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სახელმწიფო უნივერსიტეტი



PRACTICAL COURSE IN ANALYTICAL READING

(BOOK I)

პრაქტიკული კურსი ანალიზურ კითხვაში

(ნიშნი I)



უნივერსიტეტის
გამომცემლობა

TEXTBOOK

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TEXTBOOK

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Preface

Literary texts can provide a stimulating basis for classwork on language appreciation and oral fluency. This book for intermediate and upper-intermediate students contains a wide range of texts with related exercises which aim to make literature more acceptable while developing an awareness of literary use of language and improving general fluency. The word study activities, therefore, are not intended to serve as a glossary of unfamiliar vocabulary terms but as exercises to help students expand their word attack and improve their strategies for understanding meaning.

It is now common knowledge that lexical meaning differs from grammatical one in more than one way. It refers the mind to some concrete concept, phenomenon, or thing of objective reality. Lexical meaning is thus a means by which a word-form is made to express a definite concept.

It is significant that words acquire different status when analysed in isolation or in the sentence.

This double aspect causes in the long run the growth of the semantic structure of a word, especially when the two aspects frequently interweave.

The vocabulary of meanings caused by the multifarious practical application of the basic meaning when used in speech has led to the birth of a notion of polysemanticism. This notion may be understood in two different ways. On the one hand, we perceive meaning as a representation of a definite concept by means of a word. On the other hand, we state that the same concept may be expressed by different meanings all belonging to the same word.

Lexical analysis of a literary text is one of the aspects of the English language study at the department of English philology. (Javakishvili Tbilisi State University). It has been taught in classes of English for years. This aspect was supervised and guided by *Ketevan Kandelaki* and *Gulnara Antelava* and their achievements in teaching this aspect are invaluable. Their methods and experience in lexical analysis helped us in writing this textbook.

The book is meant as a manual illustrating the course of practical lectures in analytical reading and enabling the student to start his/her independent work on lexical analysis.

The purpose of this book is to help the students observe the interaction of form and matter, to see how through the infinite variety of lexical means and their multifarious functions the message of the narrator is brought to the

reader. It also provides teachers and students with modern English short stories and language learning tasks taken from variety of sources.

The book is for students who already have a reasonable command of the basic structures of English and who now wish to expand their vocabulary. It can be used in a variety of ways. Exercises can be done as pair or group activities in class, leading to a discussion, writing activities or other creative tasks. Alternatively, exercises can be done as homework, with the aid of a dictionary, in preparation for class discussion or work on a specific area of fiction. The authors feel that this book represents the standard that all students should attain.

We recognise that this book is by no means perfect, so any criticism aimed at improving it will be highly appreciated.

Authors

To the Student

This short introduction to word-building will help you to better read literary texts between the lines and comprehend the message of the author. It will also enable you to carry out all the tasks the purpose of which is to improve your skills in developing English vocabulary. Reading the stories of good writers will enhance your writing skills too.

Phrasal verbs.

When a verb is used with an adverb particle, it is called a phrasal verb. Sometimes it is called a two-word verb or a multi-word verb. The meaning of a phrasal verb is not the sum of the meanings of its component parts. The meaning of a phrasal verb is often very different from the meanings of the two words taken separately, it has an idiomatic meaning. In some cases, a two-part verb is simply a combination of the meanings of the two words. Examples are:

come in, run away, walk across, sit down.

In some cases, the first word keeps its meaning, but the second has a special 'intensifying' sense – it means something like completely or thoroughly, examples:

break up, tire out, speak up, tear up.

In other cases, the new two-part verb has quite a different meaning from the two separate parts:

give up means 'surrender,' 'leave,' 'abandon;'

blow up means 'explode.'

Some phrasal verbs consist of three parts: a base verb, an adverb particle, and a preposition.

Examples:

to get on with, to put up with, to look forward to

Phrasal verbs can be intransitive (not followed by a direct object): get up, sit down, turn up (= arrive, appear) and transitive (followed by a direct object): bring sth up (= mention it), put sth off (= postpone it), put sb up (= accommodate him), turn sth down (= refuse it). When a phrasal verb has a direct object, the parts of the verb can usually be separated; the adverb particle can be put before or after the object:

We'll have to put off the party / to put the party off.

However, when the object is a pronoun (*her, us, this*), the adverb particle can only go after the object.

We'll have to put it off (not 'put off it')

Prepositional verbs.

There are a large number of combinations of verb+preposition type where the meaning is not clear from the separate parts, examples: Look after, fall for.

Word Formation

Words are formed by affixation, conversion and compounding.

Affixation is generally defined as the formation of words by adding derivational affixes to different types of bases.

Prefixation is the formation of words with the help of prefixes.

There are different groups of prefixes:

a) *negative* – **un-**; **non-**; **in-**; **dis-**; **a-**.

(**un**grateful, **un**happy, **non**politician, **non**scientific, **in**correct, **dis**loyal, **a**moral, **a**symmetry)

b) *repetition* – **re**

(**re**build, **re**write)

c) *locative* – **super-**; **sub-**; **inter-**; **trans-**.

(**super**structure , **sub**way , **inter**continental , **trans**atlantic , etc.)

Suffixation is the formation of words with the help of suffixes.

a) *noun* – **er**; **-dom**; **-ness**; **-ation**.

(teacher**er**, freed**om**, bright**ness**, justifica**tion**)

b) *adjective* (those forming or occurring in adjectives) – **-able**; **-less**; **-ful**; **-ic**; **-ous**.

(agre**able**, care**less**, doubt**ful**, poe**tic**, coura**geous**)

c) *verb* (those forming or occurring in verbs) – **-en**; **-fy**; **-ize**.

(dark**en**, satis**fy**, harmoni**ze**)

d) *adverb* (those forming or occurring in adverbs) – **-ly**, **-ward**.

(quick**ly**, east**ward**)

Words formed by affixes are derived words or derivatives.

Conversion

Conversion, one of the principal ways of forming words in Modern English, is highly productive in making the English word-stock full. It occurs when one stem forms two different parts of speech. This may be illustrated by the following cases: *work – to work; love – to love; paper – to paper; water – to water; doctor – to doctor*.

There are two types of derivation in Modern English: one affected by employing suffixes and prefixes, the other by using a zero derivational affix.

Compound Words

Compound words are inseparable vocabulary units. They consist of two or more words (bases):

postage-stamp; office-manager; fancy-dress-maker; keyhole; hot-house; honeymoon, etc.

Compound words are spelt in three ways: some are spelt as single words - solidly: **black-**

bird, keyhole, honeymoon. Some words are hyphenated: hot-house, postage-stamp, fancy-dress-maker, and some are spelt with a break: tea time, garden gate.

The spelling of the compounds varies from author to author and from dictionary to dictionary. For example, the words *war-time, money-lender* are spelt both with a hyphen and solidly. But some words as *money-order, war-ship, wave-length* are spelt with a hyphen and with a break.

Compound words in most cases are pronounced with a stress on the first syllable:

'blackbird – has only one stress and it falls on the first syllable. A blackbird (᠖᠔᠓᠎ᠠ) is a kind of bird, like a sparrow or seagull. But in 'black 'bird both words are stressed, it is a bird which is black.

Idiom is an accepted phrase or expression that has a meaning different from the meanings of its individual parts. Usually it cannot be understood by the literal interpretation of the words that make up the expression. Idiom: *Albatross around one's neck = something or someone who is a burden and generally hard to get rid of.*

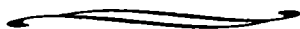
e.g. Idiom - *To beat around the bush = to avoid discussing directly, to evade the issue.*

Our boss beats around the bush so much that no one in the office knows exactly what he wants us to do.

Idiomatic expressions have long played an important role in the English language. In fact, the use of idioms is so widely spread that understanding these expressions is essential to successful communication whether in listening, speaking, reading or writing.

Most two-word verbs (phrasal verbs, multi-word verbs) are included in the general category of idioms. As: to drop out of = *to stop attending, to withdraw from.* This idiom can be made into the noun form dropout.

e.g. *Some students drop out of secondary school early in order to get jobs. However, such dropouts often regret their decision later in life.*



He has been in the field of TESL (Teaching English as a Second Language) for over 30 years. After being at the University of Leeds under Peter Sirevens in the early 1960s, he worked as an English Language officer with the British Council for over 25 years. His career took him to places as diverse as Yugoslavia, Ghana, Italy, France, P.R. China and India. He left the Council in 1988 to take over as Director-General of the Bell Educational Trust in Cambridge, where he stayed for 5 years. Between 1988 and 1992 he was the Chair of IATEFL (International Association of Teachers of English as a Second Language) and was very active in promoting links with other teachers' associations worldwide. In 1993 he took up a position as Senior Fellow in the Department of English Language and Literature at the National University of Singapore, where he stayed for 5 years. He currently divides his time between Bangkok, where he is director of post Graduate English programmes at Assumption University, and Canterbury, from where he does consultancy work and writing. He has been active in the field of publishing for several years, especially in the area of resource books for teachers. At present he is working on a study of the phenomena of repetition and reformulation in language teaching.

Bluebells and Autumn Leaves

'You had Miss Grant as your teacher, didn't you?' wheezed my mother. 'She's just died. Look.' She pointed at the obituary notice in the local paper. Suddenly it all came back to me.

That first day at school my mother had left me in the playground, surrounded by other children – all bigger than me. A whistle blew. The noise stopped and the children filed into the school building. I did not know which row to join so I simply followed a girl with pig-tails. When I entered the classroom everyone looked at me. A large motherly lady took me by the hand and said, 'You're in the wrong class. You'll be in Miss Grant's class. Come on, I'll show you.'

Miss Grant was tall and thin, with dark eyes and sallow skin. She had a high-pitched nasal voice which made everything she said sound threatening. She pointed to a seat next to a boy with a runny nose.

'Sit with George. He'll tell you what to do. Children, this is Joe Green. Say hello to him.' I tried very hard to please Miss Grant but somehow everything always turned out wrong. In the autumn she drew a tree on a sheet of brown paper pinned to the wall.

'Now children. It's autumn. The leaves turn yellow and red and brown. Then they fall

off the trees. Here is some coloured paper. I want you to cut out some nice leaves. Then we'll paste the leaves on the tree and make a nice picture.'

We cut out leaves, then went one by one to paste them onto the tree. I was one of the last. Miss Grant gave a little cry of alarm.

'But you've stuck them on upside down, Joe. Can't you see?' By then the leaves were stuck fast; it was too late. I had spoiled her tree.

Just before Christmas, we made paperchains from stripes of coloured paper as decorations. I made a longer chain than anyone else in the class. Surely she would be pleased with me. But when she came to my desk her voice rose in a wail.

'But you've stuck them the wrong way round,' she whined. 'Can't you see? The coloured part has to be on the OUTside not on the INside! How can we see the pretty colours if they're on the inside? What am I going to do with you?'

In the spring she told us about flowers. Obviously she liked flowers a lot.

'So what wild flowers do we find in spring? Violets, yes? Anemones, yes? Anything else? Do you know my favourites? Yes, bluebells! But we have to respect nature. Lots of people pick them. That's wicked. We should leave them in their natural home.'

So – she liked bluebells. That was all I remembered. The next Sunday I went into the woods and picked up a bunch which I put in a bucket of water till Monday morning. I entered the classroom full of pride. Now she would be pleased.

'Joe!' she screamed. 'I told you NEVER to pick the flowers. Don't you ever LISTEN?'

And she threw my lovely bluebells into the wastepaper basket.

Next day I went to the cemetery. There were a few bunches of faded flowers on her grave. Smiling to myself, I replaced them with an enormous bunch of bluebells!

I. GLOSSARY

wheeze [wi:z] *v* - the chesty noise sb makes when one breathes noisily and with difficulty; ხრინწიანი ხმით რაიმეს თქმა

obituary [ə'bitʃəri:] *n* - an article about sb's life and achievements that is printed in a newspaper soon after he/she has died; ნეკროლოგი

file [faɪl] *v* - to walk in a line of children, one after the other, in a particular direction; to file into; ერთმანეთის მიყოლებით ერთ მწკრივად შესვლა

pigtail ['piɡteɪl] *n* - hair that is tied together into one or two bunches and twisted into a plait or plaits, worn either at the back of the head or one on each side of the head; ნაწნავი, კიკინა

paste [peɪst] *v* - to stick sth to sth else using glue; to make sth by sticking pieces of paper together. დანებება, მიწებება

stick (stuck, stuck) [stri:k, stʌk] *v* - to fix sth to sth else usually with a sticky substance; დანებება, დამაგრება

fast [fa:st] *adv* - *here*: firmly; მაგრად, მყარად

chain [tʃeɪn] *n* - a series of connected metal rings (here paper rings); ჯაჭვი, ძეწკვი

wail [weɪl] *n* - a long loud high cry, especially one expressing pain or sadness; a cry or

complaint about sth in a loud high voice; ჩხავილი, ყვირილი, ტირილი
whine [waɪn] *v* - to complain in an annoying, crying voice; to make a long high unpleasant sound because you are in pain or unhappy; ხმამალა გაღიზიანებით ჩივილი, ჭყავილი

whine *n* - a long high sound that is usually unpleasant or annoying, e.g. *the steady whine of an engine*

anemones [ˈænəməʊnz] - ფრინტა (მინდვრის ყვავილი)

bluebells [ˈbluːbɛlz] - ცისთვალა, მაჩიტა (მინდვრის ყვავილი)

respect [rɪˈspɛkt] *v* - to be careful about sth, to make sure you don't do sth that sb would consider to be wrong; გაფრთხილება, პატივისცემა

enormous [ɪˈnɔːməs] *adj* - extremely large, immense; უზარმაზარი, ძალიან დიდი

wicked [ˈwɪkɪd] *adj* - morally bad, evil; უზნეო

cemetery [ˈsemətɪri] *n* - an area of land used for burying dead people; სასაფლაო

grave [ɡrɛv] *n* - a place in the ground where a dead person is buried; საფლავი

grave *adj* - very serious and important; ძალზე სერიოზული და მნიშვნელოვანი

II. PHRASES AND SENTENCE STRUCTURES

suddenly all came back to me – ყველაფერი გამახსენდა

a high pitched nasal voice – გამკივანი ცხვირისმიერი ხმა

the boy with a runny nose – სურდოიანი ბიჭი

everything always turned out wrong – ყველაფერი ყოველთვის ფუჭდებოდა (ცუდად გამოდიოდა)

one by one – ერთიმეორეს მიყოლებით

to give a cry of alarm – ალელეებით, შეშფოთებით დაყვირება

upside down – თავდაყირა

the wrong way round – არასწორად, ცუდად

III. COMPREHENSION QUESTIONS

1. How did the narrator find out that his former teacher had died?
2. Did his mother take him into the classroom on his first day at school?
3. Why did he follow the girl with pigtails?
4. Was Miss Grant attractive to look at?
5. What was the first thing Joe did wrong?
6. What did he do wrong at Christmas time?
7. What kind of flowers did Miss Grant prefer?
8. Why did Miss Grant tell the children not to pick the flowers?
9. What was the third thing Joe did wrong?
10. Why did he go to the cemetery after he heard about Miss Grant's death?

IV. INTERPRETATION QUESTIONS

1. How old do you think Joe was when his mother showed him the obituary?
2. How do you think Joe felt when he was left in the playground? (choose three adjectives then compare them with your partner's)
3. Who do you think the 'motherly lady' was?
4. How would you describe Miss Grant's character from the information in the text?
5. What was Joe trying to do each time he carried out an activity for Miss Grant?
6. What were Joe's feelings when he took the bluebells to school on Monday morning?
7. Why do you think Joe says he had spoiled 'her tree'? Was it hers or the children's?
8. Why do you think Joe smiles to himself as he puts the flowers on her grave?

