? — Здесь есть отдел иконописи? • *Тут є відділ іконопису?*

What school is represented at this exhibition? — Какая школа представлена на этой выставке? • *Яка школа представлена на цій виставці?*

What period is represented in this hall? — Какой период представлен в этом зале? • *Який період представлений у цій залі?*

Whose work is this? — Чья это работа? • *Чий це твір?*

Is this original or copy? — Это оригинал или копия? • *Це оригінал чи копія?*

Who is the painter? — Кто художник? • *Хто художник?*

Let's join the group with a guide. — Давайте присоединимся к группе с экскурсоводом. • *Може, приєднаємося до групи згідом?*

What pictures attract you? — Какие картины Вас привлекают? • *Які картини Вас приваблюють?*

TEXTS

Read, translate and retell in brief.

Text 20-1

Water-Colour and Drawing

From the beginning to the end of his life *Turner's* one **paramount** artistic aim was the **representation** of light and atmosphere. It is only by degrees that he arrived at that perfect mastery of his means that we find in his best drawings. There is a gradual transition from **tinted drawing** to local colouring, and a gradual increase of the number of processes employed to give variety of quality and **texture**; but always without using white and **opaque** pigments. Throughout life he constantly used water-colour for immediate studies from nature; and amid the thousands of sketches which form part of his priceless bequest to the nation, every variety of scenery in England and abroad may be found represented, treated in the most varied manner, some being simply a few **blots** of colour to show the relation of light and tone between two objects, others careful studies of single, and a few finished pictures. Besides these there are numerous **rapid pencil sketches** of unerring draughtsmanship, details of **foliage** and architecture, forms of mountains and trees, birds, beasts, and men in every variety of action and attitude.

(from C. Turner, "Short History of Art")

paramount [ˈpærəmaʊnt] — высший, первостепенный • *вищий, першорядний*

representation [ˌreprɪzənˈteɪʃn] — изображение, образ; представление • *зображення, образ; уявлення*

tinted drawing — подкрашенный рисунок • *підфарбований малюнок*

texture — передача поверхности предметов в произведениях искусства • *передача поверхні предметів у мистецьких творах*

opaque [əˈpeɪk] — непрозрачный, светонепроницаемый, темный • *непрозорий, світлонепроникний, темний*

blot — пятно • *пляма*

rapid pencil sketch — быстрый набросок карандашом • *швидкий начерк олівцем*

foliage [ˈfəʊlɪdʒ] — листва; лиственный орнамент • *листя; листяний орнамент*

Text 20-2

First Meeting With Oil-Painting

An oil-painting caught and held him... He forgot his awkward walk and came closer to the painting, very close. The beauty **faded out** of the canvas. He stared at what seemed a careless daub of paint, then **stepped away**. Immediately the beauty flashed back into the canvas. "A trick picture" was his thought... He did not know painting. He had been brought up on chromos and lithographs that were always definite and sharp, near or far. He had seen oil-paintings, it was true, in the show-windows of shops, but the glass of the windows had prevented his eager eyes from **approaching** too near.

(from J. London, "Martin Eden")

- to fade out** — поступенно зменшувати чіткість зображення • *поступово зменшувати чіткість зображення*
to step away — посторонитися, уйти прочь • *відійти геть*
to approach — приближатися • *наближуватися*

Text 20-3

Flower Piece

In the **Low Countries** during the seventeenth century the still life achieved great popularity and varied from simple, clear assemblages of crockery, clay pipes, bread, and cheese, to tables groaning beneath a lash disorder of goldsmith's work, lobsters and grapes. Among these new types was the flower piece, which **has enjoyed continuous** popularity until the present day. Many artists practised both kinds of still-life painting, and combinations of flowers with fruit were popular. On the typical flower piece the blossoms and grasses were usually arranged in a jug or vase as for a domestic decoration, and the container disposed on a table or stone ledge, often with fallen petals or buds, snails and insects, sometimes birds' nests, scattered with an artful casualness about its base.

(from "Art Bulletin of the Metropolitan Museum")

- the Low Countries** (Holland) — Голландія • *Нідерланди (Голандія)*
to enjoy continuous popularity — бути постійно популярним • *постійно бути популярним*

Text 20-4

Man-Made in Still-Life Painting

The American "Magic Realist" *William Harnett* concentrated on painting a man-made world, but always **excluding** man, so that his works never represent human beings, but only representations of human beings, **deprived of** all the personal history and psychology that one can detect in a *Rembrandt* portrait.

In museums, one often sees the **less sophisticated visitors gaping** at the works of artists who have been able to imitate most realistically the grain of wood of a tabletop, or who have placed a fly on the shining skin of an apple. *Harnett* had to earn his living, in nineteenth-century New York, by painting such **trompe-l'oeil** compositions to decorate public bars, and it appears that he never sold a single picture, in his lifetime, to any of the important American art-collectors of his day. He did manage, however, to become a celebrity, for a while, among the Broadway journalists who frequented the bars where his paintings were exhibited. One of these happened to represent a still-life arrangement of various objects that included a dollar-bill which looked as if it could be literally lifted out of the picture and taken away in one's pocket.

(from "Dialogues on Art" by E. Rodity)

excluding — исключительный • виключний

deprived of smth. [di'praɪvd] — лишенный ч.-л. • позбавлений чогось

less sophisticated visitors — посетитель с менее утонченным вкусом • відвідувачі з не надто витонченим смаком

to gape at smth. — широко разевать рот, глазеть на ч.-л., изумляться • роззявити рота, витріщатися на щось, дивуватися

trompe-l'oeil ['trɒpləɪ] — оптическая иллюзия • оптична ілюзія

Text 20-5

Rural Landscape

J. Constable. Flatford Mill on the River Stour (National Gallery)

It was left for *Constable* to give landscape painting its final **dispatch**. For the first time the **vivid green** of nature invaded **the domain** of landscape painting.

"*Flatford Mill on the River Stour*," painted in 1817, shows that even then he had developed a style that was **conspicuous** for its intimate naturalism. He had brought painting out of doors.

The scene is typically English. In the near foreground a horse with a boy on its back is being attached to the towing rope of a barge floating idly on the stream. In the distance is a lock and the buildings of the mill. To the right of the picture stretches a level expanse of pasture, interspersed with trees. The time is early summer, when the foliage is heaviest and the grass has not lost the freshness of spring. Green shadows **dapple** the sunlit sward, and over all is a soft and tranquil sky.

(from R. N. D. Wilson, "The National and Tate Galleries")

J. Constable [ˈkɒnstəbl] — Джон Констебль, английский художник-пейзажист (1776—1837) • Джон Констебл, английський художник-пейзажист (1776—1837)

dispatch [dɪsˈpætʃ] -решение • рішення

vivid — яркий, ясный • яскравий, ясний

tlo main [dəˈmeɪn] — область, сфера • область, сфера, царина

conspicuous [kənˈspɪkjʊəs] — видный, заметный, бросающийся в глаза • видний, помітний, що впадає в око

to dapple [dæpəl] — покрывать(ся) круглыми пятнами • вкрітисся круглими плямами

sward [swɔːd] — газон; дерн • моріг; дерн

tranquil [ˈtræŋkwɪl] **sky** — спокойное небо • спокійне небо

Text 20-6

William Turner

Joseph Mallord William Turner (1755—1851) presents us with one of the many paradoxes of English Romantic art. He was essentially self-taught, but was also a **fervent** and lifelong supporter of the royal academy. He led an essentially **solitary**, misanthropic and even **squalid** life, and yet he was **ambitious** for social recognition and royal **patronage**; in some ways a **rough-hewn** cockney humorist in the tradition of English satirical art, he also brought to English painting its most **sustained** sense of the tragedy of landscape.

The son of a London barber, *Turner* passed his **adolescence** as the **humble** assistant to **printsellers** and architectural draughtsmen. He entered the RA Schools in 1789, began exhibiting topographical water-colours in 1790 and his first oil, a **marine**, in 1796. *Turner* established his reputation and fortune early through topographical commissions for publishers and private patrons, was elected ARA in 1799 and, at an exceptionally young age, RA in 1802. He quickly developed a prominent position in the art life of the capital: he was Professor of

Perspective at the Academy 1807—1837 (although he only lectured 1811—1828); from 1807 to 1819 he publicized his work in a superb series of engravings entitled *Liber Studiorum*. In 1804 he opened his first private gallery, and in the late 1820s he **conceived** a plan to leave the contents of his gallery and studio to the nation, together with **almshouses** for aged landscape artists. Complications in the will prevented this plan from being realised.

Turner was always a dedicated traveller; he visited many parts of Britain in the 1790s and in 1802 made the first of several trips to the Continent (France and Switzerland). Holland and Germany were visited in 1817 and Italy 2 years later. Towards the end of his life he made repeated excursions to Venice and to Switzerland, and his last foreign tour was in Normandy in 1845. He was always especially attracted to the **sublime** scenery of mountains and to those river, lake and coastal sites which would allow him to explore the broad and luminous effects of sky reflected in water.

Turner never lacked for patronage, but from the 1820s he began seriously to assemble a **comprehensive** selection of his major works himself, sometimes buying them up in the sale-room, for preservation in what he hoped would be his *Turner Gallery*. This applied to oils; watercolours he took less seriously, and yet it was the procedures developed for making extensive series of water-colours after 1815 that shaped his whole approach to painting during the last 30 years of his life. He would lay in a large number of designs at the same time and work them up simultaneously until they were finished, **abandoning** many in various stages of completion along the way. Thus his **bequest** to the nation includes many works which were never finished, and these include many of his most popular canvases like *Yacht Approaching Coast* (1840; Tate) and *Norham Castle, Sunrise* (1845; Tate). The procedures of oil and water-colour were, indeed, intimately related throughout *Turner's* career; and, in more general terms, the effects of the small-scale book-illustrations of the late 1820s and 1830s (such as the **vignettes** for Samuel Rogers' *Italy* of 1830) may be felt in many oils of the last 2 decades of *Turner's* life, and especially in the series of small canvases of the early 1840s, of which *Peace: Burial at Sea* (1841—1842; Tate) is perhaps the best-known example. *Turner's* reputation was, and is, based on his extraordinary capacity to **evoke** the nuances of natural and artificial light; yet his ambitions led him constantly into the study of history, mythology and natural philosophy, and to **embody** these studies in his art. Only recently has attention been redirected to his subject-matter, to his extensive knowledge of the art of the past, and to the literary aspects of his mind and production, aspects to which it is fair

to say we owe both his astonishing range of themes and the peculiar intensity which he brought to subjects of sublime nature.

Although *Turner's* early **mature** work had a limited influence on a number of younger painters, his later style had very little effect in England. It is in France in the years around 1900 that we must look his **successors**.

(from "Encyclopedia of British Art")

J. M. W. Turner ['tə:nə] — Вильям Тернер, английский художник-пейзажист (1775—1851) • *Вільям Тернер, англійський художник-пейзажист (1775—1851)*

fervent ['fə:vent] — страстный • *пристрастний*

solitary ['sɒlɪtəri] — одинокий • *самотний*

squalid ['skwɒlɪd] — нищенский, убогий • *жебрацький, вбогий*

ambitious [æm'biʃəs] — честолюбивый, амбициозный • *честолюбний, амбіційний*

patronage ['pætrənɪdʒ] — покровительство • *патронаж, покровительство*

rough-hewn ['rʌf 'hju:n] — грубый, неотесанный • *грубий, неотесаний*

sustained [səs'teɪnd] — постоянный • *постійний*

adolescence [ˌædəʊ'lesns] — юность • *юність*

humble ['hʌmbəl] — скромный • *скромний*

printseller — продавец гравюр • *продавець гравюр*

marine [mə'ri:n] — морской пейзаж • *морський краєвид*

ARA (Associate of the Royal Academy) — младший член Королевской Академии • *молодший член Королівської Академії*

RA (Royal Academician) — академик Королевской Академии • *академік Королівської Академії*

conceive [kən'si:v] — задумать • *здумати*

almshouse ['ɑ:mzhaus] — богадельня • *богадільня*

sublime [sə'blaɪm] — величественный • *величний*

comprehensive [ˌkɒmpri'hensɪv] — обширный • *обширний*

to abandon [ə'bændən] — оставлять, покидать • *залишати, покидати*

bequest [bi'kwest] — наследство • *спадщина*

vignette [vi'njet] — виньетка • *він'єтка*

burial ['berɪəl] — похороны • *похорон*

to evoke — вызывать • *викликати*

to embody — воплощать • *втілювати*

mature [mə'tjuə] — зрелый • *зрілий*

successor [sək'sesə] — наследник, преемник • *нащадок, спадкоємець*

J. M. W. Turner. *Calais Pier. Seascape*

Turner in all probability was the most imaginative artist England has ever produced.

An islander born and bred, he was the first to reveal to his fellow islanders the beauty of the sea. He had far passed his apprenticeship when he produced the *Calais*['kæleɪ] *Pier*. Possibly it owes a little to the Dutch masters, but it is informed with a vigour that is quite its own. French fishing-boats are putting out to a not too friendly sea, and athwart them the English packet under brown sails is entering the harbour. In the foreground a magnificent curb of wave, **crisped like a shell**, portrays the conflict of wind and tide. The pier is crowded with figures, noticeable among whom is a woman in a red dress, who appears to be gesticulating to a fisherman in the boat below.

A storm would seem to be either brewing or disintegrating and from its murky violence the lighting of the picture is derived. It is no mere studio effect. No less than Constable he has gone out of doors. In appearance he was somewhat of a bluff old salt, and one likes to think that it was his sea eye which observed the white and angry line of foam along the horizon. An unrigged ship beating up the Channel adds to the vivid atmospheric effect.

For all its bustle and episodic animation this picture confines and delights the eye within the limit of its compass. This is evidence of its unity of composition. The colouring is masterful. A sombre harmony holds together all the varying and shifting sources of light.

(from R. N. D. Wilson, "The National and Tate Galleries")

to reveal [rɪ'vi:l] — открывать; показывать • відкривати; показувати

apprenticeship [ə'prentɪʃɪp] — учение, ученичество • навчання, учнівство

vigour ['vɪɡə] — сила, энергия; законность, действительность • сила, енергія; законність, дійсність

athwart [ə'θwɔ:t] — поперек, перпендикулярно, против • поперек, перпендикулярно, навпроти

harbour — гавань • гавань

crisped like a shell — ясно очерченный, как остров • чітко окреслений, як острів

tide [taɪd] — морской прилив, поток, течение • морський приплив, потік, течія

pier [pɪə] — пирс, пристань • пирс, пристань

murky [ˈmɜːki] **violence** [ˈvaɪələns] — мрачная сила • *похмура сила*
to derive [diˈraɪv] — происходить • *відбуватися*
bluff old salt — грубовато-добродушный опытный моряк • *гру-*
бувато-добродушний досвідчений моряк
foam [fəʊm] — пена; (поэт.) море • *піна; (поет.) море*
bustle [bʌsl] — суматоха, суета • *шарварок, суета*
animation [ˌæniˈmeɪʃn] — воодушевление, живость, оживле-
 ние • *натхнення, жвавість, пожвавлення*
to confine [kənˈfaɪn] — здесь: притягивать • *тут: притягувати*
sombre [ˈsɒmbə] — мрачный, угрюмый • *похмурий, сумний*

Text 20—8

Thomas Gainsborough

Thomas Gainsborough (1727—1788) was with Richard Wilson one of the founding fathers of the British landscape school in the 18th century and also one of the greatest and most original portrait painters of his day. Unlike *Wilson* he **did not adhere** consciously to the classical tradition, but created works of a **delicacy** and poetic **sensibility** which caused *Constable* to say “On looking at them, we find tears in our eyes and know not what brings them.” Though all his works are to a degree consistent in feeling, his work changed considerably as he moved from his provincial origins in Sudbury (Suffolk), spending long periods in Ipswich, Bath and London, where he finally achieved great **eminence**. About 1739, already, it appears, a **prodigy**, he was sent to London, as a pupil of Gravelot where he absorbed something of the French Rococo and both the elegance of *Hayman* and the directness of *Hogarth*. By 1745 he had his own studio in London and in 1748 he presented to the **Foundling Hospital** a brilliant view of the **Charterhouse**.

He returned to Sudbury in 1748, remaining there until he moved to Ipswich in 1752. The masterpiece of the Sudbury period is undoubtedly “*Mr. and Mrs. Andrews*.” At first his Suffolk paintings were strongly Dutch in flavour, showing the influence in particular of *Jacob van Ruisdael*, but by the mid 1750s he was moving towards a more French **pastoral** in which **rustic** lovers are often seen within a warmer and more sympathetic setting. His portraits on the other hand remain relatively **conventional** and is only towards the end of the Ipswich period that he began to experiment with ways of giving the flesh a greater **vibrancy** of touch.

With his arrival in Bath in 1759 *Gainsborough* began to throw off all vestiges of provincialism and make a reputation for himself as a portrait painter of facility and grace, working for more sophisticated

patrons and gaining a wider experience of such great predecessors as *Rubens* and *Van Dyck* whose works he could see in neighbouring country houses. His first great portrait in the *Van Dyck* manner was "*Mrs. Philip Thicknesse*" (1760), which is notable for the virtuoso handling of the drapery

Though he had difficulty in selling them he continued to paint as many landscapes as portraits, seeking an intense poetic response, not so much from observation of nature as from the inward contemplation of his own feelings for nature. His handling of landscape became more translucent and free, and the subjects more nostalgic and removed from the workaday.

The works of his London period, from 1774 until his death in 1788, were at first characterized by an expansiveness and monumentality in both portrait and landscape, presenting a conscious challenge to the greatest masters of the past in each genre. "*The Watering Place*" (1777) was a direct response to the landscape paintings of *Rubens*. More sympathetic perhaps are his paintings of his musical friends like "*Johann Christian Fischer*" (1780), which is elegant and sophisticated yet also genial, recalling his own delight in playing and hearing music. The great achievements of his last years were in the integration of figure and setting in a series of group portraits, and in the development of "*Fancy Pictures*" in which rustic figures, usually children, are posed in a landscape or by a cottage door. These late pictures present a contrasting vision of the elegance of the town and the simple delights of rustic life which is at the heart of own complex feelings; they generate a poetic melancholy which is enhanced by an ever greater freedom of brushwork.

(from "*The Encyclopedia of British Art*")

Thomas Gainsborough [ˈgeɪnzbərə] — Томас Гейнсборо, английский художник (1727—1788) • *Томас Гейнсборо, англійський художник (1727—1788)*

to adhere to — придерживатися • *дотримуватися*

delicacy [ˈdelɪkəsi] — изящество, утонченность • *витонченість*

sensibility [ˌsensɪˈbɪlɪti] — восприимчивость • *сприйнятливість*

eminence [ˈemɪnəns] — высокое положение • *високе становище*

prodigy [ˈprɒdɪdʒi] — чудо, диво • *чудо, диво*

Foundling Hospital [ˈfaʊndlɪŋ ˈhɒspɪtl] — детский дом • *дитячий дім*

Charterhouse [ˈtʃɑːtəhaus] — Чартерхаус (больница, позднее — школа в Лондоне) • *Чартерхаус (лікарня, пізніше — школа в Лондоні)*

pastoral [ˈpɑːstərəl] — пастораль • *пастораль*
rustic [ˈrʌstɪk] — сельский, деревенский • *рустикальний, сільський*
conventional — традиционный • *традиційний*
vibrancy [ˈvaɪbrənsɪ] — трепет • *трепетний*
predecessor [ˈpriːdɪsəsə] — предшественник • *попередник*
inward [ˈɪnwəd] — внутренний • *внутрішній*
translucent [ˈtrænzˈluːsnt] — полупрозрачный • *напівпрозорий*
challenge [ˈtʃælɪndʒ] — вызов • *виклик*
to enhance [ɪnˈhɑːns] — усиливать • *посилювати*

Text 20—9

Gainsborough's Landscapes

As a landscape painter *Gainsborough* was influenced in his early years by Dutch seventeenth century pictures seen in East Anglia; and the landscape backgrounds in his **Ipswich period** portraits are all in that tradition. But during his Bath period he saw paintings by *Rubens* and thereafter that influence is **apparent** in his landscape compositions. The landscapes of *Gainsborough's* maturity have spontaneity deriving from the light rapid movement of his brush; but they are not rapid sketches from nature, he never painted out-of-doors; he painted his landscapes in his studio from his drawings, and from the scenes which he constructed in a kind of model theatre, where he took bits of cork and vegetables and so on and moved them about, and moved the light about, till he had arranged a composition. It is possible that some of his **preliminary** black and white chalk landscape drawings were done out-of-doors; but the majority were done in the studio from memory when he returned from his walk or ride; and some of the finest of the drawings, the "*Horses by a Shed*," for example, resulted perhaps from a combination of the two procedures — a rough pencil note made on the spot and reconsidered in terms of composition with the aid of his candle and the model theatre after dinner. At his highest level he went far beyond the current **formulae** and achieved a degree of integrated **three-dimensional arrangement**.

(from Reginald Wilensky "An Outline of English Painting")

Ipswich [ˈɪpswɪtʃ] **period** — Gainsborough lived in Ipswich since 1750, in 1759 he moved to Bath, and in 1774, to London.
Rubens [ˈruːbɪnz] — Питер Рубенс, фламандский художник (1577—1640) • *Пітер Пауль Рубенс, фламандський художник (1577—1640)*

apparent [ə'pærent] — видимый, явный, очевидный, несомненный • *видимий, явний, очевидний, безсумнівний*
preliminary [prɪ'lɪmɪnəri] — предварительный • *попередній*
formulae ['fɔ:mjula:] (pl.) — формулы, формулировки, доктрины • *формули, формулювання, доктрина*
three-dimensional arrangement — стереоскопическое (объемное) расположение • *стереоскопічне (об'ємне) розташування*

Text 20—10

John Constable

The countryside around his birthplace (East Bergholt, Suffolk) is pastoral and gently undulating, marked chiefly by the low hills flanking Dedham Vale, along which meanders the River Stour. The artist's father owned mills on the banks of the river, made navigable by locks in the 18th century. This landscape setting of his early years had a far reaching effect on *Constable's* art. His choice of subjects came to be limited to a small group of places in which his affections were deeply engaged, all sharing the pastoral quality of the scenes of his childhood, in which men pursued the traditional labours he had seen on the banks of the Stour River and in the nearby fields.

He went to London in 1799 to begin his formal artistic training in the schools of the Royal Academy. At this time the model for landscape painting in England was still the classical ideal landscape of the 17th century. Works by *Claude Lorrain, Nicholas Poussin* and *Gaspard Poussin* were in every large collection, and the contemporary artist was expected to conform to the principles of formal composition, lighting, and detailed finish which marked their pictures and even to imitate their tonality, distorted though this might be by a century or more of discoloured varnish. *Constable* realized that within such limitations he could not paint the English countryside as he saw it, and in his search for more suitable methods he created his own art.

In 1802 he began the practice of sketching in oils in the open air, a form of study which he continued throughout his life. To him they were the exercises and the raw material out of which he could create more ambitious and logically constructed landscapes.

He sold his first painting to a stranger in 1814 and was elected an Associate of the Royal Academy in 1819. Having become through his marriage and the death of his parents financially independent, he felt confident enough to **embark** upon a series of large canvases, the subjects of which were taken from the banks of the River Stour and which he exhibited in successive years at the Royal Academy. The first of these was "*Flatford Mill on the Stour*" (1817, London, Tate

Gallery), followed by "*The Hay Wain*" (1821, London, National Gallery), "*View on the Stour near Dedham*" (1822, San Marino, California, Huntington Art Gallery) and "*The Leaping Horse*" (1825, London, Royal Academy). His range of subjects was further extended in 1819, when he moved his wife and family for the summer months to Hampstead, a village on a hill in the northern outskirts of London, then surrounded by open country. This move became an annual custom until, **eventually**, he took a house in Hampstead. Here he began a long series of sky studies, based on the **conviction** that only one aspect of sky was consistent with a peculiar kind of illumination of the objects on the ground. Many of these studies showing the **foliage** of bushes and trees in motion and lit by **gleams** from a cloud-torn sky are in the Victoria and Albert Museum and are among his most dramatic sketches. On the backs of these and other cloud studies he usually recorded the date, the time of the day and the weather conditions prevailing at the time they were painted.

Sometimes *Constable* worked out his composition in a full-scale design, exactly the size of the version he was going to exhibit. These full-scale designs were naturally carried to a lesser stage of completion than the final version and accordingly preserve to modern eyes more of the immediate impact of the artist's creative **genius**. Well-known examples are those made for "*The Hay Wain*" (1821) and "*The Leaping Horse*".

With the exhibition of "*The Hay Wain*" at the Royal Academy in 1821 *Constable's* work became known to French artists, notably *Gericault*: Recognition outside his own country reached the climax in 1824, when "*The Hay Wain*" and "*A View on the Stour Near Dedham*" were exhibited in the Salon and excited great admiration and heated critical discussion. "*The Hay Wain*" was awarded a gold medal, and *Constable's* influence over the younger French artists, in particular *Delacroix*, dated from this event.

In 1824 Mrs. *Constable's* increasingly poor health caused *Constable* to take her to Brighton, a fashionable seaside resort on the south coasts. At this time his style of painting was changing from the **serenity** of the middle years of his career. He became more and more concerned with what he called "the **chiaroscuro** of Nature," a term covering the broken lights and accents caused by the reflections of sunlight on wet leaves and darks in the sky and the shadowed landscape. He used his **palette knife** increasingly and worked over and elaborated his surface incessantly to give effect of texture in water, trees, fields and sky. To *Constable's* contemporaries his painting looked unfinished, and the glazed highlights with which he enhanced them became known as "*Constable's* snow."

In 1829 his wife died, and election in that year to full membership in the Royal Academy he regarded as belated and without significance.

From this time onward Constable was subject to fits of depression. He had been left with a family of seven young children and forced himself into extra exertions on their behalf.

During his lifetime Constable's originality and uncompromising temper prevented wide recognition of his merits among both artists and the public in England, though he had devoted friends and admirers and sold a fair amount of work to private patrons.

In France, however, he was quickly accepted as an important figure. After the exhibition of "*The Hay Wain*" at the Salon in 1824, a number of his paintings were exhibited elsewhere. His influence upon Delacroix, particularly in the use of colour, is well-known. Equally important was his impact upon the painters of the Barbizon school and through them and Delacroix he came to permeate the whole approach to landscape painting in France. Any influence upon the impressionists seems to have been indirect. In England he inspired no painters of any importance, though there were a number of minor imitators, and it was not until his influence was transmitted through France back to England in the later part of the 19th century that Constable became a force in English painting. He was, however, paid the compliment of being one of the most frequently **forged artists** of the 19th century. There was evidently a steady demand for his work at not too high prices.

(from *Encyclopedia of World Art*)

to embark [im'ba:k] — начинать ч.-л. делать • *починати щось робити*

eventually [i'ventʃuəli] — в конечном счете, в конце концов, со временем • *врешті решт, в кінцевому рахунку; згодом*

conviction [kən'vɪkʃən] — убеждение, уверенность, убежденность • *переконаність, впевненість*

foliage ['fæʊliʒ] — листва, лиственный орнамент • *листя, листяний орнамент*

gleam [gli:m] — слабый свет, проблеск, луч, отблеск, отражение • *слабе світло, зблиск, промінь, відблиск, відбиття*

genius ['dʒi:njəs] — гений, одаренность, гениальность, дух • *геній, обдарованість, геніальність, дух*

serenity [si'reniti] — ясность, безмятежность • *ясність, спокій, безтурботність*

chiaroscuro [ki,ɑ:rəs'kuərəu] — светотеневой эффект • *світлотіньовий ефект*

palette [ˈpælit] **knife** — мастихин (инструмент, применяемый в живописи) • *мастихин (інструмент, що вживають в малярстві)*

forged [ˈfɔ:dʒɪd] **artist** — художник, картины которого подделывают (делают копии картин) • *художник, картини якого підробляють (малюють копії його картин)*

Text 20—11

Modern Movement.

British Art in the First Half of the 20th Century

As it were, the New English Art Club, founded in 1885 and the *Glasgow School* which began about the same time with similar objectives, were the first organized revolts — since the Pre-Raphaelites — against the banalities of academic painting. The New English and the Glasgow programmes were a return to plain naturalism and for this direction they were indebted to *Whistler* as a forerunner and to the impressionist movement across the Channel. The New English artists, one of whom was *Wilson Steer*, thought first calling themselves “*The Society of Anglo French Painters*,” an indication of their respect for Paris as an art centre, where most of the early members had been trained. *Whistler*, of course, had shown the way to Paris long since, by his own training there, and by the connections he continued to maintain with French artists during his long stay in England (another factor, to be sure, in this de-insularizing of British painting was the foundation in the 1870s of *the Slade School* at the University of London, with the Frenchman *Legros* at its head. Thereafter *the Royal Academy schools* were no longer able to monopolize the training of students).

From the 1880s until the opening of World War I the history of British painting is marked by a slow and rather tentative absorption of impressionist principles of light and colour. By the time the next shock was applied to British taste by *Roger Fry* and his 1910 and 1912 exhibitions of post-impressionist art (including *Van Gogh*, *Cezanne*, *Matisse* and *Picasso*), the New English had developed a mild impressionist academy of its own. *Sickert*, meanwhile, a pupil of *Whistler* and later a great admirer of *Degas*, had developed a more astringent impressionism in contrast to the somewhat anemic New English variety. He became a mentor of a new group of younger English artists, including *Spencer Gore*, *Harold Gihman* and *Charles Ginner*, who founded *the Camden Town Group* in 1911. Their programme, following *Sickert*, might be described as the practice of

a kind of middle-class realism in opposition to the fashionable interiors of academic painting or the mild aestheticism of the average New English painter.

In 1915 *Wyndham Lewis* launched his short-lived **vorticism** movement, an attempted synthesis of **cubism** and **futurism** elements. However accentric the movement may now seem, it was an important sign that, together with *Fry's* exhibitions and preachments, the British painter was at last being brought into direct contact with the mainstream of continental art. Many only tested the water, so to speak, in the cubist and constructivist torrents abroad. In the 20s only one, *Ben Nicholson*, immersed himself completely.

Not until the 30s, in fact, and the appearance in England of a new continental movement, **surrealism**, were the inhibitions of progressive painters in Britain released to an important degree. And here the explanation may be that surrealism developed at a time when artists like *Sutherland* and *Nash*, admirers of the paintings of Blake, were conditioned by their own literary predilections to appreciate the surrealists' exploration of the subconscious world. The sculptor, *Henry Moore*, the most important British artist of the 20th century, also combines in his work in the 30s a worship of prehistoric stone forms with an appreciation of surrealist imagery.

While the dominant force in British paintings during the 30s was a surrealist-infused **neo-romanticism**, there was a strong counter-movement among certain painters, led by *William Coldstream* and *Victor Pasmore*. In 1937 they established a school in *Euston Road*, London, with the purpose of teaching students to return to the object, or as they expressed it, "to keep their eyes on what they saw." *Coldstream's* and particularly *Pasmore's* painting have romantic and *Whistlerian* overtones, but by contrast with the interpretation of nature which *Sutherland*, *Nash* and their followers have practised, the *Euston Road School* painters were urban realists. Their school, as a school, disbanded in 1939. There are, however, still traces of its influence in post-war British painting and a young group of social realists, led by *Jack Smith* and *Edward Middleditch*, may be considered a tough child of *Euston Road*.

During World War II, with all contacts with the Continent severed, there was a notable increase in artistic vitality in Britain, which reflected a community of feeling between artists and public during a period of heroic struggle for survival. "Modern" artists were accepted, as they had never been before, for public commissions to record and interpret the impact of war on country and people. *Sutherland*, *Nash* and *Moore* all did outstanding paintings or drawings, and achieved through their absorption of modern means of expres-

sion a dramatic vividness of imagery which rose far above mere documentary illustration.

Since the war the development of painting in Britain has been diverse and it therefore difficult of definition. Following the international trend, some British painters have turned to abstraction, not always with too much conviction. *Victor Pasmore*, however, has become a fanatic convert to **constructivism**, and younger painters such as *William Scott* and *Alan Davie* have worked in the expressionist phase of the abstract movement. At the opposite pole are the young social realists already mentioned. In between these two currents, the native neo-romantic tradition, stimulated by continental expressionism and surrealism, is stronger than any other. Its best and most eccentric recent exponent is *Francis Bacon*.

(from Andrew Ritchie "Masters of British Painting")

Wilson Steer [stɪə] — Вильсон Стир, английский художник, писавший картины в духе импрессионизма (1860—1942) • *Вилсон Стир, англійський художник, що малював картини в дусі імпресіонізму (1860—1942)*

the Slade School — школа изобразительных искусств, названная в честь коллекционера Феликса Слайда (1770—1868), который оставил деньги на ее создание • *школа образотворчого мистецтва, названа на честь колекціонера Фелікса Слайда (1770—1868), який залишив гроші на її створення*

Alphonse Legros [ˈælfəns legˈrɔː] — Альфонс Легро, французский художник, литограф и скульптор (1837—1911) • *Альфонс Легро, французький художник, літограф і скульптор (1837—1911)*

Roger Fry — Роджер Фрай, английский критик и художник, представляющий искусство импрессионизма в Англии (1866—1934) • *Роджер Фрай, англійський критик і художник, репрезентант мистецтва імпресіонізму в Англії (1866—1934)*

the Camden Town Group — общество художников, творчески близкое к французским постимпрессионистам • *товариство художників, творчо близьких до французьких імпресіоністів*

vorticism [ˈvɔːtɪsɪzəm] — вихризм (от *vortex* — вихрь) • *вихризм (від vortex — вихор)*

cubism — кубизм, модернистское течение в изобразительном искусстве, которое выдвинуло на первый план формальную задачу конструирования объемной формы на плоскости • *кубізм, модерніська течія в образотворчому мистецтві, яке висунуло на перший план формальне завдання конструювання об'ємної форми на площині*

futurism — футуризм, авангардистское направление в изобразительном искусстве, выражающее совмещение разных точек зрения, многократное умножение очертаний фигур, их деформацию, разложение по пересекающимся «силовым» линиями и плоскостям, резкие контрасты цвета • *футуризм, авангардистський напрям в образотворчому мистецтві, що виражає суміщення різних точок зору, багатократне помноження обрисів фігур, їхню деформацію, розкладання по пересічним «силовим» лініям і площам, різкі контрасти світла*

Ben Nicholson — Бен Николсон, главный представитель британского абстракционизма (р. 1894) • *Бен Ніколсон, головний представник британського абстракціонізму (нар. 1894 р.)*

surrealism — сюрреализм, авангардистское направление в художественной культуре, опирающееся в своей эстетике на произвольное подсознательное озарение; одно из воплощений иррационализма • *сюрреалізм, авангардистський напрям в художній культурі, що у своїй естетиці спирається на довільне підсвідоме осяяння; одне із втілень ірраціоналізму*

neo-romanticism — неоромантизм, комплекс течений в художественной культуре, которые возникли как реакция на позитивизм в идеологии и натурализм в искусстве и возродили ряд эстетических принципов романтизма • *неоромантизм, комплекс течій в художній культурі, які виникли як реакція на позитивізм в ідеології і натуралізм у мистецтві та відродили ряд естетичних принципів романтизму*

constructivism — конструктивизм, одно из авангардистских течений, использовавшее теорию «конструирования» окружающей среды • *конструктивізм, одна з авангардистських течій, що використовувала теорію «конструювання» довкілля*

Text 20—12

Portrait. Leonardo da Vinci. Mona Lisa (Gioconda)

She is represented sitting in front of a marble balcony. The left arm rests on arm of the seat, and the fingers fold over the end of it. The right hand, perhaps the most perfect hand ever painted, lies lightly over the left hand and wrist. On sleeves and bodice the pleats of the satin dress take the light, and worked along the braid, as it were a sign manual of the artist, is one of the interlacing patterns. The curling auburn hair escaping at either side from the veil, and just brushing the bosom as it falls, has perhaps the most resemblance to the earlier work. The eyes look out at you, grey, devoid alike of

eyelash or eyebrow, heavy-lidded, languorous yet strangely intent. The face is full and of a southern type, and the lips are smiling. She was listening to music while he painted, so Vasari tells us. Beyond balcony a strip of **herbage** has a warm **russet** glow, and road river wind away on either side in **labyrinthine** coils amidst the **fretted rocks** to where, in the far distance, shadows are deep and still water lies among the hills.

(from Edward McCurely, "Leonardo da Vinci")

marble [mɑ:bl] — мраморный • мрамуровий

sleeves — рукава • рукави

bodice ['bɒdɪs] — корсет, лиф (платья) • корсет, ліф (сукні)

auburn ['ɔ:bən] — каштанового цвета; темно-рыжего цвета (о волосах) • каштанового кольору; темнорудого (про волосся)

resemblance — сходство • подібність

herbage ['hɜ:bɪdʒ] — травяной покров • трав'яний покрив, трави

russet ['rʌsɪt] — красновато-коричневый цвет • червонувато-брунатний колір

labyrinthine [ˌlæbə'θɪnəɪn] — подобный лабиринту, запутанный • лабіринтоподібний, заплутаний

fretted rocks — размытые скалы • розмиті скелі

Text 20—13

Air and Colour

The paintings that laughed at him merrily from the walls were like nothing he had ever seen or dreamed of. Gone were the flat, thin surfaces. Gone was the sentimental **sobriety**. Gone was the brown gravy in which Europe had been bathing its pictures for centuries. Here were pictures **riotously** mad with the sun. Withlight and air and throbbing **vivacity**. Paintings of ballet girls backstage, done in primitive reds, greens, and blues thrown next to each other **irreverently**. He looked at the **signature**. *Degas*.

There were a group of outdoor scenes along a river bank, caught with all the ripe, lush colour of midsummer and a hot overhead sun. The name was *Monet*. In all the hundreds of canvases that *Vincent* had seen, there was not as much luminosity breath, and **fragrance** as in one of these glowing pictures. The darkest colour *Monet* used was a dozen times lighter than the lightest colour to be found in all the museums of Holland. The brushwork stood out, unashamed, every stroke **apparent**, every

stroke entering into the rhythm of nature. The surface was thick, deep, palpitant with heavy blobs of ripe, rich paint.

He studied the technique closely, and saw that *Monet* put elemental colours next to each other without gradation, that many details were barely suggested, that colours, lines, lights and shades did not end with definite precision, but wavered into each other.

"Just as the eye sees them waver in nature," said *Vincent*.

After the time he caught one of the simple expedients by which painting had been so completely revolutionized. These painters filled the air of their pictures solid! And that living, moving, replete air did something to the objects that were to be seen in them.

Vincent knew that, for the academicians, air did not exist: it was just a blank space in which they placed rigid, set objects.

But these new men! They had discovered the air! They had discovered light and breath, atmosphere and sun; they saw things filtered through all the innumerable forces that live in that vibrant fluid. *Vincent* realized that painting could never be the same again. Photographic machines and academicians would make exact duplicates, painters would see everything filtered through their own natures and the sun-swept air in which they worked. It was almost as though these men had created a new art.

(from I. Stone, "Gust for Life")

sobriety [sou'braiəti] — умеренность, здравость, уравновешенность • *поміркованість, врівноваженість*

riotously ['raɪəstəʊslɪ] — буйно, шумно • *бурхливо, шумно*

vivacity [vi'væsɪti] — живость, оживленность • *жвавість, по-жвавленість*

irreverently [ɪ'revərəntli] — непочтительно • *непоштиво, зневажливо*

signature — подпись • *підпис*

DeGas [de'gɑ:] — Эдгар Дега, французский художник (1834—1917) • *Едгар Дега, французький художник (1834—1917)*

Monet [mɔ:'neɪ] — Клод Моне, французский художник (1840—1926) • *Клод Моне, французький художник (1840—1926)*

Vincent van Gogh [vin'sent 'va:n 'gɔ:g] — Винсент ван Гог, голландский художник (1853—1890) • *Вінсент ван Гог, нідерландський художник (1853—1890)*

fragrance ['freɪgrəns] — аромат, благоухание • *аромат, пахощі*

apparent [ə'pærənt] — видимый; явный, очевидный • *видимий; явний, очевидний*

precision [prɪ'sɪʒən] — точность, четкость • *точність, чіткість*

Text 20—14

A Glance at a Studio

Reynolds' studio was a small, square-shaped one. His sitters sat in an armchair, which moved on castors; it was placed on a kind of dais a foot and a half above the floor. For thirty years some of the most famous English men and women of the latter half of the eighteenth century posed in it.

When working *Reynolds* held his **painting palette** by a long handle. He painted with brushes 18 inches in length; he worked always standing, and he placed his canvas on his **easel** close by his sitter, almost side by side. This was remarked as a peculiarity in his mode of painting by Lady Burlington, who sat to him and whose portrait by *Reynolds* is one of his finest full-lengths, and as brilliant in colour as when it left *Reynolds'* studio.

Reynolds worked with great **rapidity**; and could paint some half dozen sitters a day, while in the full flush of his power. He began his work early, breakfasted at nine, and by ten o'clock was standing before his easel. His sitters generally began to arrive at eleven o'clock. He worked steadily away till four o'clock, he then gave the remainder of the afternoon and the evening to the society of his friends.

(from G. R. Sutherland, "Sir J. Reynolds")

Reynolds ['reɪnɒldz] — Джошуа Рейнолдз, англійський художник (1723—1792) • Джошуа Рейнолдс, англійський художник (1723—1792)

painting palette ['pæɪlɪt] — мастихин (інструмент, який вживають в живописі) • мастихин (інструмент, що вживають в малярстві)

easel [i:zl] — мольберт • мольберт

rapidity — швидкість • швидкість

Text 20—15

Pictorial Art in Ukraine

Ukraine preserves numerous historical sites which testify that Ukrainian culture goes back thousands of years. Even now one can admire the mosaic and fresco images on the walls of St. Sophia's Cathedral in Kyiv — "*The Mother of God*," "*Jesus Christ With the Apostles*," "*Jesus Christ the King of Heaven*." Among the best-known icons of the 14th-16th centuries are "*St. George the Dragon Slayer*" and "*Virgin Mary of Volyn*."

The influence of the European Renaissance on Ukrainian culture is traced to the second half of the 16th century. *Petro Mohyla* played a significant role in the development of art.

A new genre of portrait painting appeared in the late 16th century, as evidence of the **maturity** of humanistic ideas in society. In Eastern Ukraine realistic portraits — later of noted religious figures — were sometimes a part of an icon composition (*"The Vifrgin Mary's Protective Veil"*).

