

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
«САМАРСКИЙ НАЦИОНАЛЬНЫЙ ИССЛЕДОВАТЕЛЬСКИЙ
УНИВЕРСИТЕТ ИМЕНИ АКАДЕМИКА С. П. КОРОЛЕВА»
(САМАРСКИЙ УНИВЕРСИТЕТ)

ХИЛАРИ МЭНТЕЛ «ЛЮБОВНЫЙ ЭКСПЕРИМЕНТ»
(HILARY MANTEL «AN EXPERIMENT IN LOVE»)

Рекомендовано редакционно-издательским советом федерального государственного автономного образовательного учреждения высшего образования «Самарский национальный исследовательский университет имени академика С.П. Королева» в качестве методических указаний для студентов Самарского университета, обучающихся по основным образовательным программам высшего образования по направлениям подготовки 45.03.01 Филология и 45.03.02 Лингвистика

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Хилари Мэнтел «Любовный эксперимент» (Hilary Mantel «An Experiment in Love»): метод. указания / сост.: И.В. Кожухова, Е. А. Тузлаева, М.Ю. Федосеева. – Самара: Изд-во Самарского университета, 2018. – 80 с.

Издание призвано познакомить студентов с романом современной британской писательницы Хилари Мэнтел "An Experiment in Love". Методические указания состоят из 10 секций с разнообразными заданиями, направленными на отработку студентами произносительных и лексико-грамматических навыков, а также навыков стилистического анализа и перевода. Все упражнения построены на богатом и современном языковом материале и включают просмотр фильмов на английском языке по тематике изучаемого произведения с последующим обсуждением.

Предназначены для студентов, обучающихся по направлениям подготовки 45.03.01 Филология (Английский язык и литература) и 45.03.02 Лингвистика (Перевод и переводоведение).

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СОДЕРЖАНИЕ

1. Preface	4
2. Section 1	14
3. Section 2	19
4. Section 3	27
5. Section 4	33
6. Section 5	39
7. Section 6	46
8. Section 7	53
9. Section 8	58
10. Section 9	64
11. Section 10	69
12. Supplement	74

PREFACE

I. Read the text on Hilary Mantel and speak on what you have come to know about her life and work:

Dame Hilary Mary Mantel (born *Thompson*, 6 July 1952), is an English writer whose work includes personal memoirs, short stories, and historical fiction.

She has twice been awarded the *Booker Prize*, the first for the 2009 novel *Wolf Hall*, a fictional account of Thomas Cromwell's rise to power in the court of Henry VIII, and the second for the 2012 novel *Bring Up the Bodies*, the second installment of the Cromwell trilogy. Mantel was the first woman to receive the award twice, following in the footsteps of J. M. Coetzee, Peter Carey and J. G. Farrell. The third installment to the trilogy, *The Mirror and the Light*, is in progress.

She was appointed *Commander of the Order of the British Empire* (CBE) in the 2006 Birthday Honours and Dame Commander of the Order of the British Empire (DBE) in the 2014 Birthday Honours for services to literature.

Early life

Hilary Mary Thompson was born in Glossop, Derbyshire, the eldest of three children, and raised in the mill village of Hadfield where she attended St Charles Roman Catholic primary school. Her parents, Margaret (née Foster) and Henry Thompson, both of Irish descent, were also born in England. Her parents separated and she did not see her father after the age of eleven. The family, without her father but with Jack Mantel who by now had moved in with them, relocated to Romiley, Cheshire, and Jack became her unofficial stepfather. She took her de facto stepfather's surname legally.

She has explored her family background, the mainspring of much of her fiction, in her 2003 memoir, *Giving Up the Ghost*. She lost her religious faith at age 12 and says this left a permanent mark on her: "[the] real cliché, the sense of guilt. You grow up believing that you're wrong and bad. And for me, because I took what I was told really seriously, it bred a very intense

habit of introspection and self-examination and a terrible severity with myself. So that nothing was ever good enough. It's like installing a policeman and one moreover who keeps changing the law."

She attended Harrytown Convent in Romiley, Cheshire. In 1970, she began her studies at the London School of Economics to read law. She transferred to the University of Sheffield and graduated as Bachelor of Jurisprudence in 1973. During her university years, she was a socialist.

Early career

After university, Mantel worked in the social work department of a geriatric hospital and then as a sales assistant in a department store.

In 1972, she married Gerald McEwen, a geologist. In 1974, she began writing a novel about the French Revolution, which was later published as *A Place of Greater Safety*. In 1977, Mantel moved to Botswana with her husband where they lived for the next five years. Later, they spent four years in Jeddah, Saudi Arabia. She published a memoir of this period in the *London Review of Books*. She later said that leaving Jeddah felt like "the happiest day of [her] life".

McEwen gave up geology to manage his wife's business. They divorced, but remarried a couple of years later.

Literary career

Her first novel, *Every Day is Mother's Day*, was published in 1985, and its sequel, *Vacant Possession*, a year later. After returning to England, she became the film critic of *The Spectator*, a position she held from 1987 to 1991, and a reviewer for a number of papers and magazines in Britain and the United States. Her novel *Eight Months on Ghazzah Street* (1988), which drew on her life in Saudi Arabia, uses a threatening clash of values between the neighbours in a city apartment block to explore the tensions between Islamic culture and the liberal West. Her Winifred Holtby Memorial Prize-winning novel *Fludd* is set in 1956 in a fictitious northern village called Fetherhoughton, centering on a Roman Catholic Church and a convent. A mysterious stranger brings about transformations in the lives of those around him.

A Place of Greater Safety (1992) won the Sunday Express Book of the Year award, for which her two previous books had been shortlisted. A long

and historically accurate novel, it traces the career of three French revolutionaries, Danton, Robespierre and Camille Desmoulins, from childhood to their early deaths during the Reign of Terror of 1794.

A Change of Climate (1994), set in rural Norfolk, explores the lives of Ralph and Anna Eldred, as they raise their four children and devote their lives to charity. It includes chapters about their early married life as missionaries in South Africa, when they were imprisoned and deported to Bechuanaland, and the tragedy that occurred there.

An Experiment in Love (1996), which won the Hawthornden Prize, takes place over two university terms in 1970. It follows the progress of three girls – two friends and one enemy – as they leave home and attend university in London. Margaret Thatcher makes a cameo appearance in this novel, which explores women's appetites and ambitions, and suggests how they are often thwarted. Though Mantel has used material from her own life, it is not an autobiographical novel.

In fact, the work of fiction that adheres most closely to the story of Mantel's own life takes care to estrange the reader from its central character. *An Experiment in Love* is her only novel written in the first person. Its narrator, Carmel, has arrived at London University in 1970, just as Mantel did. Her story moves back and forth between her experiences as a socially callow undergraduate and her childhood and adolescence in a northern mill town, where she has a convent education that recalls Mantel's own. Carmel declares herself irreligious, yet adopts the Catholic lexicon of guilt, confession and restitution as soon as she tries to explain her younger self. You would not have to know anything of the author's own life to feel that much of this narrative was based on her experiences and that, like Jane Eyre (a heroine whom Carmel has in her mind), we may therefore trust the narrator's confidences. Yet Mantel is characteristically playing a trick. Very slowly, we realize that there is something wrong with Carmel, that she is practising a regime of self-punishment for which her upbringing has prepared her.

An Experiment in Love also displays that gift for grotesquerie that was amply advertised in Mantel's debut novel. The protagonist's childhood companion, Karina, becomes an undergraduate at another part of London

University and turns up at her student hostel to live just down the corridor. Karina is a wonderfully maleficent “friend”, her ingenuity bent to revenge the unknowable indignities of her childhood and adolescence. (As in her memoir, Mantel is chilling on the patterns of childhood ill will.) She is a monster from Dickens or Victorian gothic, her malevolence disguised beneath a carefully maintained ordinairiness. Only her sardonic putdowns of the other flutteringly feminine students hint at her thoughts. In the last scenes, she becomes a terrifying destroyer; her motiveless malignity vented in a scene, which edges into melodrama. Almost every Mantel novel has a killing in it, and this is no exception.

Her next book, *The Giant, O'Brien* (1998), is set in the 1780s, and is based on the true story of Charles O'Brien or Byrne. He came to London to earn money by displaying himself as a freak. His bones hang today in the Museum of the Royal College of Surgeons. The novel treats O'Brien and his antagonist, the Scots surgeon John Hunter, less as characters in history than as mythic protagonists in a dark and violent fairytale, necessary casualties of the Age of Enlightenment. She adapted the book for BBC Radio 4, in a play starring Alex Norton (as Hunter) and Frances Tomelty.

In 2003, Mantel published her memoir, *Giving Up the Ghost*, which won the MIND "Book of the Year" award. That same year she brought out a collection of short stories, *Learning To Talk*. All the stories deal with childhood and, taken together, the books show how the events of a life are mediated as fiction. Her 2005 novel, *Beyond Black*, was shortlisted for the Orange Prize. Set in the late 1990s and early 2000s, it features a professional medium, Alison Hart, whose calm and jolly exterior conceals grotesque psychic damage. She trails around with her a troupe of "fiends", who are invisible but always on the verge of becoming flesh.

The long novel *Wolf Hall*, about Henry VIII's minister Thomas Cromwell, was published in 2009 to critical acclaim. The book won that year's Man Booker Prize and, upon winning the award, Mantel said, "I can tell you at this moment I am happily flying through the air". Judges voted three to two in favour of *Wolf Hall* for the prize. Mantel was presented with a trophy and a £50,000 cash prize during an evening ceremony at the London Guildhall. The panel of judges, led by the broadcaster James Naughtie,

described *Wolf Hall* as an "extraordinary piece of storytelling". Leading up to the award, the book was backed as the favourite by bookmakers and accounted for 45% of the sales of all the nominated books. It was the first favourite since 2002 to win the award.

The sequel to *Wolf Hall*, called *Bring Up the Bodies*, was published in May 2012 to wide acclaim. It won the 2012 Costa Book of the Year and the 2012 Man Booker Prize; Mantel thus became the first British writer and the first woman to win the Man Booker Prize more than once. Mantel is working on the third novel of the Thomas Cromwell trilogy, called *The Mirror and the Light*.

She is also working on a short non-fiction book called *The Woman Who Died of Robespierre* about the Polish playwright Stanisław Przybyszewski. Mantel also writes reviews and essays, mainly for *The Guardian*, the *London Review of Books* and the *New York Review of Books*. *The Culture Show* programme on BBC Two broadcast a profile of Mantel on 17 September 2011. She will be giving the 2017 Reith Lecture.

Health

During her twenties, Mantel suffered from a debilitating and painful illness. She was initially diagnosed with a psychiatric illness, hospitalised, and treated with antipsychotic drugs, which reportedly produced psychotic symptoms. In consequence, Mantel refrained from seeking help from doctors for some years. Finally, in Botswana and desperate, she consulted a medical textbook and realised she was probably suffering from a severe form of endometriosis, a diagnosis confirmed by doctors in London. The condition and necessary surgery left her unable to have children and continued to disrupt her life. Continued treatment by steroids caused weight gain and radically changed her appearance.

She was patron and is a supporter of the Endometriosis SHE Trust.

Commander of the Order of the British Empire – кавалер Ордена Британской империи 2-й степени

Birthday Honours - присуждение почётных титулов и награждение орденами и медалями по случаю официального дня рождения монарха

Dame Commander of the Order of the British Empire - Дама-командор ордена Британской империи

Winifred Holby Memorial Prize - премия памяти Уинифред Холтби

London Review of Books (LRB) - Лондонское книжное обозрение – британский журнал литературной критики и эссеистики, выходящий 2 раза в неделю в Лондоне. Имеет наибольшее количество подписчиков среди литературных журналов Европы.

London Guildhall - Ратуша Лондона

The Spectator - еженедельный британский консервативный журнал, специализирующийся на публикации и анализе новостей из сфер политики и культуры. Самый старый из всех (никогда не прекращавших издаваться) журналов на английском языке.

Hawthornden Prize – премия Хоторндена (ежегодная литературная премия за лучшее художественное произведение в прозе или стихах, написанное английским автором не старше 41 года. Учреждена в 1919).

Reith Lecture – ритовские лекции (ежегодный цикл лекций на политические, экономические, научные и другие темы, которые читают видные политические и общественные деятели, ученые; передаются по радио BBC). Впервые были проведены в 1947. Названы в честь лорда Рита, первого директора BBC.

Bechuanaland – Бечуаналенд / государство Ботсвана

Wolf Hall – «Вулфхолл» / «Волчий зал»

Bring Up the Bodies – «Внесите тела»

Giving Up the Ghost – «Приказывая долго жить»

Beyond Black – «Чернее черного»

The Mirror and the Light – «Зеркало и свет»

II. Make sure that you know how to pronounce the names and the words:

geriatric, reign, Bechuanaland, J. M. Coetzee, Peter Carey, J. G. Farrell, cliché, Jurisprudence, to thwart, Botswana, Danton, Thomas Cromwell, sequel, Robespierre, Camille Desmoulins, adolescence, regime, grotesquerie, Reith Lecture, antipsychotic, endometriosis, steroids.