V. CLOSE TELLING. THE GIST OF THE STORY

VI. VOCABULARY DEVELOPMENT

a) Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in bold print.

1. The noise stopped and the children **filed into** the school building.
a. left b. passed c. walked in a line d. turned round
2. Suddenly it all **came back** to me.
a. forgot b. remembered c. picked up d. decided
3. Somehow everything always **turned out wrong**.
a. found out b. appeared c. discovered d. spoiled
4. But we have **to respect** nature.
a. to like b. to be careful about c. to adore d. to be excited about sth
5. And she threw my lovely bluebells into the **wastepaper basket**.
a. a box b. a drawer for paper c. a basket for thrown away paper d. a letter-box
6. By then the leaves were stuck **fast**.
a. quickly b. firmly c. suddenly d. obviously
7. When she came to my desk her voice rose in **a wail**.
a. anger b. annoyance c. high cry d. shout
8. I **replaced** faded flowers with an enormous bunch of bluebells.
a. threw away b. removed sth c. changed sth that was old or damaged d. took away

b) Match the words in column **A** with the definitions in column **B**

A

1. wheeze _____
2. obituary _____
3. row _____
4. motherly _____
5. sallow _____
6. nasal _____
7. wail _____
8. faded _____
9. grave _____
10. rise _____

B

- a. a cry or complaint in a high loud voice
- b. warm and friendly
- c. a number of people standing or sitting next to each other in a line
- d. a place in a ground where a dead person is buried
- e. having a slightly yellow colour that does not look healthy
- f. a notice in a newspaper about sb who has died
- g. to breathe noisily and with difficulty when one wants to say sth
- h. a noise made through the nose
- i. flowers which have lost their colour and are dying
- j. go up very high

c) Supply the missing words. In each case the first letter of the missing word is given. All the expressions are taken from the text.

1. He shouted at me in a very *t* _____ way.
2. The children are busy *p* _____ stamps in the stamp album.
3. When the woman heard that her husband had been killed in the bomb blast, she broke into a *w* _____.
4. We watched Drakula last night. It was so frightening that we *s* _____ all the way through it.
5. Did you know that the President died yesterday? There is an *o* _____ in the Daily News.
6. After the exercise session, the prisoners *f* _____ back into the prison.
7. I crept up behind my grandmother and put my hand over her eyes. She gave a *c* _____ *o* _____ *a* _____.
8. As the plane dived we could hear a *h* _____ *p* _____ *w* _____.

d) complete the text with the correct form of the words in brackets. The first word has been done for you.

My aunt is a (1) scientist (*science*) and she works in a research institute near London. She is a (2) (*biology*) and she is researching the effect of machines on animals. She recently made the (3) (*discover*) that the sound of machines is of less (4) (*important*) than we might think. She has produced (5) (*computer*) models of animal behaviour, in particular that of cows. The (6) (*inspire*) for my aunt's work was her (7) (*child*) on my grandparents' farm. She disliked household pets like dogs but loved farm animals. My aunt is (8) (*extreme*) good with animals and immediately starts up a (9) (*relation*) with them.

She has a very nice (10) (person) and I've always got on well with her. She is quiet and modest but is a very (11) (determine) person. She is very 'green' and worries about the future of (12) (human) and other species on the planet. She is my favourite aunt because, in my (13) (judge), she really cares about both people and animals.

e) circle the correct word (confusing pairs).

1. He got up in a bad mood / humour this morning; he was very miserable.
2. The meal was delicious; it was a very enjoyable / funny evening.
3. If you are dissatisfied / unsatisfied, complain to the manager.
4. She dressed / wore a lovely red blouse for the party.
5. Hurry up, or we'll lose / miss the bus!
6. I passed / spent a lovely weekend at my aunt's house.

Note! *dissatisfied with sb/sth* = not happy or satisfied with sb/sth = უკმაყოფილო
unsatisfied (of a person) = not having got what you hoped, not having had enough
of sth = დაუკმაყოფილებელი

VII. LANGUAGE IN USE

a) *Phrasal Verbs.* Read the story to look for other examples of phrasal verbs and copy them out. Then work with a partner to guess the meaning of the phrasal verbs and complete the following chart.

The first example has been done for you.

Phrasal Verb	Meaning	Sentence
come back (to sb) turn out cut out file into	to return to sb's memory	Suddenly it all came back to me.

b) *Word Forms. Complete the chart by filling in the various forms of the following words taken from “Bluebells and Autumn Leaves.” Use your dictionary if you need help.*

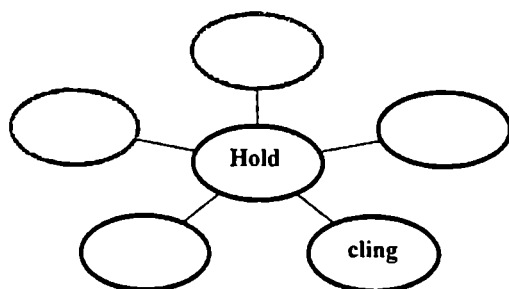
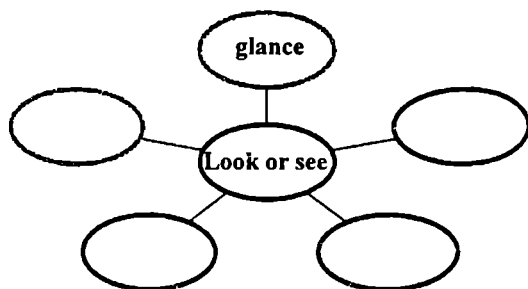
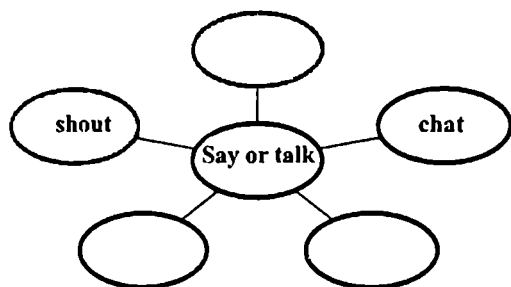
Note! *There may be more than one possible word for the same part of speech.*

Verb	Noun	Adjective	Adverb
mother	mother; mothering	motherly	X
point			
		natural	
		favourite	
	decoration		

c) *Word Formation (word building). Read the story once more. find all the derived words and fill in the chart. The first example has been done for you.*

Prefixes	Suffixes	Compound Words	Converted Pairs
<u>un</u> expectedly	sudden <u>ly</u>	playground	a wail – to wail

d) First look at the diagrams below and study them carefully. Then complete them with the words in the box.



chat, cling to, glance, clutch, glimpse, grasp, handle, hug, mention, mutter, observe, shout, spot, whisper, witness

VIII. QUESTIONS FOR DISCUSSION

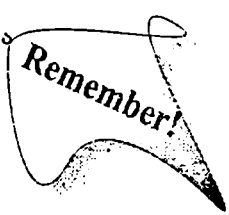
1. Do you think it is wrong to pick flowers and why?
2. Why do teenagers always find faults with their teachers?
3. What would you change in school system and teaching methods if you were responsible for it?

IX. TOPICS FOR WRITING

1. Write the summary of the story.
2. Write your memories about your first day at school.
3. Did you have a teacher at school who you got on well with or did not?

Names of most popular flowers in English

Azalca [ə'zeɪljə] - აზალია
Begonia [br'gɔɪnjə] - ბეგონია
Calendula [kə'lendjula] - კალენდულა, გულყვითელა
Dahlia ['deɪljə] - გიორგინა
Chrysanthemum [krɪ'sæntəməm] - ქრიზანთემა
Daisy ['deɪzi] - ზიზილა, გვირილა
Geranium [dʒə'reɪniəm] - ნემსინვერა
Camomile ['kæməmaɪl] - გვირილა
Ox-eye-daisy - მინდვრის დიდი გვირილა
Dandelion ['dændɪliən] - ბაბუნვერა
Gladolus [glæd'rɔɪsəs] - გლადიოლუსი, ხმალა
Hawthorn ['ha:θɔ:n] - კუნელი
Hyacinth ['haɪəsɪnθ] - სუმბული
Carnation, Pink [kə'neiʃn, pɪŋk] - მიხაკი
Iris ['aɪərɪs] - ზამბახი
Lily - შროშანი
Lily-of-the valley - შროშანი
Marigold - გულყვითელა
Mimosa [mɪ'mɔʊzə] - მიმოზა
Orchid ['ɔ:kɪd] - ორქიდეა
Pansy ['pænzɪ] - იაფუფუნა
Poppy ['pɒpi] - ყაყაჩო
Primrose ['prɪmrɔʊz] - ფურისულა
Lilac ['laɪlək] - იასამანი
Violet ['vaɪələt] - ია
Snowdrop ['snəʊdrɒp] - ენძელა
Rose [rəʊz] - ვარდი



Remember!

ALFESOP

620 B. C. AESOP

Aesop, a Greek fable writer, lived in a province of Phrygia in 620-560 b.c. In various legends Aesop was presented as a God's fool, a lame slave but at the same time a wise man. He was owned by two masters in succession. The last one gave Aesop his liberty as a reward for his learning and wit.

Aesop is considered to be a creator of all kinds of fables. Later these fables were re-made by French poet and fabulist La Fontaine.

Remember!

As you know, a fable is a brief story or tale embodying a moral and introducing people, animals and inanimate things as speakers and actors.

Androcles and the Lion

Once long ago in the city of Rome there was a slave named Androcles. He served his master well, but was rewarded with cruel treatment.

At last a chance came to make his escape, and Androcles fled to the forest. Alone and frightened, he wandered about seeking a safe place to hide.

One day in his wanderings Androcles came upon a lion. His first thought was to get away before the beast pounced upon him. Then he noticed that the lion seemed to be in pain, moaning and whimpering pitifully and holding out his paw.

Slowly the slave came near enough to see that the paw was swollen and bleeding. A long sharp thorn had worked its way under the skin and was causing great pain. Androcles held the paw gently, gave a quick pull, and out came the thorn.

The lion licked the man's hand like a dog to show that he was grateful, and Androcles was no longer afraid. He followed the lion to his lair where the two lay down together and

slept side by side. Here the slave could hide safely from his cruel master and the lion could wait for his wound to heal.

When at last the deep wound had healed, the lion was ready to go hunting again. Every day he went deep into the forest and returned with fresh meat for Androcles.

After a time Androcles began to roam the forest, sometimes with his friend the lion, sometimes alone. He enjoyed his freedom more and more, and with each passing day would roam farther from his hiding place. So it came about that he was captured and taken by soldiers to the city of Rome where he was to be punished for running away from his master.

In that ancient time it was the Roman law that every runaway slave, when captured, should be made to fight a hungry lion. People from far and near crowded into great arenas to see the fight. It was a cruel age.

All was made ready for the day when Androcles should fight. A savage lion was captured and shut up for a while without food. When the day came, thousands of people gathered. The emperor and all his court were there.

The roars of the lion could be heard as Androcles was unchained and led before the emperor's box. Only excitement showed in the faces of the people staring down at him. There was no pity, no kindness. Androcles stood alone in that great arena. Almost dead with fear, he made no move to defend himself as the hungry lion was let loose and came rushing toward him.

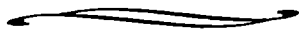
Suddenly, in the midst of his fury the lion stopped and stared at Androcles. Then he bounded forward and leaped up, rubbing his great head against the slave's face. He had recognized his friend and wanted to be petted. Flinging his arms around the lion's neck, Androcles cried for joy.

The people shouted in wonder. They could not understand what had happened. The emperor was so curious that he had Androcles brought before him and questioned.

Standing proudly with his arm around the lion's neck, Androcles told his story to the emperor. He said, "I removed a sharp thorn from this lion's wounded paw. For this kindness he fed and sheltered me. I am a man, but no man has ever befriended me. This lion is like a brother to me."

The people heard and marveled at this tale. They were so moved that they cried, "Live and be free! Live and be free!"

The emperor, pleased by the story of the faithful lion, gave Androcles his freedom and had the lion set free to return to his forest home.



I. GLOSSARY

Aesop ['ɛsəp] - ეზოპე

Androcles ['ændrəklɪz] [æn'drəklɪz] - ანდროკლე

flee [fli:] (fled, fled) *v* - run or hurry (from); გაქცევა; ჩქარი ნაბიჯით წასვლა

swollen ['swəʊlɪn] *adj* - greater in volume; გასიებული

seek [si:k] (sought, sought) *v* - to look for, try to find; ძებნა

thorn [θɔ:n] *n* - sharp-pointed growth on the stem of a plant; ეკალი

wound [wu:nd] *n* - hurt or injury to the living tissue of the body, caused by cutting, shooting, tearing, etc; ჭრილობა, იარა

heal [hi:l] *v* - become healthy and sound; განკურნება, შეხორცება

slave [slɛv] *n* - a person who is the property of another and bound to serve him; მონა

savage ['sævɪdʒ] *adj* - fierce, cruel, very angry; გამძვინვარებული, გახელებული, გაძვლებული, გამშაგებული

moan [məʊn] *n* - low sound of pain or regret; ღმუილი

pounce [paʊns] *v* - to move suddenly forwards in order to attack; თავდასხმა

lair [leɪ] *n* - a place where a wild animal sleeps or hides; *syn. den*; ბუნაგი

whimper ['wɪmpə] *v* - to make low, weak crying noises; ნკმუტუნი

roam [rəʊm] *v* - to walk or travel around without any definite aim or direction; ხეტიალი

fury ['fɜ:ri] *n* - violent excitement, esp. anger; outburst of wild feelings; მძვინვარება, გაცეცხლება

court [kɔ:t] *n* - residence of a sovereign; his family and officials, councillors; მონარქის დარბაზი, სახლელი, ამაღა, დიდებულები

marvel ['mɑ:vl] *v* - to be very surprised or impressed by sth; გაოცება

II. PHRASES AND SENTENCE STRUCTURES

a chance came to make his escape - გაქცევის საშუალება მიეცა

Androcles came upon a lion - ანდროკლე ლომს გადაეყარა

sharp thorn had worked its way under the skin - წვეტიანი ეკალი კანში ღრმად შესობოდა

Androcles began to roam the forest - ანდროკლემ ტყეში ხეტიალი დაიწყო

people from far and near - ხალხი შორეული და ახლო კუთხეებიდან, ყოველი მხრიდან

all was made ready for the day - ყველაფერი გაემზადებინათ იმ დღისათვის

the hungry lion was let loose - მშიერი ლომი აუშვეს

he wanted to be petted - უნდოდა მოფერებოდნენ

Androcles cried for joy - ანდროკლემ სიხარულისაგან შეჰყვირა

no man has ever befriended - კაციშვილი ასე არ დამეგობრებია

the emperor had the lion set free to return to his forest home - იმპერატორმა ლომი გაათავისუფლებინა, რომ ტყეს დაბრუნებოდა

it was a cruel age - სასტიკი, დაუნდობელი ხანა იყო

they were so moved - (ამ ამბავმა) ისინი ისე შეძრა...

III. COMPREHENSION QUESTIONS

1. How was Androcles rewarded by his master?
2. Where did Androcles flee?
3. What did Androcles think when he first met the lion?
4. What was wrong with the lion?
5. How did the slave help the beast?
6. What did the lion do after he had been cured?
7. When and who was Androcles captured by?
8. How were runaway slaves punished in that ancient time?
9. Where did Androcles and the lion meet each other again?
10. How did the lion behave?
11. Why was the emperor surprised?
12. What did the emperor decide to do?