The 17th—18th centuries were marked by an **upsurge in Ukrainian pictorial art**. A new style appeared, known as Ukrainian — or **Cossack — baroque**. Using various plastic techniques, the painters strove to convey their characters' psychological condition, their **linkage to the surrounding reality**. The most prominent creations of that period include icons from Kyiv's cathedrals and **Good Friday church in Lviv**.

Pictorial masterpieces dating from the 16th—18th centuries were created by *Ivan Rutkovych* (*"Prayer,"* from Potelych) and Iov Kondzelevych, author of the so-called *"Bohorodchany Iconostasic of Manyavsky Skyt."* At that period the colourful gentle composition *"Cossack Mamai"* became traditional. Common for these portrayals is the image of a fearless Cossack sitting with legs tucked under him, playing the bandura and smoking the pipe.

A new stage in the development of Ukrainian art began at the turn of the 19th century. A lot of paintings dealing with historical themes and daily life appeared. At that period such gifted portraitists as *Dmytro Levytsky* and *Volodymyr Borovykovsky* created their works.

Taras Shevchenko stands out as a **key figure** in the mid-19th century Eastern and Central European art. Trained by Brullow's school of Romantic Classicism, he succeeded in reaching the spiritual depths of the Romantic Movement and took a step toward stark realism.

Ukrainian folk realities, the heroic past of the Zaporizhian Cossacks and scenic environs are reflected in the works of artists of the second half of the 19th century. Among the prominent names of that period are *A. Trutovsky*, *S. Vasylkivsky*, *S. Svitoslavsky*, *P. Levchenko*, *M. Pymonenko*. It was in Ukraine that the career of Ilya Repin (1844—1930), an outstanding Russian painter, began. Among his prominent creations of that period are *"The Cossacks,"* *"Black Sea Freeman,"* *"Vechornytsi,"* a portrait of T. Shevchenko.

(from magazine "Computer Systems")

to preserve [pɾɪ'zə:v] — сохранить • зберегти

"The Mother of God" — «Богородица Оранта» • «Божя Матір»
(Богородиця Оранта)

- “Jesus Christ with the Apostles” — «Иисус Христос с апостолами» • «*Ісус Христос із апостолами*»
- “Jesus Christ the King of Heaven” — «Иисус Христос-Пантократор» • «*Ісус Христос-Пантократор*»
- “St. George the Dragon Slayer” — «Георгий Победоносец» • «*Георгій Победоносець*» (*Юра Змієборець*)
- “Virgin Mary of Volyn” — «Волынская богоматерь» • «*Волинська Божя Мати*»
- maturity [mə tʃʊərɪtɪ] — завершенность, зрелость • *завершеність, зрілість*
- “The Virgin Mary’s Protective Veil” — «Покрова» • «*Покрова*»
- upsurge in Ukrainian pictorial art — бурное оживление украинской живописи • *бурхливе пошвавлення українського малярства*
- Cossack baroque— Казацкое барокко • *Козацьке бароко*
- linkage to the surrounding reality — связь с окружающим миром • *зв’язок із навколишнім світом*
- Good Friday churches in Lviv — Пятницкие церкви во Львове • *П’ятницькі церкви у Львові*
- “Prayer” by Ivan Rutkovych — картина «Моление» Ивана Рутковича • *картина Івана Рутковича «Моління»*
- “Bohorodchany Iconostasis of Manuayvsky Skyt” — «Богородчанский иконостас Скита Манявского» • «*Богородчанський іконостас Скиту Манявського*»
- “Cossack Mamai” — «Казак Мамай» • «*Козак Мамай*»
- key figure — центральная фигура • *центральна фігура*
- “The Cossacks” — «Казачи пишут письмо турецкому султану» • «*Козаки пишуть листа турецькому султану*»
- “Black Sea Freeman” — «Черноморская вольница» • «*Чорноморська вольниця*»
- “Vechornvtsi” — «Вечерницы», картина русского художника Ильи Репина (1844—1930) • «*Вечорниці*», картина російського художника *Іллі Рєпіна (1844—1930)*

Text 20—16

Ukrainian Painter. Juri Nikitin’s Paintings

Juri Nikitin is a well-known Ukrainian painter. Juri Nikitin, born 1958, graduated from the Kyiv Art Institute in 1983, got diploma of theatre artist. In his pictures Juri Nikitin illuminates timeless relationship of events, aspiration of Spirit for self-knowledge. Coming into contact with mystery he shows the way of improvement of the one’s own soul. Interpreting the style peculiarities of his pictures in

the row of modern trends one can **deduce** a Middle Age formula having characterized it as "Mystic romanticism." Reviving deep humanist traditions kept in **Christian faith** artist's work call for **sincerity** of feelings, **nobility** of impulses.

Most of us see our life on a **mundane** level, as a world of cares and understanding problems which exist parallel with the world of **lofty feelings** and images. Nikitin's paintings made us see the **yawning chasm** between the two worlds. His famous paintings are "*Beheading of St. John the Baptist*," "*Carrying the Holy Grail*," "*Finding of Moses*," "*St. Roch*," "*Meeting of Mary and Elizabeth*," "*Jerusalem*," "*Excalibur Sword*," "*A Gothic Motif*," etc. The titles **testify** to the artist's interest in Christian philosophy and **secular culture** of medieval Europe.

Yuri **craves for genuine spiritual values**, which makes itself felt not only in his paintings but also in his lifestyle. **Superficially** his pictures **resemble** West European paintings of the Northern Renaissance. His style is **redolent** of that of Pieter Bruegel the elder and Jan van Dyck.

But the **similarities** of paintings of the 16th and the 20th century **have nothing in common with** ordinary stylization. There are internal bonds between them. For Nikitin the Bible remains the book of books just as it was for his colleagues 400 years ago.

As a painter, Nikitin is practically indifferent to contemporary life. He is a kind of people destined to rise above the humdrum existence and help others to see the light.

aspiration [ˌæspɪˈreɪʃn] — стремление, сильное желание • *прагнення, сильне бажання*

to deduce [dɪˈdjuːs] — выводить (формулу, заключение, следствие) • *виводити (формулу, наслідок, висновок)*

Christian faith — христианская вера • *християнська віра*

sincerity [sɪnˈserɪtɪ] — искренность • *щирість*

nobility [nəuˈbɪlɪtɪ] — благородство, великодушие, величие • *шляхетність, велич, великодушність*

mundane [ˈmʌndeɪn] — мирской, земной • *мирський, земський*

lofty feelings — высокие чувства • *високі почуття*

yawning chasm [ˈjɔːnɪŋ ˈkæzəm] — зияющая бездна (пропасть) • *разверзла безодня (пирва)*

to testify [ˈtestɪfaɪ] — свидетельствовать • *свідчити*

secular [ˈsekjələ] **culture** — вековая культура • *вікова культура*

medieval [ˌmediːˈvæl] — средневековый • *середньовічний*

to crave [kreɪv] **for** — страстно желать, жаждать • *пристрасно бажати, прагнути*

genuine [ˈdʒɛnjʊm] **spiritual values** — истинные духовные ценности • *справжні духовні цінності*
superficially [ˌsjuːpəˈfɪʃəli] — внешне, поверхностно • *зовнішньо, поверхово*
to resemble [riˈzembəl] — походить, иметь сходство • *скидатися, бути схожим на*
redolent [ˈredələnt] — напоминающий • *що нагадує*
similarity [ˌsɪmiˈlærɪti] — сходство, подобие • *подібність*
to have nothing in common with smth. — не иметь ничего общего с ч.-л. • *не мати нічого схожого (спільного) з будь-чим*

Text 20—17

The Museum of Russian Art in Kyiv

The Kyiv Museum of Russian Art (founded in 1922) has one of the largest collections of works of art by Russian artists, ranging from the twelfth century to our day. It was based on collection of the Tereshchenko family of industrialists and other private collections. Severe in form, the building of the museum was erected in 1882—1884.

The exhibits are arranged in thirty-five rooms in the three storeys of the building. The most ancient work in the section of old Russian art from the 12th to 17th centuries is the large icon of Sts. Boris and Gleb, the first canonized Russian saints and the young sons of Volodymyr Sviatoslavich.

The **sonorous** colour scheme is characteristic of the 16th century icons of the Deesis and Feast tiers which are close in manner to icons done by painters of the Dionysius circle.

Russian art of the 18th century is excellently represented by its portrait painting. *Dmytro Levitsky*, one the most poetic of the artists of the latter half of the 18th century, reveals the delicate charm of the epoch in his portraits of an unknown woman in blue (1784) and of the writes Ivan Dolhorukov (1782). Among the large collection of portraits of another great master of late 18th and early 19th centuries, *Vasyl Borovykovsky*. His portrait of Vera Arsenyeva (1795) attracts our spiritual attention.

The collection of paintings of the first half and mid-19th century is characterized by a skilful section of works. "*The portrait of Maria Pototska, Her Sister Sophia Shuvalova and Ten-years-old Ethiopian Girl*" (1835—1836), painted in a romantic vein, is one of the most charming efforts of *Orest Kiprensky*. The works of *Vasyl Tropinin* are well represented too. Romantic and realistic tendencies are combined in the portraits of Prince Oleander Meshchersky (1849) and Semion Likhonin (1841) by Karl Brullow.

The display of mid-19th century art is rounded off with the small but tragic picture "*The Gamblers*" (1852) by *Pavlo Fedotov*, the leading artist of the so-called natural school.

The **endeavours** of Russian painters of the latter half of the 19th century are displayed by works of *Mykola Hay*, executed at different periods of his activity. The canvas of *Vasyl Perov*, "*God's Fool*" (1875—1879), showing a lone figure in the snow, is outstanding in its vitality. *Ivan Kramskoi* occupies a large place in the display. His "*Contemplator*" (1876) awoke great interest in Fedir Dostoyevsky. The paintings by *Ilya Repin* in the museum show only certain sides of this talented artist's work. On display is the "*Head of a Peasant*" (1880—1883), the dramatic image of Gogol's character in "*Notes of a Mad Man*," "*Poprishchin*" (1882), and the painting "*St. Nicholas of Myra Delivers the Three Innocent Men*" (1889), in which persons **sentenced to death** are depicted with moving sincerity. The brightly coloured canvas of *Victor Vasnetsov* "*Three Tsarevnas of the Underground Kingdom*" (1884), on a theme from a Russian fairy-tale is among the more significant and characteristic of his works.

In the same hall we find works by the famous history painter *Vasyl Surikov*, paintings and poetic landscapes by *Vasyl Polenov*, *Apollinary Vasnetsov* and *Isaac Levitan*.

A separate room is provided for the studies and paintings of *V. Vereshchagin*, *I. Aivazovsky*, *M. Vrubel*, *M. Nesterov*, *V. Serov*, *K. Korovin*, *B. Kustodiev* and other artists, all of them members of the most important art groups of the early 20th century, such as World of Art, Union of Russian Artists, and Jack of Diamonds.

sonorous [sə'no:ras] — высокопарный • пишиномовний, високопарний

endeavour [in'devə] — попытка, стремление • спроба, прагнення

sentenced to death — приговоренный к смерти • засуджений до страти

sincerity [sin'seriti] — искренность • щирість

Text 20—18

The Museum of Ukrainian Art in Kyiv

The Museum of Ukrainian Art was built by Vladyslav Gorodetsky as Kyiv's first City Museum of Antiquities and Art, according to a design by Boitsov. It was open in 1899. In 1936 the historical section withdrew to an independent organization, and the Museum of Ukrainian Art was formed. The large collection of paintings, drawings and

sculptures embraces all periods of the development of Ukrainian Fine Arts and is arranged in twenty-one rooms.

The oldest exhibit displayed in the museum is the wooden polychrome relief of "*St. George with Scenes from His Life*" produced in the 13th century, and in the 14th century — icon of the "*Virgin Hodegetria*" from the town of Lutsk in Volyn.

The end of the 16th and the early 17th centuries were marked by the establishment of a narrative tendency in icon painting. The desire of the artist to show what he saw in his visual environment — the specific features of everyday life and costume — was quite evident. Dramatic scenes depicted in some icons reflect the events of the people's fight against the Polish and Lithuanian invaders. The early 17th century icon "*Passions*" is a memorial of these times.

Among numerous icons of the late 17th and early 18th centuries are "*The Intercession*," which contains a portrait of the hetman Bohdan Khmelnytsky, and "*St. Barbara and St. Catherine*."

Late Baroque art is represented by icons of the Deesis tier from iconostasis of the Church of the Resurrection on the village of Berezna in the vicinity of Chernihiv (1760s). In the next room we find the largest collection of Ukrainian portrait art and folk art. The formal portraits of Cossack commanders are extremely effective. The portrait of the young monk Prince Dmytro Dolhoruky (1769) by the prominent Kyivan painter *Samuel* is worth attention too. In this portrait he skilfully emphasized the character's chaste **dignity**.

The art of the late 18th century definitely broke with icon-painting traditions of the past. The trends toward realism and romanticism assumed a leading place in Ukrainian painting and graphics in the first half and middle of the 19th century. The museum displays *Vasyl Tropinin's* portraits of peasants clearly demonstrating these trends. A lofty romantic attitude to people and to his native land is characteristic of the paintings and drawings of *Taras Shevchenko*. His last "*Self-portrait*" (1861) is especially full of dramatic undertones. The poetry of old **homesteads** and national costumes, the beauty of the Ukrainian landscape, and somewhat sentimental scenes of everyday life have found their place in painting, water-colours and sketches from nature by T. Shevchenko's contemporaries and followers, such as *Vasyl Sternberg, Ivan Sokolov, K. Trutovsky*. Realistic traditions of genre painting were developed by artists of the 19th century. Famous Ukrainian genre paintings, "*Wedding in Kyiv Province*" (1891), "*At the Well Rivals*" (1909) and a dramatic scene from provincial life of the country, "*Victim of Fanaticism*" (1899), by Pi-

monenko were very popular even outside Ukraine. A student of *Ilya Repin*, *A. Murashko*, felt the influence of other Western European Art's trends. Landscape paintings has an important place in the exhibition. Here we can see the lyrical canvases of *S. Svetoslavsky*, *I. Trush*, and *N. Burachek*.

F. Krichevsky, who has taught several generations of contemporary painters, such as *Tetyana Yablonska* and *Hryhory Melikhov*, is represented by a large number of paintings. His triptych "Life" painted in realistic traditions. A large number of exhibits are by young painters and graphic artists, who came forward with their new artistic ideals. Visiting the museum the art lover may trace the progress of Ukrainian art during the 700 years of its existence.

antiquity [æn'tɪkwɪtɪ] — античность; древность, старина • античність; давнина

"The Intercession" [ˌmtə'seʃn] — «Заступничество» • «Заступництво»

vicinity [vɪ'sɪnɪtɪ] — окрестности, район • околиці, район

in the vicinity of — поблизости; около • поблизу, навколо

dignity ['dɪɡnɪtɪ] — чувство собственного достоинства • почуття власної гідності

to assume [ə'sju:m] — принимать (на себя) • брати (на себе)

homestead ['həʊmsted] — усадьба; участок • маєток; ділянка

triptych ['trɪptɪk] — триптих • триптих

Text 20—19

The Treasury of Art

Of course, I saw *the Hermitage*, the great museum which Catherine the Great started with her private collection, and which today is one of the prized possessions of Russia. Really, it belongs to the culture of the world. To visit the Hermitage, as I did, two hours one day and two hours another day, is to sense what you miss. Here is a place to spend cherished hours, a few each day, to absorb the splendours — two of the world's 14 *Da Vincis*, a sculpture by *Michelangelo*, numerous *Titians*, the largest collection of *Rembrandts* anywhere. There are Spanish art. French art, Dutch art, German art; treasures of Peter the Great, trophies of Russian victories at war.

In America, art museums in Philadelphia, New York, Washington, Chicago, St. Louis, San Francisco — any of the large cities — have examples of some of the old masters. Perhaps, if the treasures of these museums were grouped together, they might approach the

munificence of the Hermitage. But the riches of the Hermitage would **dwarf** any one of them. My strongest feeling as I left Leningrad was that I hadn't done the Hermitage justice.

(from J. A. Livingston, American journalist)

Warning:

When you go to a museum, don't call it an excursion. Call it a visit. An excursion is a short journey, a pleasant trip, a ramble to the country, to the seaside or to the mountains, made by a number of people, and has nothing to do with museums.

possession [pə'zeʃn] — собственность • *власність*

to absorb [əb'sɔ:b] — впитывать, поглощать • *всотувати, поглинати*

splendour ['splendə] — блеск, великолепие, пышность • *блиск, пишність*

treasure ['trezə] — сокровище • *скарб*

trophy ['trəufi] — добыча, трофей • *здобич, трофей*

munificence [mju:'nɪfɪsns] — щедрость • *щедрість*

to dwarf [dwaɔ:f] — создавать впечатление меньшего размера • *створювати враження меншого розміру*

Text 20—20

A Deal Of Paint

I am a painter. I like painting more than anything else, except **obvious** things like food and drink, that all **sensible** people like. As a painter, I have quite a lot of talent — I'm not sure yet how much — and a fairly complete mastery of most of the technical requirements; that is, I am an instinctive **colourist**, and my composition is interesting.

I have my difficulties, but who does not? I **get on** fairly well with people, and I ought to be quite as successful as a dozen other painters — but I am not. I never have been since my very first one-man show, when I was discovered by the critics, taken up — and very quickly put down again — and **sold out**.

"Sold out" is **the just** phrase. I was twenty-two after that show. **Apart from** quite a lot of money, the way I understand it, I had one oil painting left, three drawings, and very little **common sense**, my most valuable remaining possession. The common sense **prevented**

me from believing what the critics said and considering myself a genius, and not only a **genius** but a painter who would always be able to live by painting exactly what he wanted to paint when he wanted to paint it.

I did, however, think that I **could** probably **afford** to marry Leila, **rent** my own studio, and stop being a student.

But I have never had another show which sold like that first one, although I am a better painter than I was then. My work is as **contemporary** as any; of course it is how can anyone intelligent and honest paint behind his time, **deliberately** or **by accident**? By more and more critics support what is called Action Painting and Other Art, when a painter is trying to be as different from anyone else as he can. Anyway, it has been clear ever since that first sell-out show that I have an old way of seeing things and am really an **academic**.

My second show went fairly well because Other Art had not then got very far. But ever since... Not that I don't sell a **certain amount** privately. I do. To the **uneducated** and even the halfeducated my work seems to give a good deal of pleasure.

However, in the last two years things have got very tight. We can't pay **the quarter's rent** and we can't afford not to, so something had to be done. So my **applying** for a most unpleasant job which my uncle could give me. I got it. Start next Monday...

When I got back from the interview, Leila was sitting in the studio, which she seldom does, as it was a working-room **entirely**. She said, "Hi, Bill. You'll never guess what's happened."

I thought it was something **awful** because she hadn't even asked me about the job. I said, "What?"

"Garrard came — just before lunch." Garrard is my **dealer**, and I'd been trying to get him to come and look at my work and arrange for a show for the last year. Dealers!

I sat down and asked Leila what he wanted.

"He came because there's Mrs. Spencer Thompson who's interested in having you paint a small portrait of her daughter. She's American and very rich and she wants you to paint it."

"Very nice of her. She must have seen one of the early portraits. Did you make Garrard look at the work? Did he say anything about a show?"

Leila went bright **pink** and opened her eyes much too wide as she does when she's surprised. She said, "It's the most **extraordinary** thing. It's really awfully funny, I suppose, but I think you'll be **furious**. I was just cleaning up in here a bit as you were out."

I said, "I wish you wouldn't. The still life on the **easel's** wet — it doesn't want a lot of dust sticking to the surface."

This is what I always say when Leila cleans the studio, and while I was saying it I looked round for the first time. The studio has a **parquet** floor, and to protect it I have a large piece of **hardboard** in front of my easel to catch the worst **drips of paint**.

Now the piece was on the easel and my still life was **leaning against** the wall.

I said, "Good God! What on earth? Leila!" and jumped up to take it off the easel and throw it on the floor again and make sure my "*Jars in a Window*" — which was coming along rather well — was all right.

Leila jumped up too and stood between me and the easel.

"Bill, listen a minute. It's Garrard. Not me. Of course I wouldn't."

"Garrard? What do you mean?"

"He was looking at the pictures explaining how the gallery was booked up for a year and how he couldn't really promise you a show till next year and saying, "Mm," to each picture instead of "Ah," like he does when he likes them, and suddenly he saw the hardboard leaning against the wall..."

"What was it doing there?"

"I told you, I was cleaning. I'd picked it up to sweep **underneath** it" He said, "Ah," at once, and then he stepped back and said, "Ah ha!" with his head on one side.

And then he turned to me and said, "Leila, my dear, I'm very glad to have this opportunity to talk to you with Bill not here. I thought — I felt — that there must be something like this. Tell me — why is he holding out on us?"

I saw it all, but I couldn't really believe it.

"He didn't really think it was an abstract?"

"He did. He not only thought it was an abstract, he thought it was wonderful. He said he'd always known you had it in you, as soon as you **caught up with** contemporary thought. That was why he'd never worried you, and always tried to help us keep going. You can't hurry genius. And he'd know you were that ever since he gave you your first show."

We **rocked with laughter**. I moved to take the board off the easel again.

Leila held my arm. "Listen, Bill. He wants to buy it."

"Buy it. Didn't you tell him?"

She opened her eyes again. "No, I didn't. I couldn't really. I suppose I should have, but it would have made him look too silly. He'd have hated us for ever after. I just said I didn't think you'd sell it."

"I sure won't. It's too **absurd**."

She began to dance, quoting Garrard. "And now Leila, my dear, show me the rest. Is there enough for a full show? When did this start?"

"No!"

"Yes, I tell you. So I said — I'm sorry, Bill, but I couldn't think what to do — that you did not want to talk about them and had told me not to let anyone see them, but I'd tell you what he said."

"He said, 'I'll ring him up this afternoon. Leila, my dear, I must go now, but I want you to know how splendid, how really splendid, this development is in your husband's work, I'm sure you do know, because you're one of the **intelligent** wives. Tell me, how many paintings are there?'"

"I said I didn't know. And he sighed and said, 'Ah, well. He ought to be able **to manage a show next spring at the latest**. Tell him I'll be ringing him, and tell him not **to waste time** with the portrait. It's not worth his while. And this one — if he wants **to part with it**, I'll buy it myself. That'll show him what I think of the new work.' That's absolutely **accurate word for word reporting**, Bill. I've been sitting here **going over** it to make sure I wasn't mad or anything."

We were both quite silent and serious for a minute as we thought about it. I stood in front of the easel and looked at the board carefully.

I remembered that I'd been reading something about Action Painting in America at breakfast yesterday and when I came in to the studio I was, I thought, in the necessary emotional condition, it was anger and a sort of **despair**.

So I threw a **lump of crimson**, the colour of anger, down on to the board. And then I threw down a lump of lemon chrome and **stamped** on it.

And then I **was ashamed** of myself for being so childish, and anyway that is not the way one **wastes** good paint, which is expensive. So I went on with my "*Jars in a Window*," feeling tired and sad.

But you see, it meant that the board on the floor wasn't entirely **an accident**. Some kind of emotional purpose had gone into it. Which is what the action painters **claim**. And perhaps Garrard had felt it — perhaps it does **communicate**...

Leila doesn't know about this.

So now what shall I do? What a thing to find lying in wait for you on your return from taking a white-collar job at eleven pounds a week. Because this board is big, forty inches by fifty. Even at my present prices, I shouldn't sell for under three hundred, Garrard knows that. I could probably get four out of him. And I can't paint him thirty more for an exhibition.

I could, of course. I could paint six by this evening and show them to him tomorrow.

And they might be very interesting surprising if they conveyed the mixture of emotions I feel at this moment.

(from Elisabeth Ayrton)

- obvious** — очевидный • *очевидний*
sensible — разумный • *розумний*
colourist — художник-колорист • *художник-кольорист*
to get on fairly well (with) — ладить довольно хорошо (с) • *до-воли добре ладити (з)*
sold out — распродан • *розпроданий*
just — здесь: справедливый • *тут: справедливий*
apart from — помимо • *попри*
common sense — здравый смысл • *здоровий глузд*
to prevent (from) — мешать • *заважати*
genius — гений • *геній*
(can) afford — (быть в состоянии) позволить себе • *(бути спро-можними) дозволити собі*
to rent — брать в аренду • *брати в оренду, орендувати*
contemporary — современный • *сучасний*
deliberately — умышленно • *навмисно*
by accident — случайно • *випадкового*
academic — художник-традиционалист • *художник-традиціо-наліст*
certain amount — некоторое количество • *деяка кількість*
uneducated — необразованный • *неосвічений*
quarter's rent — квартальная плата за квартиру • *квартальна плата за квартиру*
to apply for a job — обращаться за работой • *звертатися по роботу*
entirely — полностью • *повністю*
awful — ужасный • *жахливий*
dealer — посредник по продаже ч.-л. • *посередник з продажу, дилер*
to go pink — покраснеть • *почервоніти*
extraordinary — необычный • *незвичайний*
furious — взбешенный, яростный • *розлючений*
easel — мольберт • *мольберт*
parquet — паркет • *паркет*
hardboard — картон • *картон*
drips of paint — капли краски • *краплі фарби*

to lean against — прислоняться к • *притулятися до*
 underneath — внизу, под • *внизу, під*
 to catch up (with) — догнать • *догнати*
 rocked with laughter — покатались со смеху • *зайтися сміхом*
 silly — глупый • *дурний*
 absurd — нелепый • *абсурдний*
 to quote — цитировать • *цитувати*
 intelligent — умный • *розумний*
 to manage a show — набрать достаточное количество картин для выставки • *набрати достатню кількість картин для виставки*
 at the latest — самое позднее • *найпізніше*
 to waste time — терять время • *втрачати*
 to part with — расстаться с • *розлучитися з*
 accurate — точный • *точний*
 word for word reporting — дословный пересказ • *дослівний переказ*
 go over smth. — размышлять о ч.-л. • *роздумувати про щось*
 despair — отчаяние • *відчай*
 lump of crimson — сгусток темно-красной краски • *згусток темночервоної фарби*
 to stamp — растоптать, растереть • *розтоптати, розтерти*
 to be ashamed of — стыдиться ч.-л. • *соромитися чогось*
 to waste — портить, бесцельно растрачивать • *псувати, марнувати*
 accident — случайность • *випадковість*
 to claim — заявлять, утверждать • *заявляти, стверджувати*
 to communicate — передавать(ся), сообщать(ся) • *передавати, повідомляти*
 to convey — выражать, передавать • *виражати, передавати*
 mixture of emotions — гамма чувств • *гама почуттів*

Check yourself:

Give a summary of the facts of the story. Use as many words as possible from the text. In addition the following phrases may be helpful:

It's interesting to note; the main characters are; though the facts show; the point of the story is; it is obviously; there is no doubt; needless to say; on the whole; what is more; it strikes me that; I am inclined to believe that; as far as I am concerned; apparently; contrary to popular belief; in other words; in conclusion; to sum up.

Task 20—1

Answer these comprehension questions:

1. What did the painter think about himself?
2. What was his short career as a painter like?
3. What did his common sense prevent him from thinking?
4. What could he afford to do after his first one-man show?
5. Why did nobody want to buy his works? Was there anything wrong with them?
6. Why did he have to apply for an ordinary job?
7. What news did Leila tell him?
8. Why did Bill get angry with Leila?
9. What painting appeared to Garrard best of all? Why?
10. What was Garrard planning to do for Bill? Why did he now make up his mind about the show for Bill?
11. Did Bill think there was something in Abstract Painting? Did he think that his hardboard conveyed some of his emotions?
12. Do you think Bill will paint more pictures for an abstract show?

Task 20—2

1) Reproduce the episodes (or situations) in which the following words or phrases are used.

2) Use some of these phrases in sentences or situations of your own.

To get on fairly well with people; sold out; common sense; can afford to do smth.; contemporary; an academic; to apply for a job; to guess; to go pink; to clean up; to look silly; an intelligent wife; to waste time; to be ashamed of oneself; by accident; to convey the mixture of emotions; a certain amount; to rock with laughter; to lean against; to give a good deal of pleasure; to stick to the surface; a white-collar job.

Task 20—3

Find facts from the story to support these statements.

1. Bill was a talented painter.
2. Garrard was an experienced dealer.
3. Leila was a good wife.
4. Abstract Art may convey emotions.

Task 20—4

Describe these episodes. Make use of words or phrases from the text wherever possible.

1. Leila tells Bill the news.
2. Garrard notices the kind of painting he appreciates.
3. Garrard leaves a message with Leila to be passed on to Bill.
4. Bill makes his first attempt at self-expression in Abstract Art.

Task 20—5

Discuss these statements or express your opinion on them. The following phrases may be helpful:

In my assessment...

The way I see it...

It's not as simple as all that...

I don't want to be biased...

He is deserved...

There was more luck than talent in Bill's success.

Bill will paint more and more abstracts for Garrard and waste his talent.

Abstract art may have a great future. It is not just a fashionable trend that will soon pass.

Text 20—21

Art for Heart's Sake

"Here, take your **juice**," said Koppel, Mr. Ellsworth's **servant and nurse**.

"No," said Collis P. Ellsworth.

"But it's **good for you**, sir!"

"No!"

"The doctor **insists on it**."

"No!"

Koppel heard the front door bell and was glad to leave the room. He found Doctor Caswell in the hall downstairs.

"I can't do a thing with him," he told the doctor. "He doesn't want to take his juice. I can't **persuade him to take his medicine**. He doesn't want me to read to him. He hates TV. He doesn't like anything!"

Doctor Caswell took the information with his usual professional calm. This was not **an ordinary case**. The old gentleman was in **pretty good health** for a man of seventy. But it was necessary to **keep him from buying things**. His financial transactions always **ended in failure**, which was bad for his health.

But the old man hated it when somebody **interfered in his affairs** and **ordered him to do things**.

"How are you this morning? Feeling better?" asked the doctor. "I hear you **haven't been obeying my orders**."

"Who is giving me orders at my time of life? Am I to ask for **permission** every time I want to do something? Am I to **be punished for disobedience**?" The doctor drew up a chair and sat down **close to** the old man. He had to do his **duty**.

"I'd like to **make a suggestion**," he said quietly. He didn't want to **argue with** the old man.

Old Ellsworth looked at him over his glasses. **The way** Doctor Caswell said it made him suspicious.

"What is it, more medicine, more automobile rides to **keep me away from** the office?" the old man asked with suspicion.

"Not at all," said the doctor. "I've been thinking of something different. As a matter of fact I'd like to suggest that you should **take up art**."

"Nonsense!"

"**But still...** I don't mean seriously of course," said the doctor, glad that his suggestion had been taken calmly enough. "Just try. You'll like it."

Much to his surprise the old man agreed. He only asked who was going to teach him drawing.

"I've thought of that too," said the doctor. "I know a student from an art school who can come round once a week. If you don't like it, alter a little while you can throw him out."

The person he **had in mind** and promised to bring over was a certain Frank Swain, eighteen years old and a **capable** student. Like most students he needed money. Doctor Caswell **kept his promise**. He **got in touch with** Frank Swain and lessons began. The old man liked it so much that when at the end of the first lesson Koppel came in and **apologized to him for** interrupting the lesson, as the old man needed a rest, Ellsworth looked **disappointed**.

When the art student came the following week, he saw a drawing on the table. It was a vase. **But something** was definitely **wrong with it**.

"Well, what do you think of it?" asked the old man **stepping aside**.

"I don't mean to hurt you, sir, but, there is one thing I want to **draw your attention to...**," began Swain.

"I see," the old man interrupted, "the halves don't match. I can't say **I am good at drawing**." He added a few lines with a shaky hand and **painted the vase blue** like a child playing with a picture book. Then he looked towards the door.

"Listen, young man," he whispered. "I want to ask you something before old Juice comes again. I don't want to speak in his presence." "Yes, sir," said Swain with respect.

"I've been thinking... Could you afford the time to come twice a week or perhaps three times?"

"Sure, Mr. Ellsworth," the student said respectfully. "When shall I come?"

They arranged to meet on Monday, Wednesday and Friday.

As the weeks went by, Swain's visits grew more frequent. The old man drank his juice obediently. Doctor Caswell hoped that business had been forgotten forever.

When spring came, Ellsworth painted a picture which he called *Trees Dressed in White*. The picture was awful. The trees in the picture looked like salad thrown up against the wall. Then he announced that he was going to display it at the Summer Show at the Lathrop Gallery. Doctor Caswell and Swain didn't believe it. They thought the old man was joking.

The Summer Show at the Lathrop Gallery was the biggest exhibition of the year. All outstanding artists in the United States dreamt of winning a Lathrop prize.

"We've got to stop him. It's our duty," said Koppel. He insisted that they should do something about it.

"No," said the doctor. "We can't interfere with his plans now and spoil all the good work we've done. Besides I can't order that he should take the picture back."

To the astonishment of all three *Trees Dressed in White* was accepted for the Show.

Young Swain went to the exhibition one afternoon and blushed when he saw *Trees Dressed in White* hanging on the wall. As two visitors stopped in front of the strange picture, Swain rushed out. He was ashamed that a picture like that had been accepted for the show. He did not want to hear what they might say.

However Swain did not give up teaching the old man. Every time Koppel entered the room he found the old man painting something. Koppel even thought of hiding the brush from him. The old man seldom mentioned his picture and was unusually cheerful.

Two days before the close of the exhibition Ellsworth received a letter. Koppel brought it when Swain and the doctor were in the room. "Read it to me," asked the old man putting aside the brush he was holding in his hand. "My eyes are tired from painting."

The letter said: "It gives the Lathrop Gallery pleasure to announce that Collis P. Ellsworth has been awarded the First Landscape Prize of ten thousand dollars for his painting *Trees Dressed in White*."

Swain became dumb with astonishment. Koppel dropped the glass with juice he was about to give Ellsworth and did not bend to pick up the fragments. Doctor Caswell managed to keep calm. "Congratulations, Mr. Ellsworth," said the doctor. "Fine, fine... Frankly, I didn't expect that your picture would win the prize... Well... Anyway I've proved to you that art is more satisfying than business."

"Art is nothing. I bought the Lathrop Gallery," said the old man highly pleased with the effect of his deception.

(from R. Goldberg)

art for heart's sake — искусство для души • *мистецтво для душі*

juice — сок • *сік*

servant — слуга • *слуга*

nurse — няня, нянька; медсестра, сиделка • *няня; медсестра, доглядальниця*

to be good (bad) for smb. — быть полезным (вредным) к.-л. • *бути корисним (шкідливим) комусь*

to insist (on smth.) — настаивать (на ч.-л.) • *наполягати (на чомусь)*

to insist that smb. should do smth. — настаивать на том, чтобы к.-л. сделал ч.-л. • *наполягати на тому, щоб хтось щось зробив*

to persuade smb. to do smth. — убедить к.-л. сделать ч.-л. • *переконати когось щось зробити*

medicine — лекарство • *ліки*

to take (a) medicine — принимать лекарство • *пити ліки*

ordinary — обычный, привычный • *звичайний, звичний*

case — случай (из врачебной или судебной практики) • *випадок (з лікарської або юридичної практики)*

to be in good (bad) health — иметь хорошее (плохое) здоровье • *бути (не) при здоров'ї*

pretty — довольно, в достаточной мере • *доволі, достатньо*

to keep smb. from doing smth. — удерживать к.-л. от совершения к.-л. действия, не давать (мешать) к.-л. делать ч.-л. • *стримувати когось від здійснення чогось, перешкоджати комусь щось зробити*

to end in failure — заканчиваться неудачей • *завершитися невдачею*

to interfere in smth. — вмешиваться во ч.-л. • *втручатися у щось*

to interfere with smb. (smth.) — мешать к.-л. (ч.-л.) • *заважати комусь (чимсь)*

affairs — дела (личные, международные и т. п.) • *справи (особисті, міжнародні і под.)*

- to order smb. to do smth. (to order that smb. should do smth.)** — приказывать к.-л. делать ч.-л. • *наказувати комусь щось робити*
- order** — приказ • *наказ*
- to obey smb. (smth.)** — повиноваться, подчиняться к.-л. (ч.-л.) • *коритися комусь, чомусь*
- permission** — разрешение • *дозвіл*
- to ask smb. for permission (to do smth.)** — просить у к.-л. разрешения (сделать ч.-л.) • *питати в когось дозволу (щось зробити)*
- to punish smb. (for smth.)** — наказывать к.-л. (за ч.-л.) • *карати когось (за щось)*
- (dis)obedient** — (не)послушный • *(не)слухняний*
- close to smb. (smth.)** — рядом с к.-л. (ч.-л.) • *поруч з кимсь (чимсь)*
- duty** — долг • *обов'язок*
- to do one's duty** — выполнять (свой) долг • *виконувати (свій) обов'язок*
- suggestion** — предложение • *пропозиція*
- to make a suggestion** — делать (вносить) предложение, подавать мысль • *вносити пропозицію, подавати думку*
- to suggest smth.** — предлагать ч.-л. • *пропонувати щось*
- to suggest that smb. should do smth.** — предлагать, чтобы к.-л. сделал ч.-л. • *пропонувати щоб хтось щось зробив*
- to argue with smb. about smth.** — спорить с к.-л. о ч.-л. • *сперечатися з кимсь про щось*
- the way smb. does smth.** — то, как (способ, метод, которым к.-л. делает ч.-л.) • *те, як (спосіб, метод, в який хтось щось робить)*
- to keep away from smb. (smth.)** — держаться подальше от к.-л. (ч.-л.) • *триматися якнайдалі від когось*
- to keep smb. (smth.) away from smb. (smth.)** — держать (удерживать) к.-л. (ч.-л.) от к.-л. (ч.-л.) • *стримувати когось (щось) від когось (чогось)*
- to take up art (drawing, etc.)** — заняться искусством (рисованием и т. п.) • *зайнятися мистецтвом (малюванням і под.)*
- still** — тем не менее • *тим не менше*
- to have smb. (smth.) in mind** — иметь к.-л. (ч.-л.) в виду • *мати когось (щось) на увазі*
- capable** — способный • *здібний*
- to keep one's promise** — сдержать (свое) обещание • *дотримати (свого) слова*

- to get in touch with smb.** — вступать в контакт (связываться) с к.-л. • *нав'язати стосунки з кимсь (зв'язатися)*
- to apologize to smb. (for smth., for doing smth.)**— извиняться перед к.-л. (за ч.-л.) • *вибачатися перед кимсь (за щось)*
- to disappoint smb.** — разочаровывать к.-л. • *розчаровувати когось*
- to be disappointed** — разочаровываться • *розчаровуватися*
- something is wrong with...** — с... что-то не в порядке (не так) • *з... щось не до ладу (щось не так)*
- to step aside** — отходить в сторону, сторониться • *відходити вбік, сторонитися*
- to draw smb.'s attention to smb. (smth.)** — привлекать ч.-л. внимание к к.-л. (ч.-л.) • *привертати чиюсь увагу до чогось, когось*
- to be good at smth. (at doing smth.)** — быть способным к ч.-л., умело выполнять ч.-л. • *бути здібним до чогось, добре щось виконувати*
- to paint smth. blue (red, etc.)** — красить ч.-л. в голубой (красный и т.п.) цвет • *фарбувати щось у блакитний (червоний і под.) колір*
- in smb.'s presence** — в ч.-л. присутствии • *в чийсь присутності*
- to arrange to do smth.** — договариваться делать ч.-л. • *домовлятися щось робити*
- frequent** — частый • *частий*
- obediently** — послушно, покорно • *слухняно, покiрно*
- awful** — ужасный • *жахливий*
- to announce** — объявлять • *оголосити, анонсувати*
- to display smth.** — выставлять ч.-л. • *виставляти щось*
- show, exhibition** — выставка • *виставка*
- to dream of smth. (of doing smth.) (dreamt, dreamt)**— мечтать о ч.-л. (о том, чтобы...) • *мріяти про щось (про те, щоб...)*
- to do smth. about it** — принимать меры, действовать, делать ч.-л. (в отношении ч.-л.) • *вживати заходи, діяти, робити щось (щодо чогось)*
- astonishment** — изумление • *подив*
- to blush** — краснеть (от стыда) • *червоніти (від сорому)*
- to be ashamed that...** — стыдиться того, что... • *соромитися того, що...*
- to accept** — принимать (не отвергать предлагаемого) • *сприймати (не відкидати пропонуваного)*
- to give up smth. (doing smth.)** — бросать ч.-л., отказываться делать ч.-л. • *кидати щось, відмовлятися щось робити*

to hide — прятать (к.-л., ч.-л.); прятаться • *ховати (щось, когось), ховатися*

brush — кисть • *пензель*

to mention — упоминать о ч.-л. • *згадувати про щось*

cheerful — бодрый, веселый • *бадьорий, веселий*

to award smb. with smth. — награждать к.-л. ч.-л. • *нагороджувати когось чимсь*

to drop smth. — ронять ч.-л. • *падати, випадати*

to be about to do smth. — собираться сделать ч.-л. • *готуватися щось зробити*

to bend (bent, bent) — наклоняться • *нахилятися*

to pick smth. up — подбирать (поднимать) ч.-л. • *піднімати (підбирати) щось*

to keep calm (silent, quiet, etc.) — сохранять спокойствие (хранить молчание, соблюдать тишину и т. п.) • *зберігати спокій (мовчання, дотримуватися тиші і под.)*

to prove smth. (to smb.) — доказывать ч.-л. (кому-либо) • *доводити щось (комусь)*

to prove to smb. that... — доказывать к.-л., что... • *доводити комусь, що...*

to be pleased (with smth.) — быть довольным (ч.-л.) • *бути задоволеним (чимсь)*

deception — обман • *обман*

Check yourself:

Task 20—1

Answer the questions:

1. Why wasn't Koppel satisfied with the behaviour of his patient?
2. Why wasn't Ellsworth an ordinary case?
3. What was Frank Swain?
4. What proves that Ellsworth liked to be taught painting?
5. What picture did Ellsworth paint?
6. What happened two days before the close of the exhibition?
7. What did the letter received by Ellsworth say?
8. How did everybody react to the news that Ellsworth had got the prize?
9. Which of Ellsworth's words show that Doctor Caswell hadn't proved to the old man that art was more important than business?