III. Find the English equivalents to the following words and word combinations:

1. источник, движущая сила
2. строгость, жесткость
3. изучать право
4. больница для людей, страдающих болезнями пожилого и старческого возраста
5. заимствовать, почерпнуть
6. женский монастырь
7. Власть / господство террора
8. сосредоточиваться / концентрироваться
9. эпизодическая роль
10. расстраивать, нарушать (планы)
11. придерживаться
12. отдалять, отойти
13. заявлять о своем неверии
14. неоперившаяся студентка
15. признание своей вины и возмещение убытков
16. достоверность
17. обильно, полно
18. пагубный, преступный
19. изобретательность
20. непостижимые оскорбления
21. недоброжелательность, спрятанная под тщательно сохраняемой маской заурядности
22. язвительные оскорбления
24. беспричинная злоба
25. находить выход/изливаться
26. втискиваться
27. неизбежные потери
28. Век/эпоха просвещения
29. на грани
30. уродец

IV. Google for additional information about

J. M. Coetzee

Peter Carey

J. G. Farrell

Winifred Holtby

Hilary Mantel (and be ready to comment on her attitude towards):

the Royal family

Margaret Thatcher

Catholic Church

Do you know how many books by Hilary Mantel have been translated into Russian?

Have you read any of them?

V. Render from Russian into English:

*If your parents don't teach you how to live,
you learn it from books;
and clever people watch you,
to learn from your mistakes.*

Hilary Mantel. An experiment in love.

Сегодня я расскажу Вам о книге, которую никто не прочитает. Именно поэтому я чувствую, что мне необходимо это сделать. Она написана в Англии и перевода её на русский нет. И, скорее всего, не будет. Хотя на родине её автор – Hilary Mantel - достаточно популярна. Мы прочитали её роман “An Experiment in Love” («Эксперимент в любви») на парах по английскому. Лучшей книги для чтения в узком кругу свободно говорящих по-английски студенток филфака просто не найти.

Один мой друг-филолог однажды сказал, что английская литература для него имеет особое значение. Что это *его* литература. Тогда я задумалась над тем, что для меня писатели «туманного

Альбиона» тоже выделяются в особую группу. Я неизменно обращаю на них чуть больше внимания, чем на писателей других стран (не считая русскую литературу, конечно). Возможно, это происходит потому, что я знаю их язык и, следовательно, чуть больше знакома с культурой и менталитетом англичан. Может быть, это тоже в какой-то мере *моя* литература. И роман Хилари Мантель не просто хорошая книга, это английская книга. Книга, которую написала женщина, выросшая на романах Стивенсона, Марка Твена и Ивлиана Во. Которая знает, что на том же языке, что и она, писали Оскар Уайльд и Льюис Кэрролл.

И первое, о чем я хочу сказать, это язык книги. В течение двух семестров мы переводим отрывки из романа и у каждой из нас лишь в одном или двух предложениях на страницу текста получается действительно *отразить* все оттенки смысла, стиля и ритма повествования. (У меня такое чувство, что переводить отрывки из Уайльда в прошлом году было проще.) К её языку привыкаешь не сразу. Не сразу понимаешь, что лаконичность и ёмкость каждой фразы вызвана концентрацией смысла в одном-двух словах, в случайном казалось бы прилагательном. И, конечно же, сначала не хватает лексики. Раз важно каждое слово, то значит, приходится часто лезть в словарь. Но уже к середине книги можно начать читать свободно. И получать от процесса огромное удовольствие.

Эти языковые особенности напрямую связаны со стилистическими и мировоззренческими принципами Хилари Мантель. Как сказали бы литературоведы: «роль художественной детали в прозе английской писательницы Хилари Мантель огромна, оценить и описать её в полной мере невозможно». После чего они тут же, как и подобает литературоведам, в следующих двух абзацах не только оценивают, но буквально разбирают по косточкам эту самую «художественную деталь». Что это значит в переводе на русский язык? Что если вы по какой-то причине не способны выдержать до педантичности детальные описания одежды, жестов, взглядов, вещей в комнате, то эта книга не для вас. Характеры и герои раскрываются перед нами через то, как они застегивают кофту, как держат голову, что едят на завтрак. Диалогов не очень много. Между собой персонажи заговаривают в двух случаях –

когда можно состричь или когда без этого просто не обойтись. Никаких философских рассуждений о жизни и вечерних бесед ни о чем. Да, эта книга про женщин. Я снова выступаю в нашем сообществе с «какой-то сентиментальной чепухой». Это 70-е годы. Сексуальная революция борется с пуританством и религиозностью. Противозачаточные таблетки уже можно раздобыть. Аборт сделать – ещё нет. Родить вне брака – ни в коем случае. А в этой обстановке молодые девушки – героини романа, оказавшиеся в одном угрюмом лондонском общежитии, умудряются начинать или заканчивать свои первые опыты в любви.

Однако мужчинам как таковым внимания в книге почти не уделено. Всех из них, кроме молодого человека главной героини Кармель, от лица которой идет повествование, зовут собирательным именем Роджер. В любом случае у них нет эмоций, переживаний, проблем – разве что как спрятаться от коменданта. Это роман о женской любви и дружбе, открывающий самые неприглядные её стороны. Это социальный роман. Отношения внутри общежития негласно следуют некоторым социальным законам «взрослого» мира. Но «социальность» романа не в возмущении несправедливым угнетением бедных. Суть её в изображении того, как разные социальные группы влияют на характер человека. Мантель стремится подойти к истокам психологии своих героев, проследить её развитие и корни.

Поэтому книга наполовину состоит из flash-back-ов, детских воспоминаний Кармель. Ведь двух своих соседок по общежитию – Карину и Джулианну она знает со школы. Происходящее между ними в университете невозможно понять, не зная, как складывались их отношения до этого. И их дружба, которая, возможно, никогда не существовала в высоком смысле слова, находит свои корни в желании выделиться, и желании подчинить, в чувстве вины и зависти, в симпатии и раздражении. Детальность и эмоциональная точность созданных Хилари характеров удивительна. Я человек, скорее, спокойный, и даже самые отрицательные персонажи обычно вызывали у меня разве что благородное негодование. А здесь мне то и дело

хотелось оказаться «внутри романа» и хорошенько дать по морде одной из героинь.

Ещё одной удивительной особенностью этой книги является тот факт, что у неё есть финал. Университетская и соответственно «фабульная» часть романа длится только 1 семестр первого курса и захватывает начало второго. Я не ожидала, после двухсот страниц великолепного детального описания повседневности, произойдут столь внезапные и судьбоносные *события*. Я ждала не открытого, а «застывшего» финала. И в этом смысле Хилари приятно и эффектно удивляет своего читателя - приятно в языковом и повествовательном смысле. На деле все же далеко не так приятно – это не happy end.

SECTION 1

Chapter 1 (pp. 3-11)

I. Write out the proper names of the characters as they appear in Section One. Make brief comments on them. Keep on writing out proper names from the following chapters.

II. Transcribe the following words. Explain their meaning in English. Give the derivatives of the underlined words:

skeletal (3), malaise (3), jaundiced (4), dubious (5), irretrievably (5), Christianity (6), exquisite (6), contentiously (7), renaissance (7), the latter (8), flamboyant (8), complacently (8), omnicompetence (9), apprehension (10), invigilator (10).

III. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words and phrases were used:

1. to totter (3)
2. practitioners of starvation (3)
3. sucking cold (4)
4. clammy (4)
5. squint (5)
7. to be made redundant (6)
8. to let off paper crackers (7)
9. as the lesser evil (8)
10. proffer (9)
11. to build us up (10)
12. to bounce (10)
13. she was altogether more apt for (10)
14. circumlocutory (10)
15. glutinous (12)

IV. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. закутанная во что-то наподобие индийской шали/большого индийского платка (3)
2. у обочины (3)
3. заголовок (3)
4. появиться в новостях (4)
5. грудная клетка (5)
6. обхватить колени (5)
7. любое проявление самопожертвования (5)
8. вблизи (6)
9. мужчины плотного сложения (6)
10. разобраться с этим было выше моих сил (7)
11. благожелательная улыбка (8)
12. пронзительно вопя в дверной проем (8)
13. самодовольно и глупо улыбаться (9)
14. упасть в свою кровать с оборками (10)
15. право естественного презрения к мужчинам (10)

V. Give the four forms of the irregular verbs below:

to throw (4), to catch (4), to fall (4), to lean (4), to draw (5), to feel (5), to bear (6), to wear (6), to blow (10), to stick (11).

VI. Explain the use of the modal verbs, translate the sentences into Russian:

1. There was a blur where her face **should** be, and yet I noted the confident set of her arms, and I **could** imagine her expression: professionally watchful, maternal, which that broad cold smile which I have known since I was eleven years old. (3)

2. They **must** decide on nourishment, they **must** choose. (3)

3. Although, of course, she **might** have married. (3)

4. The megastar gaze was open, dazed, fish-like; as if she **were** being grappled suddenly towards dry land.

5. “What housewives **should** do this week is shop around, buy those things that are cheaper.” (4)

6. As things were, she **had to** keep her finger on the OPEN button while I maneuvered it out of the lift. (4)

7. How did I **dare**? It wasn't so much that I wanted Julianne's company, or thought that she **might** want mine. (5)

8. Later I realized that these were places to which we **might** have gone to live, if my father had taken up an offer of promotion. (7)

9. I am still shaky, unused to going out, and I **have to** hold tight to my mother's hand as she leads me through the school gate. (7)

10. My teacher will snarl – her eyes popping at me – that in all the time I've been off sick she thinks I **might** have learnt to draw a straight line. (7)

VII. Arrange the following words into the groups of synonyms:

manageable, to plod, to squint at the paper, to get in, to plod, tractable, to lurch, to crouch, to win the election, to crackle, to drag, to stoop, to trail along, to squeak, to catch a glimpse, to totter, to creak.

VIII. The description of Carmel's life is filled with handicraft vocabulary. Keep trace of the words which can help you describe in every possible detail the scenes they refer to:

to sew (6), tapestry (6), drawn-thread work (6), cable-knit cardigan (6), petticoat (6), to cut out (6), rows of lace at the hem (6), to embroider (8).

IX. Make sure that you know the meaning of the following phrasal verbs. Use them in the sentences of your own:

to fizzle out (4), to flick over (4), to straighten up (5), to run through (5), to spit out (7), to call out (7), to break off (9), to drive smb down (10).

X. Who can it be referred to?

1. As a girl she wouldn't change her underwear for a man, so I doubt if she'd changed her name. (4)

2. The megastar's gaze was open, dazed, fish-like; as if she were being grappled suddenly towards dry land. (4)

3. I took out of my pocket a map, folded to the right square, and looked at it as I had done many times on the journey; my heart lurched a little, and small fires of apprehension ran behind my ribs, little flames leaping along the bones. I was a child and I had been nowhere until now. (4)

4. May I take this opportunity, Miss McBain, to wish you every success in your university career? If you have any problems, queries, do come to see me – at some mutually agreed hours, of course. (5)

5. She was quarrelsome, dogmatic and shrewd; her speech was alarmingly forthright, or else bewilderingly circumlocutory. (6)

6. ... he could have passed for an earl, or an earl's flunkey. (7)

7. My renaissance has called out of her vague good-will. (7)

8. We were stuffed with education, replete with it. (9)
9. We were free now, to enjoy each other's company; free and equal, to be as silly and as sharp as we liked. (9)
10. She knew how to manage her life, how to go away from home. (10)

XI. Comment on the following:

1. In this way, having broken their spirits, they salvage their flesh. (3)
2. It wasn't my fault; I wasn't old enough to vote. (4)
3. Christianity hasn't failed; it's just never been tried. (6)
4. When she laughed I seldom knew why and when she cried I was no wiser. (6)
5. I know what I would like: to sit next to someone who has a certificate to show that there are no insects in their hair. (7)
6. I think I will never sit next to the boy. I think, as the lesser evil, I will sit to a girl. (8)
7. Knuckle-rapping has gone quite out of style. (8)

XII. Translate from English into Russian from "Once you have begun remembering... **to** "...could capture the moment." (p. 7)

XIII. Points for Comprehension and Discussion:

1. What do you know about Chappaquiddick (4), purple prose (4), Edna O'Brien novel (10), Girls of Slender Means (10), Lady Bontiful (10)?
2. Why did the town where Carmel was born fall into decay? In what way did it affect Carmel's family?
3. What was Carmel's family background? When and where was she born? What was her father's job? What did her mother do for living?
4. What did her parents do in their spare time? Did they have any hobbies? Was her mother good at needlework?
5. Describe appearance and personal traits of Carmel's parents. Did Carmel take after her Mom or after her Dad?