IV. INTERPRETATION QUESTIONS

1. Why did the master treat his slave so cruelly?
2. What did Androcles feel when he fled to the forest?
3. Was Androcles meeting with the lion accidental?
4. Do you think that the lion really understood Androcles?
5. How did the beast thank the slave?
6. What mistake did Androcles make when he began to roam the forest?
7. Was the Roman law too strict in that ancient time?
8. Why was it obligatory for a runaway slave to fight a hungry lion?
9. Did people in the arena sympathize any of the fighting sides?
10. What feelings did the meeting with the slave awake in the fierced beast?
11. What story did Androcles tell the emperor standing proudly with his arm around the lion's neck?
12. How did the audience and the emperor react having heard his story?

V. CLOSE TELLING. THE GIST OF THE STORY

VI. VOCABULARY DEVELOPMENT

a) Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in bold print.

1. **A savage** lion was captured and shut up for a while without food.
a. frightened b. tame c. angry d. brutal
2. People from far and near crowded into great **arenas** to see the fight.

- a. high seats b. a circus c. land measurement d. space surrounded by seats
3. He followed the lion to his lair where the two slept side by side.
a. resting place b. long bed c. hunting range d. shelter
4. He made no move to defend himself as the lion came rushing toward him.
a. help b. protect c. move suddenly d. hide
5. The emperor was so curious that he had Androcles brought before him.
a. happy b. doubtful c. surprised d. wanted to know
6. I am a man, but no man has ever befriended me.
a. become enemies b. helped c. made friends with d. worked for
7. The people heard and marveled at this tale.
a. were amazed b. were not surprised c. were annoyed d. were disgusted
8. I removed a sharp thorn out of the lion's paw.
a. knife b. needle c. thistle d. twig
9. The lion seemed to be in pain, moaning and whimpering pitifully and holding out his paw.
a. sadly b. noisily c. angrily d. softly
10. In that ancient time it was the Roman law that every runaway slave, when captured, should be made to fight a hungry lion.
a. other b. long ago c. recent d. present
11. They were so moved that they cried.
a. changed of place or position b. affected with pity c. made progress d. acted
12. He bounded forward and leaped up, rubbing his head against the slave's face.
a. forcing into sth b. polishing c. moving backwards and forwards on the surface d. leaning

b) Match the words in column A with the definitions in column B

- | A | B |
|----------------------|--|
| 1. treatment _____ | a. move oneself, one's arms impulsively |
| 2. bleed _____ | b. feeling caused by the nearness or possibility of danger or evil |
| 3. deep _____ | c. keeping faith; loyal and true |
| 4. meat _____ | d. give food to |
| 5. roar _____ | e. free; not held or tied up |
| 6. box _____ | f. what is done to obtain a desired result |
| 7. fear _____ | g. to examine |
| 8. to fling _____ | h. separate compartment, with seats for several persons in a concert hall etc. |
| 9. to question _____ | i. lose, send out blood |
| 10. to feed _____ | j. going a long way from the surface or edge |
| 11. faithful _____ | k. make such loud, deep sound |
| 12. loose _____ | l. flesh of animals used as food |

c) Fill in the blanks below with the words in the box

wanderings, wonder, safe, safely, pleased, led,
came, excitement, thousands, hunting, midst, almost

1. Here the slave could hide _____ from his cruel master.
2. Androcles gave a quick pull, and out _____ the thorn.
3. The lion was ready to go _____ again.
4. _____ of people gathered when the day came.
5. The people shouted in _____.
6. Androcles was unchained and _____ before the emperor's box.
7. _____ dead with fear, he made no move.
8. Suddenly, in the _____ of his fury the lion stopped.
9. The emperor, _____ by the story gave the slave his freedom.
10. Only _____ showed in the faces of the people staring down at him.
11. He wandered about seeking a _____ place to hide.
12. One day in his _____ the slave came upon a lion.

d) Sentence Structure. Translate the following sentences into English. Pay attention to special sentence structures in the story

(subject + seem + the infinitive + prepositional phrase)

1. ჩანდა, რომ ლომს რაღაც ტკიოდა.
- _____
- _____

2. ჩანს, რომ ის დროზე მოვა.
- _____
- _____

3. ჩანდა, რომ ისინი ბრძოლაში იყვნენ ჩაბმული.
- _____
- _____

4. ჩანს, რომ ჩქარობს.
- _____
- _____

5. ჩანდა, რომ დევიდი უხერხულ სიტუაციაში იყო.
- _____
- _____

(could + verb + prepositional phrase + the infinitive)

1. ლომს შეეძლო მოეცადა ჭრილობის მოშუშებაზე.
- _____
- _____

2. ტომს შეეძლო დალოდებოდა საკუთარი რიგის მოსვლას.

3. შემეძლო მომეცადა, ვიდრე მრისხანება გამივლიდა.

e) Fill in the blanks with one of the following prepositions given below. The same prepositions may be used more than once. (instead of, by, without, for, besides, of, about, on, to, in)

1. The police arrested someone _____ breaking into the house.
2. The student became proficient in English _____ speaking every day.
3. We had a lot of time so we decided to tour the whole United States _____ just going to New York.
4. Our English club has been thinking _____ putting on a play.
5. He was rewarded _____ being first in his class.
6. They went to the movies _____ getting our permission.
7. We get tired _____ hearing the same old jokes.
8. _____ working a forty-hour week, he studies at the university in the evening, too.
9. He had counted _____ our finishing this before Friday.
10. I can't get used _____ working every day.
11. We are interested _____ learning more about the customs of other countries.
12. My mother looks forward _____ our coming home for the holidays.

VII. LANGUAGE IN USE

Remember! *We can use direct or reported speech to convey somebody's words. With direct speech we convey the exact words that somebody says. With reported speech, we convey the general meaning of what somebody said, making some changes to his precise words. In both cases we use reporting verbs such as say and tell.*

a) Rewrite the sentences below in reported speech.

1. "I don't understand," Georgia said.

2. "I've never been to Italy," Mike said to me.

3. She said to me, "If you had been on time, we would have caught the bus."

4. Elsa said to Maggie, " Please meet me at the station at six-thirty."

5. "Give me the money!" the thief said to her.

6. "Do you speak English?" the tourist asked us.

7. "Why did you leave so early?" she asked him.

8. He said to me, "Lisa left yesterday."

9. He said, "I'm returning from a business trip next week."

b) Phrasal Verbs. Read the story to look for other examples of phrasal verbs. Then work with a partner to guess the meaning of the phrasal verbs and complete the following chart. The first example has been done for you.

Phrasal Verb	Meaning	Sentence
come about	happen; asking for an explanation or reason	So it came about that he was captured.

c) Word Forms. Complete the chart by filling in the various forms of the following words taken from "Androcles and the Lion." Use your dictionary if you need help.

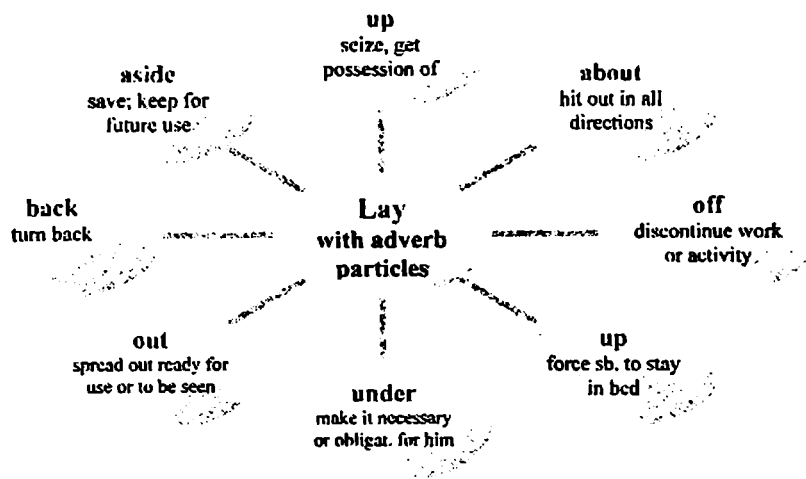
Note! *There may be more than one possible word for the same part of speech.*

Verb	Noun	Adjective	Adverb
serve	service	serviceable	serviceably
		furious	
	move		
live			
recognise			

d) *Word Formation (word building). Read the story once more, find all the **derived words** and fill in the chart. The first example has been done for you.*

Prefixes	Suffixes	Compound Words	Converted Pairs
<u>un</u> chained	freed <u>om</u>	runaway	a rush – to rush

e) *First look at the diagram below and study it carefully. Then fill the blanks with suitable phrasal verbs with **lay**.*



1. Your conduct _____ me _____ the necessity of dismissing you.
2. The horse _____ its ears.
3. The magnificent scene _____ before the climbers, when they reached the summit.
4. The doctor told me to _____ for work.
5. He keeps everything he can _____ his hands _____.
6. _____ the money you have got for your old age.
7. When they rushed at him, Harry _____ him with his big stick.
8. He has _____ with a broken leg.

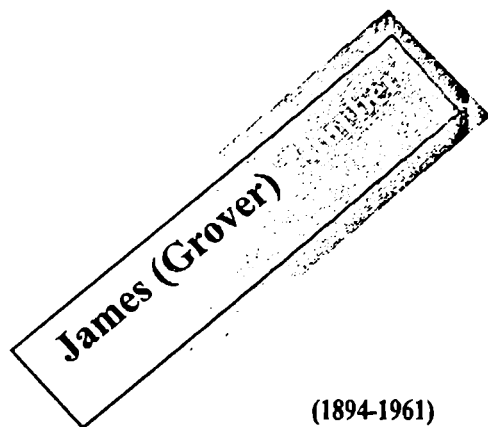
VIII. QUESTIONS FOR DISCUSSION

1. Speak about the devoted friendship between Androcles and the lion.
2. What made slaves make their escape from their masters in the city of Rome?
3. What other types of formations in history do you know? Characterise briefly each one.

IX. TOPICS FOR WRITING

1. Write the summary of the story.
2. Real Friends are found in trouble.
3. An all-mighty person might also have a deep sense of devotion.
4. Do animals have a personality and feelings?





American writer and cartoonist, who dealt with the frustrations of modern world. Thurber's best-known characters are Walter Mitty, his snarling wife, and silently observing animals. His stories have influenced later writers, such as Kurt Vonnegut and Joseph Heller. Thurber is generally acknowledged as the greatest American humorist since Mark Twain (1835-1910).

Thurber was married twice, and had one daughter. In later years he lived with his wife Helen Wismer, a magazine editor, at West Cornwall, Connecticut. He suffered from alcoholism and depression, but Helen's devoted nursing enabled him to maintain his literary production.

The Unicorn in the Garden

Once upon a sunny morning a man who sat in a breakfast nook looked up from his scrambled eggs to see a white unicorn with a golden horn quietly cropping the roses in the garden. The man went up to the bedroom where his wife was still asleep and woke her. "There's a unicorn in the garden," he said. "Eating roses." She opened one unfriendly eye and looked at him.

"The unicorn is a mythical beast," she said, and turned her back on him. The man walked slowly downstairs and out into the garden. The unicorn was still there; now he was browsing among the tulips. "Here, unicorn," said the man, and he pulled up a lily and gave it to him. The unicorn ate it gravely. With a high heart, because there was a unicorn in his garden, the man went upstairs and roused his wife again. "The unicorn," he said, "ate a lily." His wife sat up in bed and looked at him coldly. "You are a booby," she said, "and I am going to have you put in the booby-hatch."

The man, who had never liked the words "booby" and "booby-hatch," and who liked them even less on a shining morning when there was a unicorn in the garden, thought for a moment. "We'll see about that," he said. He walked over to the door. "He has a golden horn in the middle of his forehead," he told her. Then he went back to the garden to watch the uni-

corn: but the unicorn had gone away. The man sat down among the roses and went to sleep.

As soon as the husband had gone out of the house, the wife got up and dressed as fast as she could. She was very excited and there was a gloat in her eye. She telephoned the police and she telephoned a psychiatrist; she told them to hurry to her house and bring a strait-jacket. When the police and the psychiatrist arrived they sat down in chairs and looked at her, with great interest.

"My husband," she said, "saw a unicorn this morning." The police looked at the psychiatrist and the psychiatrist looked at the police. "He told me it ate a lily," she said. The psychiatrist looked at the police and the police looked at the psychiatrist. "He told me it had a golden horn in the middle of its forehead," she said. At a solemn signal from the psychiatrist, the police leaped from their chairs and seized the wife. They had a hard time subduing her, for she put up a terrific struggle, but they finally subdued her. Just as they got her into the strait-jacket, the husband came back into the house.

"Did you tell your wife you saw a unicorn?" asked the police. "Of course not," said the husband. "The unicorn is a mythical beast." "That's all I wanted to know," said the psychiatrist. "Take her away. I'm sorry, sir, but your wife is as crazy as a jaybird."

So they took her away, cursing and screaming, and shut her up in an institution. The husband lived happily ever after.

Moral: Don't count your boobies until they are hatched.



I. GLOSSARY

booby ['bu:bi] *n* - in this context, a crazy person (probably from the name of a stupid extinct bird); აქ: შეშლილი.

booby-hatch ['bu:bi hæʃ] *n* - an insane asylum, a hospital for the mentally ill (slang; now out-of-date); სულით ავადმყოფთა კლინიკა (სლენგი, დღესდღეობით უკვე მოძველებული ლექსიკური ერთეული ე.წ. არქაიზმი).

breakfast nook ['brekfəst nu:k] *n* - a little side room for eating breakfast, a corner of the kitchen with a small table and, often, high-backed benches; popular in American homes in the 1930s and 40s; სამზარეულოს კუთხე პატარა მაგიდითა და მაღალბურგიანი სკამებით.

browsing ['braʊzɪŋ] *pr.p* - sampling or tasting here and there. *here*: eating slowly, as animals do in a field; ცოხნა

"crazy as a jaybird:" extremely crazy or hopelessly insane; mad, senseless; გიჟი, სულით ავადმყოფი; ჩიხკი, ჩიტი ჯაფარა

cropping ['krɒpɪŋ] *pr.p* - clipping or cutting close to the root; eating; used to describe the way animals eat the top of the plants; ჭამა, ნინკნა, ძოვა

cursing ['kɜ:sɪŋ] *pr.p* - using dirty or obscene speech; ლანძღვა-გინება

"Don't count your boobies until they are hatched:" from the American expression

"Don't count your chickens before they are hatched," meaning **"Don't count on things to turn out exactly as you planned them."** ქართ. შესატყვ. "წინილებს შემოდგომაზე ითვლიან," ჯერ გადახტი და "პოპ" მერე თქვი, "ჯერ კვერცხი და მერე ქათამი".

gloat [gləʊt] *n* - to look at with selfish delight; (a look of malice or greed); ნიშნის მოგებით მზერა, შურიანი, ღვარძლიანი გამოხედვა

institution [ˌɪnstɪ'tju:ʃn] *n* - a mental institution, an insane asylum; საგიჟეთი, კლინიკა სულით ავადმყოფთათვის

moral ['mɒrəl] *n* - in this context. the "lesson" of the story; აქ: მოთხრობის (იგავის) აზრი, მორალი

mythical ['mɪθɪkəl] *adj* - relating to a myth, hence not real; მითოური, არამიწიერი, არარეალური

psychiatrist [saɪ'kaɪətrɪst] *n* - a mental doctor. expert in psychiatry; ფსიქიატრი

solemn ['sɒləm] *adj* - grave or serious; სერიოზული, მრავალმნიშვნელოვანი

strait-jacket [streɪt 'dʒækɪt] *n* - an armless belted jacket used to confine the violently insane; გიჟის პერანგი

subdue [səb'dju:] *v* - capture, seize, overcome, being under control; შეპყრობა, დაჭერა, დამორჩილება

unicorn ['ju:nɪkɔ:n] *n* - in old stories a mythical beast which looks like a horse with a horn in the centre of the head; *syn.* *rhinoceros*; მითოური ცხენის მსგავსი ცხოველი - მარტორქა

gravely ['ɡreɪvli] *adv* - seriously, solemnly; სერიოზულად, მედიდურად, თავმომნონედ

high heart - great happiness; უსაზღვრო ბედნიერება

II. PHRASES AND SENTENCE STRUCTURES

Once upon a sunny morning – ერთხელ მზიან დილას; (all fairy tales begin with ...
Once upon a time; ქართ. *შეს., იყო და არა იყო რა...*)

She opened one unfriendly eye and looked at him – ცალი თვალით მტრულად შეხედა.