Task 20—2

For each sentence place the letter of the best meaning in the space provided:

1. Ellsworth was
- a) seriously ill;
 - b) in pretty good health for his age;
 - c) in the pink;
 - d) as fit as a fiddle;
 - e) out of sorts;
 - f) not up to the mark.
2. Every time Koppel saw Doctor Caswell he said that the old man
- a) was obedient;
 - b) was disobedient;
 - c) liked television;
 - d) hated television;
 - e) took medicine obediently;
 - f) didn't want to take his medicine.
3. Doctor Caswell
- a) always kept calm;
 - b) was impatient and rude;
 - c) was polite and patient;
 - d) didn't like to argue;
 - e) was always quarrelling with his patients;
 - f) didn't like his job.
4. All of Ellsworth's transactions
- a) ended in failure;
 - b) were bad for his health;
 - c) helped him a lot;
 - d) didn't help him at all;
 - e) were of great importance for his health;
 - f) did him a lot of harm.
5. Ellsworth hated it when somebody
- a) interfered with his affairs;
 - b) ordered him to do things;
 - c) kept him from buying things;
 - d) suggested things that kept him in the office;
 - e) suggested something that kept him away from his office;
 - f) interrupted him while he was doing something.

6. When the old man accepted the doctor's suggestion, the doctor
- was embarrassed;
 - was touched;
 - got angry;
 - was glad;
 - was very much surprised;
 - got excited.
7. When the first lesson was interrupted, the old man
- was glad;
 - got angry;
 - felt sorry;
 - got frightened;
 - was disappointed;
 - was very pleased with it.
8. The old man painted a picture and announced that he wanted
- to throw it away;
 - to tear it up;
 - to give it to Doctor Caswell;
 - to hang it in the office;
 - to display it at the Summer Show at the Gallery;
 - to present it to one of the museums;
 - to give it to one of his friends.
9. When doctor Caswell heard that the old man was going to send his picture to the show, he thought that the old man
- was doing the right thing;
 - had gone mad;
 - was sure to get the prize;
 - was joking;
 - was saying a lie;
 - was making fun of him.

DIALOGUES

a) Read and act the dialogues.

b) Make up the dialogues based on the models using as many words as possible dealing with the topics "Paintings and Painters. Art Museums".

Dialogue 20—1

S.: Do you like this painting, Mr. Glyn?

G.: Very much.

S.: You don't find it **obscure** and unintelligible.

G.: Not at all.

S.: Then be so good as to tell me what these innumerable black tongue-lickings in the lower part of the picture represent.

G.: Those are people walking about.

S.: Do I look like that when I walk along Piccadilly?

G.: Perhaps not. These people are younger than you.

S.: Indeed. Thank you for reminding me of my antiquity. Then what is this **conveyance** in the left foreground?

G.: That obviously is a coster's donkey and **barrow**.

W.: Impossible. Never saw such an animal. Its pasterns are all wrong.

G.: It is certainly not a coloured photograph, if that is your taste. But it conveys its meaning absolutely, and with great feeling.

W.: By out-of-line drawing?

G.: Executed deliberately and with infinite skill. Isn't that better than the servile rendering of nature which so many of us repeat year after year?

S.: I will not be persuaded to renounce the grammar of design which has been accepted since *Giotto*.

G.: Surely that is a reactionary view. When someone gets away from the commonplace you condemn him.

S.: I certainly condemn this. There is not one simple, honest presentation of the natural human form in it. This is not a picture, it is a mere spattering of colours.

G.: Nevertheless, it is art.

S.: I don't know anything about art. But I know what I like. Blood and thunder, we are not here to be made a mock of or to allow some artistic adventurer to throw a pot of paint in the public's face. No normal Britisher would be attracted to this picture.

(from A.J. Cronin, "Crusader's Tomb")

obscure [əb'skjuə] — мрачный, темный; непонятный, смутный • *похмурий, темний; незрозумілий, смутний*

conveyance [kən'veiəns] — перевозочные средства • *перевізні засоби*

barrow ['bærgəu] — холм, курган • *нагорб, курган*

to persuade [prə'sweɪd] — убеждать; склонять; уговаривать • *переконувати; схиляти; умовляти*

to renounce [rɪ'naʊns] — отказываться; отрекаться, отклонять • *відмовлятися; відрікатися, відхиляти*

Giotto — Джотто ди Бондоне, итальянский художник эпохи раннего Возрождения (1267—1337) • *Джотто ди Бондоне, італійський художник епохи раннього Відродження (1267—1337)*

Dialogue 20—2

E.: I over-worked on first burst of pictures.

D.: I must say that was the best stuff of that kind I ever saw done in this country. I saw both your shows, as you remember. They were splendid. What became of all those pictures?

E.: Oh, some were sold and the rest are in **storage**.

D.: Curious, isn't it? I should have thought all those things would have been purchased. They were so new and forceful in treatment. You want to pull yourself together and stay pulled. You are going to have a great future in that field. There are lots of things you can do.

E.: What, for instance?

D.: Why, ceilings, mural decorations. I was saying to someone the other day what a mistake it was the Boston Library **did not assign** some of their panels to you. You would make splendid things of them.

E.: You certainly have a world of faith in me.

(from Theodore Dreiser, "Genius")

storage ['stɔ:ridʒ] — хранилище; хранение • *сховище*
to assign [ə'sain] — определять • *визначати*

Dialogue 20—3

D.: What a landscape! How quite too marvellous!

E.: No, really?

D.: Don't you like the stream, the windmill, the willows and all?

E.: I find them **treacly** sentimental.

D.: Oh, you do, do you? And do you happen to know the name of the painter?

E.: But, dear!..

E.: I had the idea that this portrait would take better than it did.

D.: But it really has no artistic merit.

E.: No artistic merit? I differ with you entirely.

E.: Dad, don't you find this picture wonderful?

D.: It's awful.

E.: But look at the cat. I can see every tiny hair on its back.

D.: Dreadful taste!

E.: Why?

treacly [ˈtri:kli] — притворный, елейный • *елейний, нудотний, вдаваний*

dreadful — ужасный, страшный • *жахливий, страшний*

EXERCISES

Exercise 20—1

Answer the following questions:

1. What is the difference between a drawing and a painting?
2. What are the subjects of your favourite pictures?
3. What is your favourite painting?
4. Who is your favourite painter?
5. What canvases by Leonardo da Vinci embody the Renaissance artists' desire to comprehend emotion through reason, and to create in accordance with the rules of harmony an ideal of the perfect human being?
6. What genres of art painting do you know? Characterize them in brief.
7. What are Rembrandt's paintings famous for?
8. What was entirely new in the impressionists' technique? Did the impressionists invent or discover their sunlight and atmospheric effects?
9. Have you ever seen impressionists' painting? What do you think of them?
10. Who was one of the founding fathers of the British landscape school in the 18th century and also one of the greatest and most original portrait painters of that day in England?
11. What English painter presents us with one of the many paradoxes of English Romantic art?
12. When and where did a new style appear in painting known as "Cossack" baroque?
13. Which of Ukrainian painters of mid-19th century succeeded in Romantic movement and took a step toward stark realism?
14. What contemporary English (American, Ukrainian, Russian) painters do you know? What are they famous for?

15. What pictorial masterpieces have you managed to admire at the museum or Art exhibition?
16. Have you ever been to the Kyiv Museum of Russian (Ukrainian) Art?
17. What does the Taras Shevchenko museum exhibit? Are there a number of his water-colours, sepia pencil drawings of ancient monuments and paintings in this museum?
18. How often do you go to the Art museums and exhibitions? Can you get there spiritual food?
19. Do you generally go there alone or with an excursion?

Exercise 20—2

(based on the topics "Paintings and Painters. Art Museums").

Fill in the missing words:

1. Art plays an important role in upbringing our _____, tastes and feelings, it changes our views, outlook and mood, enriches our _____ world and cultivate love for people and _____.
2. Great works of art enable man to look at the world as if through a _____ glass, bringing into focus all that is most important and _____. They allow him to glimpse that _____ exaltation from which a work of art is born.
3. While visiting Art museums we make a journey through the centuries, _____ us with the works of the greatest painters.
4. There is one more quality _____ to their art — each of the great _____ of the past was a link in the chain of mankind's spiritual _____, and each of them played a part in it, revealing new _____ of man's spirit, finding new possibilities of its _____ expression.
5. Art museums preserve numerous _____ which testify that art painting goes back thousand years.
6. Even now we can admire the _____ and fresco images, _____ which have survived the ravages of time.
7. Among the best known icons is "The Trinity" by _____, a painter who opened a new era in world painting with his celebration of human _____ and beauty.
8. The _____ of the painters, whether Italian, German, English, Dutch, French, Ukrainian or Russian, are

always marked by a profound _____ together with an acute insight into life, and are distinguished by inspired _____ ideas and consummate artistic _____.

9. The canvases by _____, "Litta Madonna" and "Benois Madonna" embody the _____ artists' desire to comprehend emotion through reason, and to create in accordance with the rules of _____ an ideal of the perfect human being.
10. _____ painter, Peter Paul Rubens, reveals the charmingly _____ nature of the young girl in his famous work "Portrait of Lady of the Chamber."
11. The names of the greatest _____ K. Monet, A. Renoir, E. Degas are well-known for their individual and _____ art.
12. Painters Paul Cezanne and Van Gogh expressed in their works _____ to return to an integrated perception of the world.
13. The 18th century in Russia is distinguished by a blossoming of the art of _____.
14. English portrait painters _____ and _____, excite us with their profound insight into a spiritual world of a man, with their _____ to reveal their strength and characters.
15. In the middle of the 19th century Ukrainian Art found itself under the strong _____ of Taras Shevchenko's art and _____.
16. Bewitching Ukrainian _____ inspired many Russian and Ukrainian painters to create poetic _____.
17. Nowadays Ukrainian art _____ probably every conceivable trend, ranging from _____ to Postmodernism.

Exercise 20—3

In the space provided, mark each true statement T and each false statement F.

1. Thomas Gainsborough was one of the founding fathers of the British landscape school in the 18th century and also one of the greatest and most original portrait painters of his day.
2. Thomas Gainsborough's first great portrait in the Van Dyck manner was "Mr. and Mrs. Andrews."

- 3. Joseph Mallord William Turner was an English painter who represented a new continental movement, surrealism.
- 4. Joseph Mallord William Turner opened his first private gallery in 1804, and in the late 1820s he conceived a plan to leave the contents of his gallery and studio to the nation.
- 5. John Constable, a well-known English painter, began the practice of sketching in oils in open air in 1825.
- 6. With the exhibition of "The Hay Wain" at the Royal Academy in 1821 Constable's work was recognized outside his country.
- 7. The Rembrandt's works are famous not only for their extensiveness, but also for genuine masterpieces they contain.
- 8. The 20th century was marked by an upsurge in Ukrainian pictorial art. A new style appeared, known as Ukrainian — or Cossack — baroque.
- 9. Taras Shevchenko stands out as a key figure in the mid-19th century Eastern and Central European art.
- 10. It was in Ukraine that the career of Ilya Repin, an outstanding Russian painter, began. Among his prominent creations of that period are "The Cossacks," "Black Sea Freemen," "Vechornytsi," a portrait of T. Shevchenko.

Exercise 20—4

Describe your favourite landscapes using the following expressions:

a faithful representation (of); a true transcript from nature; to paint landscape (the scenery of one's own land); to convey a sense of space; there is an open-air feeling (a wonderful outdoor quality) in his work; poetic in tone and atmosphere; rich in tone; painted with sober tones; fresh, cool colouring; colour notable for its luminosity and daring; disposition of light and shadow; a delicate sense of artistic form; an unaffected and beautiful work.

Exercise 20—5

Dramatise the following situation:

A painter, who had led a very solitary life, died, childless and poor. To pay his debts an auction was suggested. At this sale all his requisite, every shred of canvas, and several unfinished pictures were auctioned off.

At this auction, among other things, a beautiful landscape was sold for a song. It was purchased by an agent of a rich art-dealer who

is now listening to a detailed account of the sale. He is furious that his man has not bought up all the pictures that were knocked down at the auction: he knows that one day these beautiful pictures will be sought after by all the collectors of the world.

Exercise 20—6

Read the following description of a still-life arrangement. Can you say in what century this picture was painted? Give your reasons.

All nature seemed in a rage. The skies were cloudless. The brilliant sunshine was accompanied by intense dryness and piercing cold. He did a still life in his room: a coffee pot in blue enamel, a cup of royal blue and gold, a milk jug in squares of pale blue and white, a jug in majolica, blue with a pattern in reds, greens and browns, and lastly, two oranges and three lemons.

MASS MEDIA

As you know, **mass media** consists of the press, radio and television.

There are newspapers and magazines for readers of all ages, professions and levels of training, as well as for the **enthusiasts of diverse hobbies** — from **philately** and tourism to **apiculture** and cinema. Besides, there are various **periodicals** based on particular interests. For instance, the newspaper “Accountant” is addressed mainly to **businessmen**, “Medical Newspaper” — to medical workers, and a lot of newspapers and magazines are published especially for teachers of schools, colleges and Universities, for stock-brokers, etc.

Today’s Ukrainian periodicals are independent and the state **guarantees** their economic independence. Nowadays Ukraine numbers over 4,000 **editions** varying in forms of ownership, genre, type, and **periodicity**.

People always **anxiously await** the next issues of these periodicals and when they **come on sale**, **long queues** form early in the morning at news-stands.

Nobody can doubt the role of the press in present-day life. It is **extremely** important. People in our country are great readers of newspapers and magazines. A lot of them **subscribe to** various papers and journals which **are delivered** to their homes. The “Vechirny Kyiv” is a local independent paper, and its **circulation** is very big, because this newspaper informs the readers of local and national events. Besides, I am fond of reading such magazines as “Vitchizna,” “Vsesvit,” newspapers the “News from Ukraine” and the “Digest” which are published in English. Their contents deal with very burning problems of our present-day life and history, sometimes they are **amusing and entertaining** and touch upon cultural and sport events. In any case they help me to improve my English.

There are also magazines for children, young people and women, socio-political, literary, scientific, popular-science, sports and satirical periodicals. They can be daily, weekly, quarterly or monthly.

There is a **wide network** of TV and radio broadcasting in our country. Television is now increasingly being used to analyse the socio-economic progress taking place in Ukraine. It focuses more on reports, discussions, commentaries and dialogues with viewers. They discuss ways of improving the Ukrainian economy and solving social problems. After such discussions there are tens of thousands of phone calls from viewers all of which are not left unanswered.

Many people watch TV at leisure. One can choose the programme one likes best. Those who like music can listen to various concerts. Sport fans can watch football or hockey matches. Television **extends** our knowledge about the world in which we live. Millions of people can see different lands, new plants, unusual animals and birds, mountains and valleys.

The national radio-and-television network of Ukraine is made up of government-run and non-government-run companies. Ukraine is a member of the **International Telecommunication Union** and an active **participant** in the **Intervision network**, created under ITU auspices. The State TV and Radio Company operates two **channels** and includes editorial services specializing in political analysis, public-political programmes, current information, youth and sports programmes and several creative unions and their channels. Lately there have appeared the increasingly popular non-government TV companies "Tet-a-Tet," "UTAR," "Gravis," etc.

Among Ukraine's **information agencies** special popularity marks are the "UKRINFORM" (Ukrainian National Information Agency), the Ukrainian Independent Information Agency "Respublika" (UNIAR), the Ukrainian Independent News Agency "Interfax-Ukraina" (UNIAN), etc. These agencies have **correspondents** and **reporters** in every administrative region and abroad and disseminate press, radio, photo, video and TV information both within and outside Ukraine. Professional journalists are associated in the National Press Club, a public politically non-affiliated organization whose main **target** and purpose consist in extending contacts among the media people in Ukraine and beyond its borders, and in improving the Ukrainian journalists' professional **experience**.

Word list on the Subject "Mass media"

- mass media** | — средства массовой информации • *засоби масової інформації*
mass communications | — средства массовой информации • *засоби масової інформації*
enthusiast [in'θju:ziæst] — энтузиаст, восторженный человек • *ентузіаст; людина, що захоплюється*
diverse [dar'və:s] **hobbies** — разнообразные хобби • *різноманітні хобі*
philately [fi'lætəli] — филателия • *філателія*
apiculture ['eipikʌltʃə] — пчеловодство • *бджільництво*
periodical [ˌpɪəriədɪkəl] — периодическое издание • *періодичне видання*
to guarantee ['gærən'ti:] — гарантировать, обеспечивать • *гарантувати, забезпечувати*
edition [i'diʃən] — издание • *видання*
periodicity [ˌpɪəriə'disiti] — периодичность, частота • *періодичність, частота*
anxiously ['æŋksjəsli] — тревожно, беспокояно; с волнением; очень сильно • *тривожно, неспокійно; схвилювано; дуже сильно*
to await [ə'weɪt] — ждать, ожидать • *чекати, очікувати*
to come on sale — появляться в продаже • *з'являтися у продажі*
long queue [kju:] — длинная очередь • *довга черга*
extremely — чрезвычайно, крайне • *надзвичайно*
to subscribe [səb'skraɪb] **to (for)** — подписываться на (газеты, журналы и т. п.) • *передплачувати (газети, журнали і под.)*
to deliver — разносить, доставлять (почту) • *розносити, доставляти (пошту)*
circulation [ˌsɜ:kju'leɪʃən] — тираж • *наклад, тираж*
amusing — забавный • *забавний, смішний*
entertaining — развлекательный, увеселительный • *розважальний*
wide network — широкая сеть • *широка мережа*
to extend [ɪks'tend] — расширять • *розширювати*
International Telecommunication Union — Международная организация радиовещания и телевидения • *Міжнародна організація радіомовлення і телебачення*
participant — участник • *учасник*
Intervision network — система Интервидения • *мереж Інтербачення*
channel ['tʃænl] — канал • *канал*

information agency [ˈeɪdʒənsɪ] — информационное агентство • *інформаційна агенція*

Ukrainian National Information Agency — Украинское национальное информационное агентство • *Українська національна інформаційна агенція Укрінформ*

Ukrainian Independent Information Agency “Respublika” — Украинское независимое информационное агентство «Республика» • *Українська незалежна інформагенція новин (УНІАН)*

Ukrainian Independent News Agency “Interfax-Ukraine” — Украинское независимое информационное агентство «Интерфакс-Украина» • *інформагенція «Інтерфакс-Україна»*

correspondent [ˌkɒrɪsˈpɒndənt] — корреспондент • *кореспондент*

reporter [rɪˈpɔːtə] — репортер • *репортер*

target [ˈtɑːɡɪt] — задание, план • *завдання, план*

experience [ɪksˈpɪəriəns] — опыт • *досвід*

Supplementary Word List and Word Combinations on the Topic “Mass Media”

Television (TV)

television (TV) — телевидение (ТВ) • *телебачення (ТБ)*

TV service — телевизионная служба • *телевізійна служба*

TV centre (station) — телевизионная станция, телевизионный центр • *телестанція, телецентр*

TV relaying station — трансляционная телевизионная станция • *трансляційна телестанція*

TV studio — телестудия • *телестудія*

TV workers (TV crews) — работники телевизионного центра • *працівники телецентру*

to work on TV — работать на телевидении • *працювати на телебаченні*

television set (TV set) | — телевизор • *телевізор*

TV receiver

TV set with screen diagonal of ... cm — телевизор с диагональю экрана ... сантиметров • *телевізор з екраном ... сантиметрів по діагоналі*

TV channels — каналы телевизионных передач • *канали телевізійних передач*

interference-free reception — прием без помех • *приймання без перешкод*

to install a television set — устанавливать телевизор • *встановлювати телевізор*

TV antenna (TV aerial) — телевизионная антенна • *телевізійна антена*

to televise (to telecast) — передавать телевизионную программу, передавать по телевидению • *передавати телевізійну програму, передавати по телебаченню*

telecasting, televising | — телевизионная передача (телевизионное вещание) • *телевізійна передача (телевізійне мовлення)*
television broadcasting

to televise | — смотреть телевизионную

to watch a TV programme | передачу • *дивитися теле-*

to see... on the television (on TV) | *візійну передачу*

Eurovision — Евровидение • *Євробачення*

Interlision — Интервидение • *Інтербачення*

to improve viewing — улучшать прием телевизионных передач • *по-кращувати приймання телевізійних передач*

one-hour TV show — одночасовая телевизионная передача • *одногодинна телевізійна передача*

to appear on a TV show — выступать в телевизионной передаче • *виступати в телевізійній передачі*

TV newsreel(s) — телевизионная хроника, журнал • *телевізійна хроніка*

TV Times — программа телепередач • *програма телепередач*

televviewer (viewer) — телевизионный зритель, телезритель • *телеглядач*

television fan (TV fan) — любитель телевизионных передач • *любител телевізійних передач*

air — эфир • *ефір*

on the air — в эфире • *в ефірі*

live air — прямой эфир • *прямий ефір*

Radio

radio (wireless) — радио • *радіо*

radio set (radio receiver) — радиоприемник • *радіоприймач*

Radio Station — радиостанция • *радіостанція*

broadcasting — радиовещание • *радіомовлення*

to broadcast — передавать по радио, вести передачу • *передавати по радіо*

(radio) transmitter (transmitting set) — радиопередатчик • *радіопередавач*

- [wireless] **Relaying station (Relay station)** — трансляционная радиостанция, трансляционный узел • *трансляційна радіостанція, трансляційний вузол*
- relaying system** — трансляционная сеть • *трансляційна мережа*
- relay** [ˈriːleɪ] — трансляция • *трансляція*
- to relay** — транслировать • *транслювати*
- radio antenna** [ænˈtenə] | — радиоантенна • *радіоантена*
- radio aerial** [ˈɛəriəl] | — радиоантенна • *радіоантена*
- indoor** | — внутренняя антенна • *внутрішня антена*
- outdoor** | **antenna** | — наружная антенна • *зовнішня антена*
- frame** | **(aerial)** | — рамочная антенна • *рамкова антена*
- room** | — комнатная антенна • *кімнатна антена*
- wireless operator** — радист • *радист*
- radio mechanic** [mɪˈkænik] — радиотехник • *радіотехнік*
- radio fan** — любитель слушать радиопередачи • *любитель радіопередач*
- radio-announcer (Br.)** | — ведущий радиопрограммы • *ведучий*
- broadcaster (Am.)** | *радіопрограми*
- listener** — слушатель • *слухач*
- radio relay set (plug-in speaker)** — репродуктор трансляционной точки • *репродуктор радіотрансляційної точки*
- set of the latest make** — приемник последнего выпуска • *радіоприймач останнього випуску*
- to turn on** | **the wireless (radio)** | — включать радио • *вмикати радіо*
- to switch on** | **the wireless (radio)** | — включать радио • *вмикати радіо*
- to turn off** | **the wireless (radio)** | — выключать радио • *вимикати радіо*
- to switch off** | **the wireless (radio)** | — выключать радио • *вимикати радіо*
- the wireless is on** — радио включено • *радіо ввімкнено*
- the wireless is off** — радио выключено • *радіо вимкнено*
- to tone down the wireless (radio)** — уменьшать мощность звука (громкость) • *зменшувати звук (гучність)*
- to tone up** — увеличивать мощность звука (громкость) • *збільшувати звук (гучність)*
- volume control device** — регулятор громкости • *регулятор гучності*
- to handle the wireless** — обращаться с (радио)приемником • *поводитися з (радіо) приймачем*
- to tune in [to]** — включаться, настраивать приемник (на) • *вмикатися, настроювати приймача (на)*
- to butt in** — вмешиваться, вклиниваться (о радиостанции) • *вклинюватися, втручатися (про радіостанцію)*

crackling (cracks) — треск от электронной сети • *тріск від електромережі*

distortion of sound — искажение звуков • *спотворення звуків*

interference — помехи • *перешкоди*

reception — прием передачи • *прийом передачі*

to listen | **to the wireless** | — слушать радио • *слухати радіо*
| **to the radio** |

to listen to smth. on the wireless — слушать ч.-л. по радио • *слухати щось по радіо*

earphones |

headphones | — наушники • *наушники*

earpieces |

to listen to smth. on earphones (earpieces) — слушать ч.-л. через наушники • *слухати щось через навушники*

to be on the air — звучать в эфире • *звучати в ефірі*

to go on the air — выступать по радио • *виступати по радіо*

to contact with radio amateurs — устанавливать радиосвязь с радиолюбителями • *зв'язуватися по радіо з радіоаматорами*

to get on the air [to] — связаться по радио (с) • *зв'язуватися по радіо (з)*

to use the Morse Code or an International Code — пользоваться азбукой Морзе или международным кодом • *користуватися азбукою Морзе або Міжнародним кодом*

hook-up — одновременная передача одной программы по нескольким станциям; одновременно переключать две или более радиостанций на одну программу • *одночасна передача однієї програми по кільком станціям; одночасно перемикає дві або більше радіостанцій на одну програму*

long-wave — длинные волны • *довгі хвилі*

medium-wave — средние волны • *середні хвилі*

short-wave — короткие волны • *короткі хвилі*

band (a range of frequencies or wave length) — частота или длина волны • *частота або довгота хвилі*

in the... metre bands | — на волне... метров • *на хвилі... метрів*
on... metres |

radio-controlled — управляемый по радио • *керований по радіо, радіокерований*

radio-free — не причиняющий помех • *без радіоперешкод*

radiolocation — радиолокация • *радіолокація*

radiolocator — радиолокатор • *радіолокатор*

radiotelephone (radiophone) — радиотелефон • *радіотелефон*

the BBC (the British Broadcasting Corporation) — Би-Би-Си (Британская радиовещательная корпорация) • *Bi-Bi-Ci (Британська радіомовна корпорація)*

Press

- information agency** — агентство информации • *інформагенція*
editorial board | — редакция • *редакція*
editorial service | — редакция • *редакція*
periodical — периодическое издание • *періодичне видання*
press centre — пресс-центр • *прес-центр*
newspaper page — газетная страница • *газетна сторінка*
front page — первая страница • *перша сторінка*
news headlines — содержание выпуска последних новостей • *газетна лінія новин, зміст випуску останніх вістей*
newspaper column — газетная колонка • *газетна шпальта*
column heading — заголовок колонки • *заголовок шпальти*
leading article — передовая статья • *передова стаття*
contents — содержание • *зміст*
date of publication — дата выпуска • *дата публікації, випуску*
place of publication — место выхода газеты • *місце виходу газети*
political section — раздел «политические события» • *розділ «політичні події»*
advertisement — реклама, объявление • *реклама, об'ява*
sport section — спортивный раздел • *спортивний блок (сторінка)*
the latest developments (news) — самые последние события (новости) • *найостанніші повідомлення (новини)*
caption [ˈkæpʃən] — заголовок (статьи, главы) • *заголовок (статті, розділу)*
home and overseas news section — раздел «Новости внутри страны и за ее пределами» • *блок внутрішніх та іноземних новин*
news summary — сводка новостей • *зведення новин*
television programmes — раздел «Телепрограмма» • *телепрограма*
weather report — раздел «Прогноз погоды» • *блок погодних відомостей*
arts section — раздел «В мире искусства» • *блок мистецтва*
business news — раздел «Экономические новости» • *блок економіки*
business report — раздел «Экономический репортаж» • *блок економічного репортажу*

death notice — раздел «Некрологи» • блок «Некрологи»
job advertisement (a vacancy) — раздел «Трудоустройство» • блок «Працевлаштування» («Робота»)
national daily newspaper — ежедневная национальная газета • щоденна національна газета
economic observer — экономический обозреватель • економічний оглядач
journalist — журналист • журналіст
correspondent — корреспондент • кореспондент
editor — редактор • редактор
reporter — репортер • репортер
columnist (observer) — обозреватель • оглядач
photo reporter — фоторепортер • фоторепортер
photo correspondent — фотокорреспондент • фотокореспондент
to make a review [of smth.] — делать обзор (ч.-л.) • оглядати (щось)
copy — экземпляр, номер (газеты, журнала и т.п.) • екземпляр, примірник

Additional Expressions on the Topic “Mass Media”

Some Expressions Used by Radio Announcers When Broadcasting

This is Kyiv (Moscow, etc.) [calling] — говорит Киев (Москва и т.д.) • *говорить Київ (Москва і под.)*
Here goes the beginning — начинаем передачу • *починаємо передачу*
Here is the news read by... — Слушайте последние известия, которые читает (диктор)... • *Слушайте останні вісті, їх читає (диктор)...*
Here are the headlines of the news (of the latest news) (Here are the news headlines). — Передаем краткое содержание выпуска последних известий (или: Сегодня в выпуске...). • *Передаємо зміст повідомлень (або: сьогодні у випуску...)*
Here are some interesting news items (items of news) from... — Передаем некоторые важные сообщения из... • *Передаємо деякі важливі повідомлення з...*
This is the end of the news headlines. — Мы передавали краткое содержание выпуска последних известий. • *Ми передавали короткий зміст випуску останніх вістей.*
That is the news in brief. — Вы прослушали краткий обзор известий. • *Це був короткий огляд вістей.*

- The most important item is...** — Самым важным сообщением является... • *Найважливішим повідомленням є...*
- Here is the news in detail...** — Прослушайте подробный обзор последних известий... • *Тепер про події докладно....*
- Here are the main points again.** — Повторяем содержание главных сообщений. • *А зараз про головніші події ще раз.*
- This news is broadcast from... (comes to you from...)** — Известия передаются из... • *Новини передаються із...*
- In this edition of the news (newsreel)...** — В этом выпуске известий (радиожурнала)... • *В цьому випуску новин (радіожурналу)...*
- That is the end of the home (world) news.** — Мы закончили сообщения по нашей стране (из-за рубежа). • *Це всі новини нашої країни (з-за кордону)...*
- And now to end the news here are the main points again.** — А сейчас, заканчивая выпуск последних известий, вновь перечислим основные сообщения. • *На закінчення випуску ще раз про головніші події.*
- That is the end of the news broadcast at dictation speed.** — Вы прослушали передачу последних известий под диктовку. • *Ви слухали випуск останніх новин під диктовку.*
- So we reach the end of the news which comes (is coming) to you from...** — Итак, мы заканчиваем передачу известий, которую вы слушаете из... • *Ми завершуємо випуск новин, який ви слухаете із...*
- The next news bulletin is at 8 a.m.** — Следующую передачу известий слушайте в 8 часов. • *Наступний випуск новин слухайте о 8-й годині.*
- The press-review is reported at 9 p.m.** — В 21 час будем повторять обзор печати. • *О 21-й годині ми повторимо огляд преси.*
- We are closing down until 8 p.m. this evening.** — Объявляем перерыв до 20 часов. • *Оголошуємо перерву до 20-ї години.*
- We are now closing down on the following frequencies...** — Мы заканчиваем передачу на следующих частотах... • *Ми завершуємо передачу на таких частотах...*
- Transmission for... is closing down for an hour.** — Мы прерываем передачу для... на один час. • *Ми перериваємо передачу для... на одну годину.*
- We end this short interlude (this edition of the newsreel).** — Мы заканчиваем этот небольшой музыкальный антракт (этот выпуск журнала последних известий). • *Ми завершуємо цю невелику музичну паузу (цей випуск останніх вістей).*

We end this programme of songs (of Women's Hour). — Мы заканчиваем программу песен (передачу для женщин). • *Ми завершуємо програму пісень (передачу для жінок).*

That's the end of the Programme Parade. — Мы передавали программу передач. • *Програму передач завершено.*

The Radio Newsreel comes in two minutes. — Через 2 минуты мы будем передавать хронику последних известий. • *За дві хвилини ми передамо хроніку останніх подій.*

We shall be on the air at the same time tomorrow. — Завтра мы начнем передачи в то же самое время. • *Слухайте нас завтра в цей самий час.*

Listening to the Radio

What's on the wireless (air) tonight? — Что передают сегодня вечером по радио? • *Що передають сьогодні ввечері по радіо?*

Let's listen to the weather report. — Послушаем сводку погоды. • *Послухаємо прогноз погоди.*

Sports broadcast and telecasts are enormously popular. — Спортивные передачи по радио и телевидению чрезвычайно популярны. • *Спортивні передачі по радіо і телебаченню надзвичайно популярні.*

Switch on the other dial. — Включите другую волну. • *Переключіться на іншу хвилю.*

I have missed the highlights of today's broadcast. Are they interesting? — Я пропустил (прослушал) передачу-резюме сегодняшних новостей. Ч.-н. интересное? • *Я пропустив (прослухав) підсумок сьогоднішніх новин. Є щось цікаве?*

My set is only for broadcast waves; actually it's a plug-in speaker. — Мой приемник принимает только передачи по ретрансляции. Собственно говоря, это репродуктор. • *Мій приймач приймає тільки ретрансляційні передачі. Власне кажучи, це репродуктор.*

It's rather sensitive multiband set. — Это довольно чувствительный всеволновой приемник. • *Це доволі чутливий всехвильовий приймач.*

It has a sharp-scale tuning. — Он имеет шкалу точной настройки. • *Він має шкалу точної настройки.*

It can work on batteries as well. — Он может работать также на батареях. • *Він може працювати і на батарейках.*

My set has gone out of order. — Мой приемник испортился. • *Мій приймач зіпсувався.*

My set needs mending (repairing). — Мой приемник необходимо отремонтировать. • *Мого приймача потрібно ремонтувати.*

My set is in a bad state of repair. — Мой приемник нелегко починить (находится в очень плохом состоянии). • *Мого приймача полагодити нелегко (в дуже поганому стані).*

Great noise is often heard. — Часто слышен сильный шум. • *Часто чутно сильний шум.*

Watching TV Programmes

Our TV aerial is run up on the roof. — Наша телевизионная антенна установлена на крыше. • *Наша телеантена встановлена на даху.*

How many channels has your TV? — Сколько каналов имеет Ваш телевизор? • *Скільки каналів у Вашому телевізорі?*

This TV set has limited visibility. — В этом телевизоре очень ограниченная видимость. • *В цьому телевізорі обмежена видимість.*

I'm a regular viewer of the Ukrainian (Russian) programmes. — Я регулярно смотрю украинские (русские) телепередачи (программы). • *Я регулярно дивлюся українські (російські) телепередачі (програми).*

Which is the most popular teleset now? — Какой телевизор сейчас наиболее ходовой? • *Який телевізор зараз найпопулярніший?*

What's the size of the screen of this TV set? — Какой размер экрана у этого телевизора? • *Який розмір екрану цього телевізора?*

Is the telecast good? — Телепередача хорошая? • *Телепередача добра?*

Do you enjoy the telecast from Lviv? — Вам нравятся телепередачи из Львова? • *Вам подобаються телепередачі зі Львова?*

The programme opened with the sports review. — Программа началась передачей спортивных известий. • *Програма почалася передачею спортивного огляду.*

There is a colour distortion to some degree. — Имеется небольшое искажение цвета. • *Тут невелике спотворення кольору.*

The pictures come out dark (bright). — Изображения получаются тусклыми (ясными). • *Зображення виходить тьмяним (світлим).*

The viewing screen is set wrong. — Экран настроен неправильно. • *Екран настроєний неправильно.*

Newspaper's Expressions

- as it is reported from London (Paris, etc.)... — как сообщают из Лондона (Парижа и т.п.)... • *як повідомляють з Лондона (Парижа і под.)...*
- to touch upon smth. — касаться ч.-л., затрагивать (вопрос, проблему) • *стосуватися чогось, заторкувати (питання, проблему)*
- to give facts (figures, etc.) — приводить факты (цифры и т.п.) • *наводити факти (цифри і под.)*
- the newspaper carries an article on... — в газете помещена статья о... • *в газеті вміщена стаття про...*
- to comment on smth. — комментировать ч.-л. • *коментувати щось*
- to come to the conclusion that... — приходит к выводу (о том), что... • *приходить до висновку (про те), що...*
- to take a decision — принимать решение • *ухвалювати рішення*
- to make a statement — делать заявление • *робити заяву*
- to go into details — вдаваться в подробности • *вдаватися в подробиці*
- to mention smth. in passing — упомянуть о ч.-л. мимоходом (вскользь) • *згадати про щось мимохідь*
- to talk politics — обсуждать политические события • *обговорювати політичні події*
- a wide range of problems — широкий круг вопросов • *широке коло питань*
- to reach agreement [on smth.] — приходит к соглашению (по к.-л. вопросу) • *приходить до угоди (з якогось питання)*
- to solve a problem — решать проблему • *вирішувати проблему*
- to maintain relations — поддерживать отношения • *підтримувати стосунки*
- to adopt a plan (a resolution, etc.) — принимать план (резольюцию и т.п.) • *ухвалювати план (резольюцію і под.)*
- to establish diplomatic relations — устанавливать дипломатические отношения • *встановлювати дипломатичні стосунки*
- to fulfil (a task, a programme) — выполнять (задание, программу) • *виконувати (завдання, програму)*
- to make a proposai — вносить (делать) предложения • *вносити (робити) пропозицію*
- to approve smth. — утверждать, одобрять ч.-л. • *стверджувати, схвалювати щось*
- to come to a deadlock — заходить в тупик • *заходити в глухий кут*

- friendly (diplomatic, trade, etc.) relations** — дружественные (дипломатические, торговые и т.п.) отношения • *дружні (дипломатичні, торгові і под.) стосунки*
- market economy system** — система рыночных отношений • *система ринкової економіки*
- foreign (home) policy** — внешняя (внутренняя) политика • *зовнішня (внутрішня) політика*
- under the agreement** — в соответствии с соглашением • *відповідно з угодою*
- to pursue a policy** — проводить политику • *провадити політику*
- tasks facing humanity** — задачи, стоящие перед человечеством • *завдання, що постали перед людством*
- International Monetary Fund** — Международный валютный фонд (МВФ) • *Міжнародний валютний фонд (МВФ)*
- in protest against smth.** — в знак протеста против ч.-л. • *на знак протесту проти чогось*
- to call on smb. to do smth.** — призывать к.-л. сделать ч.-л. • *закликати когось щось зробити*
- close links (contacts)** — тесные связи (контакты) • *тісні контакти (зв'язки)*
- to sign a document** — подписывать документ • *підписувати документ*
- to pay a state (official, friendly) visit to...** — прибыть с государственным (официальным, дружественным) визитом в... • *прибути з державним (офіційним, дружнім) візитом до...*
- They had talks on different problems connected with...** — Они разговаривали о различных проблемах, связанных с... • *Вони говорили про різні проблеми, пов'язані з...*
- In a friendly and businesslike atmosphere they exchanged views on a wide range of problems (questions).** — В дружеской и деловой обстановке они обменялись мнениями по широкому ряду вопросов. • *В дружній та діловій атмосфері вони обмінялися думками з широкого кола питань.*
- As it was pointed out in the editorial (said in the report, written in the appeal, underlined in the message)...** — Как указано в статье (сказано в докладе, написано в произведении, подчеркнуто в послании)... • *Як вказано в статті (сказано в доповіді, написано в творі, наголошено у посланні)...*
- The article presents the general picture of...** — Статья показывает общую картину... • *Стаття висвітлює загальну картину...*
- The author provides a detailed analysis of...** — Автор делает детальный анализ... • *Автор робить детальний аналіз...*

The key-note of the article... — Основная мысль статьи... • *Головна думка статті...*

We can draw a conclusion... — Мы можем сделать вывод... • *Ми можемо зробити висновок...*

The purpose (aim) of the article is to discuss (show)... — Цель статьи — обсудить (показать)... • *Метою статті є обговорення (показ)...*

In the opening lines of the article the author tells about... — Сначала автор статьи рассказывает... • *Спершу автор статті розповідає...*

The article deals with the international affairs (current events in our country). — В статье говорится о международных отношениях (о текущих событиях в нашей стране). • *У статті йдеться про міжнародні справи (про поточні події в нашій країні).*

TEXTS

Read the texts, give a summary and discuss them.

Text 21—1

American Radio and Television

Mass media (that is the press, the radio and television) **play an important part in the life of society.** They inform, educate and entertain people. They also influence the way people look at the world and make them change their views. “After all,” say American media men, “news is not what happens — it is what you see or read about in mass media.” **In other words, mass media mould public opinion.**

Millions of Americans in their spare time watch TV and read newspapers. The daily paper **dominates** family life at breakfast, TV dominates the life of the family most of the time. The TV set is not just a piece of furniture. It is someone who is “one of the family”. It is also a habit forming drug impossible to resist. The radio is turned on most of the time, creating a permanent background noise. It does not interfere with your activities. You can listen to the radio while doing some work about the house, reading a book or driving a car.

On the radio one can hear music, plays, news, and various commentary and discussions called forums. At a forum several authorities exchange views on social, economic and political problems, as well as on books of common interest. A number of sides are repre-

sented so that the listeners can hear various opinions. Such broadcasts are popular with the listeners. A **peculiar feature** of the American radio is soap opera. It is a sentimental serial drama dealing with domestic problems and meant for housewives. Soap opera is usually broadcast every day. Most people find soap opera **boring**.

Various radio and TV games, such as a **quiz programme** on TV, also attract a large audience. During a radio panel-game listeners of the radio send questions to the studio to be answered by the members of the **panel**, who **compete for** the best results. During TV quiz programmes questions are answered by TV viewers.

There is a lot of advertising on American TV and radio. Some of the TV and radio stations are **owned** by big corporations or individuals. The owners can **advertise** whatever they choose. To advertise their goods **commercial firms** buy TV and radio time. So most of radio and TV time is taken up by **advertisements**. The firms also sponsor shows and programmes that make people buy their goods. For instance, to attend a show or to take part in a quiz programme you may have to send to the studio the required number of empty **cartons, boxes or wrappings** (depending on what product the sponsoring firm is selling). People are attracted by such programmes not only because they provide entertainment. A valuable prize is usually promised for the correct answer to the main question, such as a video or radio cassette-recorder or a stereo music centre. Americans are very optimistic. Their optimism makes them believe in luck and buy things which they may not need at all. The sponsoring firm **makes a great profit on** such programmes. The more people attend the show, the greater is the profit of the firm.

Advertising promotes business and benefits businessmen but often annoys the general public. The play you are watching on TV may be interrupted several times by **an appeal** to use a new perfume or **detergent**, or drink a certain kind of beer. Though Americans are used to everything being advertised, watching such programmes gives one a headache instead of providing relaxation. Sometimes the patience of the viewer snaps and he turns off the TV set without ever learning who **murdered** the innocent old lady, **hijacked the plane**, **forged** the cheques, poisoned the wife of the millionaire, **kidnapped** his daughter or **committed** some other crime. The viewer will never know if the police caught **the burglar** who **robbed the bank** or if the criminal **escaped** being punished.

To convince the viewer that a certain product is the best and to persuade him to buy it takes not only a lot of imagination but also a lot of time. The same advertisement is repeated dozens of times every day, which bores the viewers.

According to some critics the immense cultural possibilities of American mass media are used mainly for the purpose of selling people more things than they really need. Freedom of speech, as some critics declare, allows great commercial firms to pull the rest of the people down to their own intellectual level.

But it is hardly fair to say that American mass media do not try to raise the cultural level of the people or to develop their artistic taste and with great professional skill. Radio and television bring into millions of homes not only entertainment and news but also cultural and educational programmes. Radio stations broadcast about ten thousand hours of musical programmes weekly. Many programmes are made up almost entirely of classical music.