6. What was her parents' habit? What were the relationships within the family like?

7. Who met Carmel in the Hall of Residence? In what way did the warden treat Carmel? Describe the accommodation provided by the university. How did Carmel feel during her first day there?

8. When and where did Carmel meet Karina? What made Carmel choose her as a tablemate at primary school?

9. Why did Carmel prefer to share the room in the dormitory with Julianne? Were they on friendly terms at day school in Lancashire?

10. Julianne knew how to manage her life, didn't she? Describe her family and educational background. What provoked her distaste and disgust in the Hall of Residence?

11. What were the girls' plans for the future? What did they have in common? In what way did they differ?

XIV. Make a summary of Chapter 1 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SECTION 2

Chapter 2 (pp. 11-21)

I. Transcribe the following words. Explain their meaning in English and give the derivatives of the underlined words:

vague (11), khaki (11), surplus (11), marzipan (12), amalgamations (13), suede (14), implacable (15), southern (16), accoutrements (17), hovered (17), etiolated (18), migraine (19), epilepsy (19), rustling (20), gnawing (20).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. mortar (11)
2. to commune (12)
3. carnation (12)
4. saliva (12)
5. to skip (12)
6. crescent (14)
7. to slander smb (14)
8. ruthlessness (16)
9. a gawk (17)
10. menial (job) (18)
11. voracious (19)
12. sentient (19)
13. ponderous (19)
14. vermin (21)
15. digits (21)

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. работа, не требующая языковых навыков / беглости речи (11)
2. переносица (11)
3. поддаться давлению (12)
4. кошка, приученная к жизни в домашних условиях (12)
5. достижения в учебе (12)
6. задать ритм (13)
7. явное безразличие к общественному мнению (14)
8. лицо с ямочками на щеках (14)
9. игра в ладушки (15)
10. вне себя от радости (16)
11. переминаясь с ноги на ногу (17)

12. стулья, обтянутые кожзаменителем (18)
13. натянутый / принужденный разговор (18)
14. нарушить привычную схему / разбить стереотип (20)
15. произнести сквозь зубы (21)

B. Translate from Russian into English using active expressions from Chapter 1:

1. Он знал, что любое проявление самопожертвования будет расценено как слабость или глупость, но не мог не помочь своим друзьям.

2. Проблема оказалась более сложной (менее легко решаемой), чем я ожидал, разобраться с этим было выше моих сил.

3. Роща начиналась у самой обочины, а вблизи протекала река.

4. Девочка топала ногами, пронзительно вопя в дверной проем, но с лица бабушки, к всеобщему удивлению, не сходила благожелательная улыбка.

5. Младшая сестра любила разбежаться из самого коридора, чтобы потом подпрыгнуть и упасть в свою кровать с оборками.

6. Информация о том, что в нашей компании сократили 500 человек, появилась в новостях.

7. Прекрати самодовольно и глупо улыбаться, ты не сможешь получить обратно стоимость своего проезда в муниципалитете.

8. Закутанная во что-то наподобие индийской шали девочка крепко держалась за мамину руку.

9. В дверь директора фабрики постучали, и в кабинет вошли мужчины плотного сложения из ткацкого цеха.

10. Я люблю сидеть на подоконнике, обхватив колени, и дышать свежим воздухом после дождя.

IV. Explain the use of the modal verbs, translate the sentences into Russian:

1. ... I hoped that, odd as my outfit **would** be, Karina **would** be wearing something odder. (14)

2. The girls with the benefit of a university education **should** hardly need food. (18)
3. If we'd been boys, they **wouldn't have dared** do it. (18)
4. I hoped my mother would say, "You go on your own, you **mustn't** be late". (20)
5. They **might** have flitted. (20)
6. She looked hungry, and as if all the food in the world **could** never be enough. (21)

V. Give synonyms (=) and antonyms (≠) to the following words:

- by rota = (11)
 amalgamation = (13)
 restitution = (14)
 colloquy = (16)
 a rasher = (17)
 to bawl back = (20)
 a ringlet = (21)
 dashing ≠ (11)
 to obliterate ≠ (11)
 swanky ≠ (12)
 grubby ≠ (13)
 resentful ≠ (19)
 delirious ≠ (19)

VI. Give the four forms of the irregular verbs below:

to show (12), to spell (13), to swing (14), to lay (15), to shoot (15), to slide (16), to eat (17), to freeze (18), to feed (19), to steal (21).

VII. Complete these sentences with the appropriate verbs of movement. Paraphrase the verbs:

**tramped stole out thumping trekked stumping haunted
 toddled romp loitered trudged**

1. A heavy _____ came from the floorboards above. I _____ at the window in our front room, admiring dogs that came and went.

2. Every day Karina and I used to walk to school together. We _____ down Curzon Street towards the town centre, turning left down Eliza Street at the pub called the Ladysmith.

3. Out went my hand, my fingertips, to touch the fluffy egg-yolk wool (of her cardigan). (...) Once again my fingers _____ to graze the fluff of her sleeve.

4. (...) We were kept in for playtime, and had to work off our baby energies by _____ in a cramped and hushed way in our classroom.

5. I _____ through Whitehall and Millbank, noting the monuments and learning the views. I _____ through museums and art galleries - anything that was free. Julianne _____ the cinemas with her friends, and the union bar, and the pubs on Tottenham Court Road.

6. I went on to Curzon Street and there wasn't Karina: not _____ towards me as usual. (...) I _____ along Curzon Street and knocked at Karina's door.

VIII. A. Chapter Two contains vocabulary concerned with renting / owning a house. Look up the following words and expressions in the dictionary and be ready to explain their meanings in English:

a rent man (11), to make an entry in the rent book (11), a landlady (11), a tenant (22), a landlord (12), an owner-occupier (12).

B. Chapter Two contains a lot of names of different types of clothes and accessories. Find the English equivalents to the following and compose short sentences in English with these words for your group mates to translate in class:

мягкая фетровая шляпа (11), плиссированная юбка (12), сумка-кисет (затягивающаяся на шнурок) (13), ботинки на молнии (14), остроконечный капор (14), клетчатые штаны (штаны из шотландки) (14), юбка в складку (14), резиновые сапоги (14), пояс (14), комбинация,

подъюбник (14), туфли на шнуровке (15), свободные брюки (16), байковое пальто с капюшоном и деревянными пуговицами (19), варежки (21), заколка-невидимка (21).

IX. In Chapter Two the author mentions certain British towns and cities (Kingston-Upon-Hull, Brighton, Luton, Dundee) as well as streets and parts of London (the Strand, Fleet Street, the City, Camden Town, Kentish Town, Drury Lane, Houghton Street, Whitehall, Millbank). What are these places known/famous for? What function do place names perform in the story?

X. To what situations or characters do the following sentences refer? What stylistic devices are used in them? Translate the sentences into Russian:

1. The butcher writes the prices on the paper; he does adding up, the sum **wobbling and warping** round the parcel. (15)

2. It doesn't matter what you do, Granddad says, as long as you don't hesitate; he who hesitates is lost. **Strike, strike hard, strike home.** (15)

3. ... I think it must have been the **mechanical ruthlessness** of my foot, **swinging and pinging, shooting and booting** in its John White's lace-up infant school shoe. (16)

4. I was happy, in those early weeks. There were times when I felt **holy, lucky, selected.** (19)

5. In the mornings, Julianne turned over again, **as if drugged, delirious, dreaming;** it was hard **to pull herself to the surface of the day.** (19)

6. Next morning the ropes are unknotted and my hair **explodes** around me. (21)

Reference (based on: Galperin I.R. Stylistics. Moscow: Высшая школа, 1981.)

Alliteration is the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words.

Rhyme is the repetition of identical or similar terminal sound combinations of words.

Epithet a stylistic device based on the interplay of emotive and logical meaning in an attributive word/phrase or even sentence used to characterize an object and pointing out to the reader (...) some of the features of the object with the aim of giving an individual perception and evaluation of these features.

Simile is a stylistic device that draws a comparison between two different objects belonging to different classes but having something in common. Simile includes formal elements expressing comparison, e.g. *like, as if*, etc.

Metaphor is a stylistic device based on the interplay of primary and contextual meaning based on the similarity of two notions.

Climax is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance.

Detached construction is a part of a sentence placed in such a way that it seems to be formally independent.

XI. Comment on the following:

1. We passed through the hands of Miss Whittaker who hit us on the back of our knees as everyone said she would; into the hands of Sister Basil, *whose malevolence was tempered by absent-mindedness*. (13)

2. I think of the French pleat in the hair of the mother of Dick and Dora, the tweed suit worn by the father of Dick and Dora: and into my mouth seeps the taste, oily and sweet, of *welfare-state orange juice*. (15)

3. At some time in the next two or three years, my mother and Karina's mother held some sort of colloquy in the street, after which my mother came home and cried and mentioned *cattle-wagons*. (16)

4. I wondered if she had a boyfriend, and if she was *normal or religious*. (17)

5. I believed, as strictly as any *Victorian mamma*, that appetite was *unbecoming to women*. (18)

6. I *tore into the work* set for me, I *rent* it and *devoured* it and I *ate it all up* every scrap. (19)

7. I cross over to the other side of the street. I *hope she doesn't see me*, but she does. (21)

XII. Read phonetically and translate from English into Russian the passage from "Karina comes by." to "... and the tear goes away." (p. 15)

XIII. Points for Comprehension and Discussion:

1. What kind of family does Karina come from? What is their ethnic background? What do her parents do for a living?

2. What kind of house do the main character and her parents live in? Do they own it? What about Karina's family?

3. What does the reader learn about Carmel and Karina's daily routine? What is said about children's games and "crazes"?

4. Why did Carmel and Karina walk to school together every day? Why did Carmel's mother encourage her daughter to be friendly towards Karina? Is Carmel inclined to follow her mother's wish? What does Julianne mean by calling Karina a "peasant"?

5. What kind of girls does Carmel meet at Tonbridge Hall? Why does she refer to some of them generically as "Sophies"? Why is so much attention paid to the girls' diet in Chapter Two? What is the Tonbridge Hall diet like?

6. Do Carmel and her friend and roommate Julianne stick to similar daily routines? How much time does each of them spend studying? How do they spend their spare time?

7. At what points does the author shift the focus from Carmel's childhood to her university years? What purposes does this technique serve?

8. How do Carmel's and Karina's mothers take care of their daughters? On what aspects does each woman concentrate in the first place?

XIV. Make a summary of Chapter 2 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SECTION 3

Chapter 3 (pp. 21-28)

I. Transcribe the following words. Explain their meaning in English and give the derivatives of the underlined words:

severance (21), perpetually (21), margarine (22), ruminated (22), virtuous (22), rummaged (23), genuflected (24), mannequin (24), rebuked (25), abashed (25), to squash (25), horizon (26), trollop (26), phosphorescent (27).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. to unravel (21)
2. to labour over (21)
3. to hunch (over) (21)
4. to emerge (22)
5. insolence (23)
6. to find a pretext (23)
7. to (un)molest (23)
8. to leave a mark on one's heart (24)
9. reverently (24)
10. ineluctably (24)
11. a tailored costume (25)
12. a run-in (25)
13. to be exalted (26)
14. cropped up (26)
15. to extinguish (27)

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. стать связанными (21)
2. без всякой надежды на освобождение (отделение) (21)
3. залить, окатывать грязью или водой (22)
4. доверху наполненные чайные ложки с сахаром (22)
5. начистить полную раковину картофеля (22)
6. набираться сил (22)
7. я больше всего боюсь утонуть (24)
8. мой взгляд был неотрывно направлен на (24)
9. люди оценивают тебя так, как ты сам оцениваешь себя (26)
10. на исповеди (27)
11. основные добродетели (27)
12. смертные грехи (27)
13. набивая рот имбирными коврижками (27)
14. доминирующие условия (27)
15. это казалось едва ли возможным (28)

B. Translate from Russian into English using active expressions from Chapter 2:

1. Это небольшое приключение нарушило привычный ход дней и задало новый ритм моей жизни.

2. Меня уверяли, что кошка полностью приучена к жизни в домашних условиях, но при первой же возможности она порвала обивку из кожзаменителя на кухонных стульях.

3. Брайан смотрел, как его дочка - девочка пяти лет с ямочками на щеках - играет в ладушки со своей мамой, и его сердце наполнялось радостью.

4. Роджер не поддастся ни давлению, ни уговорам, ни чему бы то ни было еще. Он всегда демонстрировал явное безразличие к общественному мнению.

5. Он переминался с ноги на ногу и сквозь зубы произносил проклятья.

6. Этот натянутый разговор наконец-то закончился, и я была вне себя от радости.

7. Боб так сильно ударился переносицей о дверку кухонной полки, что потерял сознание.