She turned her back on him – ზურგი შეაქცია

We'll see about that – ამსაც ვნახავთ

At a solemn signal from the psychiatrist – ფსიქიატრის სერიოზულ ნიშანზე

The police shut her up – პოლიციამ გამოკეტა(გამოამწყვდია)

III. COMPREHENSION QUESTIONS

1. What kind of day was it and where was the man sitting?
2. What did he see in the garden and what was the animal doing there?
3. How did the wife react to her husband's announcement about the unicorn?
4. How did the wife respond to the news that the unicorn had eaten a lily?
5. When the man found that the unicorn had left, what did he do?
6. What did the wife do as soon as her husband had left the house?
7. Who did she telephone and what did she tell them?
8. How did the police and the psychiatrist react to her news about the unicorn?
9. When did the husband come back into the house?
10. How did the man answer the police's question?
11. Why did the psychiatrist tell the police to take the wife away?
12. What did the man do?

IV. INTERPRETATION QUESTIONS

1. What does the setting tell you about the man's style of life?
2. Why did he want to tell his wife about the unicorn?
3. What suggests that the husband was disappointed by his wife's reaction?
4. Why did it make the man so happy to have a unicorn in his garden?
5. Was the husband worried by his wife's threat?
6. Why was there "a glint" in her eye?
7. Why did the police and the psychiatrist look at the woman "with great interest" when they arrived?
8. Why did they have to subdue the wife?
9. Why didn't the husband come as soon as he heard the struggle begin?
10. Why did the husband respond as he did to the police's question?
11. What sort of institution was the wife taken to?

V. CLOSE TELLING. THE GIST OF THE STORY

VI. VOCABULARY DEVELOPMENT

Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in bold print.

1. A man who sat in a breakfast nook looked up to see a unicorn **cropping** the roses in the garden.
a. sowing b. cutting short c. grazing d. arising
2. He was now **browsing** among the tulips.
a. searching b. swallowing c. going d. eating
3. The unicorn ate the lily **gravely**.
a. indifferently b. seriously c. shyly d. timidly
4. I'm going to put you in the **booby-hatch**.
a. asylum b. old folk's home c. shelter d. basement
5. She was very excited and there was **a gloat** in her eye.
a. a sight b. a glimpse c. a look in an unpleasant way d. a sparkle
6. She telephoned **a psychiatrist**.
a. an ordinary doctor b. a mental doctor c. a general practitioner d. a physician
7. The police **leaped from** their chairs and seized the wife.
a. slipped along b. slid over c. slung out d. bounced out of
8. They had a hard time **subduing her**, for she put up a terrific struggle.
a. grasping b. siezing (having under control) c. clinging d. grabbing
9. The husband lived happily **ever after**.
a. so far b. from now on c. since then d. up-to-date
10. The man went upstairs and **roused** his wife again.
a. woke up b. rose c. raised d. raged
11. He **pulled up** a lily and gave it to him.
a. elicited b. elided c. extracted d. picked up
12. Don't count your chickens until they are **hatched**.
a. engraved b. drawn on c. broken out d. produced

b) Match the words in column **A** with the definitions in column **B**.

- | A | B |
|------------------------|--|
| 1. finally _____ | a. out-of-the-way place, inside corner |
| 2. signal _____ | b. sleeved coat |
| 3. horn _____ | c. surface of the body from the neck to the buttocks |
| 4. curse _____ | d. lastly, in conclusion |
| 5. back _____ | e. part of the face above the eyes |
| 6. struggle _____ | f. to give his attention to |
| 7. beast _____ | g. give a loud, sharp cry in a loud shrill voice |
| 8. interest _____ | h. four-footed animal |
| 9. forehead _____ | i. use violent language against |

10. nook _____ j. fight, make great efforts
 11. scream _____ k. one of the hard, pointed, curved, outgrowths on the heads of cattle, deer etc.
 12. jacket _____ l. making of a movement, an event which is the immediate cause of general activity

c) Fill in the blanks with the words given in the box.

with, subduing, just, unicorn, jay, went
 excited, solemn, shut, even less, slowly, turned

1. At a _____ signal from the psychiatrist, the police leaped from their chairs.
2. Who liked them _____ on a shining morning when there was a unicorn in the garden
3. She was very _____ and there was a gloat in her eye.
4. She _____ her back on him.
5. So they took her away and _____ her up in an institution.
6. Your wife is as crazy as a _____ bird.
7. The man sat down among the roses and _____ to sleep.
8. _____ as they got her into the strait-jacket, the husband came back into the house.
9. They had a hard time _____ her, but they finally subdued her.
10. The man walked _____ downstairs and out into the garden.
11. _____ a high heart, the man went upstairs.
12. Then he went back to the garden to watch the _____.

d) Fill in each space with from , with , to , in , into , at , among

1. The other girl, however, won _____ the help of her father.
2. His horse was kept _____ a large stable.
3. Richard showed his deep gratitude _____ the two men who had saved him.
4. He saw the accused man taking some money _____ a safe.
5. The old doctor came clearly _____ view and greeted me.
6. Dick and Henry threw stones _____ the old gentleman.
7. He moved _____ the angry crowd, saying a word to this one and that one on his way.
8. Living _____ the villagers proved to be very difficult for Joan.
9. What is that strange object _____ the sky.
10. His admission _____ the secondary school delighted his parents.
11. He received a medal for his great devotion _____ duty.
12. This custom takes its origin _____ ancestor worship.
13. The sentry aimed his rifle _____ the approaching figure.
14. He obtained many foreign stamps _____ his pen-friend.

VII. LANGUAGE IN USE

a) Complete the paragraph below with **a** , **an** , **the** , or **no** article

A Day in the Life of an Ordinary Man

This morning I woke up around ten. I made _____ cup of coffee, took it into _____ bedroom and put it on _____ side my wife sleeps on. I go through this ritual twice _____ week – I do it on _____ Saturday and _____ Sunday mornings. I work in _____ office in _____ city centre and I always have _____ problem finding _____ parking space. My wife says I'm always complaining about _____ traffic and pollution, which is true – you see, I grew up in _____ country, close to _____ nature and I have never got used to living in _____ city. I love rock and classical music, and especially going to _____ cinema. I also like _____ good food and occasionally we go out and have _____ dinner in a nice restaurant, but most of _____ time we eat at _____ home, where _____ food is delicious – except when I make it!

b) Phrasal Verbs. Read the story to look for other examples of phrasal verbs. Then work with a partner to guess the meaning of the phrasal verbs and complete the following chart.

The first example has been done for you.

Phrasal Verb	Meaning	Sentence
sit up	take an upright position after lying flat or sitting badly	The patient is well enough to sit up in bed now.

c) **Word Forms.** Complete the chart by filling in the various forms of the following words taken from "The Unicorn in the Garden." Use your dictionary if you need help.

Note! *There may be more than one possible word for the same part of speech.*

Verb	Noun	Adjective	Adverb
think	thought	thoughtful	thoughtfully
		live	
	shiness		
struggle			
crop			

*d) Word Formation (word building). Read the story once more, find all the **derived words** and fill in the chart. The first example has been done for you.*

Prefixes	Suffixes	Compound Words	Converted Pairs
<u>un</u> friendly	finally	booby-hatch	a leap – to leap

**Put
with adverb particles**

in / into

1. interrupt another speaker
2. give duties to sb (usu. in building, office)

across

1. Trick sb into accepting or believing sth
2. Communicate, convey; to like or accept

away

1. send somebody to prison; to mental hospital

down

1. land, settle(plane, helicopter)
2. enter, record, write down

over

1. convey, communicate effectively
2. get sb to accept a story

about

- 1.(nautical) cause to change direction
2. pass from one person to another...

aside

1. forget, disregard, abandon
2. save for spending later

back

1. replace, return
2. move to a later time or date

off

1. postpone, delay
2. discourage, prevent

together

1. to construct (a whole) by combining parts
2. put our/your/their heads together

e) First look at the diagram below and study it carefully. Then fill the blanks with suitable phrasal verbs with **put**.

1. The skipper _____ us _____ to avoid submarines that had been reported in that area.
2. Somebody has _____ the story _____ that the Department is being closed down.
3. I have a nice little sum of money _____ for a rainy day.
4. He _____ his textbooks when he left school and never reopened again.
5. You'd better not try _____ everything _____ him.
6. He may be a very clever research worker, but he is very poor at _____ the staff _____ to a class.
7. He was _____ for attacking young children.
8. The meeting has been _____ to next week.
9. If you use something _____ it _____.
10. _____ the date _____ in your diary so that you don't forget it.
11. The helicopter hovered over us looking for a place to _____.
12. Could I _____ a word?
13. A security man was _____ to check on doors and windows.
14. Maybe he had _____ her _____ too often when she wanted to talk.
15. He is not that sort of man you can _____ something _____ on.
16. You took the thing apart; now _____ it _____.
17. If only the leaders would _____ their heads _____ we might find a way out of our difficulties.

VIII. QUESTIONS FOR DISCUSSION

1. How do the husband and wife differ in character?
2. Can you justify the husband's behaviour?
3. Do you think that the police and the psychiatrist responded properly?

IX. TOPICS FOR WRITING

1. Write the summary of the story.
2. What makes you feel that this is a fable?
3. Reproduce any Georgian fable you have in mind.
4. 'Don't count your boobies before they are hatched'.

Sam Levenson (1911-1980)

Samuel Levenson was born on December 28, 1911 in New York, USA. Author, educator, humorist whose best-selling books included "In One Era and Out the Other" and "You Don't Have to Be in Who's Who to Know What's What." Autobiography, entitled "Everything But Money," was published in 1965. He died of heart attack in Neponsit, New York, USA in 1980.

The Card

It had to happen during the supper in the presence of the whole clan.

An unfamiliar, harsh knocking on the door. Each neighbour had his individual knock with which we were familiar – a woman's timid knock, a child's tap, the sick lady from upstairs sort of brushed the door; some entered without knocking. But this was an aggressive, masculine, businesslike knock. Mama went to the door. "Does Levenson live here?" we heard from the kitchen. "Yes." "He owes a book to the public library. Either he pays for it or we'll serve him a summons, lady."

My heart sank. I didn't dare look from the plate. Could they put a child in jail? I saw myself in court. The judge looked like Papa. My brothers were the jury. "Twenty years."

The fact was that the book had fallen into the mud and I was afraid to return it. I handed the man a curdled-up book. "Lady, you'll have to pay for this book. Sixty-eight cents." Mama paid and the man tore up my card publicly. "He can't use the library for three years." That didn't bother me. I could always take books on my brother's card. But what I had gone through to get that card! I had to get references from my principal and two responsible citizens. My rich uncle signed for me, but I couldn't find another "responsible citizen" in the family. They held up ratification of the card for months because our name was not on the phone book. I gave the candy store phone number. That got me into more trouble. I was told to produce a birth certificate which Papa didn't own. They began to question my legitimacy.

When I withdrew my first book I caused quite a stir at the “Signing Out” desk. At the secret request of my sister who was embarrassed to do it herself, I withdrew “What Every Girl Should Know.” The librarian put a question mark in red ink next to my name Samuel on my library card ... I must have turned as red as the question mark.

The pride and happiness the long-desired card had brought me proved to be short-lived. Ever since the day the book slipped out of my hand and fell into the mud I had lived in a state of suspense. Then came the final blow. Just my luck!

I. GLOSSARY

card [kɑ:d] *n* - a small piece of stiff paper or plastic with information on it, especially information about sb's identity; a library card – ბიბლიოთეკის ბარათი

clan [klæn] *n* – here: a family; ოჯახი

unfamiliar [ʌnfə'mɪlə(r)] *adj* - that you do not know or recognize; უცნობი

harsh [hɑ:ʃ] *adj* - cruel, severe, unkind; უხეში, მკაცრი, სასტიკი

timid ['tɪmɪd] *adj* - shy and nervous, not brave; მორცხვი, გაუბედავი

tap [tæp] *n* - quick, light blow; მსუბუქი დარტყმა

owe [əʊ] *v* - be in debt to sb for sth, *He owes £30 to his friend*; მას მისი მეგობრის 30 გირვანქა მართებს

summons ['sʌmənʒ] *n* - (pl. summonses) an order to appear in a court of law; სასამართლოში გამოცხადების უწყება

jury ['dʒʊəri] *n* - a body of persons sworn to inquire into and test a matter submitted to them and to give their verdict according to the evidence presented; ნაფიცი მსაჯულები

curdled up ['kɜ:dld ʌp] *adj* - shapeless, crumpled; უფორმო, გვერდებდაღეჭილი

tear up [tiə(r)] *v* - (tore, torn) to pull sharply apart or to pieces; დახევა, დაგლეჯა

respectable [rɪ'spəʊsəbl] *adj* - here: respectable, trustworthy; პატივსაცემი, სანდო

reference ['refrəns] *n* - a letter written by sb who knows you, giving information about your character and abilities; დახასიათება, რეკომენდაცია

ratification [ræ'tɪfɪkəʃn] *n* - officially valid agreement; ოფიციალური თანხმობა რაიმე საბუთის მისაღებად

legitimacy [lɪ'dʒɪtməsi] *n* - 1) the state of being lawful; კანონიერება; 2) born of persons married to one another, a legitimate child; კანონიერი ბავშვი

withdraw [wɪð'drɔ:] *v* - to take sth from a place; გამოტანა

suspense [sə'spens] *n* - a state of uncertain expectation; გაურკვეველი მდგომარეობის მოლოდინი

prove [pru:v] - *v*. turn out; აღმოჩნდება, გამოდგება.

II. PHRASES AND SENTENCE STRUCTURES

timid knock – მორიდებული კაკუნი

businesslike knock – საქმიანი კაკუნი

my heart sank – გული გადამიტრიალდა, ძალიან შემეშინდა

to serve sb with a summons – უწყებით ვინმეს სასამართლოში გამოძახება

to produce a birth certificate – დაბადების მოწმობის წარდგენა

to go through sth – რისამე მძიმედ გადატანა

to question sth – რაიმეზე ეჭვის მიტანა

to be embarrassed – უხერხულ მდგომარეობაში ყოფნა

to put sb in jail – ვისიმე ციხეში ჩასმა

I didn't dare look from the plate – ვერ გავბედე თვალის ანევა

at the request of sb – ვისიმე თხოვნით

that got him into more trouble – მას კიდევ უფრო მეტი უსიამოვნება შეხვდა

to cause quite a stir – სენსაციის გამოწვევა

just my luck – ბედი არ მწყალობს

III. COMPREHENSION QUESTIONS

1. Who is telling the story?
2. When and where did the event happen?
3. What did the family hear?
4. What did a new-comer tell the Levensons?
5. Why was the boy frightened?
6. Why was the book curdled-up?
7. Who did the boy get references from?
8. Why couldn't the father produce the boy's birth-certificate?
9. Who asked Samuel to have a book from the library?
10. Why did Samuel turn red?