There is a lot of education both on the radio and on television. For instance, you can take a TV course in history, political economy, management, banking and in many other subjects, or learn a foreign language by radio. Educational TV firms and programmes are shown in schools and colleges as a part of the curriculum.

The opinion that all commercial programmes are of little artistic value can also be disputed.

to play an important part — играть важную роль • *відігравати важливу роль*

society — общество • *суспільство*

to entertain [,entə'tein] **smb.** — развлекать к.-л. • *розважати когось*

after all — в конечном счете, в конце концов • *врешті решт*

in other words — другими словами, иначе говоря • *іншими словами, інакше кажучи*

to mould [mould] **public opinion** — формировать общественное мнение • *формувати громадську думку*

to dominate ['dɒmɪneɪt] **smth.** — занимать главенствующее положение где-либо • *панувати в чомусь*

to resist [rɪ'zɪst] **smb. (smth.)** — сопротивляться, оказывать сопротивление к.-л. (ч.-л.) • *опиратися, чинити опір комусь (чомусь)*

peculiar [rɪ'kju:ljə] — специфический, особый, не похожий на других • *специфічний, особливий, не схожий на інших*

feature ['fi:tʃə] — черта, особенность • *риси, особливість*

boring — скучный, навевающий скуку; надоедливый • *нудний, набридливий; що навіює нудьгу*

quiz [kwɪz] **programme** — викторина • *вікторина*

panel — группа специалистов, собравшихся для обсуждения общественно важного вопроса • *група фахівців, що зібралися для обговорення громадське важливого питання*

- to compete** [kəm'pi:t] **for smth.** — соревноваться, бороться за получение ч.-л. • *змагатися, боротися за одержання чогось*
- to own smth.** — владеть ч.-л. (иметь собственность) • *володіти чимось (мати власність)*
- to advertise** ['ædvətəɪz] — рекламировать ч.-л. • *рекламувати щось*
- commercial** — торговый; содержащий рекламные объявления; финансируемый за счет рекламных объявлений (о телевидении и радио) • *комерційний; що містить рекламні об'яви; що фінансується за рахунок рекламних оголошено (на радіо і телебаченні)*
- advertisement** [əd'və:tismənt] — реклама • *реклама*
- cartons; wrappings** — оберточный материал; всевозможные контейнеры из мягкого картона • *обгортковий матеріал; контейнери з картону*
- to make a profit on smth.** — получить прибыль из ч.-л. • *одержувати прибуток від чогось*
- appeal** [to do smth.] — призыв (сделать ч.-л.) • *заклик (до чогось)*
- detergent** — стиральный порошок • *пральний порошок*
- to murder smb.** — убивать к.-л. • *мордувати когось*
- innocent** — невинный • *невинний*
- to hijack a plane** — угонять самолет • *уганяти літак*
- to forge smth.** — подделывать ч.-л. • *підробляти щось*
- to kidnap smb.** — похищать ребенка • *викрадати (захоплювати) дитину*
- to commit [a crime, murder, etc.]** — совершить (преступление, убийство и т.п.) • *вчинити (злочин, вбивство і под.)*
- burglar** ['bɜ:glə] — грабитель, взломщик • *грабіжник, ведмежатник*
- to rob a bank (a flat, etc.)** — ограбить банк (квартиру и т.п.) • *пограбувати банк (квартиру і под.)*
- to escape smth. [doing smth.]** — избежать ч.-л.; бежать откуда-либо (из тюрьмы, плена) • *уникнути чогось; втекти звідки-лясь (із в'язниці, полону і под.)*
- to convince smb. of smth. [that...]** — убедить к.-л. в ч.-л. (в том, что...) • *переконати когось в чомусь (в тому, що...)*
- artistic taste** — художественный вкус • *художній смак*
- with [great] professional skill** — с (большим) профессиональным мастерством • *зі значною професійною майстерністю*
- to be of great artistic value** — иметь большую художественную ценность • *мати велику художню цінність*
- to dispute smth.** — обсуждать ч.-л., ставить под сомнение, оспаривать ч.-л. • *обговорювати щось, вагатися в чомусь*

The Tube

By far, the most popular leisure time activity is watching television. There is at least one TV set in 98% of American households, and many have two or three. Two thirds of homes also have a video-cassette recorder (*VCR*), which is capable of recording and playing back sound and picture. Television satisfies many of the other interests that Americans enjoy — sports, news, music, theater, and movies. For those that are at home during the day, there is afternoon fare consisting of game shows and serialized dramas commonly called “*soap operas*.” (The *opera* part of the name comes from the complicated plots and incredible story lines. “*Soap*” comes from the fact that, in pre-television days, the sponsors of serialized radio dramas were sellers of soap and other products **purchased by listeners**.) For pre-school children, TV offers clever programmes that educate while entertaining. Saturday mornings are also for the children, who are “treated” to hours of animated cartoons. At dinnertime, the local and national news is broadcast for a half hour or an hour. Evening entertainment consists mostly of situation comedies (*sitcoms*) which portray some aspect of life (family, singles, elderly, and so forth) in a “**humorous**” way. Every other line of dialogue is expected to produce a laugh. In case it doesn’t, recorded laughter is provided. There are also adventure shows, dramas, and various weekly shows which have the same cast of characters and general theme but a different story each week.

The production of television programmes is dominated by three national networks. They are the *American Broadcasting Company (ABC)*, the *Columbia Broadcasting System (CBS)*, and the *National Broadcasting Company (NBC)*. These are **privately owned companies** that sell advertising time for a profit. Most television stations are **affiliated** with one of those networks, which provides programming to the member stations. As a result, programmes produced by a network are broadcast all over the nation. Another network, the *Public Broadcasting System*, is a non-commercial company funded by public and private grants. Much of the broadcasting on the network is without advertising. Because it does not depend on advertising for support, it can broadcast programmes that do not appeal to mass audiences, such as the plays of George Bernard Shaw or William Shakespeare, concerts, and in-depth discussions of news events.

For those that want more TV than the regular stations provide, **cable TV** is available in many parts of the country. To receive cable TV, one must pay a monthly subscription fee. Wires and a special tuner

are attached to the TV set to enable the subscriber to receive the cable broadcasts. Cable stations tend to specialize in one type of programmes. There are stations for sports, movies, music videos, business, health, and the arts. Unlike commercial stations, programmes on cable TV are not usually interrupted for commercials.

Many people have criticized television programming. They complain that it does not challenge the intellect, shows too much violence, and appeals to the least educated of viewers in order to get the largest audience. To a great extent, these criticisms are correct. But there are also many excellent TV programmes available for people who are selective in their viewing.

Television has become **the main source of information and entertainment** for the average American. It is estimated that by the time a child reaches 18, he or she has spent almost twice as much time watching TV as in the classroom. Many people are concerned about TV's influence. News is edited and condensed to fit into two or three minutes per event. Unrealistic family and social situations are portrayed, with all problems easily solved within a half hour, giving the young a distorted view of life. How has TV affected the young people who grew up watching it? Unquestionably, children learn a lot from TV shows, but not all of it is appropriate or positive. American concerns about the low level of many popular TV shows has led to TV's insulting nickname, "*the boob tube*". Moreover, many educators believe that today's American students read and write less than students of earlier generations because so much of their knowledge has come to them via TV and film rather than the printed word.

products purchased by listeners — продукция, покупаемая слушателями • *продукція, що купується слухачами*

in a humorous way — в юмористическом стиле • *в гумористичному стилі*

privately owned companies — частные компании • *приватні компанії*

to affiliate [ə'filieit] — присоединяться, устанавливать связи • *приєднуватися, встановлювати зв'язки*

cable TV — кабельное телевидение • *кабельне телебачення*

to attach to smth. — присоединяться к чему либо, крепить(ся) • *приєднуватися до чогось*

the main source of information and entertainment — основной источник информации и развлечения • *головне джерело інформації та розваг*

to estimate ['estimeit] — оценивать, подсчитывать приблизительно • *оцінювати, приблизно підраховувати*

Sound Broadcasting in Great Britain

The BBC operates four domestic sound broadcasting services from 59 transmitting stations, and two main groups of **external** broadcasting services from 37 high power, high frequency transmitters in the United Kingdom and from two (used for relay purposes) at Tebrau, near Singapore. Until recently, the domestic sound services were broadcast **solely** on long and medium wave-lengths, **allocated to** the United Kingdom under Copenhagen Agreement of 1948, which aimed at minimising interference between the broadcasting stations of the participating countries. However, the growth in the number of European broadcasting stations after that date (there are now twice as many as in 1948) so **diminished** the effectiveness of the Agreement that, in 1955, the BBC began to establish a network of very high frequency (*VHF*) transmitters. By 1958, fifteen permanent *VHF* transmitting stations had been built and put into operation and the *VHF* service is now **available** to some 93 per cent of the population. The *VHF* stations broadcast *the Home Service* **appropriate to** the region in which they are situated, as well as *the Light Programme*, *the Third Programme* and *Network Three*, and for all these services greatly improved reception is **assured**. Seven more such stations **have been approved** by the Postmaster General.

There are 157 studios for the domestic sound programmes, of which 61 are in London and 96 at various centres in the regional areas. The external services use 32 London studios. There are also semi-automatic studios which can be operated in 14 different centres in the United Kingdom by a programme official without the attendance of an engineer.

external [eks'tə:nl] — внешний, иностранный • *зовнішній, іноземний*

solely ['səʊli] — единственно; только, исключительно • *тільки, виключно*

to allocate ['æləkeɪt] **to** — размещать в, распределять, назначать • *розміщати в, розподіляти, призначати*

to diminish [dɪ'mɪnɪʃ] — уменьшать(ся), убавлять(ся); ослабевать; унижать • *зменшувати(ся), слабнути; принижувати*

available [ə'veɪləbl] — доступный; имеющийся в распоряжении • *доступний; що є у розпорядженні*

to appropriate [ə'prəʊprɪt] **to (for)** — подходящий, соответствующий, свойственный • *що підходить, відповідний, властивий*

to assure [ə'ʃʊə] — гарантировать, обеспечивать • *гарантувати, забезпечувати*

to approve [ə'pru:v] — одобрить, утверждать, санкционировать • *схвалювати, затверджувати, санкціонувати*

Text 21—4

Domestic Services

The domestic sound services, which produce over 20,000 programme hours a year, are designed to cater for the varying tastes of a diverse listening public. They consist of the Home Service, the Light Programme, the Third Programme, and Network Three.

The Home Service, which occupies some 18 hours a day, is planned to serve the broad middle section of the community. It provides a wide range of musical programmes (with particular emphasis on the great standard works of music) and plays (including the classics and contemporary drama). The principal news and information programmes, discussions on domestic and foreign affairs, party political broadcasts, special programmes for children and young people (e.g. “*Children’s Hour*,” and “*Broadcasts for Schools*”), religious programmes, and “outside broadcasts” (which take the listener to national occasions and sporting events) are also produced on the Home Service. In addition the Home Service is the vehicle for regional broadcasting, which is the generic term for programmes specially compiled for listeners in Scotland, Northern Ireland, Wales, the north of England, the Midlands and the west of England. All these services carry items from the basic Home Service, together with programmes produced within the region; the Welsh Service also broadcasts a daily bilingual programme.

The Light Programme, which occupies some 18 hours a day, is intended for those who wish to enjoy relaxation and distraction in the least demanding form. Entertainment programmes are the main feature; they include light music and dance music as well as variety programmes, short plays, programmes for women and children (e.g. “*Woman’s Hour*” and “*Listen with Mother*”) and regular news summaries and bulletins. There are also frequent “outside broadcasts” on the Light Programme, and commentaries on sport.

The Third Programme, which normally occupies three hours in the evening (five on Saturdays and Sundays) is planned for minority audiences. The range, style and presentation of the programmes, which include music, drama, talks and features, are intended to satisfy

listeners' **intellectual maturity** and cultural interests. The programme **claims** on the one hand to be contemporary and forwardlooking, and on the other to represent the artistic achievements of the past; it has an international **flavour** in that many of the plays presented are translations of European drama or are by American authors, and many of the talks are about foreign political thought and cultural activities in countries overseas.

Network Three, which occupies between one and two hours on weekday evenings, provides programmes of specialized interest, mainly programmes of the spoken word. It is intended as a means of meeting the practical need (e.g., for further education, learning a foreign language, or acquiring expert information on various aspects of hobbies or work) of groups of people, which cannot properly be met during the evening hours by the other services.

Each of the domestic sound services has its own characteristics, but the Home Service and the Light Programme are planned together and **are** sometimes **synchronized** for a part of the day, while the Third Programme is coordinated with the other two, so far as **is practicable**, to ensure the widest possible choice of programmes for listeners.

(from "Britain: an Official Handbook")

to cater [ˈkeɪtə] (**for**) — обслуживать зрителя, посетителя (о театрах и т. п.); стараться доставлять удовольствие • *обслуговувати глядача, відвідувача (про театри і под.); старатися надавати задоволення*

diverse listening public — разнообразные слушатели • *різноманітна слухацька аудиторія*

The Home Service Programme — главная программа, первая программа, транслирующая основные внутренние и политические новости, музыкальные программы, пьесы, программы для детей, программы религиозного содержания • *головна програма, перша програма, що транслює основні внутрішні та політичні новини, музичні програми для дітей, релігійні програми*

to comply [kəmˈplaɪ] — уступать, соглашаться; исполнять (просьбу), подчиняться • *погоджуватися, виконувати (прохання), підпорядковуватися*

bilingual [baɪˈlɪŋɡwəl] — двуязычный; говорящий на двух языках • *двомовний, білінгвальний*

The Light Programme — легкая программа или вторая программа • *легка програма або друга програма*

- distraction** [dis'trækʃn] — развлечение; отвлечение внимания • *розвага; відволікання уваги*
- news summary** ['sʌməri] — сводка новостей • *блок новин*
- The Third Programme** — третья программа, транслирующая классическую музыку, театральные представления и политические очерки • *третья програма, яка транслює класичну музику, театральні п'єси і політичні нариси*
- minority** [maɪ'nɔrɪti] — меньшинство; меньшее число, меньшая часть • *меншість; менша частина*
- to intend** [ɪn'tend] — намереваться, иметь в виду, предназначать; значить, подразумевать • *мати намір, мати на увазі, скеровувати*
- to satisfy** ['sætɪsfaɪ] — удовлетворять, соответствовать, отвечать (требованиям) • *задовольняти, відповідати (вимогам)*
- intellectual maturity** [mæ'tjuənti] — зрелость ума • *зрілість розуму*
- to claim** [kleɪm] — требовать; претендовать; заявлять права на ч.-л.; утверждать • *вимагати; претендувати; заявляти права на щось; затверджувати*
- flavour** ['fleɪvə] — привкус, особенность; аромат, запах • *при смак, особливість; аромат, запах*
- Network Three** — радиопрограмма, транслирующая различные обучающие программы • *радіограма, що транслює різноманітні навчальні програми*
- to synchronize** ['sɪŋkrənaɪz] — синхронизировать; совпадать по времени • *синхронізувати; співпадати в часі*
- practicable** ['præktɪkəbl] — осуществимый, реальный; полезный, могущий быть использованным, настоящий • *здійснений, реальний; корисний, що може бути використаний*
- to ensure** [ɪn'ʃʊə] — обеспечивать, гарантировать • *забезпечувати, гарантувати*

Text 21—5

Television Broadcasting in Great Britain

In 1936, the BBC launched the world's first public television service. By 1958, this service was being transmitted from 20 stations and was available to over 98 per cent of the population.

The BBC television service broadcasts a maximum of 50 hours of programmes a week, with permitted extensions (averaging 10 hours) for outside and other broadcasts of a special character. In the course of a year, the service broadcasts more than 7,000 items on a national

network, made up of studio productions, outside broadcasts, films, and relays from the continent of Europe.

BBC studio productions come from the London Television Theatre at Shepherd's Bush; eight main London studios; and fully equipped regional studios at Manchester, Birmingham, Cardiff, Glasgow, Bristol and Belfast. In addition, eight small interview studios (used mainly for short insertions into the news) have been established in London, Scotland, Wales, and in the north, midland and west of England regions. The Television Film Department of the BBC is housed at the Ealing film studios; and Television News and newsreel programmes originate from a specially equipped studio at Alexandra Palace, London. The studios at the Television Centre in London (which has been specifically designed for television purposes) starts coming into use in 1961.

Outside broadcasting (which during the year 1957—1958 transmitted nearly 1,000 programmes, providing about 18 per cent of the total BBC television output) covers most parts of the United Kingdom with its mobile units, presenting programmes both of national and of specifically regional interest, and also brings scenes of events in Europe to viewers in the United Kingdom.

The first regular independent television (*ITV*) service was inaugurated in September 1955, by a programme transmission from the *ITA London station* at Beaulieu Heights, Croydon. By 1958, programmes were being transmitted for 50 hours a week, with permitted extensions averaging a further 10 hours a week, from 7 stations in all parts of Great Britain, and approximately three-quarters of the total number of homes with television sets were able to receive *ITV*.

ITV programmes are produced at modern studio centres in London, Birmingham, Manchester, Glasgow, Cardiff, Southampton and Newcastle. The establishment of these studios is the direct result of the *ITA's* policy of encouraging the casting or for transmission to one or more of the other regions through the link system operated by the Authority.

Generally speaking, both *the BBC and the ITV services* provide programmes of music, drama, light entertainment, variety, and films. Broadcasts for schools are produced on five days in the week both by the BBC and by **Associated-Rediffusion Ltd.** under contract with the *ITA*. Religious broadcasting is also a feature of both services, as are programmes on the arts, children's and family programmes, interviews with **outstanding personalities**, **investigations** into matters of public interest, news reports covering international, national, and local events, and outside broadcasts, mainly of sport.

Advertising is altogether **excluded** from the television programmes of the BBC, as from their sound programmes. The ITA broadcasts **advertisements** (on which the programme companies depend for their **revenue**) subject to the **relevant** provisions in the Television Act, namely, that there should be no sponsoring of programmes by advertisers, that all advertisements should be clearly distinguishable as such and recognizably separate from the rest of the programme, and that the **amount** of time given to advertising should not be so great as **to detract** from the value of the programmes as a medium of entertainment, instruction and information. The ITA has also agreed rules with the Postmaster General about certain classes of broadcasts (including, in particular, religious services) in which advertisements may not be inserted and, on the advice of the **Advertising Advisory Committee**, has drawn up certain "principles for television advertising" with a view to the exclusion of misleading advertisements from the programmes broadcast by the Authority. The cost of inserting advertisements in the ITA service is borne by the advertisers, who pay the programme companies for advertising time.

(from "Britain: an Official Handbook")

to launch [lɔːntʃ] — начинать; пускать в ход, предпринимать, запускать • *починати; пускати в хід, застосовувати, запускати*

extension [ɪks'tenʃn] — протяжение, распространение; удлинение • *протяжність, розповсюдження; подовження*

to inaugurate [ɪ'nɔːgjureɪt] — открывать (памятник, выставку, и т. д.); начинать • *відкривати (пам'ятник, виставку і под.); починати*

ITA (Independent Television Authority) — телевизионная компания, конкурирующая с Би-Би-Си • *телекомпанія, конкурент Бі-Бі-Сі*

approximately [ə'prɒksɪmɪtli] — приблизительно; почти • *приблизно; майже*

Associated-Rediffusion Ltd. — радиоккомпания, занимающаяся трансляцией передач из центра • *радіокомпанія, що транслює передачі з центру*

outstanding personalities — выдающиеся личности • *видатні особистості*

investigation [ɪn'vestɪ'geɪʃn] — расследование, следствие; (научное) исследование • *розслідування, слідство; (наукове) дослідження*

to exclude [iks'klu:d] (**from**) — исключать; не выпускать, не допускать (возможности т.д.) • *виключати; не випускати, не допускати (можливості і под)*
advertisement [əd'və:tismənt] — объявление, реклама, анонс • *оголошення, реклама, анонс*
revenue ['revɪnju:] — годовой доход • *річний дохід*
relevant ['relɪvənt] — уместный, относящийся к делу • *доречний, що стосується справи*
amount [ə'maʊnt] — количество • *кількість*
to detract [dɪ'trækt] — умалять, уменьшать; порочить, клеветать • *зменшувати; ганити, зводити наклеп*
Advertising Advisory Committee — совет по вопросам рекламы • *рада з питань реклами*

Text 21—6

TV — A Child's Friend or Enemy?

Much can be said in favour of television because of the fact that it is a medium for transmitting information. This means that it can both entertain and educate a child, helping him **to accumulate** knowledge and learn about the world, while keeping him amused. Television is also undoubtedly a convenient **option** for many busy mothers, acting as a "babysitter" much of the time while they get on with everyday **chores**.

On the other hand, much of what is shown on television is unsuitable for younger children, painting a **misleading** picture of life which includes murder, bad language and unnecessary violence. This can have a harmful effect on a child's **perception** of events, meaning that he will become accustomed to such behaviour and see nothing wrong with it.

Television can also have the effect of turning a child into a zombie, who will have difficulty relating to other people after spending long hours sitting uncommunicatively in front of moving images.

(From Virginia Evans and Jenny Dooley)

to accumulate — аккумулировать, накапливать • *акумуляувати, накопичувати*
option — выбор, альтернатива, вариант • *вибір, альтернатива, варіант*
chores — рутинная, домашняя работа • *рутинна, хатня робота*

misleading — вводящий в заблуждение, обманчивый • *що вводит в оману, обманливий, облудний*

perception — восприятие, ощущение • *сприйняття, відчуття*

Text 21—7

One Day's Radio and Television

My wife had to stay in bed for a week recently because of a **strained back**. She had both television and radio to entertain her, and as I never have time to look at more than an hour's programme a day, or to listen for even less than that to the radio, she gave me her impressions of a typical day's output.

There are four radio programmes, two of them beginning with a news bulletin at 5:30 a.m. and ending with news at 2 a.m. next day, but as both these two programmes contain so much light music of the type she doesn't like, my wife depended on the other two for news bulletins.

Even before she took to her bed she had been listening to radio more and more because, she said, the news programmes seem to be "more closely argued" than on television, although very often the same expert commentators are used. Perhaps it is an advantage to trust to the words, after all, and do without the face of the news-reader and the people who are interviewed?

Every day at 1 p.m. on the radio, for instance, William Hardcastle interviews people involved in the news — sailors or experts, for example, who **were concerned** with the oil tanker which was aground near Southampton, and which we were all afraid might **pollute** much of our south coast through leaking oil. At 5 p.m. there is "a more **gossipy** news programme," and both these programmes seem to say more, somehow, than the television news bulletins.

The good news programmes begin very early, at times when men are shaving in the morning; they already quote from the morning papers, especially when they disagree with each other about important items of news, and sometimes there are "live" contributions from BBC correspondents "on the spot," in Egypt and Israel perhaps, in Canada or the United States.

It is impossible even to list all the educational programmes during school hours, the children's programmes just after school, or the plays and **dramatized versions of novels** which are to be heard every day. On the day we chose as typical, my wife picked out three other programmes as particularly interesting, a report from Montreal on the reasons for unrest in Quebec, a Mozart performance by the Vienna Baroque Ensemble, and the famous "*Any Questions?*"

In this a team of distinguished people from all walks of life — politics, the stage, literature, science, industry, etc., visit a different town each week and answer questions sent up by the audience who come to hear them. About two-thirds of these usually concern current affairs, and the others are about more personal matters such as “Should a wife and husband pool all their earnings?”

Listeners to this programme send in their comments by letter, and a selection of these is broadcast a few days later in a programme called “*Any Answers?*” The main subject that week was the government’s new financial measures, and the letters expressed very strong opinions indeed, both against and in favour.

Television morning programmes, like radio programmes, are mainly educational, but I was told I ought to watch, some time, a children’s puppet programme in the afternoon — “*The Magic Roundabout*” — clever and amusing!

Most of the older men in Britain, however (as well as some of their wives) would have switched at 8 p.m. to another programme — we have three channels to choose from — the weekly **serial** called “*Dad’s Army*,” a comedy series which **recaptures** the life of the Home Guard, the army of half-trained civilians, middle-aged or elderly, who **volunteered** in 1940 to defend all the coasts and strategic cross-roads of these islands against possible **invasion** by Hitler’s **paratroops** while our fully trained armies were deeply engaged elsewhere. Personally I am often sorry that “*Dad’s Army*” and the **literary quiz** are put on at the same time.

The **other fascinating** programme of the same evening was the weekly “*Tomorrow’s World*,” a science feature which deals with new **inventions**. There was the **oxygen mask** which in big aircraft, in future, will automatically drop into the lap of a passenger so that he can **survive if a hijacker has punctured the fuselage**; a new speedboat with a device to keep the nose down; and something about very low-level parachute dropping.

Later there was a serialisation of Zola’s novel “*Nana*” (in English) and on the other BBC wavelength something quite exceptional — a transmission from Paris of a French feature about Louis XIV, made with real historical detail and no “Hollywood” glamour. This programme ended the evening, for once, with the news in French, from Paris, while the other closed at midnight with the **customary** late bulletin.

strained back — растяжение в области спины • *розтяг в області спини*

to be concerned — заниматься, касаться, иметь отношение • *займатися, стосуватися, мати стосунок*

- to pollute** [pə'lu:t] — загрязнять, осквернять, развращать • *забруднювати, оскверняти, розбещувати*
- gossipy** ['gɒsɪpi] — болтливый; любящий посплетничать; пустой; праздный (о болтовне) • *говіркий; що любить пліткувати; пустий; легковажний (про базікання)*
- dramatized versions of novels** — драматизированные инсценировки романов • *драматизовані інсценування романів*
- serial** — многосерийный телевизионный фильм, сериал • *багатосерійний телевізійний фільм, серіал*
- to recapture** [ri:'kæptʃə] — брать обратно • *забирати назад*
- to volunteer** ['vɒlən'tiə] — предлагать свою помощь (услуги); вызываться добровольцем; поступить добровольцем на военную службу • *пропонувати свою допомогу (послуги); йти добровільно; прийти добровольцем на військову службу*
- invasion** [ɪn'veɪzən] — вторжение, нашествие, набег; посягательство • *вторгнення, напад, набіг*
- paratroops** ['pærətru:ps] — парашютные части • *парашутно-десантні частини*
- literary quiz** — литературная викторина • *літературна вікторина*
- fascinating** ['fæsnɛɪtɪŋ] — обворожительный, очаровательный, пленительный • *заворожувальний, чарівливий*
- invention** — открытие, изобретение • *відкриття, винахід*
- oxygen mask** — кислородная маска • *киснева маска*
- to survive** [sə'vaɪv] — пережить, выдержать, перенести; остаться в живых; продолжать существовать; уцелеть • *пережити, витримати, перенести; залишитися живим; продовжувати існувати; вціліти*
- hijacker** ['haɪ,dʒækə] — налетчик, бандит • *розбійник, бандит, нападник*
- to puncture** ['pʌŋktʃə] — прокалывать, пробить отверстие; получить прокол • *проколювати, пробити отвір; одержати прокол*
- fuselage** ['fju:zɪlə:ʒ] — фюзеляж • *фюзеляж*
- customary** — привычный • *звичний*

Text 21—8

а) American Press

World's largest cooperative new's agency (organized as Harbor News Association, New York City, 1848) reorganized as *Associated Press*, 1900.

In order to obtain European news as soon as possible, competing New York newspapers in the early 1800s sent out reporters in **row-boats** to meet incoming ships off shore. The reporters relayed news items to their home office in **Manhattan**. In 1848 six major New York newspapers decided to form one reportorial chain, *the Harbor News Association*.

The group was reorganized in 1857 under the name of *the New York Associated Press (AP)* and as such instituted a system of sending pooled news to papers in other cities who **reciprocated by dispatching** news back from their own localities. From this was developed news federation consisting of *the New York Associated Press, The Western Associated Press, the New England Associated Press and the Southern Associated Press*.

In 1885, charging **restrictions** on the flow of news in favour of New York papers, *the Western Associated Press* withdrew from the federation and, in 1892, reorganized under the name of *the Associated Press of Illinois*. This new association successfully **challenged** the supremacy of the New York AP..

The Associated Press of Illinois **consolidated its position by signing** exchange **contract** with world news networks that had **sprung up** in Europe — “Reuters” of London, “Havas” of Paris and “Wolff” of Berlin. In 1900 the AP of Illinois incorporated in New York and thereafter became known simply as the Associated Press.

Under the management of “Melville Stone” from 1893 to 1921, the AP grew into a solidly established national news gathering cooperative, **owned** by its member publishers and **making no profits**. In competition with other news agencies — notably *UP (United Press)* and *INS (International News Service)*, which later **merged with** UP to form *UPI (United Press International)* — the Associated Press has become the world’s largest news service, supplying some 4,600 newspapers and radio and television stations in the US. In addition, 4,500 newspapers, periodicals and broadcasting stations in over 100 foreign countries use AP news and AP news pictures.

Mark Twain once said: “There are only two forces that can **carry light to all corners of the globe** — the sun in the heavens and the Associated Press.”

(from “Family Encyclopedia of American History”)

b) For Your Information

The first American newspaper was called *“Public Occurrences Both Foreign and Domestic.”* This paper was first published in Boston in 1690. In 1704, the *“Boston News-Letter”* was started. This

was the first regularly published newspaper in the American Colonies.

The English word “newspaper” does not really describe everything that you can read in this kind of publication. In addition to stories about recent events (news), newspapers also include opinions, advertising, and other non-news items.

Newspapers in the US are protected by the “Freedom of the Press” clause of the First Amendment to the US Constitution, the basic laws of the United States. This amendment guarantees that the government will not interfere with the right of newspapers to print truthful statements.

There are about 2,600 newspapers published in the US About 1,800 of these are daily papers. The “*New York Times*”, the “*Washington Post*”, and the “*Los Angeles Times*” are three of the most important daily papers for foreign and domestic news.

(from “*Family Album,*” USA,
“*Teleplays*” by Alvin Cooperman and George Lefferts)

row-boat [ˈrəʊbɔ:t] — гребная лодка; гребная шлюпка • *веслувальний човен*

Manhattan [mænˈhætən] — Манхэттен • *Мангеттен*

to reciprocate [rɪˈsɪprəkeɪt] — оплачивать; иметь возвратно-поступательное движение • *оплачувати; мати зворотньо-поступальний рух*

dispatch [dɪsˈpætʃ] — отправление, отправка (курьера, почты) • *відправлення (кур'єра пошти)*

restriction [rɪsˈtrɪkʃən] — ограничение • *обмеження*

Illinois [ˌɪlɪˈnɔɪ] — Иллинойс • *Іллінойс*

to challenge [ˈtʃælɪndʒ] — бросать вызов • *кидати виклик*

to consolidate [kənˈsɒlɪdeɪt] **one's position** — укреплять ч.-л. положение • *зміцнювати чиєсь становище*

to sign a contract — подписывать контракт • *підписувати контракт*

to spring up — внезапно вырастать, появляться • *раптово з'являтися*

to own — владеть, обладать • *володіти*

to make no profits — не приносить доходов • *не приносити доходів*

to merge [mɜːdʒ] **with...** — сливаться с..., соединяться с... • *зливатися з..., з'єднуюватися з...*

to carry light to all corners of the globe — освещать все уголки мира • *висвітлювати всі закутки світу*

The Printed Word

Although Americans spend a great deal of time watching TV and seeing movies, books are still very popular in the USA. Hardcover books commonly sell for \$12 to \$25, so people buy these most frequently as gifts and choose paperback editions (usually under \$10) for their personal use. Most people also have a public library in the neighbourhood and can get books on loan for two weeks absolutely free. What books do they read? Good works of literature written by Americans are readily available. Since the 19th century, American writers have moved away from the influence of English writers and have developed a voice of their own. Americans are justly proud of their literary giants, but the most popular readings are *how-to books* (how to fix your car, file for your own divorce, and so forth), escape fiction (including murder mysteries and novels about love and adventure), and biographies, often exposes about famous people. Despite the thousands of books published each year, experts worry that the American people get too much of their knowledge from TV and radio and not enough information from the printed word. Parents, teachers, and librarians are constantly trying to develop in children the habit of reading.

Most areas have at least one local daily newspaper which gives news of the surrounding communities and also provides national and international news. However, since 1950, the number of newspapers published in the United States has declined by almost 25%, while the population **has increased** by almost 70%. Although television has replaced newspapers as the **average** person's source of news, newspapers and magazines **provide** more complete news coverage for those who want details and analysis of national and international affairs.

Although newspaper sales have been declining, magazines have prospered. They are published weekly, monthly, or quarterly (four times a year) and cover almost every subject imaginable. Some of the most popular are weekly news-magazines such as "*Time*," "*Newsweek*," and US "*News and World Report*." There are hundreds of different magazines for special groups — working women, single men, Blacks, photographers, computer users, **gamblers**, and pigeon racers, to name just a few. In addition, there are special publications (called "*trade magazines*") of interest to people in particular industries.

|| to increase [in'kri:s] — возрастать, увеличиваться, расти • збільшуватися, зростати

average [ˈævərɪdʒ] — средний, обычный • *пересічний*
 to provide [prəˈvaɪd] — обеспечивать; доставлять, давать; принимать меры • *забезпечувати; доставляти, давати; вживати заходів*
 gambler [ˈɡæmblə] — игрок, картежник; аферист • *гравець, картяр; аферист*
 “trade magazines” — журналы, в которых освещаются коммерческие вопросы • *журнали, в яких висвітлюють комерційні питання*

Text 21—10

The British Press

Fleet Street has been the home of the British press for 300 years. Here are published almost all of Britain's national newspapers. Here also are the headquarters of many magazines, foreign and provincial press bureaus, international news agencies.

The national papers are the ones sold all over the country, with a large readership or “circulation”, giving general news; they are produced in London.

There are two main types of national paper — the “popular” papers and the “quality” papers. The “popular” papers are smaller in size, with lots of pictures, big headlines and short articles. They are easy to read and often contain little real information. They usually have stories about ordinary people and events which are included because they are amusing or odd. Examples of this type of newspapers are “*The Daily Mail*,” “*The Sun*” and “*The Daily Mirror*.”

The more serious reader, who wants to read about politics and foreign affairs reads “quality” papers. These papers, such as “*The Daily Telegraph*,” “*The Times*” and “*The Guardian*” are bigger in size — (they're called “broadsheets”), with longer articles and **a wider coverage of events**. They have different pages for home news, foreign affairs, **feature articles**, fashion, business, sport and so on.

People in Britain buy more papers on Sunday than on weekdays. The Sunday papers have higher circulation than the dailies. As with the dailies, there are both “popular” and “quality” Sunday newspapers. The “quality” ones have different sections and a colour magazine (usually full of advertisements).

In addition to these there are the evening papers such as the “*London's Evening Standard*” and “*Evening News*.” Provincial or local

papers serve towns and areas outside London; some of them are quite famous, like "*The Birmingham Post*," for example.

Most of the papers have a **political viewpoint**. They give opinions and news which favour a political party or group.

wider coverage of events — более широкое освещение различных событий • *ширше висвітлення різноманітних подій*

feature articles — статьи, очерки (в газете) • *статті, нариси (в газеті)*

political viewpoint — политическая направленность (точка зрения) • *політична направленість (точка зору)*

Text 21—11

Newspapers in Great Britain

The population of the United Kingdom of Great Britain and Northern Ireland is now over 50,000,000. About 30,000,000 newspapers are sold every day. The British people, therefore, are great readers of newspapers. There are few homes to which one newspaper is **not delivered** every morning. Many households have two, or even three, newspapers every day. One newspaper may be delivered at the house, a member of the family may buy one at the station **bookstall** to read in the train as he goes to town, and someone else in the family may buy an evening newspaper later in the day.

Daily papers are those that are published daily from Monday to Saturday. There are the morning papers and the evening papers. The morning papers are on sale early in the morning. The evening papers begin to appear during the morning, and new editions appear every two or three hours until the final edition comes out in the evening.

As in other countries, newspapers in Great Britain vary greatly in their ways of presenting the news. There are serious papers for those who want to know about important happenings everywhere, both domestic news and foreign news. There are popular newspaper's for those who prefer entertainment to information. There are newspapers whose pages are largely filled with news of sports — football, boxing and racing — and with stories of film stars, or **accounts of crime** and of law-court trials. Most newspapers today provide interesting and useful articles for their women readers. They tell them about the latest fashions in clothes, how to furnish their homes, and how to cook new and exciting dishes.

The popular newspapers naturally have much larger circulations than the serious newspapers. The number of daily newspapers published in London is only nine or ten, but their total circulation is about 16,000,000. Many of these are national papers, selling throughout the country. Some of them have printing offices in large towns in the north.

In addition to the London dailies, there are other papers, published in the provinces. Many of these are independent, and the best of them sell throughout the whole country, in competition with the London papers. The "*Manchester Guardian*," the "*Yorkshire Post*" (published in Leeds), and the "*Scotsman*" (Edinburgh), for example, have national circulations. The quality of their writing and reporting gives them a national influence.

The "*Manchester Guardian's*" motto, "Facts are sacred, comment is free", is famous. This paper, because of its very honest comment on the news, is very influential.

The provincial newspapers give very full attention to local as well as to national affairs. In recent years some of them have been bought by national papers. To many people this seems to be unfortunate and even dangerous.

The London newspaper that is best known outside Great Britain is probably "*The Times*". It began in 1785, and has a high reputation for **reliable news** and serious comment on the news. It is an independent paper, not giving its support to a particular political party. Its leading articles (or "leaders", as they are usually called) give the opinions of its editorial staff, not those of the owners of the paper.

The correspondence columns of "*The Times*" are always interesting and often amusing. Most of the letters are on serious subjects, but from time to time there will be a long correspondence on a subject that is not at all serious, perhaps on a new fashion of dress, or the bad manners of the younger **generation** compared with the manners of thirty years ago.

"*The Times*," of course, does not publish the strip cartoons that are so common in the cheaper and popular papers. It does, however, publish a cross-word puzzle every day, with clues that are both clever and amusing. Many "*Times*" readers try to solve the puzzle every morning as they travel to town by train from their homes in the suburbs.

Two popular papers, with large circulations, are the "*Daily Mirror*" and the "*Daily Sketch*." These have many pages of photographs and numerous strip cartoons. Their make-up (the way in which the

news and pictures are arranged on the pages, the size of the headlines, and so on) is more exciting than that of the serious papers. The news that appears in their pages is not always the most important news; it is the news that will, in the editors' opinion, be most interesting to **the man in the street**. And if the man in the street is more interested in actors and actresses, film stars, boxers and bathing beauties, then these papers provide photographs and short news items to satisfy this interest.

The London evening papers, the "*Star*," the "*Evening News*" and the "*Evening Standard*," are sold not only at the ordinary newsagents' shops and station bookstalls, but also at busy street corners. The men and women who sell them do not always stay by their piles of papers; however. They sometimes go away and leave their papers on a small stand. Passers-by help themselves to the paper they want, and leave twopence, the price of the paper, in a box or tray. There are dishonest people in London, but no one thinks it worth while to rob a newspaperseller of a few shillings.

The evening papers sell well because they print, throughout the day, the latest sports results. The sports pages also give advice to those who bet on results. Those people who have made bets on horse-races are anxious to know whether the horse on which they have bet has come in first.

In winter people are interested in the scores of the big football matches, and in summer in the latest scores of the county cricket matches. During the football season the papers provide information to help those who try to win large sums of money in the football pools.

The Sunday papers are not Sunday editions of the daily papers even if, as is sometimes the case, the owners are the same. Two of them the "*Observer*" and the "*Sunday Times*," have a high standing like that of "*The Times*" and the "*Manchester Guardian*." The "*Sunday Times*" has no connection with the daily paper called "*The Times*." The "*Observer*," started in 1791, is the oldest Sunday paper published in Britain.

The "*Observer*" and the "*Sunday Times*" provide, in addition to the news, interesting articles on music, drama, cinema, newly published books, and gardening. Many of the best critics write for these two papers.

Other Sunday newspapers are more popular. Most of them give full accounts of the many sporting events that take place on Saturday afternoons, and provide numerous articles for their women readers.

A modern newspaper could not be sold at a profit without advertisements. A single copy costs more to produce than the price paid by the reader. A newspaper with a large circulation may cost about &100,000 a week to produce. About a quarter of this sum is received from the business turns who advertise in its pages.

(from A. S. Hornby)

to deliver — разносить, доставлять (почту) • *розносити, доставляти (пошту)*

bookstall — книжный ларек • *книжковий кіоск*

accounts of crime — криминальные очерки • *кримінальні нариси*

motto [ˈmɒtəʊ] — девиз, лозунг; эпитафия • *гасло, лозунг; епіграф; мото*

reliable news — достоверные (правдивые) новости • *достовірні (правдиві) новини*

generation — поколение • *покоління, генерація*

the man in the street (the ordinary man) — обычный человек • *звичайна людина*

Text 21—12

Mass Media in Ukraine

Among the **invariable prerequisites** of a modern democratic community are freedom of the press, guarantees of the **undeterred activities of journalists and publishers** and **free public access to printed matter**, radio and television programmes. Ukraine's mass media include periodicals, radio, television, information agencies, press centres, press services, government departments and agencies for contacts with the press. Ukrainian media operate under the Constitution, the Laws of Ukraine "On Information," "On Means of Printed Information in Ukraine," "On Radio and Television," "On Copyright and Related Rights."

The press is generally known as "**the fourth estate**". In various periods of its existence and depending on the political system, the mass media has always maintained certain relations with those public and political structures which were actually in control of most spheres in the life of society.

Nowadays editors and journalists are faced with the problem of keeping their publications alive, the problem of elementary **survival**.

A number of **editorial boards** have found **rich sponsors**; others are trying to go into **small on-the-side business** to earn an extra buck or two to keep the edition going.

There are 50 non-government TV and radio companies, channels, studios, video-centres and 11 information agencies of different orientations in Ukraine. These agencies have correspondents and reporters who help in publishing news bulletins in Ukrainian and several other languages.

Ukrainian journalists use their professional skills and experience to raise the national media's analytical, informative, aesthetic standard to the international level. Professional journalists are associated in the **National Press Club**, a public politically non-affiliated organization.

In 1994 Ukraine numbered 27 government-run TV and radio companies, including 23 in the oblast administrative regions, 2 City, the Krym TV-and-Radio Company, and the State Television and Radio Company in Kyiv.

The Press Centre of the Ministry of the Foreign Affairs of Ukraine is involved in a variety of activities aimed of **facilitating the implementation of international documents in the sphere of information and data exchanges**.