8. Лора очень гордится своими достижениями в учебе: хотя она из семьи иммигрантов, ей не придется, как когда-то ее родителям, искать низкоквалифицированную работу, не требующую языковых навыков.

9. Бывшие подруги оклеветали бедняжку со всей присущей им безжалостностью.

10. Он выбрал букет из душистых красных гвоздик.

IV. Arrange the following words into the groups of synonyms:

1. a clot	A. to gape
2. a yarn	B. a lump
3. a shift	C. constantly
4. o stick	D. a story
5. to look	E. impudence
6. perpetually	F. awesome
7. raft of smth	G. well-equipped
8. a kink	H. to curve
9. reverently	I. to poke, to glue
10. insolence	J. a change
11. crop up	K. to stoop
12. to lean	L. chain-mail
13. well-appointed	M. a lot of
14. to rummage	N. a bend, a knot
15. to bend	O. to emerge
16. hauberk	P. to poke around / about

V. Add the following words to your list of handicraft vocabulary:

to lose / pick up the thread (21), garment (21), yarn (21), (steady) knitter (21), lap (21), kink (21).

VI. Give the four forms of the irregular verbs below.

to fight (21), to drink (22), to beat (22), to creep (23), to spit (23), to sweep (24), to stride (25), to bleed (25), to sink (26), to burn (27).

VII. Make sure that you know the meaning of these words. What do they describe in the chapter?

Lavender (21), bottle-green (21), burgundy (24), burnished chestnut (24), black and fluid as melting tar (24), strawberry blond(e) (24).

VIII. Use phrasal verbs from the list in sentences/situations of your own:

to swing up (22), to put up with (22), to prop up (23), to creep around (23), to reach up (24), to pick up (speed) (25), to crawl with (27).

IX. To what characters or situations do the following sentences refer? Translate them into Russian.

1. All their clothes looked alike; winter and summer they were wadded in their layers, blanketed, swaying heavy and unspeaking along Curzon Street. (21)

2. You'll never gain strength if you don't eat. (22)

3. Panic fluttered in my throat: a dull bird, a sparrow. (22)

4. So I knew: and she knew I knew. (23)

5. I liked her before she spoke: she was pale, neat and delicate, with a brunette's glitter and many gold rings. (23)

6. She was the only person I had ever seen who went to the Holy Redeemer. (26)

7. You will find there is first-rate equipment for domestic science.... Everything the heart could desire. (26)

8. It'll be worth it, mark my words. Make no mistake about it. An honour and privilege. (26)

9. ... but I knew that duels – swordplay in general – were beyond her poor spirit. (27)

X. Comment on the following:

1. I knew she was exaggerating, if not lying altogether. No child would be allowed to do such things. I wish they were. (22)

2. It was some time around this year – the year I was nine - that I became conscious of a falsity surrounding Karina, a disjunction. (22)

3. I knew it was a waste of time trying to talk to adults; they seem to miss three-quarters of what was going on in the world. Did you have the same feeling when you were a child? (23)

4. “I would kill for this coat,” I said simply. (24)

5. “Oh, heavens!” its mistress said. “Don’t murder me. Just borrow it. Any time.” (24)

6. “I told you,” Karina said. “There’s no need to squash your stuff like that. I’ve hardly got anything.” (25)

7. And I could not keep talking, talking and talking, poulticing the vast bleeding silence. (25)

XI. Read phonetically and translate in writing from English into Russian the passage from “Pneumonia,” I offered....” to “bouncing back on the shelves.” (p. 25)

XII. Points for Comprehension and Discussion:

1. How did Carina and Carmel come to meet Julianne Lipcott? Did they get along?

2. Did Karina have more freedom at home than Carmel? If she did, try to explain, why it happened.
3. What were the lessons for Carmel to be learnt early and learnt well?
4. Do you support the idea that at the table men are served first, with the best of what's going?
5. Why would Carmel's mother dote on Karina and hold her up as an example? How did Carmel react to that?
6. What did Carmel try to explain to her mother when her Mom was in reasoning mood?
7. What for did Sister Basil want to punish Carmel? Did she manage to do that? In what way did Karina behave during their conflict?
8. Portray Lynette Segal. (Speak on her appearance, manner, family and educational background.) Why did Carmel and Julianne like her from the very beginning?
9. Why did Mrs. Webster cause Lynette's admiration?
10. What impressed Carmel and Lynette in C21? Compare belongings of Lynette and Karina and their behavior.
11. In what way did the relationship in Carmel's family change?
12. What did Karina have in mind when she would sometimes say to Carmel about "dumb insolence"?
13. Do you agree with Carmel's mother that people take you at your own valuation?
14. What made Carmel's mother different from other cleaning women? Why did she behave in such a way?
15. What was the Eleven Plus? Where did the girls who failed go? What happened to the boys who didn't pass?
16. Could you name Deadly Sins and Cardinal Virtues?
17. Carmel's granddad would always give a good firework display, didn't he? When did Carmel share her news with Karina? Did Karina believe her? What was her reaction?

XIII. Make a summary of Chapter 3 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

GRAMMAR for Section 3

Open the brackets and use the appropriate form of the verb. Explain the use of the grammar rules. Translate the sentences from English into Russian:

1. But if I (to hurry) I (to lose) the thread; or the narrative will be like knitting done in bad temper.

2. When Karina (to get) home her parents were usually at work or asleep, depending which shift they were on.

3. If I (to have) have my tonsils out I (to be put) in the operation machine by myself, and I did not know how to live in a house alone.

4. When she (to finish) her toast she (to take) her plate into the kitchen, me trailing behind, and roll up her sleeves to peel a sinkful of potatoes.

5. Why (not ask) questions to which she didn't know the answers? Then she might (to learn) something to her advantage.

6. There was really no chance of her caning me because I (to hold) out my hand when she (to ask) me; I (to make) a decision on this.

7. I could see that Julianne (to fall) also in love.

8. Men will never understand it till they (to stop) confusing love with sex, which (to be) never.

9. "Modom must remember it's here when she (to want) it," she said.

10. I thought, if I (to have) I could cut her string bag, and her loaves (to tumble) out and slide down the hill and then she'd catch it from her mother.

SECTION 4

Chapter 4 (pp. 28-35)

I. Transcribe the following words. Explain their meaning in English. Give the derivatives of the underlined words:

digestive (28), sponge (28), anorexia (28), wraiths (29), dilettante (29), ordeal (29), recondite (29), pallid (30), hindsight (30), derelicts (31), obscenely (31), hierarchy (31), to knead (32), tinsel (32), to gauge (32).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. stricture (28)
2. to dwindle away (28)
3. encumbrance (28)
4. vending-machine (29)
5. rigour (29)
6. tepid (29)
7. to bear witness to sth (29)
8. a rasher (30)
9. a beauty-spot (30)
10. a pigeonhole (31)
11. malediction (32)
12. celibacy (33)
13. shamrock (33)
14. folderol (34)
15. a fraction (35)

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. а вот тебя в этом вряд ли можно упрекнуть (28)
2. их выдавали очень экономно (28)
3. необходимое зло (28)
4. затем маски обычно спадали (28)
5. крупный бриллиант, вставленный в украшение отдельно, без других камней (30)
6. в отличной форме, совершенно здоровый (30)
7. рисовать каракули на полях (31)
8. в целях экономии (31)

9. отравить / омрачить кому-л. жизнь (32)
10. "мотать срок" (сленг) (33)
11. быть при деньгах (33)
12. ладонь, сложенная горстью (34)
13. экономить каждый пенс (34)
14. таблица умножения (35)
15. они шли под руку (35)

B. Translate from Russian into English using active expressions from Chapter 3:

1. Мы должны разгадать (распутать) тайну смерти нашего друга. Мы будем трудиться день и ночь, чтобы это сделать.

2. Ты не должен сутулиться над компьютером целый день, это может привести к серьезным проблемам со спиной.

3. Ее взгляд был неотрывно направлен на реку с быстрым течением, и она сказала, что больше всего боится утонуть.

4. Он был честен с отцом и признался ему во всем, как на исповеди.

5. Мальчик так хотел помочь маме, что начистил целую раковину картофеля.

6. Люди оценивают тебя так, как ты сам оцениваешь себя. - Это кажется едва ли возможным.

7. Мы собираемся подать на него в суд и обвинить в растлении малолетних. Он наш основной подозреваемый.

8. Прекрати совать свой нос в чужие дела и закатывать глаза, набивая рот имбирными коврижками, нам нужно поторапливаться с проектом.

9. «Тебе нужно набраться сил!» - сказала бабушка и положила в чай две доверху наполненные ложки с сахаром.

10. Мне пришла в голову мысль, что я могу провести здесь несколько лет без какой-либо надежды на освобождение.

IV. Translate the sentences paying special attention to phrasal verbs:

1. As the clock ticked away, a fantasy would creep up and possess me: that if you could stay on and on - if you could stay at the meeting till midnight or the hour beyond - then (...) the falsity would be laid aside, the real business would begin. (29)

2. For it seemed to me that my fellow socialists were talking in code, a code designed perhaps to freeze out strangers and weed out the dilettante. (29)

3. As her chair creaked round towards me, I saw her heavy bursting legs, the lilac veins butting through the stretch of her tights. (32)

V. Give synonyms (=) and antonyms (≠) to the following words:

vaporous = (28)

a beauty-spot = (30)

a lingo = (30)

peregrinations = (32)

blustery = (33)

a bursary = (34)

faint ≠ (28)

seedy ≠ (28)

strapping ≠ (30)

ludicrous ≠ (32)

ostentatious ≠ (33)

loyal ≠ (33)

VI. Give the four forms of the irregular verbs below:

to blow (28), to speed (28), to sting (29), to hold (30), to bend (31), to breed (31), to tread (33), to shake (33), to rise (34), to sing (34).

VII. The following sentences contain absolute nominative (participial) constructions. Identify the constructions, comment on their structure and meaning and translate the sentences into Russian:

1. Some would speak slumped in their seats, eyes fixed on the ceiling, ash dripping from a cigarette. (29)

2. I looked up, my eyes drugged and glazed from the effort of understanding the British legal system. (30)

3. My money in my purse, I would sit on a bench, and begin a letter to Niall. (31)

4. At this stage in her life, Julianne had two boyfriends, neither of them ugly. (31)

5. ...I saw her heavy bursting legs, the lilac veins butting through the stretch of her tights. (32)

VIII. Chapter Four contains vocabulary concerned with spending money and planning one's budget. Look up the following words and expressions in the dictionary and be ready to explain their meanings in English. Make three sentences for your group mates to translate from Russian into English using these lexical items:

to count every penny (31), a fee (31), to deduct from (31), a grant (31), to get a refund (31), fare (31), the sum per week (31), to lump in the reserve with the rest (31), an allotted sum (31).

IX. In Chapter Four there are references to certain organizations and places in the British Isles. Comment on the following passage paying special attention to proper names and other nouns in bold. Explain them.

1. She told some Sophies that I had run away from a convent, where my hair had been chopped off; she told others that I was a victim of the **IRA**, shorn for collaboration after a romance with a **squaddie**. "Caught in the **Falls Road**," she said, "her pantyhose around her ankles; her poor mother, if she were dead, would be turning in her grave." (30)

2. Pretending to be Irish was a great diversion for Julianne. **Lancashire**, Ireland, it's all the same to girls called Sophy. (30)

X. Comment on the following:

1. Let us say then it is a story about appetite: appetite in its many aspects and dimensions, its perversions and falling off, its strange reversals and refusals. (24)

2. "You really shouldn't be so poor, should you?" Julianne said. (30)

3. Sophies liked to be engaged to be married by the end of their final year. (30)

4. "What I mean is, you ought not to get into a pressure-cooker relationship." (32)

5. "Does it cost extra for the pin?" Karina asked. - "No, the pin's free." - "That's nice," Karina said. (34)

6. Even if she got all the sums right she didn't get ten out of ten, because that was impossible; among human beings, perfection belongs to Our Holy Mother and Our Holy Mother alone. (35)

7. "There's nothing like a good education," she said, "of which I personally didn't have the chance." (35)

XI. Read phonetically and translate from English into Russian the passage from "Coming back that day..." to "...I'm better at compositions" (p. 35)

XII. Points for Comprehension and Discussion:

1. What does the reader learn about Carmel and other girls' diet and eating habits at Tonbridge Hall? How does the author introduce the word "anorexia" into the story?

2. What are Carmel's impressions of the Labour student movement meetings and the people she saw there?

3. What kind of relationships with the opposite sex did most girls at Tonbridge Hall have? What were their boyfriends like?

4. What are Carmel's financial circumstances like? What does she do to save money?

5. Describe Carmel's visit to the doctor from the Student Health Service. What reflections does the main character immerse into after it?

6. What does Carmel recollect about St Patrick's Day of 1963? Why did Karina buy a bunch of shamrock?

7. Did Carmel and Karina do well at school? What happens after Carmel's mother's visit to Sister Monica? Why is the mother so eager to follow not only her own daughter's, but Karina's progress as well?