IV. INTERPRETATION QUESTIONS

1. Why did Samuel see himself in court?
2. Why did the boy imagine that the judge looked like his father?
3. Were the brothers older than Samuel?
4. Do you think his father and brothers were strict to Samuel?
5. Why do people need references?
6. What does a librarian do at the "Signing Out" desk?
7. Why did the book Samuel withdrew from the library cause quite a stir at the desk?
8. What made the boy feel proud and happy?
9. Why was the card long-desired for Samuel?
10. When do people live in a state of suspense?

V. CLOSE TELLING. THE GIST OF THE STORY

VI. VOCABULARY DEVELOPMENT

a) Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in bold print.

1. It had to happen in the presence of the whole **clan**.

- a. team b. band c. family d. community

2. An unfamiliar **harsh** knocking on the door.

- a. strong b. angry c. quick d. severe

3. The sick lady from upstairs **sort of brushed** the door.

- a. struck b. touched lightly c. banged d. rang

4. The **judge** looked like Papa.

- a. lawyer b. adviser c. a person in court d. barrister who makes legal decisions

5. They held up **ratification** of the card for months.

- a. decision b. refusal c. realization d. official approval to sth

6. What I **had gone through** - to get that card.

- a. examined b. suffered c. performed d. came across

7. The pride and happiness the long-desired card had brought me proved to be **short-lived**.

- a. experienced b. lasting for a short time c. excited d. surprising

8. I had lived in a state of **suspense**.

- a. excitement b. anger c. a state of uncertain expectation d. bewilderment

*b) Match the words in column **A** with the definitions in column **B***

A

B

- | | | |
|-----------------|-------|---|
| 1. jury | _____ | a. the state of being lawful |
| 2. long-desired | _____ | b. to pull sharply apart or to pieces |
| 3. legitimacy | _____ | c. a group of members of the public who listen to the facts of a case in a court of law and decide whether or not sb is guilty of a crime |
| 4. summons | _____ | d. to go down below the surface of water |
| 5. sink | _____ | e. greatly desirable |
| 6. owe | _____ | f. to be in debt to sb for sth |
| 7. judge | _____ | g. to be brave enough to do sth |
| 8. presence | _____ | h. an order to appear in a court of law |
| 9. dare | _____ | i. the fact of being in a particular place |
| 10. tear up | _____ | j. a person in court who makes legal decisions |

c) Fill in the blanks below with the words in the box

card, unfamiliar, individual, owe, timid, harsh, sink, responsible, tear up, produce, certificate, withdraw
--

1. Each _____ member of the community was interviewed.
2. The country _____s billions of dollars to foreign creditors.
3. The young director _____d a TV series about adopted children.
4. They have an introductory course for students who are _____ with computers.
5. He wanted to _____ all his money from the bank.
6. Parents should be _____ for their children's behaviour.
7. He must have left his identity _____ in the hotel and had to go back there.
8. The punishment was _____ and unfair.
9. She received a postgraduate _____ in Education.
10. The captain was afraid that his ship might _____ because of the violent storm.
11. She stopped in the doorway too _____ to go in.
12. She tried to _____ all the letters he had sent her.

d) Sentence Structure. Translate the following sentences into English. Pay attention to special sentence structures in the story

(did not dare + verb without 'to')

1. მან ვერ გაბედა ჩემს გვერდით დაჯდომა.

2. ვერ გავბედე დამერეკა ჩემი დირექტორისათვის.

3. ბავშვმა ვერ გაბედა სათამაშოდ წასვლა დედის ნებართვის გარეშე.

(must + bare Perfect Infinitive) (=probably: ალბათ, უთუოდ)

1. ის უთუოდ ავად იყო, თორემ არ დაიგვიანებდა.

2. თქვენ ალბათ გაგიგონიათ ამ მსახიობის როლების შესახებ.

3. მას უთუოდ ნაკითხული აქვს ეს წიგნი.

(ever since ... I had lived...)

1. მას შემდეგ რაც ის გავიცანი თითქმის ყოველდღე ვხვდებოდით ერთმანეთს

2. მას შემდეგ რაც სმიტი ლონდონში დასახლდა სხვადასხვა სამუშაოს ასრულებდა.

3. მას შემდეგ რაც ბიბლიოთეკაში ჩავენერე საკმაოდ ბევრი წიგნი წავიკითხე (subscribe to a library).

e) Verbs with 'up.' **UP** is used with many verbs to express completion, finality or destruction, or simply to provide emphasis.

Fill in each blank with the most appropriate verb from the list below, making any necessary changes in the tense, mood or voice of the verb (use each verb only once)

blow, count, hurry, drink, pack, clear, fill,
summon, tear, tidy, book, buy, cheer, eat

1. '_____ up the number of people who have already come,' Lady Olive told her servant.
2. I _____ up the letter and threw the pieces into the waste-paper basket.
3. John _____ up all the courage he had and crossed the narrow bridge.
4. I could not buy even one ticket since all the seats were _____ up.
5. The bombs hit their target and _____ up the big factory.
6. '_____ up,' John said. Things are never so bad as they seem to be.
7. I asked the garage to _____ up the car with petrol.
8. 'I'll take a holiday when this mystery has been finally _____ up.' Detective-Sergeant Sykes said.
9. All the new dresses were quickly _____ up on the first morning of the sale.
10. '_____ up or we'll be late,' Ann called to her brother.
11. We are leaving next week for America, so we have to _____ everything up in the next few days.
12. '_____ up,' Mrs. Stout said, or you will never be fat.
13. The maid will _____ up your room as soon as you leave.
14. '_____ up,' the leader said as he put down his glass. 'It is time to go now.'

VII. LANGUAGE IN USE

Remember! *In certain expressions some nouns are used without articles: in hospital, in prison, to send sb to prison, in court, at work, at sea, at last, in fact, at present, in church, at rest, to be at war, by air, by bus, by train, from morning till evening, from time to time, face to face, and many others.*

a) Complete the following sentences, using the appropriate word from the list with or without the article.

work, hospital, bed, address, college,
school, bus stop, water, home, prison

1. The police eventually caught the bank robber and he was sent to _____.
2. When are you going to _____? It's after midnight.
3. I always get to _____ on time. My boss is very strict about that.
4. The children are all at _____ now but they will be home very soon.
5. I've just heard that your brother is in _____. When is his operation?
6. My cousin goes to _____ in California.
7. If you want to speak to me in the evening, phone me at _____.
8. I have to take bus 5, but I can't find _____. Do you know where it is?
9. David is late. Did you give him _____.
10. I need _____. I'm really very thirsty.

b) *Phrasal Verbs.* Read the story to look for other examples of phrasal verbs. Then work with a partner to guess the meaning of the phrasal verbs and complete the following chart.

The first example has been done for you.

Phrasal Verb	Meaning	Sentence
tear up	to pull sharply apart or to pieces	She tore up her diary.

c) **Word Forms.** Complete the chart by filling in the various forms of the following words taken from “The Card.” Use your dictionary if you need help.

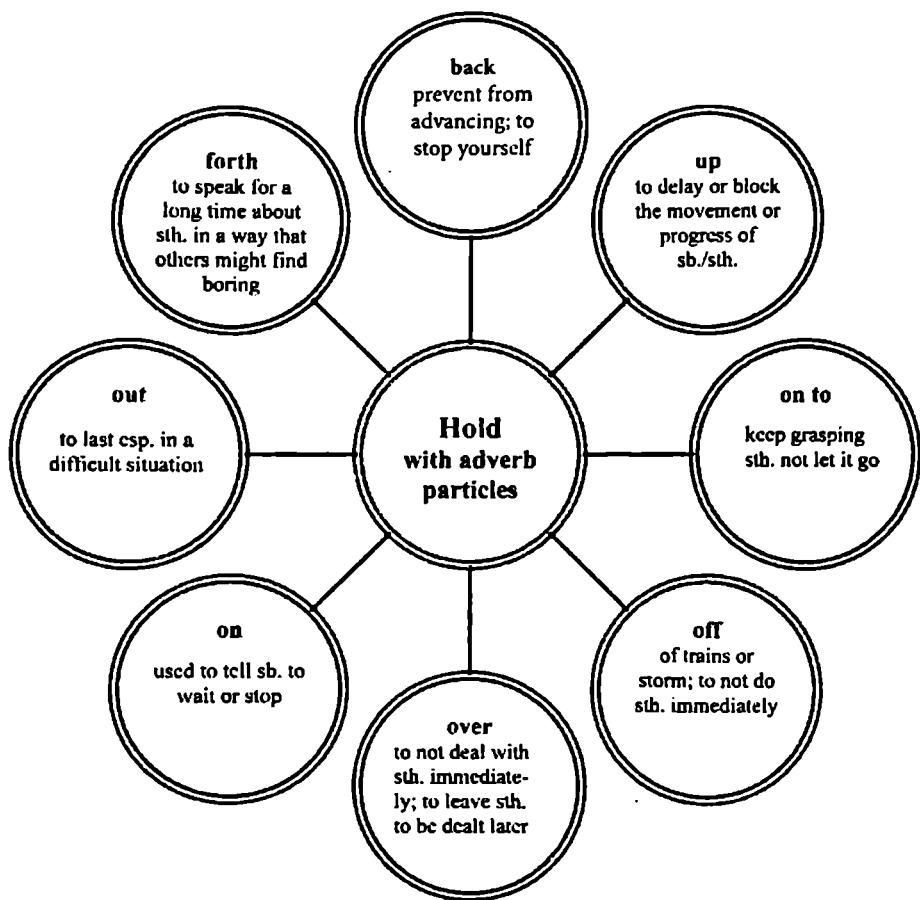
Note! There may be more than one possible word for the same part of speech.

Verb	Noun	Adjective	Adverb
familiarize	familiarity	familiar	familiarly
		busy	
	public		
respond			
produce			

d) **Word Formation (word building).** Read the story once more, find all the **derived words** and fill in the chart. The first example has been done for you.

Prefixes	Suffixes	Compound Words	Converted Pairs
<u>un</u> familiar	agres <u>sive</u>	long-desired	a knock – to knock

e) First look at the diagram below and study it carefully. Then fill the blanks with suitable phrasal verbs with **hold**.



1. The thin cordon of police could do nothing to _____ the crowd.
2. The wind _____ for a month, then the rain fell in torrents.
3. Robert was still _____ at the meeting but nobody was listening.
4. Tell him to _____ a minute. I haven't written a word.
5. Don't panic just _____ that rock and I'll come and fetch you down.
6. We can stay here for as long as our supplies of food and water _____ .
7. The final item on the agenda will be _____ until our next meeting.
8. Ships _____ by the strike of dockers at Liverpool.

VIII. QUESTIONS FOR DISCUSSION

1. Do you think the jury should be present at the trial in court?
2. Who decides whether the criminal or accused is guilty or innocent?
3. When are people happy and when are they lucky?

IX. TOPICS FOR WRITING

1. Write the summary of the story.
2. Describe a library.
3. My duties as a member of the library.
4. My family and our relationship with one another.



JENNINGS MICHAEL BURCH

*Jennings Michael Burch was born in South Bronx, New York on April 27, 1941. Due to a very stressful life, Burch's mother sent her children to orphanages and foster care in 1949, when Jennings was eight but she vowed that she would be back. Between 1949 and 1952, he had stayed in four orphanages, moved with his family three times, and stayed with at least two sets of foster parents. He documented this period of time in his memoir, *They Cage the Animals at Night*. He spent most of his childhood in foster homes and orphanages and wrote the 1985 best selling book.*

Jennings Michael Burch, annoyed of people making fun of his first

*name, took his middle name at his grade school, St. Michael's. He went to John Jay College and worked as a taxi driver and New York police officer. He has four daughters and is currently married. In 1984 he wrote the book *They Cage the Animals at Night*. He is currently working on a sequel. The book was originally going to be called *When Morning Comes*. However, after receiving surgery he read over what had been written so far and decided to dispose of it. He is now working hard on a second version of the sequel which will be titled *It Goes On...* which will be published in 2009. He is retired and lives in New York City.*

A Friend on the Line

Even before I finished dialing, I somehow knew I'd made a mistake. The phone rang once, twice - then someone picked it up. "You got the wrong number!" a husky male voice snapped before the line went dead. Mystified, I dialed again. "I said you got the wrong number!" came the voice. Once more the phone clicked in my ear. How could he possibly know I had a wrong number? At that time, I worked for the New York City Police Department. A cop is trained to be curious - and concerned. So I dialed a third time.

"Hey, c'mon," the man said. "Is this you again?"

"Yeah, it's me," I answered. "I was wondering how you knew I had the wrong number before I even said anything." "You figure it out!" The phone slammed down.

I sat there awhile, the receiver hanging loosely in my fingers. I called the man back.

"Did you figure it out yet?" he asked.

"The only thing I can think of is...nobody ever calls you." "You got it!" The phone went dead for the fourth time. Chuckling, I dialed the man back.

"What do you want now?" he asked.

"I thought I'd call...just to say hello."

"Hello? Why?"

"Well, if nobody ever calls you, I thought maybe I should."

"Okay. Hello. Who is this?"

At last I had gotten through. Now he was curious. I told him who I was and asked who he was.

"My name's Adolf Meth. I'm 88 years old, and I haven't had this many wrong numbers in one day in 20 years!" We both laughed.

We talked for 10 minutes. Adolf had no family, no friends. Everyone he had been close to had died. Then we discovered we had something in common: he'd worked for the New York City Police Department for nearly 40 years.

Telling me about his days there as an elevator operator, he seemed interesting, even friendly. I asked if I could call him again. "Why would you want to do that?" he asked, surprised. "Well, maybe we could be phone friends. You know, like pen pals."

He hesitated. "I wouldn't mind...having a friend again." His voice sounded a little tentative.

I called Adolf the following afternoon and several days after that. Easy to talk with, he related his memories of World Wars I and II, the Hindenburg disaster and other historic events. He was fascinating.

I gave him my home and office numbers so he could call me. He did - almost every day. I was not just being kind to a lonely old man. Talking with Adolf was important to me, because I, too had a big gap in my life. Raised in orphanages and foster homes, I never had a father. Gradually, Adolf took on a kind of fatherly importance to me. I talked about my job and college courses, which I attended at night.

Adolf warmed to the role of counselor. While discussing a disagreement I'd had with a supervisor, I told my new friend, "I think I ought to have it out with him." "What's the rush?" Adolf cautioned. "Let things cool down."

"When you get as old as I am, you find out that time takes care of a lot. If things get worse, then you can talk to him."

There was a long silence. "You know," he said softly, "I'm talking to you just the way I'd talk to a boy of my own. I always wanted a family - and children. You're too young to know how that feels."

No, I wasn't. I'd always wanted a family - and a father. But I didn't say anything, afraid I wouldn't be able to hold back the hurt I'd felt for so long.

One evening Adolf mentioned his 89th birthday was coming up. After buying a piece of

fiberboard, I designed a 2' x 5' greeting card with a cake and 89 candles on it. I asked all the cops in my office and even the police commissioner to sign it. I gathered nearly a hundred signatures. Adolf would get a kick out of this. I knew. We'd been talking on the phone for four months now, and I thought this would be a good time to meet face to face. So I decided to deliver the card by hand. I didn't tell Adolf I was coming; I just drove to his address one morning and parked the car up the street from his apartment house. A postman was sorting mail in the hallway when I entered the building. He nodded as I checked the mailboxes for Adolf's name. There it was. Apartment 1H, some 20 feet from where I stood.