The Press services and centres of the President, the Verkhovna Rada, the Cabinet of Ministers and almost all political parties, public associations, societies and foundations are also constantly active.

invariable prerequisites [ˈpɾiːˈrɛkwɪzɪtɪs] — неизменные предпосылки • *незмінні передумови*

undeterred activities of journalists and publishers — свободная деятельность журналистов и издателей • *вільна діяльність журналістів та видавців*

free public access to printed matter — свободный доступ читателей к печатной продукции • *вільний доступ читачів до друкованої продукції*

copyright — авторское право • *авторське право*

“the fourth estate” — «четвертая власть» • *«четверта влада»*

survival [səˈvaɪvl] — выживание • *виживання*

editorial board — редакция • *редакція*

rich sponsors — богатые спонсоры • *багаті спонсори*

to go into on-the-side business — заниматься предпринимательской деятельностью • *займатися бізнесом*

to earn an extra buck or two to keep the edition going — заработать дополнительные деньги на издание • *заробити додаткові кошти на видання*

National Press club — Национальный пресс-клуб • *Національний прес-клуб*

politically non-affiliated organization — общественная непартийная организация • *громадська непартійна організація*

facilitating the implementation of international documents in the sphere of information and data exchanges — деятельность по обеспечению исполнения международных документов в области информации и обмена информацией • *діяльність щодо забезпечення виконання міжнародних документів у сфері інформації та обміну даних*

Text 21—13

The Six O'clock Report

Good evening, this is Rose Anne Silvernail with the Six O'clock Report.

— Our top story tonight: Alan Wolfe, the great **plane robber**, has been caught in Costa Rica. He was arrested in a San Jose night-club. He is being questioned at police headquarters, and he will probably be sent back here to Baltimore. Two Baltimore Police Department detectives left for Costa Rica earlier today, and they will help the Costa Rican police in their **investigation**. In 1990 Wolfe was **sentenced to forty years in prison** for his part in the Great Plane Robbery at Baltimore's Friendship Airport. He escaped from the Maryland State Penitentiary in April. Since then he has been seen in ten different countries.

— The wildcat **strike** at Chesapeake Steel Company in Essex has ended after talks between union leaders and management. The strike began last weekend after a worker had been fired. He had had an argument with a manager. Five hundred men walked out. The worker has been retired.

— Another tragedy in the music world: *Jerry Henderson*, the lead guitarist of the rock group "*The Rats*," is dead. He was found **unconscious** in his Fells Point apartment early this morning. Henderson was rushed to the Johns Hopkins University Hospital but doctors were unable to save his life. A number of bottles, which had been found in his apartment, were taken away by the police. A full investigation is planned.

— The painting *Irish Morning* by Renoir was stolen last night from the *Baltimore Museum of Art*. The painting, which is worth over a million dollars, was given to the museum in 1979. It hasn't been found yet, and all airports are being watched. All vans and trucks are being searched. A reward of \$15,000 has been offered for information.

— *Jumbo*, the elephant that **escaped** from the Baltimore zoo this afternoon, has been caught. *Jumbo* was chased across *Druid Hills Park* and was finally captured at a hot dog stand near the park's main gate. A tranquilizer gun was used, and *Jumbo* was loaded onto a truck and was taken back to the zoo. At the zoo, he was examined by the zoo veterinarian. Fortunately, no damage had been done, and *Jumbo* will be returned to the elephant house tomorrow.

— *Bart Cobb*, the *Baltimore Colts* quarterback, has been traded to the *Chicago Bears*. The contract was signed at noon today. *The Bears* gave the *Colts* \$1,000,000 for Cobb's contract. Cobb, age 23, was signed by the *Colts* only 2 months ago when he graduated from Alabama College.

(from "American Streamline")

plane robber — угонщик самолета • викрадач літака

investigation — расследование • розслідування

to be sentenced to forty years in prison — быть приговоренным к 40 годам тюремного заключения • бути засудженим до 40 років тюремного ув'язнення

strike — забастовка • страйк

to be unconscious — быть в бессознательном состоянии • перебувати в непритомному стані

to escape [is'keɪp] — бежать (из тюрьмы, плена); избежать (опасности), спастись; ускользнуть • втекти (з в'язниці, полону); уникнути (небезпеки), врятуватися; вислизнути

Text 21—14

Four Disasters

Good evening. Our program tonight is about disasters. This year there have been fires, plane crashes, earthquakes, and volcanic eruptions. All our guests tonight have survived disasters.

— Hello. I'm *Susan Fisher-Diaz*. I live in Chicago. I was working in my office on the 28th floor of a skyscraper; I was dictating some

letters to my secretary when the fire alarm rang. I rushed out to the elevator, but it wasn't working. The stairs were full of thick smoke. We couldn't go down, so we had to go up to the roof. When we got there some people were waiting calmly. Others were shouting and **screaming** wildly. A helicopter managed to **land on the roof** and rescued six of us before the roof collapsed.

— My name's *Linda Reed*. I was on vacation at the Med Club on Patapita, a small island in the South Pacific. I was taking a nap when the volcano erupted. The noise woke me up. I looked through the window. Everybody was running toward the port. I threw on my robe and ran to the port too. I managed to get on a cruise ship. It was leaving when the lava hit the town.

— Hello. I'm *Ron Byrd*. I'm a farmer. I was working in the field when I saw the plane. It was flying too low to get to the airport. It was coming down fast. I was driving my tractor toward my house when the plane **crashed** into the trees behind me. I heard a **terrible explosion**. When I woke up, I was lying in bed — in a hospital.

— Hi. My name's *Richard Ching*. My wife and I were staying with friends in Santa Librada near Los Angeles. We were having dinner when the **earthquake** began. Everything shook. All the plates and food fell on the floor. We were picking everything up when the ceiling fell in. We were under the table and **survived**. We had to wait for hours before help arrived.

(from "American Streamline")

- disaster** [di'zɑ:stə] — бедствие, несчастье • *лихо, нещастя*
to scream [skri:m] — пронзительно кричать, вопить; реветь (о сирене) • *волати, верещати; ревити (про сирену)*
to land on the roof — приземлиться на крышу • *приземлитися на дах*
to crash [kræʃ] — падать, рушиться с треском (грохотом); разбить, разрушить; вызвать аварию • *падати, з тріском завалитися (з гуркотом); розбити, зруйнувати; викликати аварію*
terrible explosion — ужасный взрыв • *жахливий вибух*
the earthquake ['ə:θkweɪk] — землетрясение; потрясение, катастрофа • *землетрус; катастрофа*
to survive [sə'vaɪv] — остаться в живых, уцелеть • *залишитися в живих, вціліти*

The Sunday Magazine

REVIEWS

Movies

UFO II

Directed by Stephen Spielman

Written by Stephen Spielman

Produced by Stephen Spielman

Composed by John Williamson

UFO II, which is now being shown at theaters in major cities, is one of the most exciting films I've ever seen. It was filmed in Hollywood last year, but the special effects were made in England. *Steve Newman* is brilliant as the Army general, but the real stars are the UFO's themselves. It can be seen at neighbourhood theatres beginning next week. Don't miss it!

Television

The Condor Passes Directed by Paula Simon (PBC)

This documentary, which was first shown at the Cartagena Film Festival, will be aired on Wednesday at 8 on PBC. The condor is now found in only a few **remote places** in the Andes and the Rockies. In recent years nests **have been robbed** and eggs **have been stolen**. Condors **are protected by law**, but they are threatened with **extinction**. *Paula Simon* spent a year making this programme. The everyday habits of the condor have been recorded for **future generations**.

Records

Songs of the City

by Lisa Francis (ALA Records)

Produced by Carmine Dragone

All the songs on this new album were written by *Lisa* herself, and the album was recorded live during her recent concert tour. She is **accompanied** by several well-known musicians: Elton Johnson, Pete Vinley, Bernie Hart, and her sister, Melissa. There is a great variety of music on the album — gentle romantic ballads, soul music, and exciting rock songs. The words to all the songs are printed on the back of the cover.

Books

Atlantic Crossing

Written by Tyrone Fitzpatrick

Published by Ransom House,

\$24,95

This book tells the story of *Tyrone Fitzpatrick* who crossed the Atlantic Ocean alone in a small **wooden boat**. The boat was built in Ireland and was designed like the boats that were used by Irish **fishermen** one thousand years ago. Fitzpatrick thinks America was discovered many years before Columbus was born. The design for the boat was taken from old books which had been found in an Irish monastery. The book is beautifully illustrated with many colour photographs and maps. The pictures were taken by Fitzpatrick himself during the voyage.

(from "American Streamline")

wooden boat — деревянная лодка • *дерев'яний човен*

fisherman — рыбак • *рибак*

to be accompanied by smb. — быть в сопровождении к.-л. • *пребувати у супроводі когось*

cover — обложка, переплет • *обкладинка, палітурка*

condor ['kɒndɔː] — кондор • *кондор*

remote [ri'məʊt] **places** — отдаленные (дальние) места • *віддалені місця*

to rob — грабить, обкрадывать • *грабувати, обкрадати*

to steal [sti:l] (**stole, stolen**) — воровать, красть • *красти*

to be protected by law — быть защищенным законом • *бути захищеним*

extinction [iks'tɪŋkʃən] — тушение; угасание, потухание; вымирание • *загашування; згасання, затухання; вимирання*

future generations — будущие поколения • *майбутні покоління*

Text 21—16

Reports

Scotty Williston is a new reporter for the London office of the Los Angeles Daily Echo. Last week several famous people arrived at London Airport, and Scotty was sent to interview them. Nobody told her very much.

Rafael Calderon del Castillo, Secretary-General of the United Nations: "I'm very busy. I have a lot of **appointments**. I can't say very much. I'm happy to be in London. I enjoyed my visit in January. I'll be here for only twelve hours. I'm going to meet the Prime Minister. I have no other comments".

Scotty's Report: "Rafael Calderon del Castillo visited England yesterday. He arrived at 10 a.m., and we asked him to comment on the international situation. He just **made** a brief **statement**. He said that he was very busy and that he had a lot of appointments. He said he couldn't say very much, but he said that he was happy to be there and that he had enjoyed his visit in January. He said he would be there for only twelve hours and that he was going to meet the Prime Minister. He said he had no other comments".

Brutus Cray, retired boxer: "I like newspaper reporters, but I don't have time to say much. Just that I'm the greatest. I've always been the greatest, and I always will be the greatest. I can beat anybody in the world! But I don't fight anymore. I have businesses now in Germany, Brazil, and the United States. I can be a champ in business too. I am a champ — a champ forever! Excuse me".

Scotty's Report: "Brutus Cray stopped at London Airport on his way from Frankfurt to Sao Paulo. Brutus was in a hurry. He said he liked newspaper reporters but that didn't have time to say much. He said that he was the greatest, he had always been the greatest, and he always would be the greatest. He said he could beat anybody in the world — but that he didn't fight anymore. He said that he had businesses in Germany, Brazil, and the United States and he could be a champ in business too. He also said he would be a champ forever!"

(from "American Streamline")

appointment [ə'pɔɪntmənt] — место, должность; свидание, условленная встреча • місце, посада; побачення, обумовлена зустріч

to make a statement ['steɪtmənt] — заявлять, делать заявление • заявляти

Text 21—17

Good and Bad News

What do you say when someone tells you some good or bad news? "Oh, really?" is all right if the piece of news doesn't affect you

one way or the other. But if you just say “Oh, really?” when a friend says she has just got married it **doesn't sound very enthusiastic**. Or if you say it when someone tells you he has got a terrible headache, it doesn't sound very sympathetic. If someone tells you good news or bad news, it can be **embarrassing** if you can't make a quick or suitable reply.

First good news. If it is something important, like a marriage, a birth, a success like passing an exam, “Congratulations!” is the phrase to use. But if the news isn't so important, it sounds too formal. What do you say, for example, if someone has been clever enough to make a broken radio work, or work out a difficult mathematical problem? Probably “Good for you,” or “Well done.” What if someone tells you something that makes you **feel envious**, for instance, that he has found money in the street? Your reply would be “Lucky you” or “Some people have all the luck.” Talking of luck, when will you say “what luck?” Answer: “if *you* have found it.”

Now bad news. If someone announces anything that is too serious to laugh about, “I'm sorry,” or “I'm so sorry to hear that” is the usual response. If you are really shocked, you will say “How terrible/sad/awful” or “What terrible/awful/sad news.” If it is serious, for instance, if someone has slipped on a banana skin and fallen on the pavement, the reaction is “Poor you” or “Bad/hard luck.” But if you are not sympathetic when someone tells you his bad news, you can say “It serves you right.”

to sound enthusiastic — звучать восторженно • захоплено звучати

embarrassing [im'væʁəsɪŋ] — стеснительный; смущающий • сором'язливий; сороміцький

to feel envious — завидовать • заздрити

Text 21—18

The Influence of TV on Children

The influence of TV on children is a problem common to all developed countries, and Ukraine is no **exception**. According to sociologists, almost 90 per cent of schoolchildren spend their free time watching TV. A teenager spends between 1½ and 4 hours watching TV. To produce programmes that are interesting and informative is not a simple task and a great deal is being done in this field. Producers and writers of children's programmes try to

make sure that their viewers are not turned into **passive recipients**, their aim is to **encourage** the youngster to do something useful, to do something good.

Educational TV is developing rapidly. Its programmes cover 17 school and college subjects, as well as 13 other topics ranging from space to chess problems. Foreign languages — English, German, French and Spanish — are taught on TV. The evidence of the success of these programmes is the large number of letters received from viewers.

Children send not only letters but also telegrams. One sent by a group of young viewers to their favourite narrator read: "We wish you the best of health and please don't go away on holidays".

exception — исключение • *виняток*

passive recipients [pɪ'sɪpiənts] — пассивно воспринимающие информацию • *що пасивно сприймають інформацію*

to encourage — воодушевлять • *надихати*

Text 21—19

"Daily Sun" Thursday, May 5 Lone Robber Shoots Guard in Escape

New York, May 4. There was a bank robbery in the downtown financial district. Just before closing time a man entered the Wall Street branch of the Chase Manhattan Bank. He was carrying a shotgun and wearing a nylon stocking over his head. There were only a few customers in the bank at the time. He made them lie on the floor and forced a teller to put money into a sack.

As he was leaving, a **security guard** tried to ring the **alarm**. The **robber** shot him, and the guard is now in St. Vincent's Hospital. Surgeons are trying to **save his life**. Last night the police arrested a man on Staten Island. The police are **interrogating** him.

(from "American Streamline")

security guard — охрана • *охорона*

alarm [ə'la:m] — сигнал тревоги • *сигнал сполоху*

robber — грабитель • *грабіжник*

to save one's life — спасти ч.-л. жизнь • *врятувати чийсь життя*

to interrogate smb. — допрашивать к.-л. • *допитувати когось*

Polite Requests

Benny Goldman used to be a popular comedian on American radio. He's nearly 70 now, but he still performs at hotels in the Catskill Mountains and other resorts in the Northeastern United States. He's on stage now at Borshsinger's Hotel in Monticello, a town in the Catskills.

— Well, good evening, ladies and gentlemen — and others! It's nice to be back in Monticello at Borshsinger's again. I have to say that; I say it every night. I said it last night. The only trouble was that I was at Marco's Palace in Atlantic City. I thought the audience looked confused! Actually, I remember Monticello very well. Really! You know the first time I came here was in the 1930s. I was very young and very shy (thank you, Mother). You can't believe that, can you? You can't imagine me either young or shy, but I was — very young and very shy. Anyway, the first Saturday night I was in Monticello I decided to go to a dance, but not at a fancy hotel like Borshsinger's. I told you I was very young and very shy. I forgot to add "very poor". Were any of you ever poor? Or young? Then maybe you remember the old Majestic Ballroom on Empire State Street. There's a parking lot there now. It was a wonderful place, always full of beautiful girls — the ballroom, not the parking lot. Of course, most of them are grandmothers now. Oh, were you there too, dear? I was too shy to ask anyone to dance. So I sat down at a table, and I thought I'd watch for a while — you know, see how the other guys did it. At the next table there was a pretty girl in a blue dress. She'd come in with a friend, but her friend was dancing with someone. Some **dude** came over to her, really spiffy-looking, wearing a blue suit and a fancy silk tie. Well, he walked over to her and said, "Excuse me. May I have the pleasure of the next dance?" She looked up at him (she had beautiful big blue eyes) and said, "Hmm? What did you say?" So he said, "I wonder if you would be kind enough to dance with me — uh — if you don't mind." "Oh. No, but thank you anyway," she replied.

A few minutes later this other turkey showed up. He had on a tweed sport coat and a bowtie and a little moustache. He gave her this big smile and said, "Would you please have the next dance with me?" "Pardon?" she said. I thought to myself, "She's a little deaf — or maybe she hasn't washed her ears recently?"

"Would you mind having the next dance with me?" he said, a little nervously this time. "Oh. No, thanks. I'm finishing my lemonade," she replied. "Wow!" I thought, "This looks really tough."

Then another fellow came over. He was very good-looking, you know, wavy blonde teeth and bright white hair. Oops, I mean bright white teeth and wavy blonde hair. "May I ask you something?" he said very politely. "Certainly you may," she answered. "Can I — I mean, could I — uh — may I have the next dance with you?" "I'm sorry," she said. "My feet are killing me. I've been standing up all day at the store." By now, I was terrified. I mean she'd said no to all of them! Then this other character thought he'd give it a try.

"Would you like to dance?" he said. "What?" she replied. She was a very pretty girl, but I didn't think much of her voice! "Do you want to dance?" he said. She looked straight at him. "No," she said. That's all — "No." Well, I decided to go home. I was wearing an old jacket and an even older pair of pants, and nobody ever **accused** me of being good looking! Just as I was walking past her table, she smiled. "Uh — dance?" I said. "Thank you. I'd love to." she replied. And that was that! It's our forty-fifth anniversary next week.

(from "American Streamline")

dude [dju:d] (sl.) — хлыщ, фат, пижон • *ніжон, фраер, понтовик, дженджик, жевжик*

to be a little deaf — БЫТЬ ГЛУХОВАТЫМ • *бути глухуватим*

to accuse [ə'kju:z] [of] — обвинять, предъявлять обвинение (в ч.-л.) • *звинувачувати, пред'являти звинувачення (в чомусь)*

Text 21—21

The Six O'clock News

Channel 7 in Portstown presents the Six o'clock Report with anchor, Kack Dennehy.

— Good evening. Thousands of Portstown residents marched on City Hall today to protest plans to build a state **prison** near the city. Although a light rain was falling, an estimated five thousand people marched over a mile from the Portstown High School to City Hall, where Governor Brown and Mayor Henry Flores were meeting to discuss the project. A new prison is needed because the two other state prisons are overcrowded. Several sites for the new prison were considered, but Portstown was chosen because, in the Governor's words, "All areas in the state must share the problems of our prison system." Although the protestors asked to meet with the Governor,

he refused and returned to the capital. After the Governor's departure, however, the Mayor met with the organizers of the march and explained his position. An unidentified aide to the Governor said that another site will probably be chosen in the end.

— Four entire city blocks were evacuated this afternoon in the Oceanside section because of a gas **explosion**. The explosion occurred at 1:20 p.m. in a deserted building on 2nd Street. Fire Department officials believe that the explosion was due to leaking gas. The building had been empty for several months, and they **suspect** that a gas main had cracked because of vibrations from work being carried out by the city on the street. Windows 300 feet away were broken by the blast. The police have blocked off the area until the Fire Department and Portstown Gas Company complete their investigation.

— Coast Guard helicopters went into action today after a yacht capsized in Coolidge Sound. Despite rain and high seas, the helicopters were able to rescue all but one of those aboard. Two men and two women were pulled to safety, but one of the men was dead on arrival despite the rescue team's efforts. The other three are in **satisfactory condition**. The fifth passenger, a woman, was not found. Although the Coast Guard continue their **search**, she is presumed drowned. All names are withheld pending notification of families. The Coast Guard had issued a small craft warning this morning, but the yacht set out from the Newgate Marina **despite the warnings**.

— Central Motors announced today that they are shutting down their plant in Plattsburg. Fourteen hundred workers will be laid off because of the closing down of the plant, which is due to a sharp decline in sales of Central Motors' J car. In spite of union's acceptance of **minimum salary** increases last year, the shut-down became **inevitable** because the **cancellation** of most orders for the J car. Due to competition from cheaper foreign-made cars, J car dealers have not been able to sell the cars they **have in stock**. Plattsburg Major Bob Goodall **predicted** that hundreds of other jobs will be affected as suppliers and merchants feel the effects of the lost **payroll**.

— Incomplete reports have reached this station about a 100-mph car chase on Portstown streets and roads north of here. Only minutes ago, according to these reports, Portstown police were alerted by anonymous phone call and rushed to catch a **gang** that was breaking into a local discount clothing store. However, the gang of young white males escaped in a late-model car that allegedly had been

stolen two days ago in Harbor City. The gang was armed and fired several times at the police cars behind them. Nevertheless, the police were able to run the gang's car off the road and arrest all the members with no injuries on either side. We have no more details at this time.

— Turning now to sports. The Portstown High School stadium was filled last night when the Portstown Pirates played their traditional rivals, the Harbor City Raiders. Pirate quarterback Tony Rizzuto scored two touchdowns in the first half. Although the Raiders didn't score at all in the first half, they went on to win with two touchdowns and a field goal in the second half. Raider half-back Billy Carlisle was limping at the end of the first half because of a fall, but nevertheless ran a total of 87 yards in the second half and scored one of the two Raider touchdowns. At the game entered the last minutes of play, the referees penalized both teams because of unnecessary roughness. In spite of the Pirates' good showing in the first half, they couldn't seem to do anything right in the second. The final score: Pirates 14, Raiders 17.

(from "American Streamline")

prison — тюрма • в'язниця

explosion — взрыв • вибух

to suspect — подозревать • підозрювати

to be in satisfactory condition — быть в удовлетворительном состоянии • бути в задовільному стані

search — поиск • пошук

despite the warnings — несмотря на предупреждения (предостережения) • незважаючи на попередження

minimum salary — минимальная зарплата • мінімальна зарплата

inevitable [in'evitəbl] — неизбежный, неминуемый • неминуемый, невідворотний

cancellation [kænsəl'eɪʃən] — аннулирование, отмена; вычеркивание; сокращение • анулювання, скасування; викреслювання; скорочення

to have in stock — иметь в наличии, под рукой • мати в наявності, під рукою

to predict [prɪ'dɪkt] — предсказывать • передікати

payroll ['peɪrəʊl] — платежная ведомость • платіжна відомість

gang [gæŋ] — шайка, банда • банда, ватага злодіїв

injury ['ɪndʒəri] — повреждение, вред; рана, ушиб; оскорбление, клевета • пошкодження, шкода; рана, ушиб; образа, наклеп

rival [ˈraɪvəl] — соперник, конкурент, противник • *суперник, конкурент, супротивник*

to limp [lɪm] — хромать, прихрамывать; идти с трудом; медленно двигаться • *кульгати, накульгувати; важко йти; повільно рухатися*

roughness — грубость • *грубість*

in spite of — несмотря на • *незважаючи на*

Text 21—22

Our New Year's News Present to the President

The President speaking at the American Bar Association Convention this year, asked why newspapers only print the bad news. "Why don't they tell us things like how many planes landed safely in the US in one day?" he asked. Here is our New Year's present to the President — a column of good news items.

— In 1921 Alice Hoover Meyers, now 88 years old, began writing her first novel about life in a small Kansas town. Last week Milburn University Press published the 1,500 page novel, "The Women in the Club," more than 60 years after Mrs. Meyers put pen to paper. When asked about her reaction to becoming a published author at age 88, Mrs. Meyers replied, "I hope there's time to write the next one!"

— O'Hare Airport in Chicago, the busiest airport in the United States, reports that a total of 645,586 planes took off and landed without incident during the year.

— Eleven Korean children with **congenital** heart defects, flown to the US under the auspices of the American Medical Association, were successfully operated on last week at Houston General Hospital in Texas. After a brief **convalescence**, they will be flown back to Seoul. The A.M.A., which is sponsoring the "Big Heart" programme, plans to help many other children from all over the world.

— Sally K. Ride became the first American woman astronaut in space as a member of the Challenger Space Shuttle crew on a flight that lasted six days.

— The Governor of California announced last week at a meeting of 200 state legislators that the state treasury has a surplus of over \$200 million with nearly \$1 billion projected for next year. This is an amazing accomplishment in view of the condition of the state treasury six months ago — a \$1.5 million deficit. The Governor has won the support of voters all over the state.

— After a **lapse** of 117 years, the United States has established full diplomatic relations with the Vatican.

— According to reports, there were 2,439,000 civil and religious marriage ceremonies this year, an increase of 1% over the total for last year.

— A total of 460,348 immigrants from all over the world were admitted to the United States this year.

— Sandra Day O'Connor, the first female United States Supreme Court Justice, has won a poll conducted by the "World Almanac." She has been voted the most influential woman in the United States.

— In January as usual, the President delivered his State of the Union message to the House of Representatives and the Senate in a joint session of Congress. This year was special, however, because it marked the beginning of the 100th Congress.

— The Chinese premier visited the United States this year, the highest-ranking Peking official ever visit this country. In a welcoming ceremony at the White House the Premier said, "I come as a friendly **envoy of the Chinese people for the purpose of seeking mutual understanding.**"

— Even farmers are smiling — that is, the soybean farmers who able to bring in a record harvest last year with a minimum effort — over 2 $\frac{1}{4}$ billion bushles.

— CompTrac, a small East Coast construction company in business for less than a decade, was awarded a \$40 million contract to build three schools in Saudi Arabia. Winning large contracts seem to be a new trend for small business.

— It was a great year for animals too. Some residents of Bolton, Massachusetts wanted to limit the number of pigs per farm, claiming that pigs depressed property values. A vote was taken, and the pig supporters won 305 to 195 not restrict the number of porcine farm residents.

— The battle to clean up the West River is being won. Species of fish, which even ten years ago could not have survived in the polluted water, are being caught in increasing numbers.

— The US Postal Service did not raise its rates this year.

— The New York City Department of **Environmental Protection** reported that a lot of New Yorkers must have been thoroughly enjoying the final episode of the TV programme. Apparently the water-flow rate increased by 300 million gallons at 11:03 p.m., three minutes after the end of the programme. So 1 million New Yorkers waited until the end of the programme before using the bathroom.

— And a final note, the death rate from suicide going down.

(from "American Streamline")

congenital [kən'dʒenɪtl] **heart defect** — врожденный порок сердца • *природжена вада серця*

convalescence [,kænvə'lesns] — выздоровление, выздоравливание • *одужання*

lapse [læps] — ошибка, описка; промежуток времени • *помилка, описка; проміжок часу*

envoy ['envɔɪ] — посланник; агент • *посланець; агент*

for the purpose of seeking mutual understanding — с целью найти взаимопонимание • *з метою знайти взаєморозуміння*

Environmental Protection — защита окружающей среды • *захист навколишнього середовища*

Text 21—23

News Broadcasts

“A special party convention on the economy has been called for early in the new year. Proposals for **alleviating** high unemployment and interest rates will be considered. In addition, party unity and the up-coming leadership review will be debated. High-ranking members of the party are expected to attend.”

“The Minister of Communications denied that budget cuts will be made in the new year. But government memos leaked to the press today indicate drastic cuts in personnel and resources. A senior official in the government, who asked to remain **anonymous**, stated that the budget cuts would be restricted to regional offices. The Minister will make a statement tomorrow.”

“The provincial government in Newfoundland is planning to construct regional hospitals in many rural communities. These additional hospitals will allow everyone in the province equal access to health care. However, the Medical Commission has objected to the plans on the basis that it is difficult to attract doctors to rural communities.”

“A recently released task force report on employment has recommended reforms targeted at women, minority groups, and the disabled. This report recognizes the problems inherent in legislated **quotas** for employment or promotion. Instead of demanding affirmative action programs, however, it recommends that the Human Rights Commission be given new powers to encourage employment for disadvantaged groups.”

alleviate — облегчать, смягчать • *полегшувати, пом'якшувати*

anonymous — анонимный • *анонімний*

quotas — определённое количество людей, группа людей • *особлива кількість людей, група людей*

Discussion

1. In your own words, summarize each news broadcast.
2. Perform a news show in your class. Use broadcast items that deal with various current events.

Text 21—24

“Hetman of Ukraine” Receives His Title from Moscow

Alexey Brumel, leader of the movement “Monarchist Rus” and chairman of the Russian Monarchist Party, issued a decree reinstating the ancient title “Hetman of Ukraine.” The decree reads: “By me Regent’s authority, I bestow the title of Hetman of Ukraine to Mr. Sergei Sukhoruchko, a Ukrainian by nationality, with the view to spiritual unity of Ukrainian and Russian peoples, in the name of friendship and cooperation of sovereign Ukrainian state and the Russian Federation forever.”

(from “News From Ukraine”)

DIALOGUES

- a) *Read and act the dialogues;*
- b) *Make up the dialogues based on the models using as many words as possible dealing with the topic “Mass Media.”*

Dialogue 21—1

Is Everything Ready?

“*This Is Your Life*” used to be one of the most popular programmes on American television. Recently one of the national networks started the programmes again — not reruns but all-new shows. Every week a well-known person is invited to a TV studio, without knowing that he or she will be the subject of the programmes. The host greets the person with “*This Is Your Life!*” The person then meets friends and relatives from his or her past and present. The programme is taped before a live audience. The taping begins at 8:00. It’s 6:45 now and the director is checking the preparations with her new production assistant. The subject of tonight’s show will be an actor, William Paine. The host, as usual, will be Joe Campanaro.

Director. Let's check the arrangements. We're bringing Bill Paine here in a rented limousine. He thinks he's coming to tape a talk show appearance. The driver has been told to arrive at exactly 7:55. The programme begins at 8:00. At that time Bill will be walking to the studio. Joe will start his introduction at 8:01, and Bill will get here at 8:02. Joe will meet him at the door. Camera 4 will be there. Then he'll take him to that sofa. It'll be on Camera 3. Bill will be sitting there during the whole programmes. For most of the show Joe will be sitting next to the sofa or standing on that "X." He'll be on Camera 2. The guests will come through that door, talk to Bill and Joe, and then go backstage. Now, is that clear?

Production Assistant. Yes, but — uh — there is one thing.

Director. Well, what is it?

PA: Who's going to take care of the guests before they come on?

Director: Stephanie is.

PA: And where will they be waiting?

Director: In Room 401 we have a **guest lounge**. Stephanie will be sitting there with them. They'll be watching the show on a monitor. She'll cue them two minutes before they come on.

PA: O.K. I think that covers everything.

(from "American Streamline")

to go backstage — идти за кулисы • йти за лаштунки
guest lounge [laundʒ] — кресло для гостя • крісло для гостя

Dialogue 21—2

This Is Your Life!

Campanaro: Good evening and welcome to "This Is Your Life." I'm your host, Joe Campanaro. We're waiting for the subject of tonight's programme. He's one of the world's leading actors, and he thinks he's coming here for talk show. I think I hear him now... Yes, here he is! William Paine, this is your life!

Paine: Oh, no! I can't believe it! Not me...

Campanaro: Yes, you! Come in with me now. Ladies and gentlemen, William Paine! (*Applause.*) Sit right over here, Bill. Let's begin at the beginning. You were born in Providence, Rhode Island on July 2, 1942. You were the youngest of six children. Your mother was a model, and your father worked at a furniture store. Of course, your name was Herman Wartski then. Do you **recognize** this voice?

Voice: I remember Herm — Bill — when he was two. He used to cry and scream all day.

Paine: Rosanne!

Campanaro: Yes, all the way from Tokyo — we flew here to be with you tonight — your sister, Rosanne Wartski Tatsukawa.

Paine: Rosie, why didn't you tell me?

Campanaro: Yes, you haven't seen each other for 9 years. Take a seat next to him, Rosanne. You went to school in Providence and got your diploma from Whitney High School in 1960. Do you remember this voice?

Voice: Herman! Stop day-dreaming! I asked you a question!

Paine: **Incredible!** It's Mr. Theissen.

Campanaro: Your English teacher, Mr. Irwin Theissen. Was Bill a good student, Mr. Theissen?

Theissen: Well, not really. No, he was the worst in the class. But he was a great actor, even in those days. He could imitate all the teachers.

Campanaro: Thank you, Mr. Theissen. You can talk to Bill later. Well, you went on to the Yale School of Drama in 1962 and finished in 1966. In 1970 you went to Hollywood. Do you know this voice?

Voice: Say, Bill, can you **ride a horse** yet?

Paine: Rita!

Campanaro: Yes, Rita Colon, who's flown in from New York, where she's appealing in the musical 34th Street.

Colon: Bill, darling! It's so wonderful to see you. Hello, Joe, darling. Bill and I were in a movie together in 1974. Bill had to learn to ride a horse, and... well, Bill doesn't like horses very much.

Paine: Like them? I'm **scared to death** of them!

Colon: Anyway, poor Bill practised for 2 weeks. Then he went to the director — it was John Galveston — and said, "What do you want me to do?" John said, "I want you to fall off the horse." Bill **was furious**. He said, "What?! Fall off?! I've been practising for two weeks. I could fall off the first day — without any practice!"

(from "American Streamline")

to recognize — узнавать • *впізнавати*

incredible [ɪn'kredəbl] — невероятный, неправдоподобный • *неймовірний, неправдоподібний*

to ride a horse — ездить верхом на лошади • *їздити верхи на коні*

to be scared to death — быть испуганным до смерти • *бути наляканим до смерті*

furious ['fjuəriəs] — взбешенный, неистовый • *лютий, розлючений, осканжений*

he was furious — он был в ярости • *він лютував*

EXERCISES

Exercise 21—1

Answer the following questions:

- 1) What does mass media consist of?
- 2) What is the function of the radio and television?
- 3) What are your favourite newspapers, magazines, radio and TV programmes?
- 4) What newspapers and magazines have you subscribed to this year?
- 5) Why do you like to read periodicals (to listen to the radio; to watch TV programmes)?
- 6) What newspaper and magazines inform the readers of the life in this country (the life of youth)?
- 7) In what languages are newspapers the "Digest," the "News from Ukraine," the "Moscow News," the "Kyiv Post," printed?
- 8) What kind of English periodicals do you read?
- 9) Are you fond of reading scientific magazines?
- 10) Are today's Ukrainian periodicals independent?
- 11) Is the press extremely important nowadays? Why? Give your reasons.
- 12) What magazines for children (young people, women) do you know? Do you find them interesting (amusing, entertaining, useful)?
- 13) What events and reports do you follow in the newspapers and magazines?
- 14) Do you watch TV every day?
- 15) What TV programmes are the most popular with the young people in Ukraine?
- 16) What telecasts are you fond of watching?
- 17) Do you like to see TV News Programmes?
- 18) Where do you get latest news from?
- 19) Which educational programmes do you watch regularly?
- 20) What do you think of commercials on our TV?
- 21) Do you like when TV programme (film, play) you are watching on TV is interrupted several times by an appeal to use a new perfume or detergent, or drink a certain kind of beer?
- 22) What is your opinion of foreign films shown on our TV? Do you approve of the choice?
- 23) If you were invited to speak on TV on any topic you like, which subject would you choose? Why? Give your reasons.

- 24) Suggest improvements on our TV (radio) programmes. What else would you like to see on TV? Which programmes do you want to be taken off the screen?
- 25) What can one hear on the radio and see on TV in Great Britain (the USA)?
- 26) Why do English (American) viewers often find TV programmes boring?
- 27) How do sponsoring firms make great profits on TV (radio) programmes?
- 28) Have you got a transistor radio? Can you get distant stations on your transistor?
- 29) What is the brand-mark of your TV set?
- 30) What television sets are considered to be the best in this country?
- 31) Have you got a wireless at home? What do you like to listen to on the wireless?
- 32) Which of our newspapers publish advertisements? When do people place them in the newspaper?
- 33) Have you read today's issue of any newspaper?
- 34) What is the leading article devoted to?
- 35) Does the author give any interesting figures and facts?
- 36) Do you advise us to read the article? Why? Give your reasons.
- 37) Which political and economic problems are you interested in? Is there much material on these problems in the press?

Exercise 21—2

(based on the topic "Mass Media»)

(Fill in the missing words:)

1. There are newspapers and magazines for readers of all ages, professions and levels of _____, as well as for the enthusiasts of hobbies — from philately and tourism to _____ and cinema.
2. Besides, there are various _____ based on particular interests.
3. Today's Ukrainian periodicals are _____ and the state guarantees their _____ independence.
4. Nowadays Ukraine numbers over 4,000 _____ varying in forms of ownership, genre, type and _____.
5. People always _____ await the next issues of these _____ and when they come on sale, long _____ form early in the morning at news-stands.
6. Nobody can doubt the role of the _____ in present-day life.

7. It is _____ important.
8. A lot of people _____ to various papers and journals which are _____ to their homes.
9. The "Vechirny Kyiv" is a _____ independent paper, and its _____ is very big, because this newspaper _____ the readers of local and national events.
10. Besides, I am fond of reading such magazines as "Vitchizna," "Vsesvit," newspapers the "News from Ukraine" and the "Digest" which are _____ in English.
11. Their _____ deal with very burning problems of our present-day life and history, sometimes they are _____ and entertaining and touch upon cultural and sport _____.
12. There are also magazines for children, young people and women, socio-political, _____, scientific, popular science, sports and _____ periodicals.
13. They can be daily, weekly, _____ and monthly.
14. There is a wide _____ of TV and radio _____ in our country.
15. Television is now _____ being used to analyse the socio-economic _____ taking place in Ukraine.
16. It _____ more on reports, discussions, commentaries and dialogues with _____.
17. They discuss ways of improving the Ukrainian _____ and solving social _____.
18. After such discussion there are tens of thousands of phone _____ from viewers all of which are not left _____.
19. Many people watch TV at _____.
20. Television _____ our knowledge about the world in which we live.
21. Ukraine is a member of the International Telecommunication Union and an active _____ in the Intervision network, _____ under ITU auspices.
22. The state TV and Radio Company _____ two channels and includes _____ services specializing in political _____, public-political programmes, current _____, youth and sports _____.
23. The National Press Club is a public politically _____ organization whose main target and purpose consist in _____ contacts among the media people in Ukraine and beyond its _____, and in improving the Ukrainian journalists' _____ experience.

Exercise 21—3

For each sentence place the letter of the best meaning in the space provided:

1. American radio and television are often criticised for _____
a) the poor educational and artistic value of their programmes;
b) disregarding the ideological aspect;
c) devoting too much time to advertising;
d) lack of freedom of speech.
2. In their spare time millions of Americans _____
a) go to the theatre;
b) pursue their hobbies;
c) watch television;
d) go to the exhibitions.
3. Soap opera is broadcasted for _____
a) students;
b) housewives;
c) scientists;
d) teachers.
4. The main aim of American radio and television is to _____
a) raise the cultural level of listeners and viewers;
b) provide entertainment;
c) advertise goods;
d) mould public opinion.
5. The American radio, television and press _____
a) devote very much time to education;
b) present events in a false light;
c) divert the attention of listeners and TV viewers from important social and political problems;
d) draw the attention of listeners and TV viewers to important social and political problems.

Exercise 21—4

Insert prepositions or adverbs where necessary:

1. When Jack is back home he usually goes _____ the radio and switches it _____.
2. The new studio equipment has everything necessary _____ the sounding and final work _____ the film.
3. According _____ official mass media the troops will be withdrawn _____ the occupied territory next week.

4. "Did the speaker dwell _____ the problems connected _____ the privatisation _____ railway service?"
5. The problem being solved is _____ great importance.
6. I saw the document signed _____ all the delegates.
7. The economic is expected to worsen as a result _____ inflation.
8. Both sides are known to be interested _____ establishing closer economic links.
9. The immense cultural possibilities _____ radio and television are mainly used to convince people that they should buy more things than they need.
10. There is a lot of education both _____ the radio and _____ television.
11. During a radio panel-game listeners send questions _____ the studio to be answered _____ the members of the panel, who compete _____ the best results.
12. The daily paper dominates family life _____ breakfast, TV dominates the life _____ the family most _____ the time.
13. People _____ Britain buy more papers _____ Sunday than _____ week-days.
14. _____ Britain the popular papers are smaller _____ size, _____ lots _____ pictures and often contain real information.
15. The other fascinating programme _____ the same evening was the weekly "Tomorrow's World," a science feature which deals _____ new inventions.

Exercise 21—5

Complete the sentences:

1. As it is reported from New York (London) _____ .
2. As it is clear from the article _____ .
3. The speaker commented on _____ .
4. The commentator touched upon _____ .
5. The commission come to the conclusion that _____ .

6. The newspaper carries an article devoted to _____ .
7. In conclusion the delegate said that _____ .
8. The speaker called for _____ .
9. Reports say that _____ .
10. The Government is planning to _____ .
11. The worsening ecologic situation was caused by _____ .
12. The situation in the country continues to be _____ .
13. The decision of the committee was to _____ .
14. As a result of the talks the two leaders reached agreement of _____ .
15. The policy pursued by the new administration aimed at _____ .
16. According to the official mass media _____ .
17. Reading today's newspaper I came across an article on _____ .
18. The author of the article made a review of _____ .
19. In the report the Prime Minister dwelt on _____ .
20. According to the BBC _____ .
21. The two leaders exchanged views on _____ .
22. The aim of the President's visit is _____ .
23. The delegate suggested that _____ .

Exercise 21—6

Fill in the blanks with the word that best fits the meaning of each sentence:

political	urgent	effective	rival
mutual	diplomatic	occupied	ecological
main	radical	market	practical
democratic	opposing	new	human

1. Reports say that as the result of _____ instability and acute shortage of food supplies the crime rate in the country has greatly increased.
2. Soon after the separatist rebellion was crushed and unity restored the Government adopted a _____ Constitution.
3. The Head of the Atomic Energy Commission made it clear that the worsening _____ situation was caused by the tests recently carried on in the region.

4. Speaking on TV the Prime Minister said the Government would take _____ steps to improve the work of public services.
5. The Minister of Economy said the Government was responsible for the worsening economic situation due to inability to introduce a _____ economy.
6. The Government is expected to take _____ measures aimed at reducing inflation and stepping up the growth of economy.
7. New efforts are being made to break the deadlock between the _____ forces. A special United Nations envoy had talks with the representatives of both sides.
8. The situation in the country continues to be tense despite the efforts of the Government to settle the differences between the _____ groups.
9. The official media reports that two senior ministers have resigned in protest against the inability of the leadership to solve _____ economic problems.
10. Reports say that thousands of people in the capital demonstrated in support of the demand of the opposition parties for _____ reforms to achieve necessary transformation in economy.
11. The President said that one of the _____ tasks facing humanity was to create a nuclear-free world.
12. The two countries reached agreement on re-establishing the _____ relations which were broken off about five years ago.
13. Since the establishment of diplomatic relations the two states have co-operated in the spheres of trade, science and culture. Their relations have always been based on the principles of equality and _____ benefit.
14. A BBC correspondent says that the agreement on a general ceasefire has been signed. Under the agreement the troops are to be withdrawn from the _____ territory and the prisoners are to be exchanged.
15. The Prime Minister told at a news conference that the main aim of the policy pursued by the Government was to defend peace, democracy and _____ rights.
16. The President called on all the _____ forces to unite and act together.