8. How does Karina respond to Carmel's requests? What keeps the two girls together throughout their childhood?

XIII. Prepare a summary of Chapter 4 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SECTION 5

Chapter 5 (pp. 35-44)

I. Transcribe the following words. Explain their meaning in English. Give the derivatives of the underlined words:

bonbons (35), corpse (36), refugee (36), obdurate (37), gawping (38), bouquet (39), disquisition (40), disembarked (40), protruding (41), aglow (42), ordeal (42), serenity (42), squeamishness (43), grandee (44), effigies (44).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. smattering (36)
2. precaution (36)

3. eloquent (36)
4. to grope for a word (36)
5. to squelch (37)
6. rigid with fear (37)
7. like it or lump it (37)
8. domestic science (38)
9. sit my exam (38)
10. panic-stricken (39)
11. to contaminate (39)
12. to scrutinize (42)
13. to give a good account of oneself (42)
14. fornication (43)
15. to malign smth. (43).

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. положить начало знакомству, разговору (35)
2. сунуть что-то на стол (35)
3. компанейский (общительный) как труп (36)
4. чуть приоткрыть дверь (36)
5. разговор в очереди за хлебом (36)
6. косметичка (дамская сумочка) из кожи ящерицы (36)
7. вновь наполнить кружки (36)
8. засахаренный миндаль (36)
9. хилое, бледное/ ни кровинки восемнадцатилетнее тело (37)
10. соседство Карины (37)
11. ее питала ярость (37)
12. когда придет время (38)
13. случай, который бывает только раз в жизни (39)
15. толкнуть в сточную канаву (44).

B. Translate from Russian into English using active expressions from Chapter 4:

1. Он такой жадный - экономит каждый пенс, даже когда бывает при деньгах! - Не преувеличивай, он просто бережлив. А вот тебя в этом вряд ли можно "упрекнуть"...

2. Детям пообещали конфеты, и они по очереди подходили к столу с ладошками, сложенными горстями. Конфеты выдавали очень экономно.

3. Понимаю, не очень-то легко быть секретарем у такого требовательного и раздражительного босса, но не позволяй всему этому отравить тебе жизнь. Это - необходимое зло, которое нужно перетерпеть: поработав секретарем, ты сможешь претендовать на должность в том отделе, куда тебе всегда хотелось попасть.

4. Мама шла под руку, обсуждая успехи своих дочек в заучивании таблицы умножения.

5. Присутствовать на собраниях их общества для нее было все равно что "отбывать срок": она сидела в сторонке и рисовала каракули на полях.

6. Увидев огромный бриллиант в помолвочном кольце Джуди, ее подруга потеряла всякое присутствие духа, маска добродушия спала с нее, и она начала говорить колкости.

7. Его детство прошло в очень тяжелых условиях, однако он всегда был совершенно здоров.

8. В целях экономии им пришлось отказаться от поездки на курорт.

9. "Сегодня нас учили решать примеры с дробями", - сказала девочка, и тетрадка, где три страницы были исписаны новым материалом, служила подтверждением ее слов.

10. После болезни она исхудала до такого состояния, что если бы не характерная родинка на подбородке, я бы ее не узнала.

IV. Give synonyms to the following words:

peculiar (35), a smattering (36), corpse (36), a chum (36), perennial (37), to haul (37), to grunt (37), to gawp (38), to creak (38), a flock (38), to encounter (39).

V. Google for additional information about:

Fortnum and Mason (35), Harrow (36), Mallory Towers (36), Neapolitan ice-cream (37), the Cutty Sark (42), Cliff Richard (43), Adam Faith (43), Marty Wilde (43).

VI. Explain the use of the underlined grammar patterns; translate the sentences from English into Russian:

1. “Sharp? That’s mild.” I must have grinned. (36)
2. We do not have to be ... chums. (36)
3. You see, I may be not the best person in the world, but I do try to be kind, in so far as one... (36)
4. That same night my mother said: I am determined that child should have her chance in life. (37)
5. My mother didn’t need much food – she ran on wrath – and she didn’t see that other people might need what she herself didn’t. (37)
6. If I were to fail my Eleven Plus and go to St Theresa’s up Pennyworth Brow, with the modern kitchen Sister Monica had told us about, I would be doing domestic science. (37)
7. I wished there had been a lock on my door, but such things would have been unthinkable. (38)
8. “If you are that bothered, you could have brought a flask, couldn’t you?” (42)
9. How dare she malign my knitting? (43)
10. She might have put Cliff Richard. (43)

VII. Give the four forms of the irregular verbs below:

to drive (36), to thrust (36), to mean (36), to fly (38), to break (39), to sit (40), to tear (41), to shine (41), to leave (42), to think (44).

VIII. Use phrasal verbs from the list in the sentences of your own:

to set off (35), to try out (36), to scoop up (a marzipan peach) (36), to stump out (37), to take in (39), to shoot up and down (40), to vouch for (44), to fend sb/sth off (44).

IX. To what characters or situations do the following sentences refer? Translate them into Russian:

1. I have to say that Karina doesn't seem to like you either. (36)
2. She could do the basics in many Eastern-bloc tongues, she said. (36)
3. I was examining the world of motives in those days, trying to find for myself a new place in it. (36)
4. We always used to be good in hope of eternal reward. And we are told that every time we said an unkind word, it was another thorn in Jesus' crown. If we committed an unkind action, it drove the nails deeper into his wounds. (36)
5. Lynette, you must try to understand that though I know Karina I don't know her. She comes from a social background quite alien to me in every way, and at school if I spoke to her once a year it was as much. (37)
6. I glanced up and saw their two faces side by side, gazing at me in uncomprehending shock. (37)
7. Poor Mary does not know the price of an egg. (37)
8. "A happy home," he said, unemphatically. (38)
9. Her speech was never careless and always refined. (40)
10. There is a time when childhood ends, and it was then, under the swaying grandee of Eliza Street, under Prince Arthur, the Duke of Connaught. (44)

X. Comment on the following:

1. Julianne's not what she was. Her character's softening. (36)
2. She has to be a bright girl, my mother reasoned, she must be: running on in her most decisive tone, convincing the empty air. (37)
3. But there was a special way of slapping, a special way of quartering, and any modifications of it I might introduce were subject to my mother's scorn. (37)
4. I wondered what sort of sin it was: venial, not mortal, I knew that much, but what category of venial? Disobedience to my mother? Stealing from Karina? Or what? (39)
5. I had not encountered pessimism before – not that deep, ingrained organic pessimism which was part of Karina, and which of course I have often met in adult life. (39)
6. Sometimes in dreams I'd been in rooms like this, full of pallid light: the floor of blond wood, the walls as smooth as icing on a wedding cake. (41)
7. You are only young once, they say, but doesn't it go on for a long time? More years than you can bear. (44)

XI. Points for Comprehension and Discussion:

1. From what country was Karina's family? What language did they talk at home? Why was Karina reluctant to speak their mother tongue?
2. Why did Carmel say that Karina "has a problem with people"? Do you share her point of view?
3. What according to Lynette was not for grown-ups?
4. Is being kind a sort of selfishness? Do you support the idea that "a person dislikes confrontation and tries to ease... her own way through the world, and that means easing other people's. Inevitably."?
5. What did Lynette try to describe saying that "It's like pounding my head on a bleedin' brick wall"?
6. Julianne said that she didn't know Karina though they were at school together. Why did it happen? Why was she reluctant to know one of her classmates better?
7. Do you agree with Lynette that Julianne was a snob?

8. Did Julianne, Lynette and Carmel treat Karina in different ways? Justify your decision.

9. Lynette didn't like sharing the apartment with Karina, did she? Could she apply for a transfer?

10. Why was Carmel's mother so determined that Karina should have her chance in life?

11. Carmel's mother used to say that her daughter was provided everything she needed for her comfort. What made Carmel feel contaminated, sick with guilt?

12. What happened when it became common knowledge that the girls were going to sit for the Holy Redeemer? Why did their classmates ostracize Carmel and Karina? Were the girls themselves eager to pass the exams? Did Sister Monica switch from the laundry-room at St Teresa's to the subject of the Holy Redeemer? What did she tell the class about that school?

13. Describe their journey to and from the entrance exam. How did the mothers and daughters behave on the way there and back?

14. Describe the exam procedure. For what was Carmel praying?

15. When the girls began to talk about the entrance exam, Carmel realized that they did not speak the same language. What was Karina's trouble?

16. When did Carmel realize that Karina would pass the entrance exam? What made her feel anger, disgust and fear? What did Carmel mean saying that Karina "hadn't disgraced the name of our school"? Did the girls manage "to give a good account of themselves"?

XII. Read phonetically and translate from English into Russian the passage from "I didn't explain." to "You can like it or lump it." (p. 37)

XIII. Prepare a summary of Chapter 5 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SECTION 6

Chapter 6 (pp. 44-59)

I. Transcribe the following words. Explain their meaning in English. Give the derivatives of the underlined words:

velour (45), racquet (45), brooch (45), hygienic (48), fuchsia (49), douce (49), tumultuous (50), plainchant (51), hypoglycaemia (51), whooping (52), perils (52), deceits (53), hiatus (53), conspiracy (55), nondescript (57).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. to be outfitted for smth (45)
2. to crucify (46), a crucifix (52)
3. durable (46)
4. a gemstone (47)
5. presumptuous (47)
6. to dilute oneself (49)
7. genuflection (52)
8. blank verse (53)
9. to pre-date smth (54)
10. a pronouncement (55)
11. purgatory (56)
12. to scuff smth up (56)
13. cadence (58)
14. to jeer at smth (59)
15. translucent (59)

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. бросить спасательную веревку кому-л. / протянуть руку помощи (45)
2. на опасно близком расстоянии (45)
3. не отстать от мамы Карины ни в чем (46)
4. смахнуть слезу рукавом (47)
5. налитое кровью лицо и безумные глаза (47)
6. она выпучила глаза, но сдержала смешок (49)
7. с усердием взяться за дело (50)
8. без видимых усилий (51)
9. подвергать осмеянию (51)
10. свистящие сквозняки (53)
11. умение вести себя в обществе (53)
12. спустя двадцать лет (53)
13. малолетний преступник (53)
14. проходить пробы на роль в пьесе (58)
15. ее лицо пылало от обиды / оскорбления (58)

B. Translate from Russian into English using active expressions from Chapter 5:

1. Вы уверены, что готовы принять меры предосторожности? Мы должны не ударить лицом в грязь.
2. Нравится вам это или нет, но они всегда отпускают саркастические замечания по поводу вашего веса.
3. Он подыскивал слово несколько секунд, а затем произнес: «Прелюбодеяние».
4. Пытаясь положить начало знакомству, я проворчал: «Доброе утро!»
5. Чуть приоткрыв дверь, мы заметили, как отец сунул что-то в стол.
6. Мне предстоит сдавать экзамен в середине июня, и, если оценка будет хорошей, родители подарят мне сумочку из кожи ящерицы.
7. Обычно он такой красноречивый, а сейчас соседство его тещи заставляет его хранить молчание. – Да, он просто оцепенел от страха.

8. Мой брат выбрался из машины и пошел по хлюпающей грязи, чтобы открыть ворота.

9. Когда придет время, ты поймешь, что это случай, который бывает только раз в жизни.

10. В то время ты должна была изучать домоводство, а потом тщательно проверить загрязненную питьевую воду. Как тебе удалось вместо этого столкнуть свою сестру в сточную канаву? – Меня охватила паника, мамочка...

IV. Translate the sentences paying special attention to the stylistic devices used in them. What kind of devices are these?

1. I was half-smiling, indulgent, **as if this folly were a world away**. (48)

2. Discouragement was wielded **like an intangible baton**; when you had tried your hardest, you would be told with **a civil brutality** that it was not enough. (51)

3. My mouse feet had hardly grown, so my indoor shoes were still going strong, and had perhaps acquired **a perverse chic**. (57)

4. My mother had heard this term "Oxbridge" and had begun to use it, and it was making me uneasy. I was afraid she thought it was a real place; when the time came, **Oxford or Cambridge would not be good enough, only Oxbridge would be good enough for a daughter of hers**. (57)

5. Academically, Karina was not the kind of girl who shone; **you could not accuse her of that**. (58)

V. Give synonyms (=) and antonyms ≠ to the following words:

enticingly = (45)

to simper = (45)

puffiness = (45)

a vigil = (47)

a garret = (47)

to reek of smth = (48)

vicinity = (48)

sardonic = (51)
to precipitate ≠ (45)
lofty ≠ (45)
daft ≠ (48)
blithe ≠ (49)
despicable ≠ (49)
svelte ≠ (50)
self-effacing ≠ (50)

VI. Give the four forms of the irregular verbs below:

to throw (45), to withdraw (45), to hear (46), to bind (46), to smite (48),
to weep (49), to lead (49), to dig (51), to beseech (52), to ride (57).