My heart pounded with excitement. Would we have the same chemistry in person that we had on the phone? I felt the first stab of doubt. Maybe he would reject me the way my father rejected me when he went out of my life.

I tapped on Adolf's door. When there was no answer, I knocked harder.

The postman looked up from his sorting. "No one's there," he said. "Yeah," I said, feeling a little foolish. "If he answers his door the way he answers his phone, this may take all day."

"You a relative or something?"

"No. Just a friend."

"I'm really sorry," he said quietly, "but Mr. Meth died the day before yesterday."

Died? Adolf? For a moment, I couldn't answer. I stood there in shock and disbelief. Then, pulling myself together, I thanked the postman and stepped into the late-morning sun. I walked toward the car, misty-eyed.

Then, rounding a corner, I saw a church, and a line from the Old Testament leaped to mind: A friend loveth at all times. And especially in death, I realized. This brought a moment of recognition. Often it takes some sudden and sad turn of events to awaken us to the beauty of a special presence in our lives. Now, for the first time, I sensed how very close Adolf and I had become. It had been easy, and I knew this would make it even easier the next time, with my next close friend.

Slowly, I felt warmth surging through me. I heard Adolf's growly voice shouting, "Wrong number!" Then I heard him asking why I wanted to call again.

"Because you mattered, Adolf," I said aloud to no one.

"Because I was your friend."

I placed the unopened birthday card on the back seat of my car and got behind the wheel. Before starting the engine, I looked over my shoulder. "Adolf," I whispered,

"I didn't get the wrong number at all. I got you."

I. GLOSSARY

dial ['daɪəl] (*dials, dialling, dialled or dials, dialing, dialed*) *v* - to establish or try to establish a telephone connection with (a subscriber or his number) by operating the dial on a telephone; სატელეფონო ნომრის აკრეფა

husky ['haskɪ] *adj* - slightly hoarse or rasping (of a voice, an utterance, etc.); ხრინწიანი
male [meɪl] *adj* - of, relating to, or characteristic of a man; masculine; მამრობითი, მამაკაცის (ხმა, ხასიათი)

snap [snæp] *v* - to speak (words) sharply or abruptly: აქ: მოკლედ/ მკვახედ მოუჭრის სიტყვას

mystify ['mɪstɪfaɪ] *v* - a) to confuse, bewilder, or puzzle; b) to make mysterious or obscure: იდუმალებით/ბურუსით შემოსავს; დააბნევს, თავგზას აუბნევს, შეაცბუნებს

click [klɪk] *v* *n* - a short, light, often metallic sound; ტკაცუნა, წკარუნა, წკაპუნა

cop [kɒp] *n* - *colloquial*: another name for policeman; პოლიციელი

curious ['kjʊəriəs] *adj* - eager to learn; inquisitive; ცნობისმოყვარე

concerned [kən'sɜːnd] *pred. adj* - worried, troubled, or solicitous; დაინტერესებული; შეწუხებული, დაფიქრებული, მზრუნველი

wonder ['wʌndə] *v* - a) (when often followed by 'about') to indulge in speculative inquiry, often accompanied by an element of doubt (concerning something), e.g. *I wondered about what she said. I wonder what happened.* b) (when, often followed by 'at') to be amazed (at something), e.g.: *I wonder at your impudence*; დაინტერესება (აინტერესებს); გაკვირება (უკვირს)

awhile [ə'waɪl] *adv* - for a brief period; ერთხანს

slam [slæm] *v* - a) to cause (a door or window) to close noisily and with force or (of a door, etc.) to close in this way; b) to throw (something) down noisily and violently; მიჯახუნება (მიაჯახუნებს კარს, ფანჯარას), დაბერტყება (დააბერტყებს)

loosely [luːsli] *adv* - in a relaxed manner; not rigid; "his hands lay loosely;" მოშვებულად, დაუძაბავად, ლაღად

chuckle [tʃʌkl] *v* - to laugh softly or to oneself; ჩაიცინება (ჩაიცინებს)

elevator ['elɪvətə] *n* - chiefly US and Canadian - a platform, compartment, or cage raised or lowered in a vertical shaft to transport persons or goods in a building Also called (in Britain and certain other countries): lift; ლიფტი

hesitate ['hezɪtət] *v* - to hold back or be slow in acting; be uncertain; ჭოჭმანი, ორჭოფობა

tentative ['tentətɪv] *adj* - hesitant, uncertain, or cautious; მერყევი, გაუბედავი, ფრთხილი

disaster [dɪ'zɑːstə] *n* - an occurrence that causes great distress or destruction; უბედურება, ბედის უკუღმართობა, კატასტროფა

fascinating ['fæsɪneɪtɪŋ] *adj* - a) arousing great interest; b) enchanting or alluring; მიმზიდველი, მომზიბველი

gradually ['grædʒʊəli] *adv* - step by step, bit by bit; თანდათანობით, ნაბიჯ-ნაბიჯ, ნელნელა

fatherly *adj* - showing the affection of a father; მამობრივი

counselor ['kaʊnsɪlə] *n* - a person who gives counsel; an adviser; მრჩეველი

supervisor ['suːpəvaɪzə] *n* - one who is in charge of a particular department or unit, as in a

governmental agency or school system; ზედამხედველი

fiberboard = fibreboard [ˈfaɪəbɔ:d] *n* -- ბოჭკოვანი მუყაო

design [drˈzaɪn] *v* - to prepare the preliminary sketch or the plans for (a work to be executed), esp. to plan the form and structure of: e.g. *to design a new bridge*; დახატავს, დაგეგმავს, დააგეგმარებს;

greeting card [ˈgri:tɪŋ kɑ:d] *n* - a folded card bearing a message of greeting, congratulation, or other sentiment, usually sent or given on a special occasion or holiday; მისალოცი ბარათი

signature [ˈsɪɡnɪʃə] *n* - one's name as written by oneself; ხელმოწერა

sort [sɔ:t] *v* - to arrange according to class, kind, or size; classify; დახარისხება გადარჩევა

deliver [drɪˈlɪvə] *v* - . To bring or transport to the proper place or recipient; distribute: *deliver groceries*; *deliver the mail*; ადგილზე მიტანა

park [pa:k] *v* - to put or leave (a vehicle) for a time in a certain location; მანქანის დაყენება

pound [paʊnd] *v* - to pulsate rapidly and heavily; throb: *My heart pounded*; ძლიერი ცემა (ცემს გულს), ფეთქება (ფეთქავს), ძგერა (ძგერს)

reject [rɪdʒekt] *v* - to refuse to recognize or give affection to (a person); უარყოფა, უარის თქმა

recognition [ˈrekəɡˈniʃn] *n* - an awareness that something perceived has been perceived before; აღიარება, ცნობა; შეცნობა, გაცნობიერება

matter [ˈmætə] *v* - to be of consequence or importance; ნიშნავს, მნიშვნელოვანია

awaken [əˈweɪkən] *v* - cause to become awake or conscious; "He was roused by the drunken men in the street;" "Please wake me at 6 AM.;" გამოაფხიზლებს, გააღვიძებს

presence [ˈprezəns] *n* - the state or fact of being present; არსებობა; დასწრება, ყოფნა

growly [ˈɡraʊli] *adj* - a voice characterized by a low guttural sound or utterance; ბუზ-ლუნა, უკმაყოფილო, გაბრაზებული (ლაპარაკი, ხმა)

II. PHRASES AND SENTENCE STRUCTURES

hey, c'mon! - მიდი, რა

yeah, it's me... - ჰო, მე ვარ

you figure it out! - აბა, გამოიცანი/მიხვდი!

had gotten through - დავეუქავშირდი

have something in common with - საერთო ჰქონდეს, ჰქონდეთ (ვინმესთან)

why would you wanta do that? - ამას რატომ აკეთებ

Informal 1. Contraction of want to: You wanna go now? 2. Contraction of want a: You wanna slice of pie?

phone friends - სატელეფონო მეგობრები

pen pals - მეგობრები მიმოწერით

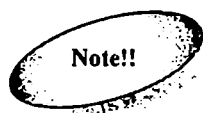
(he was) easy to talk with - მასთან იოლი იყო საუბარი

foster homes - ოჯახი, რომელიც ბავშვის აღზრდას კისრულობს

warmed to the role of counselor - ხალისით შეუდგა მრჩეველის როლის შესრულებას

I ought to have it out with him - ვფიქრობ, გულწრფელად უნდა ვუთხრა, რასაც ვფიქრობ.

just the way I'd talk to a boy of my own - ზუსტად ისე, როგორც საკუთარ ვაჟს
 დაველაპარაკებოდი
how that feels - როგორი გრძნობაა
to hold back the hurt - წყენას შეიკავებს
get a kick out of something - დიდი სიამოვნების მიღება, გართობა
stab of doubt - ეჭვმა გამკრა
the way my father rejected me - ისე, როგორც მამაჩემი არ მცნობდა
stood there in shock and disbelief - იდგა თავზარდაცემული და ვერ იჯერებდა
a friend loveth at all times - მოყვასს ყოველთვის უყვარხარ
pull oneself together - გამბედაობას მოიკრებს
stepped into the late-morning sun - თავი ამოყო (შეაბიჯა) გვიანი დილის მზის სხივებში
I felt warmth surging through me - ვიგრძენი სითბომ როგორ დამიარა მთელ
 ტანში
look over one's shoulder - წარსულში იყურება, წარსულს იხსენებს; უკან იხედება.
misty-eyed - თვალდაბინდული
leaped to mind - უეცრად გაუელვა, აზრად მოუვიდა
turn of events - მოვლენათა განვითარება
awaken us to the beauty of a special presence in our lives - თვალს აგვიხელს იმ ილუ-
 მალი მშვენიერების შესაცნობად, რომელიც ყოველი ჩვენგანის სიცოცხლეს
 თან ახლავს.
started the engine - ჩართო/აამუშავა ძრავა



We may call the phrase 'phone friends' a kind of pun, as it is derived from 'pen pals' 'pen friends;' as to what 'pun' means, you will understand better having read the note below:

pun – n. wordplay, a humorous play on words;

III. COMPREHENSION QUESTIONS

1. How did the main character of the story, "A Friend on the Line" get in touch with Adolf?
2. Was it difficult for the storyteller to make his unknown respondent communicate?
3. Why did Adolf answer in such an unfriendly manner in the beginning?
4. How many times did the author have to dial the number until the other man started to communicate?
5. How did he persuade the unknown person to speak up to him?
6. What did the two men have in common?
7. How old was the old man?

8. Where was the young man brought up?
9. Did the two men actually become 'phone pals'?
10. How did Adolf manage to take a kind of fatherly importance to the storyteller?
11. How do the two men feel towards each-other after some time?
12. What experience did the author have of his real father?
13. What did the storyteller decide to do at the end of the story?
14. Were the two men destined to meet (yes/no), and why?

IV. INTERPRETATION QUESTIONS

While answering these questions, try to relax and use your fantasy at your best. Feel free to interpret different situations and speak openly to your pals.

1. Who tells the story? Is it the first person narration? Is the storyteller himself involved in the story he tells us?
2. Have you ever made friends through the phone/internet? In old times there was neither the internet nor the telephone. What was a usual way of communication then? Can you name some correspondence between some individuals that became popular later and could you recall what the name of literary letter writing is? *belletristic literature*
3. When a person feels lonely, he sometimes wishes he had someone to talk to, even someone unfamiliar, who he had never met before. Have you ever experienced such an urge to talk to someone, no matter who? Share your experience with your group mates.
4. Have you ever dialled a wrong number? What was the response? Or, maybe vice-versa, someone unfamiliar to you has called you; what was your feeling and how did you react to it?
5. The author describes the 'respondent's' response to the four calls by some verbs expressing, generally speaking, "putting the receiver down." Find those verbs in the text and try to give their full definition (e.g. *the phone slammed down*); in the same way, recall the author's reactions to the 'respondent's' rudeness and interpret his every other step.
6. What do you think the storyteller means by the phrase: "At last I had gotten through?" Try to find the psychological portrait of an individual so strongly in need of communication.
7. How would you interpret the words from the text - "I didn't get the wrong number at all. I got you."
8. Why does the storyteller say the words "Because you mattered, Adolf," and what do you think they mean?

V. CLOSE TELLING. THE GIST OF THE STORY

After mastering the vocabulary and phrases write a literary translation of the story:

- a) Try to reconstruct the sequence of events in the story and number them accordingly (one example is given):

1. The old man asked: Why would you want to do that?" he asked. "Well, maybe we could be phone friends. You know, like pen pals. -- 9

2. The phone rang once, twice, then someone picked it up. "You got the wrong number!" a husky male voice snapped before the line went dead. --
3. At last I had gotten through. Now he was curious.--
4. One evening Adolf mentioned his 89th birthday was coming up. --
5. Mystified, I dialed again. "I said you got the wrong number!" came the voice. Once more the phone clicked in my ear. --
6. I placed the unopened birthday card on the back seat of my car and got behind the wheel. Before starting the engine, I looked over my shoulder. "Adolf," I whispered, "I didn't get the wrong number at all. I got you." --
7. Adolf warmed to the role of counselor. While discussing a disagreement I'd had with a supervisor, I told my friend, "I think I ought to have it out with him." "What's the rush?" Adolf cautioned. "Let things cool down." --
8. How could he possibly know I had a wrong number? At that time, I worked for the New York City Police Department. A cop is trained to be curious - and concerned. --
9. "The only thing I can think of is...nobody ever calls you." "You got it!" --
10. A cop is trained to be curious - and concerned. So I dialed a third time. "Hey, c'mon," the man said. "Is this you again?" "Yeah, it's me," I answered. "I was wondering how you knew I had the wrong number before I even said anything." "You figure it out!" The phone slammed down. --
11. "What do you want now?" he asked. "I thought I'd call ... just to say hello." "Hello? Why?" "Well, if nobody ever calls you, I thought maybe I should." "Okay. Hello. Who is this?" --
12. Then we discovered we had something in common: he'd worked for the New York City Police Department for nearly 40 years. --

VI. VOCABULARY DEVELOPMENT

Read the following phrases and try to define which of the definitions a, b, or c, best fits their meaning. Then circle the appropriate letter:

1. The teacher had been explaining the rule for more than an hour when she asked John if he understood it. "I'm sorry, but I can't Mrs Chill!" "So I'll have to start explaining it again!" was the answer.

a. design it	b. conceive it	c. figure it out
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2. Nick was trying to call his mother but it was Christmas Eve and it was difficult to

a. get in	b. get by	c. get through
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3. I didn't like Peter's friend Ike from the very start and I said to him: "I can't make out, Peter, what do you have with Ike?"

a. to share with	b. in mind	c. in common
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4. We started rehearsing the play and Mary to the role of Juliet at once.

a. liked	b. was enjoying	c. warmed up
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5. I think a person should be open. I mean, if you don't like somebody's behaviour, you should with him right away.
 a. concern about b. have it out c. hang over
6. Do it ... Mr Smith shows you, children, and you will see, what a fine picture you'll draw! – the teacher was really enthusiastic about our drawing classes, but nobody could draw any likeness of the still-life arranged on the table in front of the class.
 a. as if it b. like it is c. just the way
7. Certainly, it's hard to the hurt when you are offended, but I think you should be able to pull yourself together.
 a. give up b. hold on c. hold back
8. "I'm bored of it all! I don't want to go to this stupid party!" said Helen. "C'mon, dear, just relax and try to ... out of it! You'll see what wonderful time we'll have together!" insisted Jack.
 a. call in on b. get away c. get a kick
9. What do you feel when you ... your shoulder? Just sad feeling of dissatisfaction: so many dreams and plans unfulfilled, so many people disappointed by what you've done... So little to be really proud of! You know, it's better not to recall your past at all!
 a. look at b. look back over c. scrutinize
10. At first Nick was terribly scared. He even could not breathe out for a while, but then, suddenly, he remembered that there were his friends waiting for his help: all of a sudden, he ... and started to feel his way in the dark.
 a. got hold of b. pulled himself together c. pushed himself forward
11. Never keep your anger inside you – always try to ... with whoever it is. Believe, me, I'm old enough and I've seen a lot, so, you'd better take my word for it.
 a. have it out b. tell to c. speak up
12. At first I didn't want to serve the guests, but when I saw John, well... he looked marvelous! Only then I started to ... the role of the hostess and fascinated everyone present, including John, of course!
 a. warm up to b. turn on c. try on

b) Match the words in column A with the definitions in column B

A		B
1. husky	_____	a. worried, troubled, or solicitous
2. snap	_____	b. eager to learn; inquisitive
3. mystify	_____	c. a short light often metallic sound
4. click	_____	d. an occurrence that causes great distress or destruction
5. curious	_____	e. slightly hoarse or rasping (of a voice, an utterance, etc.)
6. concerned	_____	f. to confuse, bewilder, or puzzle
7. wonder	_____	g. to break or cause to break suddenly, esp. with a sharp sound
8. chuckle	_____	h. one who is in charge of a particular department or unit, as in a governmental agency or school system.