Exercise 21—7

Find the expressions with the best meaning, use them in your own sentences while speaking on the topic "Mass Media":

1. Mass media should (shouldn't) _____
(give information without commentary; comment on the facts presented; present various views on the same points; mislead public opinion; mould public opinion; present facts in a false light; distort facts; be objective; devote more time to entertainment; devote too much (more) time to such subjects as rise in crime, ethnic unrest, political disturbances, accidents, disasters, finances, health care, education).
2. I watch TV programmes _____
(very seldom; very often; every day; from early morning till late at night; once a week; only at weekend; once a month; every other day).
3. Most of all I am fond of _____
(detective films; lectures on literature or music; soap operas; thrillers, horror films; newsreels; feature films; educational films; science fiction films; popular scientific films; documentary films; animated cartoons films; serials).
4. I like programmes which provide _____
(entertainment; food for thought; relaxation).
5. Most of all I like programmes which _____
(are of great artistic value; don't interfere with one's work; make one very sleepy; are of great educational value; amuse both young and old people).
6. I usually turn on TV set _____
(early in the morning; when I come home from work; before I go to bed; as soon as I wake up; late in the evening).
7. I am used to listening to _____
(latest news; educational programmes; classical music; rock music; lectures on history and literature; various advertisements; programmes for housewives).
8. When I have some free time, I usually read _____
(a newspaper; a book; a magazine; a detective story; advertisements, commercials).
9. Especially I am fond of reading _____
(business reports; arts section; news summary; sport section; political section; home and overseas section; job advertisements; weather reports; death notices; front page; column heading; leading articles; captions).

10. I consider mass media _____
(to play an important part in our life to mould public opinion; to educate people; to influence the way people look at the world; to change our views; to be a habit-forming drug impossible to resist; to provide entertainment; to develop our artistic taste and cultural level).

Exercise 21—8

Discuss the meaning of these sayings:

1. When a dog bites a man, that is not news, but when a man bites a dog, that is the news.
2. No news is good news.
3. Bad news has wings.
4. Bad news is soon told.
5. Believe no news until it is old.
6. He that brings good news, knocks boldly.
7. Ill news is commonly true.
8. Ill news travels fast.

UKRAINE. HISTORY AND MODERN REALITIES

Geographical Position of Ukraine

A new state, Ukraine, appeared on the world political map in 1991. Ukraine occupies an area of 603,700 square kilometres. The territory of Ukraine **extends** 900 kilometres from north to south and 1,316 kilometres from east to west. In the north Ukraine **borders on** Belarus; in the east and north-east, on Russia; in the south-west, on Hungary, Romania and Moldova; in the west, on Poland and Slovakia. In the south Ukraine is **washed by** the Black Sea and the Sea of Azov. The total length of the **frontiers** is 6,500 kilometres, including 1,050 kilometres of the sea frontiers.

In the north of Ukraine there are forests, in the west — the **Carpathian mountains**, in the eastern and central Ukraine — **black-soil steppelands**.

We can **admire picturesque slopes** of the green Carpathians and the Crimean hills, the green forests of Poltava, Chernihiv and Kyiv, the **endless steppes** of Kherson, Myckolaiv and Odesa. It is really the land of woods, lakes and rivers.

The main territory of Ukraine is flat, but 5% of it make up mountains. The major rivers are the Dnieper, the Dniester, the Buh, the Donets and others.

Typical **representatives** of the Ukrainian **fauna** are hare, fox, squirrel, bear, wolf, goat. Among the trees growing in the Ukrainian territory are birch, pine, oak, fir-tree.

The Carpathians are situated in Europe and **stretch** through Hungary, Poland, Romania, including Ukraine. They **are divided into** the West Carpathians, East and South ones. The highest point of the Ukrainian Carpathians is Hoverla — 2,061 metres above the sea level. They are covered with beautiful forests and woods, there are **meadows** here which are called as “polonyna.”

The Crimean Mountains stretch for about 150 kilometres along the coast of the Black Sea. The highest point of them is the mountain Roman-Kosh — 1545 metres above the sea level.

The Crimea is a **peninsula** located in the south of Ukraine and is washed by the Black Sea and the Sea of Azov.

The population of Ukraine is about 50 million (46% male and 54% female; 35,1 million urban and 16,6 million rural; density: 87 persons per 1 square kilometre). Ukraine is inhabited by representatives of 128 nations, nationalities and ethnic groups.

The capital of Ukraine is Kyiv. It stretches on the high hills along the Dnieper, rivalling the oldest and most charming cities of Europe.

Ukraine's other big cities are Kharkiv, Dnipropetrovsk, Odesa, Lviv, etc. The largest Crimean towns are Simpheropol, Sevastopol, Kertch, Yevpatoriya, Yalta and Feodosiya.

The geographical position of Ukraine is very favourable for the development of its industry and agriculture.

to extend [iks'tend] — простираться • *протягнутися, тягтися*

to border ['bɔ:də] **on** — граничить • *межувати*

to be washed by — омываться • *омиватися*

frontier ['frʌntjə] — граница • *кордон, межа*

the Carpathian [kɑ:'reɪθjən] **mountains** — Карпаты (Карпатские горы) • *Карпати*

black-soil steppelands — черноземные степи • *чорноземні степи*

to admire [əd'maɪə] — восхищаться, любоваться • *захоплюватися, милуватися*

picturesque [ˌpɪktʃə'resk] — живописный • *мальовничий*

slope [sləʊp] — склон, наклон • *схил, ухил*

endless steppes — бесконечные степи • *безкраї степи*

representative [ˌreprɪ'zentətɪv] — представитель • *представник*

fauna ['fɔ:nə] — фауна • *фауна*

to stretch — простираться • *тягтися*

to be divided into — делиться на • *ділитися на*

meadow ['medəʊ] — луг • *луг*

peninsula [pɪ'nɪnsjələ] — полуостров • *півострів*

Climate of Ukraine

The climate of Ukraine is **determined** by its geographical location. Ukraine's territory lies in the **temperate belt**. In general the country's climate is **temperately continental**, being subtropical only on the southern coast of the Crimea.

The differences in climate are caused by many factors: the latitude, relief, altitude and proximity to seas and oceans. The climate varies not only from north to south, but also from the north-west to the south-east as the warm damp air masses moving from the north-western Atlantic weaken and become drier. A characteristic feature of the climate is an increase in its continental nature from west to east.

A feature of Ukraine's climate is the considerable fluctuation in weather conditions from year to year. Alongside very wet years there can be droughts, whose effect increases to the south and east. There are frequent oscillations in weather in the regions of the Crimean and Carpathian Mountains.

The average yearly temperature in Ukraine varies between +5.5°...+7° C (42°...44.5° F) in the north and +11°...+13° C (52°...55.5° F) in the south. The coldest month is January, with a record low of -42° C (-44° F). The warmest month is July with a record high of 40° C (104° F).

Precipitation (rain, snow and other forms of moisture) ranges from about 30 inches (76 cm) a year in the north to about 9 inches (23 cm) in the south. The highest rainfall is in the Carpathian and Crimean Mountains (31,5 to 63 inches).

On the southern coast of the Crimea the climate is subtropical Mediterranean, inasmuch as the Crimean Mountains obstruct the movement of cold Arctic air to the coast. These climatic features have contributed to the creation of one of the best resort areas in Ukraine.

(from "The Geography of Ukraine")

- to determine [di'tə:mɪn] — определять • визначати
temperate belt [belt] — умеренный пояс • помірний пояс
temperately ['tempərətli] continental — умеренно-континентальный • помірно континентальний
to cause [kə:z] — вызывать • спричиняти
latitude ['lætɪtju:d] — широта • широта
relief [ri'li:f] — рельеф • рельєф
altitude ['æltɪtju:d] — высота • висота
proximity [prək'sɪmɪti] — близость • близькість
to vary ['veəri] — изменяться • змінюватися
damp — влажный • вологий
to weaken ['wi:kən] — ослабевать • слабнути
dry — сухой • сухий
increase ['ɪnkri:s] — возрастание • зростання

considerable [kən'sɪdərəbl] — значительный • *значний*
fluctuation [ˌflʌktju'eɪʃən] — неустойчивость • *несстійкість*
alongside — наряду • *поряд*
drought [draʊt] — засуха • *посуха*
oscillation [ˌɒsɪ'leɪʃən] — колебание • *коливання*
C = Centigrade ['sentɪɡreɪd] — по Цельсию • *за Цельсієм*
F = Fahrenheit ['færənhaɪt] — по Фаренгейту • *за Фаренгейтом*
precipitation [prɪ'sɪpɪ'teɪʃən] — осадки • *опад*
moisture ['mɔɪstʃə] — влага • *волога*
to range [reɪndʒ] — колебаться • *коливатися*
inasmuch as [ɪnəz'mʌtʃæz] — так как • *так як*
to obstruct [əb'strʌkt] — препятствовать • *перешкоджати*
resort area [rɪ'zɔ:t'eəriə] — курортная зона • *курортна місцевість*

Plants and Animals

The area of natural **vegetation** occupies about 30% of Ukraine's territory, of which 14% is forested, 3% is **haylands**, 8% is **swamp-lands**. Most forests and timber reserves are in the Carpathians and Polissia.

Ukraine has mostly **coniferous** and **deciduous trees** (**pine, oak, fir, beech** and **birch**). Plantations of valuable **species** (oak and beech) are increasing, while plantations of little-used trees such as **hornbeam** and **aspen** are **diminishing**. The wealth of the forest includes not only timber, but also berries, mushrooms and medicinal herbs.

The animal world of Ukraine is **diverse**, with hundreds of species of mammals and birds. **Predators** include wolf, fox, **badger, marten**; **hoofed animals** include **roe, deer, wild pig, elk**; there is **beaver, jerboa, marmot, hamster** and fieldmouse. Characteristic of the birds are the **sparrow, titmouse, grouse, owl** and **partridge**. Certain fur animals (**nutria, mink, silver-black fox, musk-rat**) introduced into Ukraine have acclimatized well. In the rivers, lakes and reservoirs there are **perch, bream, pike perch, pike** and carp.

Characteristic of Polissia are the **pine, oak, birch, aspen, maple** and **linden** with **alder** and **willow** predominating. Animals here include the **wolf, wildpig, elk, lynx, marten, beaver, polecat, raccoon** and bear with birds as **black, hazel** and wood goose.

The Forest-Steppe zone contains the **oak, elm, hornbeam, black poplar, willow, ash** and **pine**. The animals include **squirrels, forest martens, foxes, hares** and **roes**. In the past the steppes were covered

in natural grasses. Now they are under cultivation. Virgin steppe remains only in nature reserves.

In the Carpathians the vegetation is located in zones according to altitude. Up to 1200 m we find mixed forests with beech, hornbeam, fir and oak. Higher fir trees are widespread, above 1500 m spread the alpine plateaux, on which grow grasses and low scrub, especially the creeping pine. In spring the plateaux are abloom with saffron, primrose, mercury, snowdrop and edelweiss.

The animal life of the Carpathians is unique. Here one finds deer, brown bears, wild cats and pigs, ermines and black squirrels. Bird-life includes stone thrushes, golden eagles and black woodpeckers.

The Crimean Mountains vegetation is very diverse. In the coastal strip low-growing forests of oak and juniper grow. Thickets of arid-loving scrub and grassy, vegetation are very widespread. The upper strip of the Southern Crimean Coast is covered in forest, mostly beech with hornbeam, pear and maple. The principle tree species in the Crimean Mountains is the oak. The upper flat parts are treeless rocky plateaux covered in grassy vegetation. In late April snowdrops, crocuses, steppe sedge and other flowers come into bloom here. In May these meadows are a multicoloured carpet of flowers, with splashes of bright-red peonies and blue cornflowers.

The parks of the Southern Coast contain cypresses, palms, magnolias, platans, laurels. Near Yalta are the Nikitsky Botanical Gardens containing trees, bushes and grasses from all over the world.

The animal world of this region is distinct from the other zones. Birds and animals have survived here which are rare or extinct in other places. Such birds include the carrion eagle, black griffons, owls; reptiles include the gecko and others. We can also find noble deer, roe, wild pigeon, small weasel, white-tailed eagle, mountain linnets, blue stone thrushes, etc. The animal life includes many animals from southern countries: the stone marten, badger, fox; there are many lizards and some snakes.

(from "The Geography of Ukraine")

vegetation [ˌvedʒɪˈteɪʃən] — растительность • *рослинисть*

hayland [ˈheɪlənd] — луг • *луг*

swampland [ˈswɒmplænd] — болото • *болото*

coniferous [kəʊˈnɪfərəs] — хвойный • *хвойний*

deciduous [dɪˈsɪdʒuəs] — лиственный • *листяний*

pine [paɪn] — сосна • *сосна*

oak [əuk] — дуб • дуб
fir [fə:] — ель • ялина
beech [bi:tʃ] — бук • бук
birch [bɜ:tʃ] — береза • береза
species ['spi:ʃi:z] — вид • вид
hornbeam ['hɔ:nbi:m] — граб • граб
aspen ['æspən] — осина • осика
to diminish [di'mɪnɪʃ] — сокращаться • скорочуватися
herbs [hɜ:bz] — травы • трави
diverse [daɪ'vɜ:s] — разнообразный • різноманітний
predator ['predətə] — хищник • хищак
badger ['bædʒə] — барсук • борсук
marten ['mɑ:tin] — куница • куниця
hoofed [hu:ft] — копытное животное • копитна тварина
roe [rəu] — косуля • козуля
deer [diə] — олень • олень
elk [elk] — лось • лось
beaver ['bi:və] — бобр • бобр
jerboa [dʒə:'boʊə] — тушканчик • тушканчик
marmot ['mɑ:mət] — байбак • бабак
hamster ['hæmstə] — хомяк • хом'як
titmouse ['titmaʊs] — синица • синиця
grouse [graʊs] — тетерев • тетерів
partridge ['pɑ:trɪdʒ] — куропатка • куріпка
mink [mi:nk] — норка • норка
musk-rat ['mʌskræt] — ондатра • ондатра
perch [pɜ:tʃ] — окунь • окунь
bream [bri:m] — лещ • ляц
pike [paɪk] — щука • щука
maple [meɪpl] — клен • клен
linden (=lime) ['lɪndən] — липа • липа
alder ['ɔ:ldə] — ольха • вільха
willow ['wɪləʊ] — ива • верба
lynx [lɪŋks] — рысь • рись
polecat ['pəʊlkæt] — хорек • тхір
raccoon [rə'ku:n] — енот • енот
hazel [heɪzl] — светло-коричневый • світло-брунатний
elm [elm] — вяз, берест • в'яз, берест
poplar ['pɒplə] — тополь • тополя
ash [æʃ] — ясень • ясень
squirrel ['skwɪrəl] — белка • білка, вивірка
snake — змея • змія

The Political System of Ukraine

On the 24th of August, 1991 Ukraine became an independent state. On the 1st of December, 1991 **the everlasting dream** of the Ukrainian people came true. 90% of the people voted for the independence of Ukraine and since that time the Ukrainian people have become **the masters of their own destiny**.

Nowadays Ukraine is a democratic state, ruled by the law and created as an implementation of the people's sovereign right to self-determination.

The Ukrainian political system has a popularly elected President, a 450-person **single-chamber national Parliament** — the Verkhovna Rada.

The President is the highest official of the Ukrainian state, vested with supreme **executive authority**. He exercises it through the Government, the Cabinet of Ministers, which is accountable to him, and through a system of central and local organs of state executive authority.

The Verkhovna Rada (Parliament) of Ukraine is the sole **legislative authority**. Judicial power in Ukraine is vested in the courts of law. The courts are independent and all their activities abide only by the rules of law.

A Prime Minister is **nominated** by the President and is a subject to **approval** by the Verkhovna Rada.

The first President of Ukraine became Leonid Kravchuk, winning 61.6 per cent of the votes. The nation supported Leonid Kravchuk's programme aimed at the construction of a New Ukraine, where generations would **combine efforts** in asserting a strong state system, genuine democracy, material well-being, elevated spiritual awareness.

In 1994 Ukrainian people elected a new President, Leonid Kuchma. Ukraine has entered a new phase in its development. Though Ukraine has **a wealth of** political parties, ranging from unreconstructed communities to far-right nationalists, personal and regional loyalties **tend** to play larger role in the Ukrainian political life than programmatic parties. **A key challenge** facing Ukraine is the **establishment** of effective, democratic governing institutions that strike a balance between executive and legislative authority.

Ukraine is divided into 24 regions and the Autonomous Republic of the Crimea, each of which has elected council, whose Chairman, elected at large, also serves as head of the executive branch. So we can say that state power in Ukraine is based on the division of authority

into *legislative, executive and judicial*, and Ukraine could be referred to now as a country with a *parliamentary-presidential form of government*. Having become an independent state and being now firmly resolved to put an end to the totalitarian dictatorship, Ukrainian people have an idea of building a state which confirms its peace-loving policy.

Ukraine not only strives to live in peace with the rest of the world community, but also to co-operate with other countries and participate in the European and world structures. It is already a member of numerous international, political and economic associations and a founding member of the United Nations.

the everlasting dream — долгожданная мечта • *довгождана мрія*

the masters of their own destiny ['destini] — хозяева своей собственной судьбы • *хазяїн власної долі*

a single-chamber national Parliament — однопалатный национальный парламент • *однопалатний національний парламент*

executive [ɪg'zekjʊtɪv] **authority** — исполнительная власть • *виконавча влада*

legislative ['ledʒɪslətɪv] **authority** — законодательная власть • *законодавча влада*

to nominate ['nɒmɪneɪt] — выставлять, предлагать кандидата, назначать (на должность) • *виставляти, пропонувати кандидата, призначати (на посаду)*

approval [ə'pru:vəl] — одобрение; благоприятные мнения; рассмотрение • *схвалення; розгляд; сприйнятливі думки*

to combine efforts — соединить усилия • *поєднати зусилля*

a wealth of — изобилие, большое количество • *надмір, велика кількість*

to tend — направлять(ся), иметь склонность, вести • *скеровуватися, мати схильність, провадити*

key challenge ['tʃælnɪʒ] — ключевой вызов • *ключовий виклик*

establishment — установление • *встановлення*

Coat of Arms

The national emblems — the **coat of arms**, the flag, and the **seal** — **alternated** during the **millennium** of Ukrainian history owing to various political, social, cultural, and other factors — a phenomenon common to many European nations.

The **contemporary** national coat of arms of Ukraine — *Azure, a trident and or* — is the most **ancient** as well as the most **dignified** of all the Ukrainian **insignia** of nation-wide significance and its **emblazonment** represents a synthesis of a preheraldic **device** of the ruling **dynasty** in the tenth century and of the oldest Ukrainian national **heraldic** tinctures from the thirteenth century. The classic form of the Ukrainian trident is found on the gold and silver coins of Volodymyr (Vladimir) the Great (979—1015), the Grand Prince of Kyiv.

The problems of the origin and of the original meaning of the Ukrainian trident have still not been solved by scholars. The **archaeological** finds of tridents in Ukraine go back to the first century A.D. Undoubtedly this emblem was a mark of authority and a mystic symbol of one or of several of the ethnic groups which inhabited ancient Ukrainian territory and which came to compose the Ukrainian nation.

The trident became a **hereditary** preheraldic badge of all of **medieval** Ukraine and in almost every generation it underwent certain augmentations (e.g., more crosslets, **crests**, pearls), and there are cases where the trident passed into a bident and **vice versa**.

Tridents and bidents are found on many objects of that period: coins, stones, and bricks of significant buildings (palaces, castles, cathedrals, etc.), **armor**, **signets**, seals, official jewelry, ceramics, manuscripts. As a result of archaeological excavations and studies, the number of **specimens** of the trident, in various forms, has increased and stands now at about 200.

During the twelfth century, the image of Saint Michael the **Archangel** **superseded** the trident as the highest national device, but tridents continued to be used by ruling houses as additional dynastic badges until the fifteenth century.

After the **renaissance** of independent Ukraine on January 22, 1918, the trident was adopted, by a law of March 22, 1918, as the national device of the Ukrainian National Republic. It was adopted in the form of a Great and a Small Coat of Arms representing the classic trident of Volodymyr the Great in an ornamental **wreath**.

Distinctive **banners** and **standards** were borne by ancient Ukrainian rulers and their armies through the entire period of the medieval monarchy. Red was the most frequent colour (*gules* was also the tincture of the Ukrainian knightly shields of the twelfth century); blue and white were used also, but yellow rarely appeared. The most frequent bearings were stars, crescents, crosses, and dynastic devices. Crosses, tridents, bidents, heads of spears, and other emblems ornated the tops of flag staffs.

In the middle of the nineteenth century, when the national revolutions marked the course of European history, the necessity arose for a visible symbol of the self-determination of the Ukrainian nation. Seeking inspiration in the glorious historical past, the Supreme Ruthenian Rada in Lviv, reviving in 1848 the coat of arms of the former kingdom (*Azure, the lion rampant or*), simultaneously accepted the armorial tinctures as the combination of national colours of Ukraine. Both, the light blue flag charged with the golden crowned lion and the horizontally striped flag (yellow above light blue substituting the charge and the escutcheon of the national coat of arms) were used at that time and the latter soon became the national flag in Galicia as well as all over Ukraine.

The composition of national colours was decreed by a law of the independent Ukrainian National Republic on March 22, 1918.

The light blue above yellow flag was established for the Western Ukrainian National Republic on November 13, 1918, and for the Carpatho-Ukrainian Republic on March 15, 1939, as a symbol of the all-Ukrainian unity.

Both the yellow above light blue flag and the light blue above yellow flag were hoisted until 1949, and borne as military standards and colours during the War of Liberation of 1917—1920. The light blue above yellow flag was provisionally confirmed by the Ukrainian National Rada in exile on June 27, 1949.

(from "Ukraine. A Concise Encyclopedia")

coat of arms [ɑ:mz] — герб • *герб*

seal [si:l] — печать • *печатка*

to alternate [ˈɔ:ltəneɪt] — заменять(ся) • *замінювати(ся)*

millennium [mɪˈleniəm] — тысячелетие • *тисячоліття*

contemporary [kənˈtempərəɪ] — современный • *сучасний*

azure [ˈæzə] — голубизна • *блакить*

trident [ˈtraɪdənt] — трезубец • *тризуб*

or [ɔ:] — золотой или желтый цвет (геральд.) • *золотий або жовтий колір (геральд.)*

ancient [ˈeɪnʃnt] — древний • *давній*

dignified [ˈdɪgnɪfaɪd] — величественный • *величний*

insignia (pl.) [ɪnˈsɪɡniə] — эмблемы • *емблеми*

emblazonment [ɪmˈbleɪzənmənt] — роспись (герба) • *розпис (герба)*

device [dɪˈvaɪs] — эмблема • *емблема*

dynasty [ˈdɪnəstɪ] — династия • *династія*

heraldic [heˈrældɪk] — геральдический • *геральдичний*

archaeological [ˌɑːkiəˈlɒdʒɪkəl] — археологический • археоло-
 гічний
 hereditary [hɪˈredɪtrɪ] — наследственный • спадковий
 medieval [ˌmedɪˈiːvl] — средневековый • середньовічний
 crescent [ˈkresnt] — полукруг, полумесяц • півколо, півмісяць
 vice versa [ˈvaɪsɪˈvɜːsə] — наоборот • навпаки
 armor [ˌɑːmə] — оружие • зброя
 signet [ˈsɪgnɪt] — печать • печатка
 specimen [ˈspesɪmɪn] — образец • зразок
 Archangel [ˈɑːk,eɪndʒəl] — Архангел • Архангел
 to supersede [ˌsjuːpəˈsiːd] — вытеснять • витіснити
 renaissance [rɪˈnæsns] — возрождение • відродження
 wreath [rɪːθ] — венок • вінок
 banner [ˈbænə] — флаг • прапор
 standard [ˈstændəd] — флаг • прапор, штандарт

National Flag of Ukraine. National Emblem of Ukraine

The combination of the blue and yellow colours — “Ukrainian colours” — reaches far back into pre-Christian times. These colours **predominated** on the flags of the medieval Kyivan State and were prominent during the Cossack age.

First **accepted** as the National flag by the Supreme Ukrainian Council in Lviv in 1848, the blue-and-yellow flag met with popular **approval** in all parts of Ukraine at the beginning of the 20th century.

On 22 March, 1918, the blue-and-yellow flag was ratified as the national flag of the independent Ukrainian National Republic, and with the **unification** of all Ukrainian lands in 1919 it became the only Ukrainian flag. With the **trident**, the blue-and-yellow flag for many years **symbolized** the aspirations of the Ukrainian people for independence.

Following the **Declaration of Independence**, the blue-and-yellow flag was adapted as the national flag of Ukraine by the Act of Parliament on 28 January, 1992.

The trident is an **ancient symbol** of the Ukrainian people, dating back more than 3000 years. In the 10th century it became the dynastic coat of arms of the Kyivan princes, including Volodymyr the Great and Yaroslav the Wise.

With the **restoration** of Ukrainian independence, the trident was **adopted** as the official emblem of the Ukrainian National Republic in 1918.

The trident together with the blue-and-yellow flag have served for many generations as the symbol of the Ukrainian struggle for independence.

By the Act of Parliament on February 19, 1992, the trident once again became the national emblem of Ukraine, symbolizing the united historical development of the Ukrainian people.

to predominate [pɪˈdɒmɪneɪt] — господствовать, преобладать • *панувати, переважати*

to accept [əˈksept] — принимать, допускать, признавать • *приймати, допускати, визнавати*

the Supreme Ukrainian Council — Верховная Рада Украины • *Верховна Рада України*

approval [əˈpɹu:vəl] — одобрение, благоприятное мнение • *схвалення*

unification — воссоединение • *возз'єднання*

trident ['traɪdənt] — трезубец • *тризуб*

to symbolize ['sɪmbəlaɪz] — символизировать, изображать символически • *символізувати, символічно зображувати*

aspiration [ˌæspəˈreɪʃən] — стремление, сильное желание • *прагнення*

the Declaration of Independence — Декларация о независимости • *Декларація про незалежність*

ancient symbol — древний символ • *давній символ*

restoration [ˌrestəˈreɪʃən] — реставрация, восстановление, реконструкция • *реставрація, відновлення, реконструкція*

to adopt [əˈdɔpt] — принимать • *приймати*

generation [ˌdʒənəˈreɪʃən] — поколение • *генерація*

Tryzub (The Trident)

Tryzub, the **Trident**, and golden yellow and blue are the national symbols of Ukrainian people. Their **appearance** in the sovereign Ukrainian state was not **accidental**. Their **roots** trace back thousands of years. Even in the pre-Christian times the trident **was revered** as a **magic sign**, a **protective charm**. As a **heraldic** symbol it first appeared on the coins minted under prince Volodymyr Svyatoslavych. The golden-blue combination is also a very old tradition.

trident ['traɪdənt] — трезубец • *тризуб*

appearance — появление • *поява*

accidental [ˌæksɪ'dentl] — случайный • *випадковий*

roots — корни • *коріння*

to revere [rɪ'viə] — почитать, уважать • *шанувати, поважати*

magic sign — волшебный знак • *магічний знак*

protective [prə'tektɪv] — защитный; оградительный; покровительственный • *захисний; береговий; покровительний, патронажний*

heraldic [he'rældɪk] — геральдический • *геральдичний*

Ukrainian Anthem

The Ukrainian anthem, "*Shche ne vmerla Ukraina*" ("Ukraine Has Not Yet Perished"), is of quite recent origin. In Western Ukraine after 1848 there were two songs which enjoyed popularity at national celebrations and patriotic demonstrations. One was by the Basilian Father Julian Dobrylovsky (1760—1825) — "*Grant, O. Lord, in Good Time*" — and the other, the verse of Ivan Hushalevych (1825—1903) — "*We Bring You Peace, Brothers*" In 1848 the latter was recognized by the Supreme Ruthenian Council in Lviv as the national anthem of the Halychian Ukrainians. The Carpatho-Ukrainians, on occasions of popular celebration, sang the song by Alexander Dukhnovych (1803—1865) — "*I Was, Am and Will be a Rusyn*" (Ruthenian). In the central and eastern Ukrainian lands the "**Testament**" of Taras Shevchenko was used for many years as a national anthem at manifestations and demonstrations. It was called, not inappropriately, the Ukrainian "*Marseillaize*."

In 1863 the Lviv journal "*Meta*" ("*The Goal*") published the poem of Paul Chubynsky (1839—1884), "*Shche ne vmerla Ukraina*," which was mistakenly ascribed to Taras Shevchenko. In the same year it was set to music by Halychian composer Michael Verbytsky (1815—1870), first for solo and later choral performance.

This song, as a result of its catchy melody and patriotic text, rapidly became popular and gained broad acceptance among the Halychian population as well as among the Ukrainians within the Russian empire. In 1917 it was officially adopted as the anthem of the Ukrainian state.

anthem ['ænthəm] — гимн • *гімн*

to be of quite recent ['ri:snt] origin — иметь недавнее происхождение • *мати недавнє походження*

to enjoy popularity — быть популярным • *бути популярним*
verse [və:s] — стихотворение • *вірш*
testament ['testəmənt] — завещание • *заповіт*
inappropriately [,ɪnə'prəʊpɪntli] — здесь: необоснованно, без оснований • *тут: необґрунтовано, безпідставно*
mistakenly — ошибочно • *помилково*
to ascribe [əs'kraɪb] — приписывать • *приписувати*
choral ['kɔ:rəl] — хоровой • *хоровий*
rapidly ['ræpɪdli] — быстро • *швидко*
to become popular [wɪθ] — становиться популярным • *ставати популярним*
to gain broad acceptance [æk'septəns] — получать широкое признание • *одержувати широке визнання*
empire ['empaɪə] — империя • *імперія*

The Independence of Ukraine

On June 16, 1990, the Verkhovna Rada of Ukraine passed *the Declaration of State Sovereignty* of Ukraine. On August 24, 1991, the Ukrainian Parliament **solemnly proclaimed** Ukraine's independence and the formation of the independent state of Ukraine, **proceeding from the right to self-determination, provided for by the UN Charter and other international documents, acting in pursuance of the Sovereignty Declaration.**

On December 1, 1991, a referendum **took place** in Ukraine, **involving** 84.18 per cent of the citizens, of which number 90.32 per cent **seconded the Independence Act of August, 24.**

Winning 61.6 per cent of votes, Leonid Kravchuk was **elected** President of Ukraine. The nation **supported** Leonid Kravchuk's programme aimed at the construction of a New Ukraine, where **generations would combine efforts in asserting a strong state system, genuine democracy, material well-being, elevated spiritual awareness, and trust in each other.**

At a summit meeting in Belovezhskaya Pushcha (December 7—8, 1991) the heads of the states of Belarus, Russia and Ukraine **signed a Treaty on the formation of the Commonwealth of Independent States (CIS), thus putting an end to the USSR.**

Independent Ukraine **proceeded to lay the foundation** on which **to achieve the set goals.** Over a short period a new system of state administration was created, along with the National Armed Forces, the Security Service and law enforcement authorities. New,

broader horizons opened for political freedom; practically all **restrictions** on the spiritual progress of the Ukrainian and other nations were lifted. The economic emancipation of man began. The Ukrainian state entered the international community as an equal partner.

However, as in all other post-Communist states, the process of social reforms in Ukraine **took a winding and thorny path**, in conditions of a pitched battle between the old and the new. Among the **aggravating factors** were the differences between the **legislative and executive branches**. **Fortunately**, a democratic way out of the resultant political crisis was found as Parliamentary and Presidential elections were held in 1994.

Leonid Kuchma became the new President, winning 52.14 per cent of the votes in the second round. In 1999 he was elected President of Ukraine again and was left for the second period.

the Declaration of State Sovereignty [ˈsɔvrənti] — Декларация о государственном суверенитете • *Декларація про державний суверенітет*

solemnly [ˈsɒləm] — торжественно • *урочисто*

to proclaim [prəˈkleɪn] — провозглашать, объявлять • *проголошувати*

to proceed [prəˈsi:d] **from** — исходить из • *виходячи з*

the right to self-determination — право на самоопределение • *право на самовизначення*

to provide [prəˈvaɪd] **for** — предусматривать • *передбачати*

UN Charter — Устав ООН • *Статут ООН*

acting in pursuance [prəˈsjʊ:əns] **of the Sovereignty Declaration** — обеспечивая проведение Декларации о суверенитете • *забезпечуючи виконання Декларації про державний суверенітет*

to take place — происходить, иметь место • *відбуватися, траплятися*

to involve [ɪnˈvɒlv] — вовлекать, включать в себя, повлечь за собой • *включати в себе, втягувати, спричинювати*

to second the Independence Act of August, 24 — подтверждать Акт провозглашения независимости от 24 августа • *підтверджувати Акт проголошення незалежності від 24-го серпня 1990 року*

to elect [ɪˈlekt] — избирать, выбирать (голосованием) • *вибирати (голосуванням)*

to support — поддерживать • *підтримувати*

generation [ˌdʒənəˈreɪʃn] — поколение • *генерація*

- to combine efforts in asserting a strong state system** — соединить усилия для утверждения прочной государственности • *поєднати зусилля для утвердження міцної державності*
- genuine democracy** — настоящая демократия • *справжня демократія*
- material well-being** — материальное благополучие • *матеріальні статки*
- elevated spiritual awareness** [ə'weənis] — высокая духовность • *висока духовність*
- trust in each other** — доверие друг к другу • *довір'я один до одного*
- to sign a treaty** — подписать договор • *підписати угоду*
- the Commonwealth of Independent States (CIS)** — Содружество независимых государств (СНГ) • *Співдружність Незалежних Держав (СНД)*
- to put an end** — положить конец, покончить с ч.-л. • *покласти кінець, покінчити з чимось*
- to proceed to lay the foundation** — начать закладывать фундамент • *почати закладати фундамент*
- to achieve the set goals** — для достижения намеченных целей • *для досягнення встановленої мети*
- a new system of state administration** — новая система государственного управления • *нова система державного керівництва*
- to create** [kri:'eit] — создавать, творить • *створювати, творити*
- the National Armed Forces** — Национальные вооруженные силы • *Національні збройні сили*
- the Security Service and law enforcement authorities** — Служба безопасности и правоохранения • *Служба безпеки і правоохорони*
- broader horizon** [hə'raɪzn] — более широкий горизонт • *ширший горизонт*
- restriction** [rɪs'trɪkʃn] — ограничение • *обмеження*
- to take a winding and thorny path** — происходит трудно, сложно • *відбуватися важко, складно*
- aggravating factors** — усугубляющие факторы • *обтяжувальні фактори*
- legislative and executive branches** — законодательная и исполнительная ветви • *законодавча та виконавча гілки*
- fortunately** — к счастью • *на щастя*
- a democratic way out of the resultant political crisis** — демократический выход из политического кризиса • *демократичний вихід із політичної кризи*

Ukraine's Economy in the Context of International Economic Relations

A new independent state with a thousand-year-old history **appeared** on the map of the world. To have an idea of Ukraine's **economic potential**, its **resources**, and **define** the scale of reforms which must be **carried out** let us **get acquainted with** some objective **data**. Ukraine is **situated** in the geographical centre of Europe. The country **occupies** a territory of 603,700 square kilometres. It's population is about 50 million, more than 74 per cent of whom are Ukrainians. **For comparison**, the population of Germany is 79.7 million people, Great Britain — 57, Poland — 39, Finland — 5. Ten million ethnic Ukrainians live outside the country on the territories of the former Soviet Union, and close to 5 million live in other foreign countries. The Diaspora is the strongest in Canada and the USA. There are six cities in Ukraine with a population of over one million. Occupying 0.45 per cent of all earth's **surface** and being populated by 0.9 per cent of all earth's dwellers, Ukraine **produces** almost 5 per cent of the world **output**.

Ukraine is the first in Europe in **iron ore extraction**, production of steel, cast iron, tractors, mineral fertilizers, sugar, and grain; the second in **coal mining**, and the third in producing **concrete**, electric energy and various **equipment**.

In the south the country has **access** to the Black Sea and the Sea of Azov which **are connected with** the ocean. Twenty-seven thousand kilometres of **railroads** intertwine throughout the territory of Ukraine (in Sweden — 12, France — 35, Spain — 20).

- to appear** [ə'piə] — появляться, показываться • *з'являтися*
economic potential [rə'tenʃəl] — экономический потенциал • *економічний потенціал*
resource [ri'sɔ:s] — ресурсы, средства, запасы, возможности • *ресурси, засоби, запаси, можливості*
to define [di'fain] — определять, давать определение; устанавливать значение • *визначати, давати визначення; встановлювати значення*
to carry out — проводить, выполнять, доводить до конца • *виконувати, доводити до кінця*
to get acquainted [ə'kwentɪd] **with smth.** — познакомиться, ознакомиться с ч.-л. • *познайомитися, ознайомитися з чимось*
data ['deɪtə] — данные, новости, факты • *дані, новини, факти*
to situate — располагаться • *розташовуватися*

to occupy — *занимать • займати*
for comparison — *для сравнения • для порівняння*
surface ['sɜ:fɪs] — *поверхность • поверхня*
to produce [prə'dju:s] — *производить, вырабатывать, создавать • виробляти, продукувати, створювати*
output — *выпуск, продукция, выработка, продукт • випуск, продукція, виробіток, продукт*
iron ore extraction [ɪks'trækʃən] — *добыча железной руды • видобуток залізної руди*
coal mining — *угледобыча • видобуток вугілля*
concrete ['kɒkri:t] — *бетон • бетон*
equipment [ɪ'kwɪpmənt] — *оборудование, оснащение, техника • обладнання, оснащення, техніка*
access ['æksəs] — *доступ, подход, проход • доступ, підхід, прохід*
to be connected with smth. — *быть связанным с ч.-л. • бути зв'язаним з чимось*
railroad — *железная дорога • залізниця*

Dynamic of Progress of Ukraine's Economy

In 1991–1995, two interrelated processes were characteristic of Ukraine's economy, namely its assertion as that of independent state, and its transformation from planned-centralized to market-controlled.

These processes follow a complicated, often winding course, but there are all the prerequisites for their effective accomplishment.

Historically the following two factors determined the development of Ukrainian lands: firstly, the presence of fertile chernozem soils, and, secondly, remarkably convenient geographical location on the crossroads of international trade routes.

The export-import structure was also characteristic of the state formation existing in the current Ukrainian territories. At the same time, the development of plow farming, ferrous metallurgy and crafts led to an upsurge of such contacts between Rus'-Ukraine and other countries. Ukraine turned into Europe's "granary." The Ukrainian agrarian "gubernias" began to transform as agrarian-industrial regions only in the second half of the 19th century. The Donetsk Coal Basin (Donbas) and the Kryvyi Rih Iron Ore Basin became Russia's leading industrial venues.

Present-day independent Ukraine has a considerable potential to quickly develop its economy — and this is explained not only by

favourable natural conditions, but also by the convenient geographical position in terms of international trade exchanges.

In Donbas the coal deposits are estimated at 2,000,000,000 tons. Some 4.2 billion tons of hydrogenous (brown) coal are to be found in the Dnieper Basin.

Ukraine's iron and manganese ore deposits are considered the richest in the world — primary in the Kryvyi Rih Basin (up to 62% of pure iron) and the Nikopol Basin. There are also considerable reserves of titanium, nickel, chrome, mercury and other rare metals.

The non-ore deposits are quite **variegated** (for instance, **sulphur, phosphorites, potash salts, refractories, flux, granite, marble, porcelain, clay, chalk, etc.**).

Still, the oil and gas deposits of Sub-Carpathia (Prykarpattya) and Left-Bank Ukraine cannot satisfy their own needs in these energy resources.

Ukraine's labour pool amounts to 29.6 million persons, of whom 22.4 million are employed in the national economy, including 6.4 million in the industries, 4.6 million in agriculture and forestry, 1.7 million in construction, 1.6 million in transport and communications, and 6.6 million in the communal sphere, medicine and public education.

interrelated processes — взаимосвязанные процессы • *взаємопов'язані процеси*

assertion — становление • *становлення*

transformation from planned-centralized to market-controlled — трансформация (переход) от планово-централизованной к рыночно-регулируемой • *трансформація (перехід) від планово-централізованої до ринковорегульованої*

prerequisites — предпосылки • *передумови*

fertile chernozem soils — плодородная черноземная почва • *родючі чорноземні ґрунти*

ferrous metallurgy — черная металлургия • *чорна металургія*

Europe's "granary" — «житница» Европы • *«житниця» Європи*

variegated — разнообразный • *різноманітний*

sulphur — сера • *сірка*

phosphorites — фосфориты • *фосфорити*

potash salts — калиевые соли • *калійні солі*

refractories — огнеупоры • *вогнетривники*

flux — флюсы • *флюси*

marble — мрамор • *мармур*

clay — глинозем • *глинозем*

The Biggest Ukrainian Cities

Kyiv, now the capital of Ukraine, **stretches** on the high hills along the Dnieper, **rivaling** the oldest and most charming cities of Europe. Every **epoch left its mark** here. Even the great Tatar invasion that shook the civilized world in the 13th century was **unable to wipe it off the face of the earth**. Beginning in the 17th century, Kyiv once again turned into a **leading spiritual and cultural centre**. **Glorious pages of the past and staggering current realities** seem to have merged into a single, inimitable whole of this ancient, yet ever so **youthful city**.

Lviv, a **scenic city** in the west of Ukraine, was founded by Prince Daniel of Halych (Danylo Halytsky). Historically, it was first **mentioned** in 1256. For centuries it was **repeatedly sacked by foreign aggressors**, but time and again it was rebuilt and its **treasures were restored by craftsmen, plowmen, architects, and men of arts and letters**. The population of Lviv is 806 thousand people.

Kharkiv, Ukraine's leading power engineering, agricultural machinery, transport and instrument-making centre. Founded in the early 1650s, it was the capital of Ukraine since 1919 till 1934. Today it is the country's second largest city. Its population is 1575 thousand people.