VII. A. Comment on the grammatical structures in the following sentences and translate them into Russian:

1. "Indoor shoes." the saleslady said. "I shall be **but one moment**." (46)
2. "Perhaps she won't get the grades." - "Oh, **HER**," Julianne said. "She'll get 'em." (58)

B. Give the plural form of the following nouns:

a cervix (45), a vertebra (45), an emporium (49), an oasis (49), a calf (51), a tantrum (53), a let-down (53), a still-life (53), a hiatus (53), an ox (56), a prognosis (58), a scarf (59).

VIII. A. Chapter Six contains a number of verbs denoting different kinds of walking and moving one's arms and hands. Reproduce the situations from the text. Look up the following words and expressions in the dictionary and be ready to explain their meanings in English. Make five sentences for your groupmates to translate from Russian into English using these lexical items:

to lurch through the doors (45), to lug one's bag (45), to mince toward smb. (45), to curtsy (45), to ram smth. into smth (46), to hoist up one's bag (47), to plunge one's hands into smth. (47), to crawl away (49), to wince on one's feet (50), to abscond (52), to trounce (53), to fumble into one's bag (56), foot-swivelling (59), to toil home (59).

B. In chapter Six there are a number of words denoting items of clothing, accessories and colours. Explain the meaning of the following words:

an Aertex blouse (44), a girdle (44), a foundation garment (44), ankle socks, knee socks (45), seed pearls (45), house colour (45), a strait-jacket (45), maroon (46), a tunic (46), shirt blouse (46), a bow-tie (48), a boater (48), shalwar-kameez (49), opaque (49), an Empire line (57), a lab coat (59).

IX. Chapter Six contains references to certain British realia. Comment on the following passages paying special attention to the nouns in bold. Explain them.

1. She could dress well, my mother claimed, on a quarter of what Mrs Millington spent in Manchester, at **Kendal Milne** and in those madam shops round **St Ann's Square**. (49)

2. (...) I ...watched grime give way to green, to tree-lined roads and striped lawns and mellow walls of rosy brick: to **mock-Tudor public houses**, bowls clubs, shopping parades, a public park with a floral clock and a bandstand with peeling paint. (49)

3. Their mothers stayed at home to construct **Battenburg cakes** and cut back hydrangeas. (49)

4. (...) Fixed in time, their bodies scented with clover honey and **Bramley apples** (...). (49)

5. Saturdays were for homework: getting into **Oxbridge**. (57)

X. Who do the following sentences refer to? Comment on them in the context of the story:

1. This was the first time I had ever been taken to a shop for clothes. (45)
2. "I wonder why she bothers. (...) Embarrassing, really, isn't it?" (47)
3. We saw that every other girl except us wore narrow almond-toed sandals, neat and light, in a smart shade of tan. We saw that none of them had a satchel, and all had a briefcase with a gleaming brass lock. (49)
4. She believed in self-preservation by scheming, by squirrelling away, by conserving her efforts and never wasting her breath. (50)
5. She never exerted herself on anyone's behalf, never exerted herself on her own; (...) was perhaps too sardonic to wish to be a leader, too deep: that is what I think now. (51)
6. So it was a thin time, you see: the dining-table had to do me for a dance-floor, and the electric coals for the electric glow of teenage romance. (54)
7. He let me know, without employing words, that if I were ever in trouble, if there were anything I ever needed, I could not count on him. (55)

XI. Chapter Six refers to and quotes a number of literary works and songs. Give examples of such references, allusions and quotations. What role do they play in the text?

XII. Read phonetically and translate from English into Russian the passage from "One thinks of the loss of faith..." to "...that I had ever believed anything." (p. 52)

XIII. Points for Comprehension and Discussion:

1. Did Carmel's mother behave towards her daughter in the same way at home and in the shop? What kind of impression was she eager to produce in the shop?
2. What kind of clothes and accessories was Carmel supposed to have to be a pupil of the Holy Redeemer? Does Carmel like her new clothes?
3. In what aspects does Carmel compare herself with Karina? What is Carmel's idea of Karina's family's financial circumstances? Does Carmel

want to go to the same school with Karina? What kind of remarks does Karina make about Carmel's mother?

4. Describe Carmel's state of mind the night before going to the Holy Redeemer as a pupil for the first time. Has she been looking forward to going to her new school?

5. Carmel and Karina walk to school together; is Karina friendly this morning? Why?

6. Who is Susan Millington? Is this character mentioned for the first time in the novel? How does she react to being greeted by Carmel at the bus stop and why? Why does Carmel's mother attach such importance to whether Susan speaks to Carmel or not?

7. Do Carmel and Karina belong to the same social circle as the rest of the girls at the Holy Redeemer? How do they become aware of the difference in position? Do the nuns treat them differently than the other girls?

8. Was the Holy Redeemer a typical convent school? What were the nuns' teaching methods like? How did the general atmosphere influence the pupils' emotional and psychological development?

9. What was Carmel's attitude towards Julianne? What kind of girl was the latter? Did Carmel admire her? Why?

10. Did Carmel do well at school? What was her rank in her class?

11. What is the atmosphere in Carmel's family like? In what mood does her mother find herself predominantly? How does her father usually spend evenings?

12. Are any aspects of love and relationships discussed with the pupils of the Holy Redeemer? How does the main character perceive the physical changes in her body? Can she always turn to her mother for help and advice? Why does Carmel's father start to treat the girl differently?

13. What are Carmel's eating habits like? How significant is their description in the novel?

14. What changes in the main character's relationships with Karina and Julianne in the sixth form? What are the girls' prospects for higher education? How do Carmel and Julianne react to the news that Karina has got an offer from London University?

15. How does Carmel get acquainted with Niall? How does their relationship develop?

16. Where does the main character see Karina one day? What shocks Carmel in this encounter? What goes on in Karina's family?

XIV. Prepare a summary of Chapter 6 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SECTION 7

Chapter 7 (pp. 59-74)

I. Transcribe the following words. Explain their meaning in English. Give the derivatives of the underlined words:

complexity (59), embellishing (60), expulsion (61), triumphant (61), reiterated (62), decomposing (62), deprived (63), forfeited (64), consequences (64), sinewy (64), maliciously (65), delectation (66), unequivocally (67), tippytoed (69), ferociously (70).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. visceral (60)
2. by rota (61)
3. dilemma (61)
4. the talk of the district (62)
5. verbiage (62)
6. the laxity of my morals (62)
7. to flaunt (64)

8. to shirk responsibility(65)
9. pliable (66)
10. cobweb shawl (66)
11. devious (68)
12. besotted (69)
13. destitute (69)
14. to carve (70)
15. to slump (71)

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. старая гвардия (59)
2. фонарный столб (60)
3. привлекать вопросительные, недоумевающие взгляды (60)
4. красить губы в общественных местах (60)
5. которые для меня ничего не значили (60)
6. одетая в пальто из твида (60)
7. снимаемая комната (61)
8. принимать противозачаточные таблетки (64)
9. нанести визит (64)
10. взять выходной (66)
11. воспользоваться своим правом (67)
12. передразнивать, пародировать нытье Сью (67)
13. растворимые таблетки аспирина (68)
14. привычки поспать, лентяйничать (70)
15. чувствуя тошноту (72)

B. Translate from Russian into English using active expressions from Chapter 6:

1. Возможность протянуть руку помощи "принцессе в беде" льстит самолюбию каждого мужчины.

2. Огонь был уже на опасно близком расстоянии, и Лиззи обхватила себя руками и поджала пальцы на ногах.

3. Она расстегнула сумочку и швырнула паспорт на стол чиновницы. Ее лицо пылало от обиды.

4. Джуди прошла пробы на роль в пьесе и получила ее без видимых усилий.

5. Даже двадцать лет спустя в доме по-прежнему гуляли свистящие сквозняки.

6. Девочка смахнула слезу рукавом. Подняв взгляд, она увидела налитое кровью лицо и безумные глаза своей опекунши.

7. Во время совместного похода за покупками подруга подвергла Лору осмеянию за стремление не отстать от нее ни в чем.

8. Учительница, не имевшая монашеского сана, была единственной, кто не называл Клару "малолетней преступницей".

9. Она с усердием взялась за дело с самого начала, поэтому у нее было все - карьерный рост, заграничные командировки, премии, - еще тогда, когда о таких вещах никто и мечтать не мог.

10. Когда придет время, она усвоит умение вести себя в обществе.

IV. Give the four forms of the following irregular verbs:

to leap (60), to swear (62), to split (63), to lead (63), to arise (65), to light (65), to slink (69), to choose (72), to wind (73), to grind (74).

V. Give synonyms to the following words:

racket (60), a whiff (60), sordid (61), to buffet (67), smugness (66), brusque (68), meek (69).

VI. Use phrasal verbs from the list in the sentences of your own:

to screw up (60), to take up (61), to hand down (62), to snap away (64), pull up (68), to jerk back (69), to cast off (70), to chew sth over (71).

VII. Complete the sentences. Explain the use of the underlined grammar patterns; translate the sentences from English into Russian:

1. Fleetingly, I wondered if I would (to use) my five pounds emergency money, if I'd still had it.

2. If you (to have) a man stay overnight at Tornbridge Hall, and you were caught, the penalty was expulsion...

3. So it is not surprising that we tried to set up our own housekeeping routines, to create a domesticity of which (I suppose) we must (to feel) deprived.

4. I don't say I wouldn't like to if the circumstances (to be) right.

5. If you were to go away for a day or two, wouldn't it (to solve) your problem?

6. I should (to bring) never such a skeleton home.

7. I commanded respect from strangers; they reacted to me as if I might (to have) a poisoned dragger in my stocking-top.

8. I should (to warn) him to bring a sport bag, a plastic carrier, something that would not indicate so clearly that he was moving in for two nights.

VIII. Read phonetically and translate from English into Russian the passage from "At intervals that week..." to "...unknown to nature" (p. 66)

IX. Comment on the following:

1. We talked about it and we all agreed – if you had a man in your room and the siren went, you would just have to put him in the wardrobe and leave him to take his chance, leave him crouching on top of your shoes and hope it was only practice. (61)

2. As an unmarried girl, she said, I should be under my parents' roof, not under the roof of people they didn't know, whose manners and outlook were no doubt frivolous, degenerate, and the talk of the district; ... (62)

3. This did not please Lynette; when you called by she would indicate the dripping garments with a poke of her chin, and roll her dark eyes, but she did not say anything to Karina. (63)

4. Nature had been driven out with a pitchfork, and was creeping her way back in. (64)

5. The way the world was moving, it was becoming increasingly difficult to find an unattractive woman. (64)

6. We are all responsible for each other. Don't you think Carmel? Don't you think we ought to be? (65)

7. He wasn't displeased; it was the fashion for women to be as thin as they could manage. (68)

X. Points for Comprehension and Discussion:

1. What were the three things that occurred at Tonbridge Hall in the fifth week of the term?

2. Why did Julianne repeat, extend and embellish unkind remarks about Carmel's wardrobe?

3. What made Carmel so nervous about the invitation to stay at Christmas with Niall's family? Why was she reluctant to go home?

4. Could you explain Carmel's mother's reaction to her decision? Why was she so emotional in her letter?

5. Did Carmel tell anybody about the letter? What did she feel when she read it?

6. Describe housekeeping arrangements at Tornbridge Hall. Did the students have very little to do there?

7. Do you support the idea that women were educated on the male plan, forced to imitate men and bound not to succeed at all? Has the situation already changed?

8. Karina and Lynette had been sharing C21 for some time. How did they treat each other?

9. What happened in the seventh week of the term?

10. What unspoken agreement did the girls have? Who broke it?

11. Could you describe the art of keeping a man overnight at Tornbridge Hall?

12. Do you agree that you must put yourself first, establish yourself in life before you think of a husband and family? Was Carmel interested in politics?