- | | | |
|-----------------|-------|--|
| 9. hesitate | _____ | i. to indulge in speculative inquiry, often accompanied by an element of doubt |
| 10. tentative | _____ | j. a partly suppressed laugh |
| 11. supervisor | _____ | k. to refuse to accept, acknowledge, use, believe, etc. |
| 12. fascinating | _____ | l. to understand |
| 13. disaster | _____ | m. to plan and make (something) artistically or skilfully |
| 14. figure out | _____ | n. to hold back or be slow in acting; be uncertain |
| 15. warm to | _____ | o. enchanting or alluring a fascinating woman |
| 16. gradually | _____ | p. become interested in or enthusiastic about it |
| 17. design | _____ | q. hesitant, uncertain, or cautious |
| 18. reject | _____ | r. step by step. bit by bit |

VII. LANGUAGE IN USE

This time you will have to deal with the verb 'make' with different prepositions changing its meaning. As you already know, they are called phrasal verbs. Read them carefully, analyse, and memorise.

Phrasal Verbs:

make for

1. To have or produce (a particular effect or result): *small details that make for comfort.*
2. To help promote; further: *makes for better communication.*

make off

To depart in haste; run away.

make out

1. To discern or see, especially with difficulty: *I could barely make out the traffic signs through the rain.*
2. To understand: *could not make out what she said.*
3. To write out; draw up: *made out the invoices.*

informal: to try to establish or prove

make over

1. To redo; renovate.
2. To change or transfer the ownership of, usually by means of a legal document: *made over the property to her son.*

make up

1. To put together; construct or compose: *make up a prescription.*
2. To constitute; form: *Ten years make up a decade.*
3.
 - a. To alter one's appearance for a role on the stage, as with a costume and cosmetics.
 - b. To apply cosmetics.
4. To devise as a fiction or falsehood; invent: *made up an excuse.*
5.
 - a. To make good (a deficit or lack): *made up the difference in the bill.*
 - b. To compensate for: *make up for lost time.*

6. To resolve a quarrel: *kissed and made up*.
7. *Printing*: to select and arrange material for: *made up the front page*.
make with Slang
1. To bring into use: *a flirt making with the eyes*.
2. To put forth; produce: *always making with the jokes*.

Now fill in the blanks with the appropriate phrasal verbs from above. Note that you won't have to use all the different meanings of one and the same phrasal verb.

1. Don't try to that you did not know it! I'm sure you did know everything all along!
2. The doctor examined the patient carefully and ... a prescription for some medicines.
3. Mr. Smith's decision to ... all his big property to his young wife infuriated his children.
4. She always ... to have no money, but I know it's not right! It's unfair, you know!
5. I wanted to see them but unfortunately before we arrived they had already ... for Paris.
6. When Ann appeared on the stage I didn't recognize her at first as she had ... her face in such a way even her mother would find it difficult to guess who she was!
7. Very often John's friends tried to ... him ... as an unreliable, inconsistent person, but as far as my experience showed, it was not true at all.
8. We did not talk for a long time but when Nick apologized in such a nice manner, I couldn't help ... with him.

You know the phrases '*you'd better*' and '*you'd rather*' which are often used improperly. In order not to confuse them we offer you a little explanation and a task to fulfill, which will help you to remember the difference and to freely use it in your speech.

'you/he/John, etc. + had + better + infinitive without 'to' means something like: 'I think it is better for you... (or somebody else)/ advise(s) you' or 'you should...'

while:

'you/he/they/John, etc. + would rather + infinitive without 'to' means: you/he/they, John, etc., prefer(s) to...'

Now, according to the context, select either '*had better*' or '*would rather*:'

1. I..... you didn't pick your nose in public.
2. You... hurry if you want to catch your train.
3. We not work at the weekends.
4. I ... have coffee than tea now.

5. They fly by train than drive, otherwise they won't be there on time.
6. What ... you do now – go with us to the theatre or stay at home and watch this stupid horror film?
7. I think they not wait until late, it's dangerous to walk in the streets of New York these days, you know...
8. I think Mary eat less, she's put on a lot of weight lately.
9. not you ask your mother to let you go before we leave? You know she'll get very angry if you don't.
10. you have tea or coffee? – Sue asked her guests.

In the story itself you came across the phrase: 'just the way I'd talk to a boy of my own;' now read the idioms below. All of them include the word 'way.' Pay attention to the difference in the meanings, and memorise them.

Idioms with 'way:'

all the way - from beginning to end; completely: *drove all the way from Detroit to Pittsburgh.*

by the way - incidentally: *By the way, you forgot to cash that check.*

by way of –

1. through; via: *flew to the Far East by way of the polar route*

2. as a means of: *made no comment by way of apology.*

go out of (one's)/the way - to inconvenience oneself in doing something beyond what is required.

in a way

1. to a certain extent; with reservations: *I like the new styles, in a way.*

2. from one point of view: *In a way, you're right.*

in the way - in a position to obstruct, hinder, or interfere.

no way Informal - certainly not: *Did you like that movie? - No way! It was boring.*

on (one's)/the way - in the process of coming, going, or travelling: *She is on her way out the door. Winter is on the way.*

on the way - on the route of a journey: *met him on the way to town; ran into them on the way.*

out of the way - 1. In such a position as not to obstruct, hinder, or interfere.

2. taken care of; disposed of: *some details to get out of the way first.*

3. in a remote location.

4. of an unusual character; remarkable.

5. improper; amiss: *said nothing out of the way.*

be underway

1) in progress; in operation: *the show was under way*

2) nautical: in motion

a) Make up sentences of your own using each of the above phrase and try to use them in your everyday speech.

b) Translate into English keeping in mind the above expressions:

1. აქ პირველად ვარ და ისეთი გრძნობა მაქვს, თითქოს ყველა მე მიყურებს. რაზე შეუფერებელი ხომ არ წამომცდა?
2. შინისაკენ მიმავალს ერთი სკოლის მეგობარი შემხვდა. ძალიან გამეხარდა, რადგან ხუთი წელი იქნება რაც არ შევხვედრივარ.
3. მასწავლებელმა ბავშვებს სთხოვა ამოცანა იმ ხერხით ამოეხსნათ, რომელიც გაკვეთილზე უჩვენა.
4. – როგორ მოგეწონათ ახალი კინოვარსკვლავი? – იცი, რაღაცით მერლინ მონ-როს ჰგავს, მაგრამ ვერაა მასავით მომხიბვლელი.
5. – გზიდან ჩამომეცალე, ვერ ხედავ, რამდენი საქმე მაქვს?
6. სხვათა შორის, შენთვის რაღაც მაქვს სათქმელი, ასე რომ უჩემოდ ნუ წახვალ.
7. თეატრში რომ მივდიო, წარმოდგენა უკვე დაწყებულიყო და შესვენებამდე ფოიეში ლოდინი მოგვიხდა.
8. ოდესმე თუ მიგიღწევიათ წარმატებისთვის ტყუილის დახმარებით?

c) Word Formation (word building). Read the story once more, find all the **derived words** and fill in the chart. The first example has been done for you

Verb	Noun	Adjective	Adverb
loosen	looseness	loose	loosely
	wonder		
		concerning	
		elevated	
hesitate			
			tentatively
		fascinating	
	design		
supervise			
	sign		
		recognisable	
deliver			

VIII. QUESTIONS FOR DISCUSSION

1. Have you, or any of your acquaintances, ever experienced something unexpected, something that surprisingly influenced all your future life in some way? Think about it and discuss in class.
2. What do you think about loneliness in general? Maybe you know some lonely person, someone living alone or abandoned by everyone due to some reverse of circumstances? If so, discuss the case in class.
3. Have you ever happened to make friends by way of dialling a wrong number? By means of chatting through the internet? Share your experience with your mates.
4. Imagine walking in Alfred's shoes; now try to describe how you would react to somebody dialling your number by mistake more than three times; would you get angry/curious?

IX. TOPICS FOR WRITING

1. Write the summary of the story.
2. Write about some experience (whether personal, told by someone, or imaginary) of loneliness/ lack of parental warmth and care and what, in your opinion, people feel like when they have to go through it for a long time.
3. Now try to imagine that Adolf didn't die and the two men meet eventually. Use your fantasy and write a brief description of what they might talk about or do.



FLOYD DELL

Floyd Dell was born on 28th June 1887 in Pike County, Missouri. His father, Anthony Dell, found it difficult to find regular work and the family endured the great deal of poverty. As a child Dell developed a love of reading. He later claimed that it was books by William Morris and Frank Norris helped convert him to socialism. At sixteen he joined the Socialist Party and gave speeches on street corners about his political beliefs. He also produced material for a small Socialist monthly, *The City Worker Magazine*. After a spell as an apprentice cabinetmaker, Dell worked as a cub reporter for the *St. Joseph Times*. He later moved to the *Chicago Evening Post* and by 1911 was editor of the newspaper's *Friday Literary Review*. Over the next few years Dell promoted the work of writers such as Frank Norris, Jack London, Charles Edward Russell, David Graham Phillips, Upton Sinclair, Theodore Dreiser and Stephen Crane. Dell believed that the everyday life of the middle and working classes provided subjects worthy of serious literary treatment. Dell valued authenticity and accuracy of detail and welcomed those, like Russell and Phillips, who wanted to use literature to bring about social reform. As well as writing for the left wing magazines such as the *New Masses* (1924-30) Dell produced several non-fictional works including Upton Sinclair's *Oil! or Love and the Machine Age* (1930) and an autobiography *Homecoming* (1933). Floyd Dell died in 1969.

(1887-1969)

The Blanket

Petey hadn't really believed that Dad would be doing it – sending Granddad away. "Away" was what they were calling it. Not until now could he believe it of Dad. But here was the blanket that Dad had that day bought for him, and in the morning he'd be going away. And this was the last evening they'd be having together. Dad was off seeing that girl he was to marry. He'd not be back till late, and they could sit up and talk.

It was a fine September night, with a thin white moon riding high over the gully. When they'd washed up the supper dishes they went out on the shanty porch, the old man and the

bit of a boy, taking their chairs. "I'll get me fiddle," said the old man, "and play ye some of the old tunes." But instead of the fiddle he brought out the blanket. It was a big, double blanket, red with black cross stripes.

"Now, isn't that a fine blanket!" said the old man, smoothing it over his knees. "And isn't your father a kind man to be giving the old fellow a blanket like that to go away with? It cost something, it did – look at the wool of it! And warm it will be these cold winter nights to come. There'll be few blankets there the equal of this one!"

It was like Granddad to be saying that. He was trying to make it easier. He'd pretended all along it was he that was wanting to go away to the great brick building – the government place, where he'd be with so many other old fellows having the best of everything But Petey hadn't believed Dad would really do it, until this night when he brought home the blanket.

"Oh, yes, it's a fine blanket," said Petey, and got up and went into the shanty. He wasn't the kind to cry, and besides, he was too old for that, being eleven. He'd just come in to fetch Granddad's fiddle. The blanket slid to the floor as the old man took the fiddle and stood up. It was the last night they'd be having together. There wasn't any need to say, "play all the old tunes." Granddad tuned up for a minute, and then said, "this is one you'll like to remember."

The thin moon was high overhead, and there was a gentle breeze playing down the gully. He'd never be hearing Granddad play like this again. It was as well Dad was moving into that new house, away from here. He'd not want, Petey wouldn't want to sit here on the old porch of fine evenings, with Granddad gone. The tune changed. "Here's something gayer." Petey sat and stared out over the gully. Dad would marry that girl. Yes, that girl who'd kissed him and slobbered over him, saying she'd try to be a good mother to him, and all His chair creaked as he involuntarily gave his body a painful twist.

The tune stopped suddenly, and Granddad said: "It's a poor tune, except to be dancing to." And then: "It's a fine girl your father's going to marry. He'll be feeling young again, with a pretty wife like that. And what would an old fellow like me be doing around their house, getting in the way, an old nuisance, what with my talk of aches and pains! And then there'll be babies coming, and I'd not want to be there to hear them crying at all hours. It's best that I take myself off, like I'm doing. One more tune or two, and then we'll be going to bed to get some sleep against the morning, when I'll pack up my fine blanket and take my leave. Listen to this, will you? It's a bit sad, but a fine tune for a night like this."

They didn't hear two people coming down the gully path, Dad and the pretty girl with the hard, bright face like a china doll's. But they heard her laugh, right by the porch, and the tune stopped on a wrong, high, startled note. Dad didn't say anything, but the girl came

forward and spoke to Granddad prettily: "I'll not be seeing you leave in the morning, so I came over to say good-bye."

"It's kind of you," said Granddad, with his eyes cast down; and then, seeing the blanket at his feet, he stooped to pick it up. "And will you look at this," he said in embarrassment, "the fine blanket my son has given me to go away with!"

"Yes," she said, "it's a fine blanket." She felt of wool, and repeated in surprise, "A fine blanket – I'll say it is!" She turned to Dad, and said to him coldly, "It cost something, that." He cleared his throat, and said defensively, "I wanted to have the best" The girl stood there, still intent on the blanket. "It's double, too," she said reproachfully to Dad.

"Yes," said Granddad, "it's double – a fine blanket for an old fellow to be going away with."

The boy went abruptly into the shanty. He was looking for something. He could hear that girl reproaching Dad, and Dad becoming angry in his slow way. And now she was suddenly going away in a huff As Petey came out, she turned and called back, "All the same, he doesn't need a double blanket!" And she ran up the gully path. Dad was looking after her uncertainly. "Oh, she's right," said the boy coldly. "Here, Dad" – and he held out a pair of scissors. "Cut the blanket in two."

Both of them stared at the boy, startled. "Cut it in two, I tell you, Dad!" he cried out. "And keep the other half!" "That's not a bad idea," said Granddad gently. "I don't need so much of a blanket."

"Yes," said the boy harshly, "a single blanket's enough for an old man when he's sent away. We'll save the other half, Dad; it will come in handy later."

"Now what do you mean by that?" asked Dad.