Dnipropetrovsk (prior to 1926, Yekaterinoslav), a large industrial center in Ukraine. Founded in 1776, today this city is known for developed **ferrous metallurgy, complex machine-building, metal-working** and chemical industries. It is the **venue** of "Pivdenmash/KB Pivdenne" (Southern Machine-building plant), Europe's biggest **aero-space manufacturing and developing complex**.

Odesa, a very special city, is a **true gem** on the Black Sea coast. Founded in 1794, it received its current name in 1795. It is now an administrative regional centre operating advanced machine-building, metal-working, chemical, **petrochemical** and other **industries**. Odesa is also known as a large seaport. Since 1978 a **ferry line linking** the port of Illichivsk (not far from Odesa) with Varna in Bulgaria has been operational.

Well-known balneological **resorts** (Arkadia, Kuyalnyk, etc.) are located in the city and outskirts. Its population is 1060 thousand people.

to stretch [stretʃ] — растягивать(ся), тянуть(ся), иметь протяжение, простираться • *розкинутися, розтягтися*

- to rival** [ˈraɪvəl] — соперничать, конкурировать • *суперничати, конкурувати*
- epoch** [ˈi:pək] — эпоха, период • *епоха, період*
- to leave mark** — оставлять след • *залишати слід*
- invasion** [ɪnˈveɪzən] — вторжение, нашествие • *вторгнення, на- шестя*
- to wipe smth. of the face of the earth** — стереть ч.-л. с лица земли • *змести щось з лица землі*
- a leading spiritual and cultural centre** — ведущий духовный и культурный центр • *провідний духовний і культурний центр*
- glorious pages of the past** — славные страницы прошлого • *славні сторінки минулого*
- staggering current realities** — динамизм современности • *динамізм сучасності*
- yet so youthful city** — вечно молодой город • *вічномолоде місто*
- scenic city** — живописный город • *мальовниче місто*
- to mention** [ˈmenʃən] — упоминать, ссылаться на • *згадувати, посилатися на*
- it was repeatedly sacked by foreign aggressors** — его постоянно разрушали иностранные захватчики • *його постійно руйну- вали іноземні нападники*
- treasure** [ˈtrezə] — сокровище • *скарб*
- to restore** [rɪsˈtɔ:] — восстанавливать, реставрировать • *віднов- лювати, реставрувати*
- craftsmen** — ремесленники • *ремісники*
- architects** [ˈɑ:kitekts] — архитекторы, зодчие • *архітектори, зодчі*
- men of arts and letters** — деятели искусства и литературы • *діячі мистецтва і літератури.*
- ferrous metallurgy** — черная металлургия • *чорна металургія*
- meta-working** — машиностроение • *машинобудування*
- venue** [ˈvenju:] — месторасположение • *місцерозташування*
- aerospace manufacturing and developing complex** — промышлен- ный аэрокосмический комплекс • *промисловий аерокосміч- ний комплекс*
- a true gem** — настоящая жемчужина • *справжня перлина*
- petrochemical industry** — нефтеперерабатывающая промышлен- ность • *нафтопереробна промисловість*
- ferry line** — паромная переправа • *паромна переправа*
- to link** — соединять • *поєднувати*
- resort** [rɪˈzɔ:t] — курорт • *курорт*

Industries in Ukraine

Ukrainian industries constitute a ramified network with modern attendant branches. Ukraine's population stands for 0.9% of that of the planet, but it is responsible for 5% of the world's industrial output, in almost 300 industrial branches. Ukraine provides one-tenth of the planet's cast iron, one-eleventh of the steels, and one-twelfth of pit coal.

Heavy industries, especially ferrous metallurgy, coal and machine-building, are predominant in the national industrial complex.

Defense industry also occupies an important place. At present, it is being restructured and converted, with the emphasis on the output of **consumer goods**, particularly ones involving high technologies.

Attainments of the "Pivdenny (Southern) Machine-building Plant" production complex, and the "M. K. Yanhel Pivdenne Design Bureau" are known far outside Ukraine. Both enterprises maintain close business contacts, which help them develop unique space systems varying in class and **designation**, also universal purpose tractors, modern trolley-buses and other products whose major characteristics answer top international standards.

Aircrafts of Ukrainian manufacture are known all over the world. Models developed by the "**O. K. Antonov Aviation Research-and-Technology Complex**" are built in Kyiv and Kharkiv. Aircraft engines, developed by the "**Prohres Machine-building Design Bureau of Zaporizhzhya**," and built by the world's largest "**Motor-Sich Engine-building Plant**," are installed in the Antonov and many other aircraft and helicopter models.

"**Chornomorsky Shipyard**" ranks with the largest ship-building enterprises of Europe and the rest of the world. In 1997 it marked its birth centennial, and it used to manufacture destroyers, minelayers, cruisers, battleships, base ships, supply icebreakers, helicopter carriers and ships, big full-freezer factory trawlers and tankers. Its powerful production base, manufacturing and metallurgical factories guarantee the fulfilment of most sophisticated commissions from ship owners and from various industrial branches.

"**Azovmash**" is one of the Ukraine's most powerful machine-building complexes supplying products to numerous industrial branches. It rests on a solid research and technological base, concentrated mainly in Mariupol.

"**Nyznidniprovsky Tube Rolling Works**" ranks with the main suppliers of multiple purpose steel pipes, railway wheels, tread bands, large ring products, flanges and various tube-based consumer goods in Europe's south-east.

“Pure Metals” metallurgical enterprise is situated on the banks of the man-made Lake Kremenchuh. It manufactures cast iron, solar cells, has a powerful production, technological and research potential.

“Dniprospetsstal” is a leading metallurgical enterprise in Ukraine; “Dniprospetsstal” is Ukraine’s only, and one of the world’s few, enterprise which specializes in section rolled stock, billets, slugs, sized steels, heat-resistant stills and alloys.

“O. Parkhomenko Engineering Works of Luhansk” ranks with Ukraine’s largest manufactures of ore-mining and processing equipment. Its production facilities answer the latest world standards and its products are always of top quality.

“Kryukov Railway Car Works” ranks with the biggest manufactures of transport vehicles, including railway rolling stock. It possesses a tangible production potential enabling it to effectively implement non-traditional sophisticated technologies.

Being exported to different countries, its products won the customers’ recognition with their high reliability in operation.

“Lviv Bus Works” is the leading bus-manufacturing enterprise of Ukraine, and it ranks with major such companies in Europe. Its production capacities ensure an output of almost 10,000 different models and diesel-driven modifications.

defense industry — оборонная промышленность • *оборонна промисловість*

consumer goods — товары массового потребления • *товари повсякденного попиту*

attainments — достижения • *досягнення*

“Pivdenny (Southern) Machine-building Plant” — «Южный машиностроительный завод» • «*Південний машинобудівний завод*» («*Південмаш*»)

designation — назначение • *призначення*

“O. K. Antonov Aviation Research-and-Technology Complex” — Технический комплекс им. О. К. Антонова • *Технічний комплекс ім. О. К. Антонова*

“Prohres Machine-building Design Bureau of Zaporizhzhya” — Запорожское машиностроительное КБ «Прогресс» • *Запорізьке машинобудівне КБ «Прогрес»*

“Motor-Sich Engine-building Plant” — моторостроительный завод «Мотор-Сич» • *моторобудівний завод «Мотор-Січ»*

“Chornomorsky Shipyard” — Черноморский судостроительный завод • *Чорноморський суднобудівний завод*

“Azovmash” — «АЗОВМАШ» • «*Азовмаш*»

“Nyzhniodniprovsky Tube Rolling Works” — Нижнеднепровский трубопрокатный завод • *Нижньодніпровський трубопрокатний завод*

“Pure Metals” — завод «Чистые металлы» • *завод «Чисті метали»*

“Dniprospetsstal” — металлургическое предприятие «Днепро-пещсталь» • *металургійне підприємство «Дніпроспецсталь»*

“O. Parkhomenko Engineering Works of Luhansk” — Луганский машиностроительный завод им. А. П. Пархоменко • *Луганський машинобудівний завод ім. Пархоменко*

“Kryukov Railway Car Works” — Крюковский вагоностроительный завод • *Крюківський вагонобудівний завод*

“Lviv Bus Works” — Львовский автобусный завод • *Львівський автобусний завод*

Land Resources of Ukraine

Steppes and plains compose the most part of the territory of Ukraine (95 per cent). The top-soils are mainly black. They are the biggest treasure of the Ukrainian land. Twenty five per cent of the world's black rich soils are in Ukraine. Together with the fact, that the climate of Ukraine is mainly moderately continental, and the sediments are 300—600 millimetres, it allows for considerable progress in agricultural production after the village is reoriented towards the market economy.

In Ukraine they grow sugar beets, wheat, rye, barley, oats, corn, sunflower, hemp, flax, buckwheat, potatoes, onions, tomatoes, cabbages, also a large variety of grain cultures, fruit and vegetables. Ukraine has about 30 thousand hectares of land under cultivation. Grain production is almost 1 ton per person. Sugar beet production per person is 1000 kg (in France — 415, in Germany — 332, in Hungary — 450). Ukraine produces 100 kg sugar per person (France — 65, Germany — 60, the USA — 25).

Sugar can be called white gold (in the world market it costs 250 US dollars per ton). This product can bring great profits to Ukraine's state treasury. Annual meat production is about 70 kg per person (in the USA — 120, in Hungary — 160, in Germany — 95, in Poland — 75). By carrying out a land reform to create a great number of farms whose activities the state would promote, could lay a foundation for Ukraine's transition to a market economy. All towns and villages of Ukraine are connected by a wide net of highways. Oil and gas pipelines of international significance go through the territory of Ukraine.

Fees from transit oil pipelines pay for most of the imported oil. Natural and human resources are sufficient for creating a developed internal market and becoming a friendly and equal partner in the world market. There is a very reason to believe that Ukraine will quickly enter the family of Europe's leading countries.

plain [pleɪn] — равнина • *рівнина*

to compose [kəm'pəʊz] — составлять • *складати*

top-soil — плодородный слой почвы • *родючий шар ґрунту*

treasure ['treʒə] — сокровище • *скарб*

sediment ['sedɪmənt] — осадок, осадочная порода, отложение • *осадок, осадочна порода, відклад*

to allow [ə'laʊ] — позволять, разрешать • *дозволяти*

considerable progress — значительный прогресс • *значний прогрес*

market economy — рыночная экономика • *ринкова економіка*

sugar beet — сахарная свекла • *цукровий буряк*

wheat [wi:t] — пшеница • *пшениця*

rye — рожь • *жито*

barley ['bɑ:lɪ] — ячмень • *ячмінь*

oat [aʊt] — овес • *овес*

corn [kɔ:n] — кукуруза, зерно • *кукурудза, зерно*

sunflower ['sʌn,flaʊə] — подсолнечник • *соняшник*

hemp [hemp] — конопля • *коноплі*

flax [flæks] — лен • *льон*

buckwheat ['bʌkwɪ:t] — гречиха • *гречка*

onion ['ɒnjən] — лук • *цибуля*

world market — мировой рынок • *світовий ринок*

to cost — стоить, иметь стоимость • *коштувати, вартувати*

profit — польза, выгода, прибыль • *користь, вигода, прибуток*

annual ['ænjuəl] — ежегодный, годовой • *річний, щорічний*

to carry out — приводить, выполнять, доводить до конца • *здійснювати, виконувати, доводити до кінця*

land reform — земельная реформа • *земельна реформа*

to create [kri:'eɪt] — творить, создавать • *творити, створювати*

activity — деятельность • *діяльність*

to promote [prə'məʊt] — способствовать, помогать, поддерживать; содействовать распространению, развитию • *сприяти, допомагати, підтримувати; сприяти розповсюдженню, розвиткові*

transition [træn'sɪʒən] — переход, перемещение; переходный период • *перехід, переміщення; перехідний період*

to be connected by a wide net of highways — **бути пов'язаним широкою мережею торговельних шляхів**
pipeline [ˈpaɪplajn] — **трубопровод** • *трубогін*
gas pipeline — **газопровод** • *газогін*
international significance [sɪɡˈnɪfɪkəns] — **міжнародне значення** • *міжнародне значення*
fee [fi:] — **плата** • *плата*
sufficient [səˈfɪʃənt] — **імаючий ч.-л. в достаточному кількості** • *той, що щось має в достатній кількості*
internal market — **внутренний рынок** • *внутрішній ринок*
friendly and equal partner — **дружественный и равноправный партнер** • *дружній і рівноправний партнер*
reason [ri:zn] — **причина** • *причина*
to believe — **верить** • *вирити*
to enter the family of Europe's leading countries — **вступити в семью ведущих европейских стран** • *увійти в сім'ю провідних європейських країн*

Mineral and Fuel-Energy Resources of Ukraine

Ukraine **completely satisfies** its needs in **iron, manganese and titanium ores**, as well as **rock salt, cement, gypsum, mineral paints, heat resistant clays, bromine, graphite, mercury and uranium**. **Deposits** of ammonium, nickel, poly-metallic and magnesium ores were discovered and developed industrially. These resources can **be exported**. To satisfy her needs the country has **to import** potassium salts, dolomite, phosphorites, apatites, as well as clay soil, fluorite and **feldspar**.

In the Donetsk coal basin a 50 million tons **supply of anthracite coal was discovered**. This is a big **reserve, taking into account** that during the whole history of **coal mining** (almost 150 years) in Donbas almost 10 million tons of coal **were already extracted**. Ukraine's **annual coal extracting** is 150 million tons. Industrial development of rich deposits of brown coal, combustible slates and **peat is being carried out**. Exploration of new deposits of oil is being carried out which **will improve the situation considerably**.

Ukraine **produces** about 300 billion kw/hours of electrical energy. The biggest part (25 per cent) is produced at **nuclear power plants** (in the USA — 18 per cent, in Japan — 23 per cent).

Ukraine's main importers of oil and gas are Russia and Turkmenistan. The importance of rock-coal in the energy balance is decreasing, and this tendency will continue in the future because the layers are located very deep and their extraction becomes more and more costly. At the same time, Russia and Turkmenistan showed themselves to be unreliable partners. That is why Ukraine should parallelly orient itself on other oil and gas importers, and pay more attention to regenerational sources of energy: solar, wind, hydrothermal, and even more attention to resources and energy saving technologies.

resources [rɪˈsɔːsɪs] — ресурсы, средства, запасы • *ресурси, засоби, запаси*

completely [kəmˈplɪːtli] — совершенно, полностью, вполне, всецело • *повністю, цілком, цілковито*

to satisfy [ˈsætɪsfaɪ] — удовлетворять, соответствовать, отвечать (требованиям) • *вдовольняти, відповідати (вимогам)*

iron [ˈaɪən] — железо; черный металл (железо, сталь, чугун) • *залізо, чорний метал (сталь, чавун, залізо)*

manganese — марганец • *марганець*

titanium — титан • *титан*

rock salt — каменная соль • *кам'яна сіль*

cement [siˈaɪən] — цемент • *цемент*

gypsum [ˈdʒɪpsəm] — гипс • *гіпс*

clay [klaɪ] — глина, глинозем • *глина, глинозем*

bromine [ˈbrəʊmiːn] — бром • *бром*

graphite — графит • *графіт*

mercury — ртуть • *ртуть*

uranium — уран • *уран*

deposit [dɪˈpɒzɪt] — залежь, месторождение • *поклад, родовище*

to export [eksˈpɔːt] — экспортировать, вывозить (товары) • *експортувати, вивозити (товари)*

to import [ɪmˈpɔːt] — ввозить, импортировать • *завозити, імпортувати*

feldspar [ˈfeldspɑː] — полевой шпат • *польовий шпат*

coal [kəʊl] — (каменный) уголь • *(кам'яне) вугілля*

supply [səˈplaɪ] — снабжение, поставка, припасы, запас • *постачання, поставка, припаси, запас*

to discover [dɪsˈkʌvə] — делать открытие, открывать • *робити відкриття, винаходити*

reserve [rɪˈzɜːv] — запас, резерв, заповедник • *запас, резерв, заповідник*

to take into account — принимать во внимание, в расчет • *брати до уваги, в розрахунок*
coal mining — угледобыча • *вуглевидобуток*
to extract [iks'trækt] — извлекать, удалять, вырывать • *вилучати, видаляти, виконувати*
annual ['ænjuəl] — ежегодный, годовой • *річний, щорічний*
peat [pi:t] — торф • *торф*
to carry out — выполнять; доводить до конца; проводить • *виконувати; доводити до кінця; провадити*
to improve [im'pru:v] — улучшать(ся), совершенствоваться(ся), повышать ценность • *покращувати, вдосконалюватися, підвищувати цінність*
considerably [kən'sidərəblɪ] — значительно • *значно*
to produce [prə'dju:s] — производить, вырабатывать, создавать • *виробляти, продукувати, створювати*
nuclear ['nju:klɪə] — ядерный • *ядерний, атомний*
nuclear power plants — атомные станции • *атомні станції*
oil — нефть • *нафта*
rock-coal — каменный уголь • *кам'яне вугілля*
extraction [iks'trækʃn] — извлечение, добыча, экстракция; происхождение • *видобуток, екстракція*
to pay attention to smth. — уделять внимание ч.-л. • *приділяти увагу чомусь*
solar ['səulə] — солнечный • *сонячний*

Agriculture in Ukraine

Farming areas occupy 41.9 million hectares of Ukraine's more than 60 million hectares of dry land, of which the **arable soils** cover 33.3 million hectares. Statistically, every family has a farming plot of 4.5 hectares. Upward of 4 million persons are employed in the agrarian sector.

Crops breeding is the most important farming branch, for instance, **rye, wheat, corn, sugar beet, sunflower, leguminous plants, tobacco, flax, fruit, vegetables.**

Animal husbandry is the second — after crops breeding — major farming branch, for example, **cattle, pigs, sheep, goats, horses, etc.**

Good progress was registered in **poultry breeding, pond-fish culture, bee-keeping, fur farming, and rabbit breeding.**

arable soils — пахотные земли • *орні землі*
crops breeding — выращивание растений • *вирощування рослин*

rye — рожь • *жито*
 wheat — пшеница • *пшениця*
 corn — кукуруза • *кукурудза*
 sugar beet — сахарная свекла • *цукровий буряк*
 sunflower — подсолнух • *соняшник*
 leguminous plants — зернобобовые • *зернобобові*
 flax — лен • *льон*
 animal husbandry — животноводство • *скотарство*
 poultry breeding — птицеводство • *пташарство, птахівництво*
 pond-fish culture — рыболовный промысел • *риболовство*
 bee-keeping — пчеловодство • *бджільництво*

Foreign Economic Activities of Ukraine

Ukraine's enterprises conduct business transactions with partners in 137 countries. Ukraine's major export items: metal, ores, coal, electricity, nitrogenous and phosphate fertilizer, soda, cement, glass, construction materials, machines, equipment, sugar, vegetable oil. Its major import items: oil, gas, timber, non-ferrous metals, cars, machines and equipment, knitted wear and garments, top quality foodstuffs, medications.

Ukraine's leading trade partners are: Russia, Germany, the USA, Italy, China, Turkey, the Czech, Belarus, Turkmenistan, Latvia, Kazakhstan, Lithuania, Poland, and Bulgaria.

Barter deals and export under federal contracts make up some 43% of the foreign trade turnover.

to conduct business transactions — производить деловые операции • *здійснювати ділові операції*
 partner — партнер • *партнер*
 nitrogenous and phosphate fertilizer — азотные и фосфорные удобрения • *азотні і фосфатні добрива*
 timber — лесоматериалы • *пиломатеріали*
 non-ferrous metal — цветные металлы • *кольорові метали*
 knitted wear — трикотажные изделия • *трикотажні вироби*
 garments — швейные изделия • *швейні вироби*
 foodstuffs — продукты питания • *продукти харчування*
 medications — медикаменты • *медикаменти*
 barter deals — бартер, товарообмен • *бартер, товарообмін*
 foreign trade turnover — внешний товарооборот • *зовнішній товарооборот*

Banking System and Stock Market in Ukraine

After it was proclaimed independent, Ukraine set about creating a national banking structure and a **stock market**. In four years a **twin-level banking structure** took shape: the National Bank of Ukraine, and commercial banks of all types and forms of property. The latter constitute a **ramified network embracing** all of Ukraine's administrative Regions, and the Autonomous Republic of the Crimea. As of June 1, 1995, Ukraine registers 227 commercial banks, including 9 with foreign capital shares. The stock market shows **impetuous progress**. Today, it contains of 2 stock, 2 hard currency interbank, and 91 commodity exchanges; 65 investments funds and companies, 500 trust partnerships, 660 **insurance companies**, and 250 audit firms.

stock market — финансовый рынок • *фінансовий ринок*

twin-level banking structure — двухуровневая структура банков • *двохрівнева структура банків*

ramified network — разветвленная сеть • *розгалужена мережа*
to embrace — охватывать • *охоплювати*

impetuous progress — бурное развитие • *бурхливий розвиток*

insurance companies — страховые компании • *страхові компанії*

The Cossack Republic (From the History of Ukraine)

The word "*Cossack*" means a free and independent man. Cossacks were first **mentioned** in writing in 1492. In the sixteenth century the Cossacks **united** in a **single** military organization. The first **fortifications** were built on Mala Khortytsia Island, **in the lower reaches of the Dnieper**, behind the rapids, where the rocky river bed made navigation hard and risky. **Hence**, the name "*Zaporizhzhya*" ("*Beyond-the-Rapids*"). The word "*sich*" comes from the Ukrainian verb "*sik-ty*," meaning to chop up, cut — and the *Zaporizhzhian Cossacks* made their fortifications of wood, falling trees and cutting branches in the nearby forest.

The appearance of the "*Zaporizhzhian Sich*" is inseparably bound up with the formation of the Cossacks as a **separate social stratum** with its own traditions and **way of life**. This process was the direct result of a continues struggle between settled farmers and the **nomadic tribes** ruled by the Crimean Khan and the Turkish Sultan.

With time the **Sich** host turned into a kind of knightly order in which everyone was required to observe strict discipline and be absolutely dedicated. **Insignia** and other symbols of rank and authority (the **standard**, the **mace**, etc.) were held in the highest esteem by officers and men alike. Fighting the enemies of the Eastern Orthodox faith and for the independence of the native land was the **predominant idea**. Cossack **prestige** was such that a certain "nation" seemed to have taken **shape**, with elements of Cossack democracy **penetrating** the whole society.

The end of the sixteenth century witnessed **joint peasant-Cossack revolts** against the Polish social, economic, religious and cultural oppression. In 1648, a **national liberation war** broke out in Ukraine, led by Bohdan Khmelnytsky whom Oliver Cromwell, trying to establish good relations, called a "renowned generalissimus." That same year the Polish army lost several battles to the Cossack forces (even though the Polish Kingdom was then considered one of Europe's strongest powers).

The Ukrainian Cossacks played an important role in European political history.

to mean [mi:n] — значить, означать, иметь значение • *значи-ти, означати, мати значення*

to mention ['menʃən] — упоминать, ссылаться на • *згадувати, посилатися на*

to unite [ju:'nait] — соединять(ся), объединять(ся) • *з'єднува-ти, об'єднувати*

single [sɪŋɡl] — один, единственный • *один, єдиний*

fortification [ˌfɔ:tɪfɪ'keɪʃən] — фортификация, укрепление • *фор-тифікація, укріплення*

in the lower reaches of the Dnieper — в низовье Днепра • *в по-низзі Дніпра*

hence [hens] — отсюда; с этих пор; следовательно • *звідси; з цих пір; отже*

verb [vɜ:b] — глагол • *дієслово*

appearance [ə'pɪəns] — появление; внешний вид, наруж-ность • *поява; зовнішній вигляд, зовнішність*

to be inseparably bound up with smth. — быть неразрывно свя-занным с ч.-л. • *бути нерозривно пов'язаним з чимось*

separate social stratum ['strɑ:təm] — отдельная социальная фор-мация • *окрема соціальна формація*

way of life — образ жизни • *образ життя, стиль життя*

nomadic tribes — кочевые племена • *кочові племена*

- Sich host** — сичевое войско • *сичове військо*
knightly order — рыцарский отряд • *рицарський загін*
to require to observe strict discipline — требовать соблюдения
 строжайшей дисциплины • *вимагати дотримання строгої
 дисципліни*
to be absolutely dedicated — быть абсолютно преданным • *бути
 абсолютно відданим*
insignia [inˈsɪgnɪə] — знаки отличия, ордена, значки; эмбле-
 ма • *знаки розрізнення, ордени, значки; емблема*
standard [ˈstændəd] — штандарт, знамя • *штандарт*
mace [meɪs] — булава • *булава*
esteem [isˈti:m] — уважение • *повага*
predominant idea — господствующая идея • *панівна ідея*
prestige [presˈti:ʒ] — престиж • *престиж*
shape [ʃeɪp] — форма, очертание, вид, образ • *форма, обрис,
 вид, образ*
to penetrate [ˈpenɪtreɪt] — проникать внутрь, проходить сквозь,
 пронизывать, пропитывать • *проникати всередину, прохо-
 дити крізь, пронизувати*
joint peasant-Cossack revolts — общие крестьянско-казацкие
 выступления • *спільні селянсько-козацькі виступи*
oppression [əˈpreʃən] — притеснение, угнетение, гнет • *утиск,
 утиски, гніт*
national liberation war — национально-освободительная война
 • *національно-визвольна війна*
to break out — вспыхивать, разразиться • *спалахувати*
to establish good relations — установить хорошие отноше-
 ния • *встановити добрі стосунки*
”renowned generalissimus” — «славный генералиссимус» • «слав-
 ний генералісимумс»

Bohdan Khmelnytsky — Ukrainian National Hero

Khmelnytsky, Bohdan (Fedir) Zinoviy, born ca 1595—1596, died 6 August, 1657, in Chyhyryn. Hetman of the Zaporizhzhian Host from 1648 to 1657, founder of the Hetman state (1648—1782). By birth he belonged to the Ukrainian lesser nobility and bore the Masalski, and later the Abdank, coat of arms. His father, M. Khmelnytsky, served as an officer under the Polish crown hetman S. Zolkiewski, and his mother, according to some sources, was of Cossack descent. Little is known about Khmelnytsky's education. Apparently, he received his elementary schooling in Ukrainian and his secondary and

higher education in Polish at a **Jesuit** college, possibly in Yaroslav, but more probably in Lviv. He completed his schooling before 1620 and **acquired** a broad knowledge of world history and fluency in Polish and Latin. Later he acquired a knowledge of Turkish, Tatar, and French. The Battle of Cecora (1620), in which he lost his father and **was captured** by the Turks, was his first military action. After spending two years in Istanbul, he **was ransomed** by his mother and returned to Ukraine.

There is no reliable information about Khmelnytsky's activities from 1622 to 1637. Only one fact is certain — that in the 1620s he joined the registered Cossacks. Sometime between 1625 and 1627 he married Hanna Somko, a Cossack's daughter from Pereiaslav, and settled on his **patrimonial** estate in Subotiv near Chyhyryn. By 1637 he **attained** the high office of military chancellor. By the **Ordinance** of 1638 the Polish king **revoked** the autonomy of the Zaporizhzhian Host and placed the registered Cossacks under the direct authority of the Polish military command in Ukraine. The office of military chancellor, which Khmelnytsky had held, **was abolished**, and Khmelnytsky **was demoted** to a captain of Chyhyryn **regiment**. In the autumn of 1638 he visited Warsaw with a Cossack delegation to petition King Vladyslav IV Vasa to restore the former Cossack privileges.

In the next few years Khmelnytsky devoted his attention mostly to his estates in the Chyhyryn region, but in 1645 he served with a **detachment** of 2,000—2,500 Cossacks in France, and probably took part in the **siege** of Dunkirk. By this time his reputation for leadership was such that King Vladyslav, in putting together a coalition of Poland, Venice, and other states against Turkey, turned to him to obtain the support of the Zaporizhzhian Cossacks. These events contributed to his reputation in Ukraine, Poland, and abroad, and provided him with wide military and political contacts.

Khmelnytsky, however, had been regarded with **suspicion** for many years by the Polish magnates in Ukraine who were politically opposed to King Vladyslav. In spite of the fact that Khmelnytsky received a royal title to Subotiv in 1646, the Chyhyryn assistant **vicegerent** Czaplinski raided the estate, seized movable property, and **disrupted** the **manor's** economy. Khmelnytsky's small son was severely beaten at the marketplace in Chyhyryn. Under these conditions of **violence** and terror Khmelnytsky's wife died in 1647.

At the end of December 1647 Khmelnytsky departed for Zaporizhzhya with a small (300—500 men) detachment. There he was elected hetman. This event marked the beginning of a new Cossack **uprising**, which quickly turned into a national revolution.

The great uprising of 1648 was one of the most cataclysmic events in Ukrainian history. It is difficult to find an uprising of comparable magnitude, intensity, and impact in the history of early modern Europe. A crucial element in the revolt was the leadership of Hetman B. Khmelnytsky, whose exceptional organizational, military, and political talents to a large extent accounted for its success.

Khmelnytsky was married three times. His first wife, who was the mother of all his children, died prematurely. His second wife, Matrona, whom he married in early 1649, was the former wife of his enemy D. Czaplinski. In 1651 while Khmelnytsky was away on a military campaign, she was executed for conspiracy. In the summer of 1651 Khmelnytsky married Hanna Zolotarenko, a Cossack woman from Korsun and the widow of Col Pylyp (Pylypets). Surviving him by many years, she entered a monastery in 1671 and adopted the religious name of Anastasiya. Khmelnytsky had two sons and four daughters. Khmelnytsky was buried on 25 August, 1657, in St. Eliyah's Church in Subotiv, which he himself had built.

Khmelnytsky's greatest achievement in the process of national revolution was the Cossack Hetman state of the Zaporizhzhian Host (1648—1782). His statesmanship was demonstrated in all areas of state-building — in the military, administration, finance, economics, and culture.

- ca = circa [ˈsɜ:kə] — (лат.) приблизительно • *близько, приблизно*
 host [həʊst] — войско • *військо*
 nobility [nəʊˈbɪləti] — дворяне, знать • *шляхта*
 coat of arms — герб • *герб*
 descent [diˈsent] — происхождение • *походження*
 Jesuit [ˈdʒeɪzjuɪt] — иезуит • *езуїт*
 to acquire [əˈkwɪə] — получать • *одержувати*
 to capture [ˈkæptʃə] — брать в плен • *брати в полон*
 to ransom [ˈrænsəm] — освобождать за выкуп • *звільняти за викуп*
 patrimonial [ˌpætrɪˈmɔniəl] — родовой • *родовий*
 to attain [əˈteɪn] — получать • *одержувати*
 chancellor [ˈtʃɑːnsələ] — канцлер, первый секретарь • *канцлер, перший секретар*
 ordinance [ˈɔːdɪnəns] — указ • *указ*
 to revoke [rɪˈvəʊk] — отменять (закон, приказ) • *скасовувати (закон, указ)*
 to abolish [əˈbɒlɪʃ] — ликвидировать • *ліквідувати*

to demote [di'məʊt] — понижать в звании • *понизити у званні*
regiment ['redʒɪmənt] — полк • *полк*
detachment [di'tætʃmənt] — отряд • *загін*
siege [si:dʒ] — осада • *облога*
suspicion [səs'pɪʃn] — подозрение • *підозра*
vicegerent ['vaɪs'dʒerənt] — наместник • *намісник*
to disrupt [dis'rʌpt] — разрушать • *руйнувати*
manor ['mænə] — поместье • *маєток*
violence ['vaɪələns] — насилие • *насильство*
uprising [ʌp'raɪzɪŋ] — восстание • *повстання*
magnitude ['mægnɪtju:d] — значительность, важность • *значність, поважність*
impact ['ɪmpækt] — влияние • *вплив*
crucial ['kru:ʃjəl] — решающий • *вирішальний*
revolt [rɪ'vəʊlt] — мятеж • *переворот, заколот*
to a large extent [ɪks'tent] — в огромной степени • *значною мірою*
prematurely [ˌpremə'tjuəli] — преждевременно • *передчасно*
to execute ['eksɪkju:t] — казнить • *страчувати*
conspiracy [kən'spɪrəsi] — заговор • *змова*
to survive [sə'vaɪv] — пережить, выжить • *пережити, вижити*

Rebirth of the Ukrainian Cossacks

The Ministry of Justice of Ukraine registered a new public organization, the *Ukrainian Cossacks*. It is aimed at organizing the spiritual, physical, and military education of patriotic Ukrainian youth, raising young Ukrainians as individuals abiding by faith in Our Lord and by sound moral dictates.

Ukrainian Cossacks, both men and officers, boasted high literacy standard. Many of them knew Latin. Bohdan Khmelnytsky, Petro Sahaidachny and Ivan Mazepa spoke several languages. Colonels Morozenko, Nemyrych and others studied at the University of Padua, in England, Belgium and Germany.

Dmytro Baida-Vyshnevesky was the first Cossack Hetman (1550—1563), one of the Ukraine's highest ranking Rus' dukes, descendant of Prince St. Volodymyr, a Ukrainian magnate. Historians associate his name with the foundation of the Zaporizhzhian Sich on Khortytsia Island. He was popularly known as the legendary hero *Baida*.

Bohdan (Zynoviy) Khmelnytsky (1595—1657), Hetman of Ukraine since 1648. He was a true innovator in the military art, organization

of the Cossack Host, and a prominent statesman. Founder of the Ukrainian Cossack state, he led the national liberation war against the Polish aristocracy.

Ivan Mazepa (1640—1709), one of the most highly educated figures in Ukrainian history; outstanding politician, Hetman of Ukraine since 1687 who constantly fostered public education and culture. Voltaire, Byron, Hugo, Ryleev, Pushkin, Shevchenko, Brecht, Liszt and Tchaikovsky — all dedicated their works to this romantic figure.

These great men of Ukraine, Hetmans, founders of the Cossack state were educated men, a real example for the young Ukrainian Cossacks of our days to follow.

to register a new public organization — регистрировать новую общественную организацию • *реєструвати нову громадську організацію*

to abide [ə'baɪd] — оставаться верным; придерживаться • *залишатися вірним; дотримуватися*

to boast high literacy standard — быть высокообразованным • *бути високоосвіченим*

colonel — полковник • *полковник*

University of Padua — Падуанский университет • *Падуанський університет*

duke — князь • *князь*

descendant — потомок • *нащадок*

innovator — новатор • *новатор*

The Historical Places of Kyiv

Kyiv is one of the oldest cities Europe. Its monuments of past are **perfectly integrated** with modern buildings, **attractive hotels**, cinemas, TV tower, Metro stations, banks and **administrative buildings**.

As one **takes a bus ride through Khreshchatyk** or **strolls in the shade of trees**, it is difficult to believe that ages ago this was the sight of a deep valley covered with **primeval forests** and numerous ravines. Actually it was the valley called Kreshchataya, which later became Khreshchatyc, the main street of the capital.

The valley first began **to resemble** a street at the beginning of the last century when one-storeyed wooden houses were built, later on stone buildings were erected. During the Great Patriotic war Kreshchatic was **completely destroyed** by the Nazis. As soon as the city was liberated (November 6, 1943), the **restoration** of the main street was begun.

The entire architectural conception envisaged a combination of decorative façades with an abundance of trees and shrubs, sunlight and space.

In 1037 St. Sophia Cathedral, an outstanding monument of ancient Rus' and world culture, was built on the site of the 1036 battle against the Pechenehs in which the Kyiv warriors were victorious. It was founded during the reign of Yaroslav the Wise.

For centuries, this remarkable building, the embodiment of the talent and assiduity of hundreds of thousands of its nameless builders, has astonished the vision with its magnificence and splendour. Its appearance has changed many times as the result of reconstruction. The interior decorations of the Cathedral are exceptionally valuable and add its unique architectural forms. Numerous mosaics and frescoes have been discovered under the coating of later ornamentation and restored to their former beauty. The extensive use of fresco painting in decorative works show the great skill of the painters of the time.

Leaving St. Sophia Cathedral through the gateways, one comes out into Bohdan Khmelnytsky Square. It is bordered to the right by a strip of trees and shrubs while in the centre of the square there is the monument to Bohdan Khmelnytsky, the 17th century outstanding Ukrainian statesman and military leader. Being a far-sighted statesman, Bohdan Khmelnytsky sought reunification with the Russian state, which was the Ukraine's only ally at that time. At the end of 1653 the Zemsky Sobor adopted a decision to reunite the two countries. This decision was ratified in 1654 at the historical Pereyaslav Rada. That's why Bohdan Khmelnytsky is considered to be a national hero of the Ukrainian people. The monument to Bohdan Khmelnytsky was built in 1888 by sculptor Mykhailo Mikeshin. It shows the eminent statesman and soldier on horseback pointing his mace towards Moscow.

As Kyiv's history is full of dramatic events and heroic deeds, there are many other places of interest in it such as the Golden Gates, Andryevskaya Church, the monument to Prince Volodymyr, Kyiv-Pechersky Monastery, Vydbetsky Monastery, Askold's Grave and others.

perfectly [ˈpɛ:fɪktli] — отлично, вполне, совершенно • чудово, цілком, зовсім

to integrate [ˈɪntɪɡreɪt] — составлять целое, объединять • складати єдине ціле, об'єднувати

attractive [əˈtræktɪv] hotels — привлекательные гостиницы • заманливі готелі

- administrative buildings** — административные здания • *адміністративні будівлі*
- to take a bus ride through smth.** — совершить автобусную экскурсию по... • *здійснити автобусну екскурсію...*
- to stroll [strəʊl] in a shade of trees** — прогуливаться под тенью деревьев • *прогулюватися в тіні дерев*
- valley [ˈvæli]** — долина • *долина*
- primeval [praɪˈmi:vəl] forests** — первобытные леса • *праліси*
- ravine [rəˈvi:n]** — овраг, ущелье • *яр, ущелина*
- to resemble [rɪˈzembəl]** — иметь сходство • *мати подібність*
- to be completely destroyed** — быть полностью разрушенным • *бути повністю зруйнованим*
- restoration [ˌrestəˈreɪʃn]** — восстановление, реконструкция • *відновлення, реконструкція*
- to envisage [ɪnˈvɪzɪdʒ]** — рассматривать • *розглядати*
- abundance [əˈbʌndəns]** — изобилие, избыток, множество • *велика кількість*
- shrub [ʃrʌb]** — куст, кустарник • *кущ, чагарник*
- warrior [ˈwɔ:riə]** — воин, боец • *вояк, боєць*
- during the reign [reɪn]** — во время правления • *в час правління*
- remarkable [rɪˈmɑ:kəbl]** — замечательный, выдающийся • *чудовий, видатний*
- the embodiment [ɪmˈbɒdɪmənt] of the talent and assiduity [ˌæsiˈdju:ɪti]** — воплощение таланта и усердия • *втілення таланту та працьовитості*
- to astonish** — удивлять, изумлять • *дивувати*
- magnificence [mægˈnɪfɪsns]** — великолепие • *пишність*
- splendour [ˈsplendə]** — блеск, пышность, красота, великолепие, благородство • *блиск, пишність, краса, шляхетність*
- interior [ɪnˈtɪəriə] decoration** — внутреннее украшение, внутренняя отделка • *внутрішні прикраси, інтер'єр*
- exceptionally valuable [ɪˈvæljuəbl]** — исключительно ценный • *виключно цінний*
- unique [juːˈni:k] architectural forms** — уникальные архитектурные формы • *унікальні архітектурні форми*
- mosaic [məˈzeɪk]** — мозаика • *мозаїка*
- fresco [ˈfreskəʊ]** — фреска, фресковая живопись • *фреска, фрескове малярство*
- to restore [rɪsˈtɔ:]** — восстанавливать, реставрировать • *відновлювати, реставрувати*

skill — мастерство • *майстерність*

to border ['bɔ:də] — граничить • *межувати*

eminent ['emɪnənt] statesman — выдающийся государственный деятель • *видатний державний діяч*

Holidays in Ukraine

Very often we **look forward** to holidays to enjoy ourselves. As you know, the word “holiday” comes from the words “**holy day**.” **The point is that** all the holidays were first **religious** festivals, but **nowadays** many of them **have nothing to do with** religion. Each country has holidays honouring important events in its history. Many historical events are **of great importance** for all peoples and countries throughout the world.

As we live in Ukraine, we have our own **customs** and traditions, holidays and festivals. The **long-term dream** of Ukrainian people **came true** on December 1, 1991. More than 90% of the Ukrainian people **voted** for the independence of their country, Ukraine. It was **proclaimed** on the 24th of August, 1991 and Ukraine became a **sovereign state**. That is why Ukrainian people celebrate this day as the greatest national holiday. There are a lot of concerts and dances in the streets of Kyiv. This holiday **commemorates** the freedom of Ukrainian people.

New Year Holiday is widely observed in Ukraine. The most common type of celebration is the New Year party, either a family party or one **arranged** by a group of young people. This usually begins at 9 o'clock and goes on till the early hours of the morning. There are a lot of drinking and eating on the festive table; but the main thing is that the New Year is the holiday of **expectations**. The children decorate the New Year tree with toys and coloured lights. When the clock strikes 12, everybody drinks champagne and says to each other, “Happy New Year!”

Christmas Day is **observed** on the 7th of January. You know, this holiday is of religious origin. Most people observe the tradition of going to church and having a tasty dinner. But in Ukraine people do not exchange presents on this holiday as it is in the case of Great Britain and many other countries.

On the 8th of March we celebrate *Women's Day*. It is a nice spring holiday when men give presents and flowers to their wives, **sweethearts**, girl-friends, sisters and daughters. Children **congratulate** their mothers **on** this holiday, or send them a holiday card with the best wishes.

Shevchenko Days are also very popular in Ukraine. They are celebrated in March every year.

Another great national holiday is *Easter*, the holiday of celebrating **Christ's rising from the dead**. It is a time of giving and receiving presents which traditionally took the form of an Easter egg. The Easter egg is the most popular emblem of the religious holiday.

April Fool's day named from the custom of **playing practical jokes** or **sending on fool's errands** is on April the 1st. People enjoy joking and laughing on this holiday.