13. Describe Niall's appearance in the refectory for Sunday lunch.

14. What made Carmel contact her mother one more time? Why was the whole situation so excruciating for Carmel?

15. Did she manage to cope with the problem?

XI. Prepare a summary of Chapter 7 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SECTION 8

Chapter 8 (pp.74-84)

I. Transcribe the following words. Explain their meaning in English. Give the derivatives of the underlined words:

transferring (74), tapestry (74), nausea (75), dissolved (75), zealotry (75), veneer (76), surreal (77), sabotage (77), melancholy (78), clawed (78), permeable (79), diaphragm (81), gynaecologist (82), dumb (82), incest (83).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. unprepossessing (74)
2. to learn the ropes (74)
3. despicable (75)
4. to enliven (76)
5. stocking-stitch (76)

6. stoical (76)
7. solace (79)
8. a navel (79)
9. livid (79)
10. foresight (80)
11. to connive at smth. (81)
12. to cinch smth.(82)
13. upheaval (83)
14. tepid (83)
15. voluminous (84)

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. жадно наброситься на ... (74)
2. это обойдется мне в кругленькую сумму (74)
3. каждый вечер (75)
4. перекрыть собственный бюджет (75)
5. моя плоть взбунтовалась бы (76)
6. солнечный свет пробивался сквозь задымленный воздух (77)
7. за соседним / смежным столом (78)
8. водить за нос / тянуть с ответом (сленг) (79)
9. семейный совет (82)
10. я рассчитываю на проявление доброй воли с Вашей стороны (82)
11. мягкие игрушки ... с гнущимися лапами (83)
12. положить конец ее сомнениям (83)
13. поддаться капризу /прихоти (83)
14. у меня в голове царил неразбериха (83)
15. нарушение этикета было заглажено (84)

B. Translate into English using active expressions from Chapter 7:

1. Она все еще стоит перед выбором: следует ли ей пойти на работу или взять выходной и побаловать себя походом в салон красоты.

2. Хотя он и миллионер, он не хващается своим богатством, не увиливает от ответственности и не имеет привычки лентяйничать.

3. Он совершенно без ума от своей подруги и всегда краснеет, когда на нее смотрит, и не замечает того, как плохо она с ним обращается.

4. Он из старой гвардии, ему не нравится, когда девушки в пальто из твида красят губы в общественных местах.

5. У него были наложницы, которые для него ничего не значили.

6. Бросив беглый взгляд на снимаемую им комнату, я сразу поняла, что он крайне беден.

7. Если ты продолжишь стоять, обнимая фонарный столб, ты начнешь привлекать к себе недоумевающие взгляды.

8. Ты принимаешь противозачаточные таблетки? Они растворятся в воде?

9. Я хочу воспользоваться своим правом владельца компании и посетить совет директоров.

10. Когда она вырезала наши инициалы на дереве и передразнивала нытье соседей, ее сумочка со щелчком открылась, и все содержимое вывалилось наружу.

IV. Translate the sentences paying special attention to the stylistic devices used in them. What kind of devices are these?

1. The cold entered the room **like an intruded knife**. (77)

2. It lay on the counter **like an intractable serpent**. (81)

3. Claire was solemn, her tone ponderous. "**Endless**," she said. "**Psychological. Damage.**" (83)

4. **I thought of the jelly blob sealed inside** Sue's body, quivering with its own life: **watery, warm, budding. I thought of the jaundiced cavities of the skull on our shelf: vacant, stony and null.** (83)

5. Her pale hair lay against her head in **doughy curves, like unbaked sausage rolls.** (84)

V. Give synonyms (=) and antonyms (≠) to the following words:

to quail = (74)
a metropolis = (75)
intensity = (76)
to singe = (76)
lodgings = (79)
viscous = (81)
bovine = (82)
nimble ≠ (75)
ample ≠ (76)
abundant ≠ (76)
tenuous ≠ (77)
rapacious ≠ (81)
jocular ≠ (81)
apologetically ≠ (84).

VI. Give the four forms of the irregular verbs below:

to shrink (74), to thrive (74), to fling (76), to spread (77), to wake (77),
to dwell (78), to burst (79), to buy (80), to bring (83), to speak (84).

VII. Comment on the function of the verb "to have" in the following sentences and translate them into Russian:

1. Niall's mother **had** me in the kitchen peeling potatoes by the sackful; but I could only eat the two small potatoes that were the standard issue at Tonbridge Hall. (74)
2. Your parents **have** all that to come, young lady. (74)
3. The shoe could be salvaged. **Had** to be, really. (79)

VIII. A. Chapter Six contains a number of verbs denoting different kinds of sounds. Reproduce the situations from the text. Look up the following words and expressions in the dictionary and be ready to explain their meanings in English. Make five sentences for your

groupmates to translate from Russian into English using these lexical items:

patter (78), to clatter (78), wobbly (voice) (78), jarring (79), rasp (79), to crunch (82), to snort (82), to hiss (83).

B. In chapter six there are a number of words denoting colours. Explain the meaning of the following words:

magnolia (76), russet-brown (76), the colour of a mellow old flowerpot (76), jaundiced (78), the tint and dullness of well-boiled cauliflower (80), of indeterminate darkness (84), the colour of charcoal (84), straw-coloured (84).

IX. Chapter Eight contains a reference to a prayer:

On a wall above Claire's bed was a poster with a prayer on it in fancy script. It said, *Where there is hatred, let me sow love.* (83)

Comment on this quotation. What role does it play in the book?

X. Who do the following sentences refer to? Comment on them in the context of the story:

1. My voice died in my throat. There was really no limit to my intentions. (75)

2. I'll knit a jumper that my mother would have been proud of, if she'd done it herself: one that would have made her gasp. (75)

3. "Look, relax, I know what I'm doing," she said. "Though I still think it's ridiculous. I do, Carmel." (76)

4. "We never see you at breakfast. What have we done to deserve this honour?" (78)

5. "Why should anybody blame me? I just wanted to know, you see, to be sure." (80)

6. "If it weren't for the wife I'd take you home and fatten you up myself."
(82)

7. She looked wildly up and down the table; then, holding her napkin to her mouth, she bolted. (84)

XI. Read phonetically and translate from English into Russian the passage from "So what did he say then?" to "...felt like ball-bearings" (p.79)

XII. Points for Comprehension and Discussion:

1. How did Carmel spend her Christmas holidays? Why does the author mention her eating habits? Whom did Carmel meet at midnight Mass?

2. In what circumstances did Carmel find herself financially? How did it reflect on her "food intake" (as it is referred to in the text) and the way she dressed?

3. In what context are the words forming the title of the novel used in Chapter 8? What kind of an experiment is being conducted? In what and on whom?

4. What kind of events were Guest Nights at Tonbridge Hall? Who was usually the chief guest?

5. Why is such a comparatively substantial part of Chapter 8 devoted to Carmel knitting herself a sweater? What do the other girls help her with? How does their behaviour reflect their relationships with Carmel?

6. What happens between Carmel and Niall? Why doesn't she hear from him for some time? What does she do in the end? What does she learn?

7. What kind of girl is Sue? Why did Carmel find it natural that out of all girls "this fate had chosen Sue"?

8. What solution to Sue's problem did Julianne suggest? How did the other girls react to it? How did Julianne's and Claire's suggestions depend on their personal experience?

9. Which side did Carmel take in the argument between Julianne and Claire? What reasoning did they provide?

10. What happens at the guest night? Who was the guest and what kind of impression did she produce on the girls?

11. What does Carmel dream about the night after the reception? Why are references to food becoming more and more frequent in the novel?

XII. Prepare a summary of Chapter 8 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SECTION 9

Chapter 9 (pp. 85-92)

I. Transcribe the following words. Explain their meaning in English. Give the derivatives of the underlined words:

decimalization (85), anguished (85), hoarding (86), braille (86), conciliatory (86), portentous (86), realm (88), gauntlet (88), immersed (89), testimonials (89), asthma (89), croup (89), instantaneous (91), badinage (91), nothingness (92).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. temerity (85)
2. vestige (85)
3. to have a tummy bug (85)
4. clean break (86)
5. to induce (87)
- 6 to fuss (87)
7. to hold the door ajar (88)
8. to be up and around/about (88)
9. a cut-glass tumbler (88)

10. hideous (88)
11. to run the gauntlet (88)
12. you're a riot (89)
13. no laughing matter (89)
14. jetsam (91)
15. tentatively (91)

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. мы старались держать это в тайне (85)
2. потупленный, тайно злорадствующий взор (85)
3. развить у себя привычку (85)
4. разрываться между жалостью и страхом (85)
5. диафрагма (85)
6. запереться (85)
7. у нас вышла небольшая размолвка (85)
8. нужен кто-то, чтобы ее вразумить (85)
9. зазубренный и раздробленный (86)
10. гнусавые рыдания, всхлипывания (86)
11. опираясь подбородком на руку (86)
12. дешевое кафе у дороги (86)
13. Новый Завет (87)
14. принятие желаемого за действительное, самообман (87)
15. закреплять открытую / закрытую дверь или окно с помощью клина (90)

B. Translate from Russian into English using active expressions from Chapter Eight:

1) Я корпела над сметой целый месяц, пытаюсь хоть как-то снизить расходы, но, видимо, этот проект все равно обойдется нам в кругленькую сумму.

2) Ты жадно набрасываешься на пиццу и десерты каждый вечер, но при этом мечтаешь прийти в форму? - Моя плоть бунтует против диет и тренировок...

3) Друзья за соседним столиком! Минуту внимания, пожалуйста!

4) Родители поняли, что у меня в голове царил неразбериха, и решили собрать семейный совет.

5) После того, как многие мои друзья поехали отдыхать на море, я тоже поддалась капризу и отправилась в теплые края.

6) На спинке дивана "сидели" и "лежали" мягкие игрушки с гнущимися лапами.

7) Хватит водить их за нос (тянуть с ответом) - давно пора возвращать долг! Перекроите свой бюджет, если потребуется.

8) Ее выписали в воскресенье. Это был теплый весенний день; солнечный свет пробивался сквозь задымленный воздух.

9) Нарушение этикета должно быть заглажено. Я рассчитываю на проявление доброй воли с Вашей стороны.

10) Распусти волосы и посмотришь в зеркало - это положит конец твоим сомнениям: ты правильно сделала, что отказалась от стрижки.

IV. Give synonyms (=) and antonyms (≠) to the following words:

warden = (85)

discreetly = (89)

feebly = (90)

diminished = (90)

numb = (91)

tentatively = (91)

anguished # (85)

discreditable # (86)

sluttish # (87)

scruffy # (87)

implacable # (91)

unappeasable # (91)

V. Give the four forms of the irregular verbs below:

to know (85), to upset (85), to begin (86), to forget (86), to overblow (86), to hide (88), to keep (89), to swell (89), to take (91), to see (91).

VI. Chapter Nine contains a number of phrasal verbs. Reproduce the situations from the text. Look up the following words and expressions in the dictionary and be ready to explain their meanings in English. Make five sentences for your groupmates to translate from Russian into English using these lexical items:

to get in with (85), to seek out (86), to talk out (86), to brood over (86), to jerk out (87), to loosen up (88), to tail off (88), to square up (88).

VII. Open the brackets and complete the sentences. Comment on the use of the verb forms. Translate the sentences into Russian.

1. As people speak of a sporting injury: “a clean break, it could (to be) worse.”

2. It was as if I (to forget) the content of my telephone conversation with Niall, or not understood it.

3. And if they (to know), it's because they repress and refuse the memory; you may be sure that they (to know) at the time.

4. “They (to discharge) her if she wasn't going to be all right.”

5. “You'll be more comfortable if you (to lie down) the right way up, Sue.”

6. Her occupation made her (to look) humble, like someone in the New Testament.

7. Her skull seemed (to take) on bony contours that I had not seen before.

8. There was an unspoken agreement that we never again (to refer) to what had taken place.

9. I knew you vices could not remain hidden forever. - I (to say) they were hidden at all.

10. I suppose she could (to meet) someone outside.

VIII. Read phonetically and translate from English into Russian the passage from "The milk warmed in my hand." to "I drank it, and slept." (pp. 91-92)

IX. Comment on the following sentences in the context of the story:

1. "Do you remember?" Karina said. "That's all you ever say to me. You wish you didn't know me." (85)

2. There was enough truth in what she said. (85)

3. Well, if it came to it, I suppose I could. (85)

4. "I'd rather not have to do it," she said. "Claire always seemed to think we were on opposite sides. Whereas in fact, Carmel, my position is more complicated." (86)

5. "She seems to know nothing about her family history. Which is perhaps just as well, really? Either it will be tragic, or discreditable." (86)

6. I could always employ dumb insolence. I just didn't want anybody to die. (88)

7. Her child must vanish into the blank badlands of never-was: very different, of course, from glittering realm of might-have-been. (88)

X. Points for Comprehension and Discussion:

1. Did Carmel and Karina have the same memories of their early years? Why was Carmel sure that "the winner of one game simply goes on to another, harder game?"

2. Describe the feelings Carmel had towards Karina. Did she think that her former classmate could be dangerous?

3. What were the girls occupied with in February? How did Sue behave those days?

4. Why did Lynette lend Sue money to have private termination? Did she expect to have it back?

5. What was Lynette's attitude to the fact that Karina seemed to know nothing about her family history?

6. Describe Sue's coming back from the nursing home and the girls' attempts to help her. What struck Carmel in Julia's behavior in that situation? In what way did it differ from her usual pattern?

7. Why did Lynette bring a bottle of whisky to Carmel's room? Who did the girls gossip about during their small buster? What made Carmel feel a thrill of fear?

8. Describe Carmel's mental and physical health at night. Why did thoughts of Karina keep sliding into Carmel's head? What did she decide to do?

9. What happened during the day?

10. Who saved Carmel's life?

11. Why did Carmel almost starve herself to death? Julia mentioned several possible reasons for starvation. Which, in your opinion, was the most plausible one? What prevented her friends from interfering?

XI. Prepare a summary of Chapter 9 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SECTION 10

Chapter 10 (pp. 92-96)

I. Transcribe the following words. Explain their meaning in English. Give the derivatives of the underlined words:

loose (92), bursar (92), plume (92), intriguing (93), whimpered (93), silhouette (93), marquee (94), distraught (94), crayons (94), trajectory (95), ablaze (95), appropriate (95), eerily (96), bourgeois (96), satin (96).

II. Translate from English into Russian. Give definitions to the words; reproduce the situations from the chapter where the words were used:

1. bile (92)
2. an evacuee (92)
3. fire-engine (92)
4. a bursar (92)
5. siren (93)
6. to swivel (94)
7. to crouch (94)
8. a blaze (95)
9. a stretcher (95)
10. a Catherine wheel (95)
11. inquest (95)
12. to gasp (95)
13. forefinger (96)
14. to run against the grain (96)
15. to dissolve (96)

III. A. Find the English equivalents to the following words and expressions. Use them in sentences or situations of your own:

1. учебная пожарная тревога (учения) (92)
2. распахнуть дверь (92)
3. небольшое происшествие (92)
4. дороги оцепили (92)
5. потрескивающие (от горения) балки (93)
6. потерять ориентировку / растеряться (93)
7. мы толкались и вытягивали шеи, чтобы лучше увидеть (93)
8. ради бога возьми себя в руки! (93)
9. Линетт было уже не спасти (94)
10. мой голос прозвучал сдавленно и слабо (94)
11. перед моим мысленным взором (95)

12. мои колени подкосились (95)
13. ее лицо было белым, как мел (96)
14. полный (хорошо заполненный) холодильник (96)
15. изящные изгибы (96)

B. Translate from Russian into English using active expressions from Chapter 9:

1. Подруга сказала, что сочувствует мне, но потупленный, тайно злорадствующий взор выдавал ее настоящие чувства.
2. Она держала руки на области диафрагмы и стонала от боли.
3. Я не могу убедить ее не держат дверь приоткрытой ночью.
4. Мама сидела, опираясь подбородком на руку, с выражением безразличия и скуки.
5. Она развила у себя привычку читать несколько страниц из Нового Завета перед сном.
6. У нас вышла небольшая размолвка, но мы старались держат ее в тайне, чтобы не огорчать детей.
7. Он разрывался между жалостью и страхом, глядя на ее зубуренные и раздробленные конечности – кукла была безнадежно испорчена.
8. После того, как девочку раскритиковали, она заперлась в комнате.
9. Я устала от ее принятия желаемого за действительное, нужен кто-нибудь, чтобы ее вразумить.
10. Девушка зашла в дешевое кафе у дороги и закрепила открытую дверь с помощью клина.

IV. Translate the sentences paying special attention to the stylistic devices used in them. What kind of devices are these?

1. Out into the London night we scattered, like a company of pink and blue bunny rabbits let loose from a nursery tale. (92)

2. It was Sophy who moved among the displaced and dismayed, like a column of ectoplasm, like some eighteenth-century ghost. (93)

3. Her eyes fell on the key fob. She reached to retrieve it. It slithered from its pocket. It clattered to the ground. It lay on the road. (94)

4. And so, sitting by myself with my newspaper, nine o'clock in the morning, I become conscious of all the noises of the house: the purr of the well-stocked freezer, the expansive tick of the long-case clock. (96)

V. Give synonyms (=) and antonyms (≠) to the following words:

to retch = (92)

to bounce = (92)

a (key) fob = (94)

to pluck out = (96)

node = (96)

to bellow ≠ (92)

to gut ≠ (93)

fleecy ≠ (94)

to crouch ≠ (94)

recalcitrant ≠ (94)

bemused ≠ (96)

VI. Give the four forms of the irregular verbs below:

to cling (92), to stink (93), to dive (94), to forbid (94), to floodlight (95), to give (95), to sweep (95), to run (95), to win (96), to become (96).

VII. Chapter Eight contains a reference to a children's song:

Pepper box, pepper box,

Morning till night... (95)

Comment on this quotation. What role does it play in the book?

VIII. Who do the following sentences refer to? Comment on them in the context of the story:

1. "Come on, you idiot, put on your SHOES." (92)
2. She was wearing her full fencing gear; only her head was exposed, and her face was grey under the street lamps. (92)
3. I looked. Outlined against a window, I saw a single figure; a silhouette, a blackness against red. (93)
4. Woken from deep sleep, her first thought had been that the kitchen was opposite, with its fire-extinguisher; she had dived across the corridor to get it. (94)
5. She was huge, womanly, brooding. (95)
6. Her face was chalky, her lips painted red: she said, "She was our only, you see. One child only I might have." (96)
7. The angles of the white room soften and melt around me; and the past runs like water through my hands. (96)

IX. Read phonetically and translate from English into Russian the passage from "My breakfast table..." to "...like water through my hands" (p. 96).

X. Points for Comprehension and Discussion:

1. What wakes the inhabitants of Tonbridge Hall up? Do they realise at once that there is a fire?
2. How do different girls behave during the evacuation? Are all of them saved? Were all of them able to get out of the building on their own?
3. Was the cause of the fire established? Is it named explicitly or hinted at in the book?
4. How does Karina behave during the fire? Why does Carmel recollect their childhood at this point in the story? What unexpected fact about Karina surfaces during the fire?
5. Why is it Lynette who dies? (according to the circumstances, on the one hand; and to the more general logic of the book, on the other)

6. Why is Lynette's fur coat mentioned in the description of the fire? Who "saved" it? What is revealed in one of its pockets? What role does it "play" in the book in general?

7. Does Carmel realise the truth about the cause of Lynette's death? Why does she not reveal it? Describe Lynette's parents and their reaction to the events.

8. Comment on the sentence: "A good many things went up, in the blaze at Tonbridge Hall". (95) How does the narrator's life change after that?

9. Comment on the last two pages of the novel.

XI. Prepare a summary of Chapter 10 in writing (12-15 sentences). Use it as an outline while retelling the chapter.

SUPPLEMENT

Watch the following films:

“Cracks”, “Mona Lisa Smile”, “Dead Poets Society”.

Write a Film Review on one of the films using the active vocabulary from the book.

Follow the writing plan, stick to useful vocabulary for a Film Review and a sample.

The writing plan:

- 1. INTRODUCTION (name of the film, genre and actors)**
- 2. MAIN BODY (setting, plot and characters)**
- 3. MAIN BODY (special effects or action sequences)**
- 4. CONCLUSION (overall opinion and recommendations)**

Film Vocabulary

We love watching films (= **movies** in American English) – either on TV, on DVD, downloaded onto our PCs or at the cinema. The film vocabulary on this page helps you talk about types of film, the actors – and how to give your opinion about the film.

General film vocabulary

What sort of films do you enjoy? You've got a lot of **genres** to choose from: **westerns** (set in the American Wild West) or **spaghetti westerns** (those filmed in Italy) to **action** films (fights, car chases etc), adventure, **animated** (cartoons), or **horror** (lots of blood or ghostly visits). Perhaps you prefer comedy (or "**romcom**" – romantic comedy) or dramas. Sometimes these are **epics** (long, historical dramas) and sometimes these are **adaptations** (adapted either from a previous film, or from a book or play). What about **thrillers** (or suspense), or musicals (with song and dance) and science fiction (**set in a futuristic world**)? Or maybe you prefer the old black and white films, or the **classics**.

Actors

In a celebrity-obsessed world, actors are as famous as politicians (maybe even more so!) We like to see our favourite actors **playing a character** – even a **minor character** – in films, whether these are in **lead roles** (main roles), or **supporting roles** (not main roles). Every year, the **Oscars** gives awards to **lead actors** and **supporting actors**, but never to the **extras** (the actors who play people in a crowd, often without a speaking part.) We like reading the film **credits**, firstly to see who's in the **cast** (everyone who acted in the film) and if there's a **special appearance** by a famous actor who's only in the film for a couple of minutes.

More film vocabulary

Then we like to see who the **director** or **producer** is, the **screenwriter** who wrote the **screenplay** (the script that the actors speak) and who composed the **soundtrack** (the music background in the film). We'll read film **reviews** to find out more about the **plot** (or storyline) and how good the **lighting, cinematography** (art of **shooting the film**)

or **costumes** are. We might even watch a **trailer** (short extract from the film) to see the **special effects**.

Telling a story about a film

Here are some ways you can tell the story (plot) of a film you've seen.

It's set in...(New York / in the 1950's).

The film's shot on location in Arizona.

The main characters are ... and they're played by...

It's a mystery / thriller / love-story.

You can tell the story of the film in the present simple tense.

Well, the main character decides to... (rob a bank)

But when he drives there...

Giving your opinion

I thought the film was great / OK / fantastic...

The actors / costumes / screenplay are / is ...

The special effects are fantastic / terrible

The best scene / the worst scene is when...

The plot is believable / seems a bit unlikely

Sample

The Review on the Film «Avatar» by James Cameron

The main film of the year 2009 is «Avatar» by James Cameron, **the producer** of such films as «Terminator», «Titanic», and «The Strangers». **This film ranks with** above-mentioned world-famous films and probably belongs to the science-fiction genre.

The action of the film is set on the planet Pandora in the year of 3000. The plot is rather simple: the super hero Avatar is to save the alien planet and to fulfill this mission he struggles with a lot of difficulties.

The main character, Jack Sally, is a disabled ,marine who has just come back from the war. **The film starts with the scene** when he is invited to take part in a secret expedition to the planet, inhabited by weird creatures. Thus, he becomes the part of the programme called Avatar. Being turned into a

three-metre giant with blue skin, he is sent to the planet with the help of special «drivers» that link his mind to the mind of Avatar.

What impressed me most is the spectacular world of aliens that we, the audience, see through the eyes of the main character. The special effects and 3D technologies **enhance the impression of** the bright and colourful world in contrast to the human one, which is grey and dying. **The plot of the film is fast-moving** with some amusing episodes.

For those who are indifferent to the computer graphics, **there is another storyline** that is love of «the dream worker» to a beautiful female alien, who, being hostile and suspicious at first, falls in love with him. Such love is forbidden and as a result the pair is chased by the aliens. Happily, they managed to escape in the end. To my mind, **the brilliant acting of Sam Worthington, who is starring in the film**, is above all expectations.

To sum up, I can say that the film «Avatar» is that kind of film that takes us to a special world beyond imagination. More than that, it is the film that you want to watch over and over again. Definitely, the new film by Cameron couldn't be missed.

Be ready to discuss all these films.

Suggested questions for the discussion.

- What is your all-time favorite movie?
- Are there any kinds of movies you dislike? If so, what kinds? Why do you dislike them?
- Do you prefer fiction or nonfiction books? How about movies?
- Do you usually watch movies at home or at a movie theater?
- Have you ever seen the same movie more than once? If yes, name it (or them).
- How often do you go to movies?
- If a book has been made into a movie, which do you prefer to do first, see the movie or read the book? Why?
- What do you think of people who talk during movies at a movie theater?

- What is the best movie you have ever seen? Who was in it? Why did you like it? Who was the director?
- Who is your favorite actor or actress?
- What do you think of reality shows?
- Do you think that films can be educational?
- Is there a movie you could watch over and over again?
- Who is your favorite director?
- Do you think movies have been developing technology or technology has been developing movies?
- Which do you prefer, to watch movies or to read books?
- What do you prefer, animated movies or real movies?
- What is your favorite movie soundtrack?
- What is your favorite classical movie?
- Do you ever download bootleg movies?
- Have you ever seen a movie in another country? Describe the experience.
- Are movie trailers common at the cinema in your country?
- Do you like foreign films that are dubbed in your mother tongue or do you like watching the film in its original form?
- What things happen too often in movies?
- Have you ever thought about what super powers you would like to have?
- How often would you go to the movie theater if you always had free tickets?
- If they made a movie about your life, what kind of movie would it be? Which actor or actress would be you in a movie about your life?
- Do you want your children to be actors or actresses?
- Would you let a movie crew film in your house?
- Do you think there is too much nudity in movies, or not enough?
- Do you think there is too much violence in movies? Does it affect children?
- When there's a new movie on and you are interested in it, do you usually go to the cinema to watch it or wait and see it on DVD?

- What do you think about eating during movies at a movie theater? Do you usually eat something while you are watching a film at the cinema?
- What are the different types / genres of films you can watch? Which ones do you like?
- Have you ever fallen asleep in the middle of a film? Why? Do you remember which one it was?
- Do you choose a film for the plot / story or the actors?
- Do you usually choose which films to watch?
- Do you like animated films?
- Do you prefer watching films in their original version or in your mother language?

Методические материалы

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