The 9th of May is *Victory Day*, the holiday of victory over **fascist invaders**. People lay flowers to the war memorials, to the **tombs** of the people who died in the war. There are commemorative meetings all over the country. War veterans are greeted and there is a salute and **fireworks** in the evening.

to look forward to smth. — предвкушать ч.-л., с нетерпением ожидать ч.-л. • *чекати на щось із нетерпінням*

holy day ['həʊlɪ'deɪ] — святой день • *святий день*

the point is that... — дело в том, что... • *справа в тому, що ..*

religious [rɪ'lɪdʒəs] — религиозный • *релігійний*

nowadays ['nəʊədeɪz] — в наше время, в наши дни • *в наш час, в наші дні*

to have nothing to do with smth. — не иметь ничего общего с ч.-л. • *не мати нічого спільного з чимось*

to be of great importance — быть очень важным • *бути дуже важливим*

custom ['kʌstəm] — обычай • *звичай*

long-term dream — давняя мечта • *давня мрія*

to come true — сбываться • *збуватися*

to vote [vəʊt] — голосовать • *голосувати*

to proclaim [prə'kleɪm] — провозглашать, объявлять • *проголошувати, оголошувати*

sovereign ['sɒvərɪn] **state** — суверенное государство • *суверенна держава*

to commemorate [kə'meməreɪt] — праздновать, отмечать событие, служить напоминанием • *святкувати, відзначати подію, бути нагадуванням*

to arrange [ə'reɪndʒ] — устраивать, улаживать, договариваться о... • *влаштовувати, умовлятися, домовлятися про...*

expectation [ˌekspek'teɪʃn] — ожидание, надежда, предвкушение • *чекання, надія, очікування*

to observe [əb'zə:v] — соблюдать • *дотримуватись, відзначати*
sweetheart ['swi:tha:t] — возлюбленный(-ая), дорогой(-ая) • *коханій(-а), любий(-а)*
to congratulate on — поздравлять с • *вітати з*
Easter ['i:stə] — Пасха (праздник), пасхальный • *Пасха (свято), пасхальний*
Christ's [kraɪsts] **rising from the dead** — воскресение Христа • *воскресіння Христа*
to play a joke — (по)шутить • *(по)жартувати*
errand ['erənd] — поручение • *доручення*
to send smb. on fool's errand — посылать к.-л. с невыполнимым поручением • *посилати когось із неможливим до виконання дорученням*
fascist invaders ['fæʃɪst ɪn'veɪdəz] — фашистские захватчики • *фашистські загарбники*
tomb — могила • *могила*
fireworks ['faɪəwɜ:kz] — фейерверк • *фєєрверк*

Some Calender Festivals and Rites of Ukrainian People

Late autumn and winter afford moments of leisure to rural people throughout Europe. This period is especially rich in traditions and rites.

November 21 is the day in many regions of Ukraine when "summer turns into winter," and many omens and forecasts are connected with this day. They reflect a peasant's desire to predict what the coming winter might be like and how it could affect next year's harvest: "If November 21 builds bridges across the rivers and the *feast of Mykola* (December 6) hammers nails into them, then the winter will be severe." A characteristic omen for this day was the identity of the first guest to visit someone's home. There were good and bad omens. A female guest was a bad omen. On the other hand, a male guest would bring happiness and prosperity to the family.

Kateryna's Day (November 24) and *Andriy's Day* (November 30) were largely feasts for young people. They were preparations for the great holidays of Christmas and New Year.

It should be noted that these feasts coincided with the 40-day *Pylypivsky fast*, which began on November 15, and thus, were contrary to the rules of the Christian church. But attempts by the clergy to do away with this tradition were fruitless.

The 12-day period between December 25 (*Nativity*), January 1 (*New Year*), and January 6 (*Christmas*), marked the high point of festivities. A great number of rituals and traditions connected with these dates in the church and secular calendars formed over the centuries. Each feast had specific features, yet, they all had much in common, namely, to protect people from evil forces which were thought to be particularly dangerous during this period, to ensure happiness and prosperity for the family in the new year, and to reveal prospects for the future.

Ritual feasts can be divided into two groups: *family* and *calendar* festivals. Each feast has a meal as its integral part. The primary family rituals are connected with birth (confinement, baptism), marriage and death. In rituals connected with childbirth, meals were particularly important during visits to new mothers. Traditionally, only women could pay such visits. Usually, they brought bread or cakes, eggs, honey, stewed fruit, thus, enriching with high-calorie products the diet of a young mother still weak after confinement. Similar traditions of mutual assistance were characteristic of other festive events. At a wedding, the **young couple** was presented not only with gifts but also with bread, flour, grain or groats. At funerals, guests were supposed to bring bread, flour, corn or groats. These foodstuffs were regarded as possessing magic forces. At weddings, bread was used to greet the **newlyweds** with; it was blessed and was to guarantee them a happy married life.

Special wedding loafs ("Korovays") were a peculiar feature of Ukrainian marriage rites. This tradition was popular throughout Ukraine (except for some regions of Transcarpathians, and Middle Dniester area where marriage rolls were used instead of loafs), as well as in neighboring regions of Russia, Byelarus and Poland. The importance of marriage loafs in Ukrainian wedding rites was so great that the bridegroom whose wedding was conducted without them would later be called "Bezkorovainy" (without loaf).

These loafs were baked, as a rule, by the families of the newlyweds and were divided into two parts during the wedding ceremony. The loaf symbolized the unity of the young couple, the unity of the two families, the continuation of the kin, fertility, and the ascension of the couple to a higher social position. Everything connected with these loafs possessed also a magic significance.

In some regions of Ukraine conelike cakes were baked. Of symbolic significance were the grains that were scattered over a bridegroom as he was leaving his parents' home for the wedding ceremony, and then over the newlyweds after the marriage. In some regions of Ukraine, people scattered wheat, rye, oats, or nuts.

No less important is the role of bread and grain in calendar rituals. The celebration of *Nativity* began with a holy evening. Since it was the last day of the *Pylypivsky fast*, people prepared lavish but lenten dishes which included twelve courses, including fish and mushrooms, borshch, porridge, vareniks which were cabbage, fruit or curd dumplings. The meal was a sweet dish called *kutya* made from boiled wheat with honey, ground **poppyseeds** and nuts. A compote from dried pears, cherries, apples and plums was also served. *Kutya* was also served in some regions on New Year's Eve.

The New Year (*Malanka*) and the night and day of the New Year (*Basil*) were usually marked by lavish feasts which symbolized future harvests and prosperity of the family.

rites — обряды • *обряди*

omen — примета • *прикмета*

young couple — молодая пара • *молода пара*

newlyweds — молодожены • *молоді*

poppyseeds — маковые зерна • *макові зернини*

Easter is Reborn in Ukraine

Easter is historically the most important holiday of the year on the Ukrainian calendar, surpassing even Christmas in importance.

“Easter is a season of rebirth, and definitely Easter traditions have been reborn and have taken root over all the regions of Ukraine since the break up of the Soviet Union,” said Lidia Orel, a leading ethnographer and folklorist.

The pysanka, the elaborate Ukrainian Easter egg, is one bridge between Ukraine's Christian and pagan heritage. *Pysanka shells* have been found in archaeological sites from more than 3,000 years ago, and many of those designs are still being used on *pysanka* today. *Pysanka* are made by drawing on the raw egg with hot beeswax and then dipping the egg into successively darker dyes. The often symbolic designs reflect Ukraine's agrarian history — rakes, wheat, wolf's teeth, rams and other plants and animals.

Preparation for Easter starts seven weeks ahead of time with the advent of **Lent**. Believers **abstain from** eating all meat and animal products.

Palm Sunday, the week before Easter, is known in Ukraine as *Willow Sunday*. People bring home willow branches which have

been blessed in church. The week is dedicated to preparing for Easter.

The Thursday before Easter is dedicated to cleanliness. According to Ukrainian tradition, one should bathe before sunrise on this day. The house must be spotless. In the evening, there is a church service commemorating Christ's **crucifixion**.

Villagers used to make a thick candle for this day. They had to light it in church and bring it home still lit. Then the head of the household would burn the sign of the cross into the ceiling of the entryway to ensure a safe house for the year.

Good Friday is the day that the women of the family bake "*paska*," Ukrainian Easter bread. Paska is a very rich bread made with plenty of butter, egg yolks and raisins.

On Saturday children dye one-coloured Easter eggs to add to the Easter basket which will be blessed in church. The Easter basket also includes *pysanky*, salt, paska, sausage and ham, and is covered with a linen cloth embroidered especially for this purpose. In the evening, people go to church for the Easter mass, which lasts all night. At midnight when Saturday turns into Sunday, the tone of the mass changes from mournful to joyous. The traditional Easter greeting is "*Khrystos voskres*" (*Christ is risen*), and the proper response is "*Voyistynu voskres*" (*Indeed. He is risen.*).

In Western Ukraine a bonfire burns outside the church all night, symbolizing **purification**. At dawn, the church-goers step outside with their Easter baskets to be blessed by the **priest**. Once the ceremony is over, every family goes home for breakfast, to partake of the blessed food. Lent is over and celebration has begun.

Easter Sunday is a day of singing and eating. Young girls dance and sing songs (*vesnyanky* or *hahilky*) about the unfolding of nature and spring. People exchange *pysanky*.

Ukrainian Easter is a dual holiday — a celebration of Christ's **resurrection** intertwined with much older pre-Christian rites commemorating the return of springtime and the sun.

A number of Kyiv churches offer the chance to observe and participate in Easter week services.

heritage — наследие • *спадщина, надбання*

beeswax ['bi:zwæks] — воск • *віск*

ram — баран • *баран*

Lent — пост • *ніст*

to abstain [əb'steɪn] [**from**] — воздерживаться от • *утримуватися від*

Willow Sunday — Вербное воскресенье • *Вербна неділя*

to bless — благословлять, освящать • *благословляти, освячувати*

to bless oneself — креститься • *хреститися, осіняти хресним знаменням*

crucifixion [ˌkruːsɪˈfɪksən] — распятие (на кресте); муки, страдания • *розпинання на хресті; муки, страждання*

purification [ˌpjʊərɪfɪˈkeɪʃn] — очищение • *очищення*

priest [priːst] — священник; жрец • *священик; жрець*

resurrection [ˌrezəˈrekʃən] — воскресение (из мертвых); восстановление • *воскресіння (з мертвих)*

Outstanding People of Ukraine

In the history of humanity there have always been people whose actions and ideas produced a great impact on the lives of other people. They have made a great contribution to their country. For this reason they are called outstanding. There are a lot of outstanding people famous for their contribution to our science and culture. They are scientists, musicians, experienced and skilled workers of medicine and education.

Volodymyr Vernadsky, for instance, was the first President of the Ukrainian Academy of Sciences. He was born in 1863. Volodymyr Vernadsky was the first in our country to introduce the spectral method for the solution of geochemical problems. He developed special study to the composition of the Earth's crust, the ocean and the atmosphere. Vernadsky was the founder of the modern doctrine on the biosphere. His findings greatly contributed to the world science.

Yevhen Paton is another great scientist whom we take pride in. He was born in 1870 in the family of a Russian ambassador and received his education abroad. In 1904 Paton moved to Kyiv to work and teach at the Kyiv Polytechnical Institute. He was a professor and the head of the chair for nearly thirty years at the Institute. Yevhen Paton was the first to apply electro-welding in bridge construction. Under his guidance a welded bridge was built across the Dnieper river in Kyiv. It is now known as the Paton Bridge. It is 1.5 km long. In 1930 Paton organized the Research Institute of Electro-welding at the Academy of Sciences.

Nowadays the Academy of Sciences of Ukraine includes many outstanding scientists and research workers famous for their discoveries.

Great success has been achieved by the Paton Research Institute of Electric Welding, the Research Institute of Cybernetics, Superhard Materials, and others.

- humanity** [hju:'mænitɪ] — человечество • *людство*
to produce a great impact on — оказывать большое влияние на • *спричиняти значний вплив на*
for this reason — по этой причине • *з цієї причини*
outstanding [aʊt'stændɪŋ] — выдающийся, знаменитый • *видатний, знаменитий*
experienced [iks'riəriənst] — опытный, знающий • *досвідчений*
for instance — например • *наприклад*
the solution [sə'lʊʃən] **of geochemical problems** — решение геохимических проблем • *вирішення геохімічних проблем*
the Earth's crust [kɹʌst] — земная кора • *земна кора*
atmosphere ['ætməsfɪə] — атмосфера • *атмосфера*
biosphere — биосфера • *біосфера*
to contribute [kən'trɪbjʊ:t] — делать вклад • *робити вклад*
to take pride in — гордиться • *гордитися*
ambassador [æm'bæsədə] — посол • *посол*
abroad [ə'brɔ:d] — за границей • *за кордоном*
to move to — переехать • *перейхати*
to apply [ə'plai] — применять, употреблять • *застосовувати, вживати*
electro-welding — электросварка • *електрозварювання*
under the guidance ['gɑ:dnəns] — под руководством • *під керівництвом*
to include [ɪn'klʊ:d] — заключать, содержать в себе • *містити в собі, мати в своєму складі*
discovery [dɪs'klʌvəri] — открытие • *відкриття*

Relations of Ukraine With the English-Speaking Countries

As now Ukraine is a sovereign state, it establishes new relations with the countries throughout the world. It sets direct contacts with many foreign countries signing agreements and treaties. A lot of foreign Embassies have appeared in its capital lately. Ukraine is one of the founding members of the United Nations Organizations and participates in the work of many international organizations.

The topics of our radio and television talks are often Ukrainian-American relations and our viewpoint on the prospect of their development, and a wide range of other international issues.

A fundamental reshaping of foreign policy could only be effected on the basis of a strictly scientific and objective reassessment of the present-day realities. This evaluation the in-depth analysis of international affairs and the consideration of our national interests resulted in the new political thinking. Nowadays the political life is giving fresh grounds for the relations of mutual understanding between Ukraine and the USA, Great Britain, Canada and other English-speaking countries. The new political thinking, as seen by the Ukrainian leadership and by foreign experts, is not something frozen and immobile. It is exceptionally creative process, receptive to innovation.

The reason for the new type of relations is that all English-speaking countries want to see broader economic ties with Ukraine. The exchanging of opinions with the delegations from the English-speaking countries are generally marked by goodwill and intense interest.

It is not a secret that everybody showed an excited interest listening to the American President's speech during his first visit to Ukraine. Politicians, journalists, businessmen, all ordinary people, students and even pupils were particularly impressed by his knowledge of Ukrainian poetry, when he recited some lines written by the famous Ukrainian poet Taras Shevchenko.

Taking into consideration the development in Ukraine, a lot of joint ventures have appeared recently in its cities and towns. A lot of delegations, businessmen, specialists and tourists from the English-speaking countries keep coming to Ukraine.

sovereign [ˈsɒvriŋ] state — суверенное государство • суверенна держава

to establish new relations with the countries throughout the world — устанавливать новые отношения со странами во всем мире • встановлювати (налагоджувати) нові взаємини з державами у всьому світі

to set direct contacts [ˈkɒntæktz] with — устанавливать контакты (отношения) с • встановлювати прямі контакти (стосунки) з

to sign agreements [əˈɡri:mənts] and treaties [ˈtri:tɪz] — подписывать соглашения и договоры • підписувати домовленості та угоди

Embassy — посольство • *посольство*
the United Nations Organization — Организация Объединенных Наций (ООН) • *Організація Об'єднаних Націй (ООН)*
to participate [pɑ:'tɪsɪpeɪt] **in** — участвовать в • *брати участь у*
viewpoint — точка зрения • *точка зору*
the prospect of the development — перспектива развития • *перспектива розвитку*
a wide range of other international issues — широкий круг других международных вопросов • *широке коло інших міжнародних питань*
a fundamental reshaping of foreign policy — основательное (фундаментальное) изменение формы международной политики • *грунтовна (докорінна) зміна форми міжнародної політики*
a strictly scientific and objective reassessment ['ri:sɛsmənt] — строго научная и объективная переоценка • *строго наукова і об'єктивна переоцінка*
evaluation [ɪ,væljʊ'eɪʃn] — оценка • *оцінка*
the in-depth analysis of international affairs — углубленный анализ международных дел • *поглиблений аналіз міжнародних справ*
the consideration of national interests — учет национальных интересов • *врахування національних інтересів*
new political thinking — новое политическое мышление • *нове політичне мислення*
the relations of mutual ['mju:tjuəl] **understanding** — отношения взаимопонимания • *стосунки взаєморозуміння*
immobile [ɪ'məʊbaɪl] — неподвижный, недвижимый • *нерухомий*
exceptionally creative process — исключительно творческий процесс • *виключно творчий процес*
receptive [rɪ'septɪv] **to innovation** [ɪ'nəʊ'veɪʃn] — восприимчивый к новшеству (нововведению) • *сприйнятливий щодо новацій*
economic ties — экономические связи • *економічні зв'язки*
the exchanging of opinions — обмен мнениями • *обмін думками*
goodwill ['gʊd'wɪl] — доброжелательность, расположение, добрая воля • *добра воля, доброзичливість*
taking into consideration — принимая во внимание • *беручи до уваги*
joint venture — совместное предприятие • *спільне підприємство*
keep coming to Ukraine — продолжают приезжать в Украину • *продовжують приїжджати в Україну*

The Ukrainians Outside Their Native Land

Nowadays the number of Ukrainians living abroad varies between 10 and 13 million. Most of them live outside the country on the territories of the former Soviet Union (7,767,000). The Ukrainian Diaspora is the strongest in Canada and the USA. In the USA, they number over a million, in Canada 530,000. Most of them (up to 90%) were born in their country of residence.

In North America, the Ukrainian ethnic community at large formed as the result of **three waves of emigration** — at the turn of the 20th century, between World War I and World War II, and after the war.

There are ethnic Ukrainian communities in Latin America, mainly in **Argentina** (up to 160,000) and **Brazil** (some 100,000). Most of them came in between the world wars from Poland and Romania.

The youngest ethnic Ukrainian community is in **Australia** (some 34,000), formed after 1948.

In European countries, Ukrainians are registered as immigrants. The largest Ukrainian communities are found in former Yugoslavia (up to 5,000), France (up to 30,000), Germany (some 20,000) and Great Britain (up to 30,000).

In Poland, there are ethnic territories where their **forefathers** had lived **since time immemorial**. After World War II most were **deported**. At present, official Polish statistics recognize 150,000 ethnic Ukrainians.

In Romania, Ukrainians mostly inhabit the provinces of Sucava, Banat and Dobruja.

three waves of emigration — три эмиграционные волны • *три еміграційні хвилі*

Argentina [ˌɑːdʒnˈtiːnə] — Аргентина • *Аргентина*

Brazil [breˈzɪl] — Бразилия • *Бразилія*

Australia [ɒsˈtreɪljə] — Австралия • *Австралія*

forefathers — предки • *предки*

since time immemorial — с незапамятных времен • *з незапам'ятних часів*

to be deported [diˈpɔːtɪd] — быть сосланным, депортированным, высланным • *бути засланим, депортованим*

Science in Ukraine

In old Rus' monasteries were the first venues of sciences. The 15th—17th centuries saw the **peak of creative talent** of physician Yuri

of Drohobych and linguists L. Zyzaniy and P. Berynda. A major such venue of the 18th century was the Kyiv-Mohyla Academy. In the 19th century the universities of Kyiv, Kharkiv, Odesa and Lviv became noted research centres where the first national schools of sciences took shape.

Much credit in the development of Ukrainian science is due to M. Ostrohradsky (mathematics), O. Bodyansky (linguistics), V. Antonovych (history), V. Obratsov, M. Strazhesko, V. Filatov (various branches of medicine).

The creation of the Ukrainian Academy of Sciences in 1918 (since 1994 the National Academy of Sciences of Ukraine) was an event of historical importance. Among its founding members were Volodymyr Vernadsky, a famous 20th century scientist and naturalist; noted historians Mykhailo Hrushevsky and Dmytro Bahaliy; orientalist Ahatanhel Krumsky; geologist P. Tutkovsky; mechanics expert S. Tymoshenko; lawyer M. Vasylenko and many others.

Ukrainian scientists developed the theory and mastered the highly productive hidden-arc welding technique, laid the foundation of molecular spectroscopy, electronic chemistry, the theory of electrolytes, the phytohormone theory of tropism, etc.

A profound system was created to train research personnel in Ukraine. In particular, 360 institutions of learning run postgraduate courses enrolling over 15,000. Some 150 such institutions train future specialists.

In 1992–1994, a total of 5,000 “Candidate-of-Science” and 1,000 doctorate dissertations were defended in Ukraine. Despite today’s economic hardships, international scientific exchanges remain on an upward curve.

The *Institute of Electric Welding* and the aviation and space firm “*Pratt and Wittny*” (USA) established a joint research center and an enterprise to develop the technologies of new materials, using Kyiv-sired speed electronic beam evaporation and vacuum condensation techniques. The Institute and the US firm also founded a joint venture, “*Paton-Weld*,” to develop the Ukrainian technologies of permanent metal, metal-non-metal, ceramic and other connections, and to market them in the USA and other countries.

venue ['venju:] — местонахождение • місцезнаходження
the peak of creative talent — вершина созидательного (творческого) таланта • вершина творчого таланту

- research** [rɪ'sə:tʃ] — исследовательская работа • *дослідницька робота*
- to take shape** [ʃeɪp] — приобретать форму • *набувати форму*
- due to** — благодаря • *завдячуючи, завдяки*
- creation** — создание • *створення*
- event of historical importance** — событие, имеющее историческое значение • *подія, що має історичне значення*
- founding members** — основатели, основоположники • *засновники, фундатори*
- to master the highly productive hidden-arc welding technique** — внедрять высокопродуктивную сварку под слоем флюса • *впроваджувати високопродуктивне зварювання під шаром флюсу*
- molecular spectroscopy** — молекулярная спектроскопия • *молекулярна спектроскопія*
- electronic chemistry** — электронная химия • *електронна хімія*
- theory of electrolytes** — теория электролитов • *теорія електролітів*
- phytohormone theory of tropism** — фитогормональная теория тропизмов • *фітогормональна теорія тропізмів*
- profound** [prə'faʊnd] **system** — мощная система • *потужна система*
- research personnel** — научные кадры • *дослідний персонал, наукові кадри*
- in particular** [prə'tɪkjələ] — в частности, в особенности • *зокрема, особливо*
- postgraduate courses** — аспирантура • *аспірантура*
- doctorate dissertations** — докторские диссертации • *докторські дисертації*
- international scientific exchanges** — международный научный обмен • *міжнародний науковий обмін*
- to remain on an upward curve** — неуклонно возрастать • *неухильно зростати*
- joint research center** — совместный исследовательский центр • *спільний дослідний центр*
- using Kyiv-sired speed electronic beam evaporation and vacuum condensation techniques** — используя технологии производства новых материалов методом скоростного электролучевого выпаривания и конденсации в вакууме • *використовуючи технології виробництва нових матеріалів методом швидкісного електропроменевого випарювання і конденсації у вакуумі*

joint venture — совместное предприятие • *спільне підприємство*

technologies of permanent metal, metal-non-metal, ceramic — технологии неразрывного соединения металлов, металлов с неметаллами, керамики • *технології нерозривного поєднання металів, металів з неметалами, кераміки*

Education in Ukraine

Education is rooted in very old traditions reaching back to the pagan times...

In the 16th-18th centuries, an increasing number of schools were set up by national religious-educational communities — “*Brotherhoods*,” for instance, in Lviv (1585), in Kyiv (1615), in Lutsk (1620). The *Greek-Slavonic-Latin Collegium*, Ukraine’s first institution of higher learning, was founded in Ostroh in 1576.

At the turn of the 18th century the level of public literacy placed Ukraine ahead of a number of Western and Eastern European countries.

The first universities appeared in Kharkiv (1805), Kyiv (1834) and Odesa (1865). Later, “specialized institutes” were opened for training industrial, railroad engineers, agronomists, physicians and specialists in other fields.

Present-day independent Ukraine has inherited a rather developed system of education from the previous regime, which answers the standards of the developed countries.

General secondary education in Ukraine is used to be free but compulsory.

Despite today’s hardships resulting from the economic crisis, a programme of educational reforms aimed at integrating the national schooling system into the world’s educational medium, at satisfying the people’s national-cultural needs and protecting their rights, irrespective of ethnic origin.

The educational system includes over 23,000 so-called *pre-school* educational establishments where some 2,000,000 children are taught their mother tongue.

The basic link in the chain of public education in Ukraine is the “general education (grade) school,” of which there are 21,350 now, with a student body of 6.9 million. Each has three stages: primary, basic and senior. Nowadays a new type of schools are there in Ukraine: *gymnasiums* (121), *lyceums* (124). Over 50 *private schools* have appeared recently.

There are 1,176 vocational training schools providing almost 800 qualifications. In most of them (69%) the working students are also taught the complete curriculum of secondary education.

Post-secondary education is provided by 754 institutions of what is known as the 1st and 2nd Level of Accreditation, for example, technical schools and colleges training young specialists, and by 161 institutions of higher learning, such as universities, academies, conservatories, institutes. There are 14 classical and 45 technological and branch universities, 30 academies and 72 institutes. Ukraine numbers a total of 1.5 million college-and-university students.

Institutions of higher learning enroll some 12,000 foreign students, postgraduates and visiting graduates, of whom 8,000 are on Ukrainian government scholarships. More than 120,000 specialists from 130 countries across the world have graduated since World War II.

Among the well-known Universities in Ukraine are Taras Shevchenko Kyiv National University, Drahomanov Kyiv National Pedagogical University, Kyiv Polytechnic University, International Independent University "Kyiv-Mohyla Academy," Kyiv State Conservatory, Kharkiv National University, Vinnytsya State Technological University, Simpheropol State University, I. Franko State University of Lviv, Donetsk State University, Odesa State Naval Academy, Odesa State Economic University and many others.

(from magazine "Computer Systems")

pagan [ˈpeɪɡən] — языческий • *язичеський, поганський*

literacy [ˈlɪtərəsi] — грамотность • *письменність*

to inherit [ɪnˈherɪt] — унаследовать • *успадкувати*

compulsory — обязательный • *обов'язковий*

hardships — трудности • *труднощі*

irrespective of smth. — независимо от ч.-л., безотносительно • *незалежно від чогось, безвідносно*

mother tongue — родной язык • *рідна мова*

chain — цепь • *ланцюг*

vocational training schools — профессионально-технические училища • *професійно-технічні училища*

to provide [prəˈvaɪd] — обеспечивать, давать • *забезпечувати, давати*

curriculum [kəˈrɪkjʊləm] — учебный план, курс обучения, программа • *учбовий план, курс навчання, програма*

to enroll [in 'rəul] — регистрировать, вносить в список • *реєструвати, вносити у список*

scholarship ['skɔləʃɪp] — стипендия • *стипендія*

Cultural Life in Ukraine

For long decades the development of national culture and the Ukrainian language remained inadequate in Ukraine, when the notion of "Soviet culture" served to **substitute** and **subjugate** any national **identity** and **peculiarity**.

The rich culture of the Ukrainian people has its roots deep in the centuries past, when people first learned to dance and compose songs in which man's **craving for freedom and happiness** was lauded. This culture has **imbibed** its **singularity** from the age old traditions of open-heartedness, hospitality and poetic spirit inherent in a people living in a land stretching from the Carpathian Mountains to the Don River, and from Polissya to the Black Sea steppes. This culture has **made a weighty contribution** in the **treasure trove** of world creative talent. It reaches world summits thanks to the selfless efforts of such poets and writers as Taras Shevchenko, Hryhory Skovoroda, Ivan Franko, Lésya Ukrainka, Ivan Kotlyarevsky; composers Mykola Lysenko, Semen Hulak-Artemovsky, Artem Vedel; artists Dmytro Levitsky, the brothers Krychevsky; theatrical figures Ivan Karpenko-Kary, Mykhailo Starytsky, Les Kurbas; cinema tographers Oleksandr Dovzhenko, Serhiy Paradzhanov. **Melodious** Ukrainian song is heard on many theatrical stages across the world, brought there by touring drama companies, solo performers and folk groups from Ukraine.

Ukraine today operates a **ramified network** of institutions of culture and the arts. Professional arts are represented by some 100 operas and drama companies, 25 philharmonic societies and 4 conservatories. Eight theatres are meant specially for children, plus 27 puppet shows and 65 children movie theatres.

However, the national cultural treasure trove is replenished not only by professionals but also by more than 300,000 amateur choirs, music and drama companies uniting some 5 million residents of Ukraine.

Hundreds of thousands of children are engaged in some or other amateur creative and performing activities.

The **process of reviving** Ukrainian culture is also making itself felt in the theatrical art. Currently, practically every drama company

stages plays by Ukrainian authors, while of course paying attention to foreign national classics like Shakespeare, Pushkin, Bernard Shaw, Ibsen, Servantes.

to substitute ['sʌbstɪtju:t] — *замінювати, замінювати, підставляти* • *замінювати, замінювати, підставляти*

to subjugate ['sʌbdʒu:geɪt] — *покоряти, порабощати, підкорити* • *підкорювати, поробити, підпорядковувати*

identity [aɪ'dentɪti] — *подлинність, личність, індивідуальність* • *справжність, особистість, індивідуальність*

peculiarity [pɪ,kju:lɪ'æɡɪti] — *личне качество, характерна черта; особенність* • *особиста-якість, характерна риса, особливість*

craving ['kreɪvɪŋ] **for freedom and happiness** — *страстне жєлєние свободи и счастья* • *пристрасне бажання свободи і щастя*

to imbibe [ɪm'baɪb] — *впитувати, вдихати, поглинати* • *убирати, вдихати, поглинати*

singularity [ˌsɪŋɡju'ləɡɪti] — *необычайність, своєобразие* • *незвичайність, своєрідність*

to make a weighty contribution — *вносити весомий вклад* • *внести вагомий вклад*

treasure trove — *духовні цінності* • *духовні цінності*

melodious [mɪ'ləʊdɪəs] — *мелодичний, ніжний, пєвучий* • *мелодійний, ніжний, наспівний*

ramified ['ræmɪfaɪd] **network** — *розветвленна сеть* • *розгалужена мережа*

process of reviving — *процєс возродження* • *процєс відродження*

Cinema in Ukraine

The first **newsreels** were made and shown in 1896, by A. Fedetsky, artist and photographer from Kharkiv. Their **regular production** began in 1907. Among the noted Ukrainian **film-makers** of the pre-Soviet period were directors P. Chardynin, V. Hardin.

Oleksandr Dovzhenko became a **phenomenal figure** in national and world **cinematography**. His **motion pictures** "*Arsenal*" (1929), "*Earth*" (1930) were named among the 12 best films of all times and peoples at the Brussels World Exhibit in 1958.

During World War II Ukrainian film-makers made trips to the front. They concentrated on war films about the **country's heroic defence**.

There are four film studios in Ukraine — the Dovzhenko Studio in Kyiv, the Odesa Film Studio, the Kyiv Documentary Film Studios and the Kyiv Popular Science Film Studio.

Bohdan Stupka, Ada Rohovtseva, Rayisa Nedashkivska, Fedir Stryhun, Olha and Nataliya Sumska, Bohdan Kozak — these and many other names are extremely popular with movie and theatre-goers. They have successfully appeared in domestic and foreign productions.

Constant creative search and interesting discoveries are associated with the names of stage directors *Serhiy Danchenko, Alla Babenko, Boris Borys, Mykola Yaremkevich*. Ukrainian cinematography boasts such directors and actors as *Serhiy Paradzhanov, K. Stepankov, K. Muratova* and *B. Brondukov*.

An animated cartoon studio was set up in Kharkiv in 1927 and later transferred to Kyiv. Among its directors were *V. Levanovsky, I. Lazaruk*, and others.

O. P. Dovzhenko (1894—1956) is one of the founders of Ukrainian cinematography. He worked for the Odesa Studio in 1926—1928 and for Kyiv Studio in 1929—1941. Since 1946 he stayed at the Mosfilm Studio. Apart from a number of feature films, he made publicistic documentaries, such as “*Liberation*,” “*Battle for Ukraine*,” etc. Besides, he wrote script-like stories “*A Poem About the Sea*,” “*A Story of Flaming Years*”; the autobiographical “*Desna River Bewitched*,” and plays “*Life in Blossom*,” “*Cossack Descendants*.” The Kyiv Studio bears his name nowadays. The Dovzhenko prize was instituted in 1983.

newsreel [ˈnju:zri:l] — киножурнал, хроникальный фильм • *хронікальний фільм, кіножурнал*

regular production — постоянное производство, выпуск • *постійне виробництво, продукування*

film-maker — продюсер • *продюсер*

phenomenal [fɪˈnɒmɪnəl] **figure** — феноменальная (необыкновенная) фигура • *феноменальна (незвичайна) фігура*

cinematography [ˌsɪmæˈtɒɡrəfi] — кинематография • *кінематографія*

motion picture — фильм • *фільм*

country's heroic defence — героическая защита страны • *героїчний захист країни*

to be extremely popular with — быть особенно популярным среди • *бути особливо популярним серед*

to appear — появиться • *з'явитися*

constant creative search [sæt:tʃ] — постійний творчий пошук • *постійний творчий пошук*
discovery [dis'klʌvəri] — відкриття • *відкриття, винаходження*
to be associated with smth. — асоціюватися з чимось • *асоціюватися з чимось*
to boast [bəʊst] — гордитися, хвастатися • *гордитися, хвалитися*
animated cartoon — мультиплікаційний фільм • *мультиплікаційний (анімаційний) фільм*

Theatre in Ukraine

The roots of the Ukrainian national theatre are traced to Old Slave **myths**. Performances by “*skomorokhy*,” by Old Rus’ itinerant actors, were first mentioned in the 11th century and in the 17th—18th centuries they took the form of “*balahan*” and “*vertep*” itinerant drama and **puppet shows**, which **stimulated the appearance and maturation of the theatrical art** in Ukraine. *Folk dramas* appeared in the 17th century as a **stage versions** of literary works (usually **adventure stories** or school melodramas).

Taras Shevchenko’s historical and social drama “*Nazar Stodolya*” **strengthened the theatre’s realistic principles**.

Plays marked by talent and high professionalism were written by Ivan Kocherha and Y. Yanovsky, complemented by dramas of everyday life by H. Mizyun, H. Hyzylsky, etc.

In the 1950s—1980s **historical themes** were broached by **gifted Ukrainian playwrights** (Ivan Kocherha’s “*Yaroslav the Wise*,” O. Ilchenko’s “*St. Petersburg Autumn*”). It was then that O. Dovzhenko wrote the enthusiastically romantic play “*Life in Blossom*” about plant breeder T. Michurin and the tragic comedy “*Cossack Descendants*”.

Over the past years the Ukrainian theatre has stayed on the **wave crest of national revival**. Among its stars are *B. Stupka*, *B. Kozak*, *F. Stryhun*, *A. Rohovtseva*, *V. Zaklunna*, and others.

At present, Ukraine operates 91 drama companies, including “*academic theatres*” in Kyiv, Kharkiv, Lviv and Simferopol; musical drama and puppet theatres in all the 24 administrative regions; Youth Theatres in Kyiv, Kharkiv, Zaporizhzhya and Lviv; musical comedies in Kyiv, Kharkiv and Odesa. The Union of Theatrical Workers was founded in 1987 and its **current membership approaches 6,000**. Kyiv houses the State Museum of Theatrical, Musical and Cinematographic Art of Ukraine.

Ukrainian ballet is known on every continent. Kyiv Ballet troupe has triumphantly toured the USA, Canada, Japan, European, South American countries. Audiences across the globe were bewitched by the virtuoso techniques and dramatic talent of such Ukrainian ballerinas as Valentina Kalinovska, Olena Potapova, Alla Havrylenko and Alla Lahoda. Solo dances Irayida Lukashova and Valeriy Parsegov won the Anna Pavlova and Waclaw Nijinsky international prizes.

Ukrainian ballet has old traditions dating from folk dances in Kyiv Rus' on to the music-and-dance scenes of the School Theatre.

root [ru:t] — корень, основа • *корінь, основа*

myth [miθ] — миф • *міф*

performance [pə'fɔ:məns] — представление • *вистава*

itinerant [i'tinərənt] — переезжающий с места на место, странствующий • *мандрівний, що переїздить з місця на місце*

puppet show — представление кукольного театра • *вистава лялькового театру*

to stimulate the appearance and maturation of the theatrical art — содействовать появлению и становлению театрального искусства • *сприяти появі та становленню театрального мистецтва*

stage version — сценическая версия • *сценічна версія*

adventure stories — приключенческие рассказы • *пригодницькі оповідання*

to strengthen the theatre's realistic principles — укрепить реалистические принципы театрального искусства • *зміцнити реалістичні принципи театрального мистецтва*

historical themes — исторические темы • *історичні теми*

gifted Ukrainian playwrights — одаренные (талантливые) украинские драматурги • *обдаровані (талановиті) українські драматурги*

the wave crest of national revival — волна национального возрождения • *хвиля національного відродження*

its current membership approaches 6,000 — насчитывает 6000 членов • *нараховує 6000 членів*

folk dances — народные танцы • *народні танці*

Music in Ukraine

Over the centuries the Ukrainian people have created a singular art of music, rooted deep in the misty pre-Christian times. Folk traditions have preserved to this day original ritual songs, dances and

games dedicated to tillers' holidays, such as "Kolyada" (Christmas carols), "Vesna" (Spring) and "Kupalo" (St. John's Eve). The flourishing of Kyiv Rus' in the 10th—11th centuries was the fertile ground on which heroic epos grew and matured (ballads performed to the accompaniment of the "husli" psaltery, "skomorokhy" minstrels, and military music). Musicians are among the fresco images perpetuated on the walls of St. Sophia's Cathedral in Kyiv, evidence of the role music played in the life of Rus' princes. Chronicles dating from the 15th-17th centuries contain records of ballads and historical songs lauding the Cossacks' heroic struggle against foreign intruders. The Ukrainian folk vocal heritage boasts a multitude of lyrical, humorous, patriotic, satirical, drinking and children's songs and romances. "Kobza," "bandura," "sopilka" (pipe, flute), "basolya" (primitive double bass), "buben" (tambourine), "tymbaly" (dulcimer), violin, "kolisna lira" (wheel lyre) and "koza" (Ukrainian folk version of the bagpipe) became truly national musical instruments. In Gogol's words, songs are for Ukraine "poetry, history and one's father's grave".

Beginning in the 14th century, Ukrainian songs and dances appeared in print in Western European collections and in books of music for the lyre. Eventually, they found their way into the music of Bach, Haydn, Beethoven, Weber, Liszt, Chopin, Dvorak — in the West, and in the East, into that of Dargomyzhski, Musorgski, Rimski-Korsakov, Spendiarov, Taneev and Stravinski. They were studied by the Russian Serov, the Pole Zaleski, the Czech Kuba, the Hungarian Bartok, the Finn Kron, and others.

Professional musical culture appeared and developed following the introduction of Eastern Orthodox Christianity by Prince Volodymyr. At present, Ukraine has 6 opera houses, 3 operettas, 10 state philharmonic societies, dozens of folk choirs and song-and-dance groups, 5 higher music schools and 25 Regional Philharmonic Societies.

Among the Ukrainian professional performers are winners of prestigious international contests, Ukrainian operatic and ballet companies, symphony orchestras, choirs and solo performers often appear on tours in Europe, Asia and the USA.

Speaking about Ukrainian composers we must mention K. Shymanovski, I. Stravinski, R. Hliyer, S. Prokofiev, O. Spendiarov, and others, who were born in Ukraine, destined to make a tangible contribution to the cultural heritage of many countries and peoples. The key figure of the Ukrainian musical renaissance was Mykola Lysenko (1842—1912), pianist, composer, conductor and folklorist who left behind an enviable creative heritage extending to almost every genre, including 10 operas (among them the well-known "Taras

Bulba and Natalka Poltavka”). In Halychyna it was his **contemporary**, A. Vakhnyanyn (1841—1908), author of the opera “*Kupalo*” (“*St. John’s Eve*,” 1891), founder of the “*Boyan Choral Society*” (1891) and the Higher Institute of Music in Lviv (1903).

Nowadays general popularity marks such performing groups as the National Symphony Orchestra of Ukraine, “*Dymka*” and “*Trembita*” Choral Capellas, Hrigoriy Veryovka Folk Choir, Bandurist Capella, Ukrainian Folk Instrumental Orchestra, Cherkasy and Zarkarpattia Folk Choirs, Bukovynian and Hutsul Song and Dance Ensembles.

Ukraine’s first jazz orchestra, directed by Y. Meitus, appeared in Kharkiv (1924—1926). The first jazz club opened in Kyiv in 1962.

The recorded pop music genre is worthily represented by O. Berest, L. Bondar, T. Povaliy. Creative search in national rock music started at the turn of the 1970s (Kyiv’s groups “*Kobza*” and “*Enei*”). Among the groups combining the “*general rock*” style with the Ukrainian folk song-and-dance tradition, reflecting by means of rock the acute problems of the national present were the *Brothers Hadyukin* and the “*Krok*” (hard rock), *Sister Vika* (punk rock), the “*BB*” (folk rock).

The first venue of the national song poetry genre was Lviv’s Variety Theatre “*Ne Zhurys*” (“*Don’t worry*”).

Pop singers like Sophia Rotaru; Nina Matviyenko, Vasyl Zinkevych, Ivan Popovych, Iryna Bilyk, Nadiya Shestak, Olexandr Ponomaryov, Oksana Bilozir, Mykola Mozgovyi, Alla Kudlai, etc. are known throughout Ukraine and far outside.

Music by young composers like Karmela Tsepkolenko and Volodymyr Runchak makes confident appearances on international concert stages.

rooted deep in the misty pre-Christian times — корни которого уходят в далекие дохристианские времена • *корінитися в давніх дохристиянських часах*

folk traditions — народные традиции • *народні традиції*

to be dedicated to smth. — посвятить себя ч.-л. • *присвячувати себе чомусь*

flourishing — расцвет, процветание • *розквіт, процвітання*

to be the fertile ground on which heroic epos grew — способствовать появлению героического эпоса • *сприяти появі героїчного епосу*

performed to the accompaniment of “husli” psaltery — которые исполнялись под аккомпанемент гуслей • *що виконувалися під акомпанемент гусел*

intruder — чужеземец • *чужоземець*

drinking songs — застольные песни • *застільні пісні*

eventually [ɪ'ventʃuəli] — в конечном счете, в конце концов, со временем • *врешті решт, згодом*

tangible ['tændʒəbl] **contribution** — заметный вклад • *помітний вклад*

key figure — основная фигура • *ключова (основна) фігура*

renaissance [rə'neɪsəns] — здесь: Возрождение • *тут: Відродження*

composer [kəm'pəʊzə] — композитор • *композитор*

conductor [kən'dʌktə] — дирижер • *диригент*

creative heritage ['herɪtɪdʒ] — творческое наследие • *творчий спадок*

contemporary [kən'tempərəri] — современник, современный, одновременный • *сучасник, сучасний, одночасний*

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Навчальне видання

ГУЖВА

Тетяна Миколаївна

**АНГЛІЙСЬКА МОВА
РОЗМОВНІ ТЕМИ**

Навчальний посібник
у 2 частинах

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