"I mean," said the boy slowly, "that I'll give it to you, Dad – when you're old and I'm sending you – away."

There was a silence, and then Dad went over to Granddad and stood before him, not speaking. But Granddad understood, for he put out a hand and laid it on Dad's shoulder. Petey was watching them. And he heard Granddad whisper, "It's all right, son – I knew you didn't mean it"

And then Petey cried. But it didn't matter – because they were all three crying together.



I. GLOSSARY

gully (also gulley) ['gʌli] *n* – 1. a small narrow channel usually formed by a stream or rain;
2. a deep ditch; 1. თხრილი, არხი; 2. ხევი, ხრამი

shanty ['ʃæntɪ] *n* – a small house built of pieces of wood, metal and cardboard, shack; ხის
პატარა სახლი

porch [pɔ:tʃ] *n* – 1. a covered entrance to a building usually projecting from the wall;
2. *AmE* veranda; კართანა, კარისწინა; ამერ. ვერანდა

slobber ['slɒbə] *v* – *here*: to speak with excessive sentimentality; მეტისმეტად სენტი-
მენტალური ლაპარაკი

smooth [smu:ð] *v* – to make sth flat and even; გასწორება

creak [kri:k] *v* – to make the sound that a door sometimes makes when you open it; that
a wooden floor sometimes makes when you step on it; ჭრიალი (ჭრიალებს), ჭრატყუნი
involuntarily [in 'vɒləntərɪli] *adv* – happening without you wanting it, unintentionally;
უნებლიედ, გაუთვალისწინებლად

twist [twɪst] *n* – the action of a person spinning around once; მობრუნება, მოტრიალება
stoop [stu:p] *v* – to move your body forwards and downwards; დაღუნვა (დაიღუნება)

embarrassment [im' bæɾəsmənt] *n* – shy, awkward or guilty feelings; უხერხულობის
გრძნობა

embarrass [im' bæɾəs] *v* – to make sb feel shy, awkward or ashamed, especially in a social
situation; უხერხულ მდგომარეობაში ჩაყენება, ყოფნა

defensively [di'fensɪvli] *adv* – defendingly; თავდაცვით

intent [in'tent] *adj* – showing strong attention and interest, *intent on/upon* sth, giving all
your attention to sth; მთელი ყურადღების რაიმეზე მიმართვა

reproachfully [ri'prəʊtʃli] *adv* – in a scolding manner, angrily; გაკიცხვით, გაბრაზებით
reproach [ri'prəʊtʃ] *v* – to blame or criticize sb for sth that they have done or not done
because you are disappointed in them; ვისიმე დადანაშაულება, გაკრიტიკება

abruptly [ə' brʌptli] *adv* – suddenly and unexpectedly often in an unpleasant way; უე-
ცრად, მოულოდნელად, მკვახედ

uncertainly [ʌn'sɜ:tnli] *adv* – without confidence, hesitantly; გაუბედავად, ყოყმანით

harshly ['hɑ:ʃli] *adv* – strongly and roughly; უხეშად

startled [stɑ:tld] *adj* – frightened or surprised; შეშინებული ან გაოცებული

II. PHRASES AND SENTENCE STRUCTURES

to make sth easier – რისიმე გაადვილება

he was not the kind to cry – ის იმ ყაიდისა არ იყო, რომ ეტირა

to get in the way – ვინმესთვის ხელის შეშლა, ვისიმე დაბრკოლება/შეფერხება

to take oneself off – to leave a place – რაიმე ადგილიდან წასვლა

to take one's leave – დამშვიდობება

with his eyes cast down – თვალების დახრით

to say sth in embarrassment – რაიმეს უხერხულად თქმა

to clear one's throat – ჩახველება ყელის/ხმის ჩასანმენდად

going away in a huff - გაბრაზებული წავიდა
to come in handy – გამოდგომა (გამოადგება/გამოდგება)

a) Translate the following sentences into English using the phrases from the text.

1. მას ძალიან უნდოდა მეგობრისათვის გაჭირვება შეემსუბუქებინა და ყოველთვის მზად იყო დახმარება შეეთავაზებინა.

2. როდესაც დიდება სამზარეულოში საკმთანობდა ბავშვები ხელს უშლიდნენ ხოლმე, ის კი ჩვეულებრივ კიცხავდა მათ.

3. მისტერ ბრაუნს არ უნდოდა რომ ვინმეს დაენახა როგორ გადიოდა ის ოთახიდან.

4. შეხვედრა ჯერ დამთავრებული არ იყო, როდესაც მისტერ გოლდსმიტი წამოდგა და მასპინძლებს დაემშვიდობა.

5. ბიჭმა ეერ გაბედა მამისათვის თვლებში შეეხედა.

6. ნუ გადაადგებ ამ ძველ ძრავას, ის შეიძლება გამოგვადგეს.

7. როდესაც მისი სიმღერა მეტიხმეტად შეაქეს, მან უხერხულად იგრძნო თავი და მადლობა გადაუხადა.

8. გამომსვლელი იმდენად ლელავდა, რომ ვიდრე რამეს იტყოდა სამჯერ ჩაახველა.

III. COMPREHENSION QUESTIONS

1. Why is Granddad being sent away?
2. How old is Petey?
3. What makes Petey realize that Granddad is really going to the nursing home?
4. What excuses does Granddad make for his son's plan to send him away?
5. How would you describe the woman that Petey's father intends to marry?
6. How did Granddad and Petey spend the last evening?
7. What kind of melody did Granddad play on the fiddle?
8. Why did Petey's father buy that fine, double blanket?
9. Why did the girl speak reproachfully to Petey's Dad?
10. Do you think Dad will change his mind about sending Granddad away? Find Sentences from the story that support your opinion.

IV. INTERPRETATION QUESTIONS

1. Why does Petey dislike the woman his father intends to marry?
2. What is the real reason why Petey's father bought the blanket?
3. The author described Dad's fiancée as "the pretty girl with the hard bright face like a china doll's." What quality in her character does the author want to emphasize?
4. What relationship did Petey and his Granddad have? Find sentences from the story that support your opinion.
5. Do you think Petey really wanted to cut the blanket?
6. What lesson do you think Petey's father learned?
7. In your opinion, did the fiancée get what she deserved?
8. Why did the three cry in the end of the story?

V. CLOSE TELLING. THE GIST OF THE STORY

1. Tell the gist of the story.
2. Try to tell the story close to the text.
3. Tell the story as Granddad would tell it.
4. Imagine Petey's Dad is telling the story.

VI. VOCABULARY DEVELOPMENT

a) Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in bold print.

1. Granddad's blanket **slid** on the floor.
a. was pushed b. fell c. was thrown d. lay
2. Petey went to fetch Granddad's **fiddle**.
a. harmonica b. bugle c. violin d. ukulele
3. His chair **creaked**.
a. sagged b. broke c. stiffened d. squeaked
4. He **involuntarily** gave his body a painful twist.
a. deliberately b. unintentionally c. rudely d. consciously
5. Granddad and Petey were **startled** by the girl's laugh.
a. frightened b. pleased c. disgusted d. surprised
6. She spoke **reproachfully** to Petey's father about the cost of the blanket.
a. pleadingly b. in a scolding manner c. unpleasantly d. indifferently
7. Petey went into the **shanty** to get the fiddle.
a. garage b. attic c. shack d. porch
8. Petey's voice was **harsh** when he told his father to cut the blanket in half.
a. rough b. soft c. gentle d. cold
9. Granddad felt that he had become a **nuisance** in the house.
a. too old b. an annoyance c. not understanding d. a financial burden
10. Petey's father spoke **defensively** about buying an expensive blanket for his father.
a. with conviction b. uncaringly c. excusing himself d. accusing others
11. Granddad **stooped** to pick up the blanket.
a. sat down b. moved away c. bent over d. got up
12. Granddad was **embarrassed** to talk about the blanket in front of Dad's fiancée.
a. uncomfortable b. unable c. unhappy d. uncertain
13. Petey **abruptly** went inside to look for the scissors.
a. quickly b. suddenly c. slowly d. gently
14. Granddad didn't want people to hear him complain about **aches** and pains.
a. continuous pain b. sudden pain c. bad pain d. mild pain

b) Read each of the following sentences. Then circle the letter of the answer that correctly completes the sentence.

1. The doorway was so low that he had to _____.
a. climb b. stoop c. crawl
2. I don't want to be a _____, so tell me if you want to be alone.
a. burden b. trouble c. nuisance

3. She was _____ by colleagues for leaking the story in the press.
 a. criticised b. reproached c. praised
4. I was so _____ on my work that I didn't notice the time.
 a. patricular b. intent c. involved
5. When she told bad rumours about her husband she went off in a _____.
 a. panic b. anger c. huff
6. When one of them declared that he would solve the problem they looked at one another.
 a. angrily b. knowingly c. uncertainly

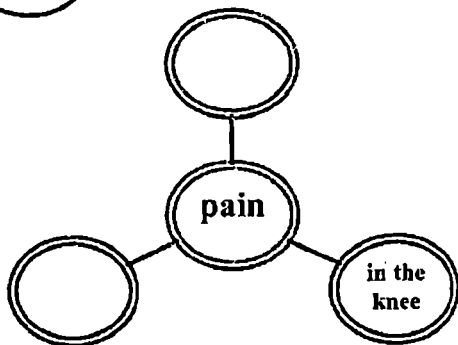
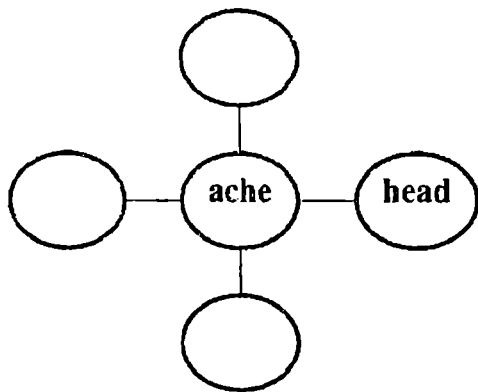
c) **Remember!** *Don't mix the words up.*

ache [eɪk] *n* – a continuous feeling of pain in a part of the body.

pain [peɪn] *n* – the feelings that you have in your body when you have been hurt or when you are ill

complete the diagrams with the words in the box.

chest, head, in the knee, back, ear, tooth, stomach

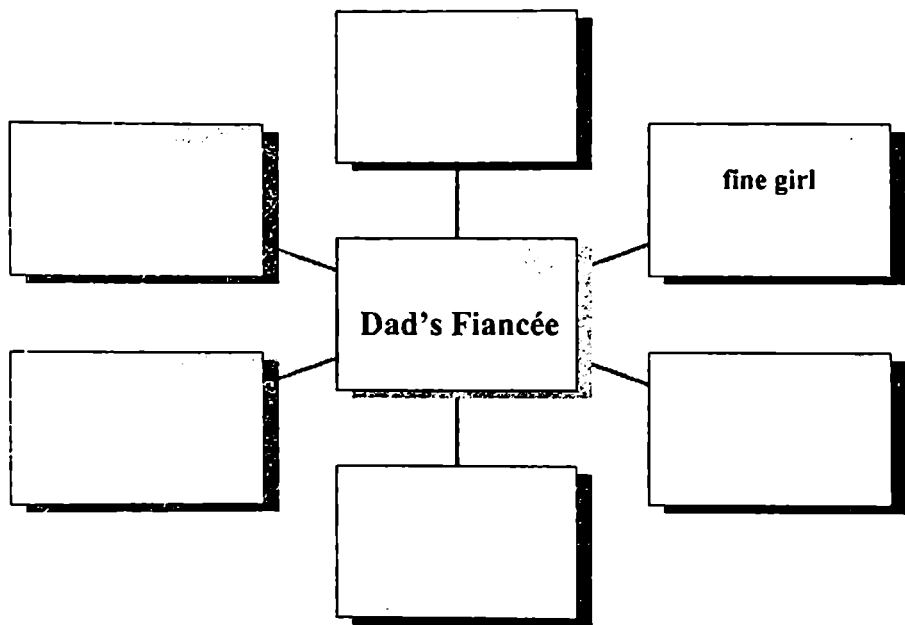


fetch [fetʃ] v – to go where sb/sth is and bring them/it back
bring [brɪŋ] v – to come to a place with sb/sth

complete the sentences with the verbs above.

1. He wanted to _____ a present for his daughter.
2. The inhabitants have to walk a mile to _____ water.
3. She has gone to _____ the kids from school.
4. She _____ her boyfriend to the party.
5. Could you _____ me my bag?
6. Don't forget to _____ your books with you.

d) How is the girl characterised by the author? Draw the boxes given below in your notebook and fill it with suitable words. Can you add some other words and phrases to characterise her?



e) Match the words in column **A** with the definitions in column **B**

A

B

- | | | |
|------------------|-------|---|
| 1. gully | _____ | a. the group of people who are responsible for controlling a country or state |
| 2. shanty | _____ | b. a small narrow channel usually formed by a stream or rain |
| 3. pretend | _____ | c. a light wind |
| 4. government | _____ | d. unintentionally |
| 5. breeze | _____ | e. a thing, a person or a situation that is annoying or causes trouble and/or problems |
| 6. involuntarily | _____ | f. white clay which is baked and used for making delicate cups, plates, etc. |
| 7. nuisance | _____ | g. to speak very quietly to sb so that other people cannot hear what you are saying |
| 8. china | _____ | h. a small house built of pieces of wood, metal and cardboard |
| 9. stoop | _____ | i. to behave in a particular way in order to make other people believe sth that is not true |
| 10. whisper | _____ | j. to bend your body forwards and downwards |

f) Read the text again and find **adjective + noun** collocations and give their Georgian translation, e.g. thin white moon . Make up sentences using these collocations.

g) Fill in the blanks with prepositions and adverb particles: **off, out, up**. These three particles are sometimes used with verbs to express a general sense of completion, result or emphasis.

- Has your toothache passed _____ yet?
- We spent an hour trying to puzzle _____ the answer to this problem.
- No one put any more coal on the fire and it gradually died _____ .
- Shake the medicine _____ before you pour it _____.
- 'I'll have a big car when I grow _____ , ' Tommy told his mother.
- The shipwrecked sailors hollowed the trunk _____ and made a boat.
- We have to finish _____ our essays for homework tonight.
- The old man gathered _____ the sticks and sold them for firewood.
- She used _____ all her energy on cleaning the house.
- Add these figures _____ and tell me the answer.
- John was tired _____ after the strenuous game and dozed _____ as soon as he sat down in the comfortable chair.
- 'Whose name have I left _____ ?' Mrs White asked after she had read _____ the list.
- I didn't wake _____ until nine o'clock this morning.
- 'I'm afraid we have sold _____ but I shall order some more if you wish,' said the shopkeeper.
- Drain _____ the fat before you serve the dish.

16. Peter carefully folded _____ the letter and put it in his pocket.
 17. 'Rinse the clothes _____ thoroughly before you hang them on the line,' Mrs. Brown told Ann.
 18. Will you help me to tie _____ this parcel?
 19. This year the disease killed _____ more cattle than it did last year.
 20. The money you have paid me cancels _____ the debt.

VII. LANGUAGE IN USE

a) Phrasal Verbs. Read the story to look for other examples of phrasal verbs. Then work with a partner to guess the meaning of the phrasal verbs and complete the following chart.

The first example has been done for you.

Phrasal Verb	Meaning	Sentence
wash up	to wash the dishes after eating	When they washed up the supper dishes, they went out on the shanty porch.

b) Word Forms. Complete the chart by filling in the various forms of the following words taken from "The Blanket." Use your dictionary if you need help.

Note! *There may be more than one possible word for the same part of speech.*

Verb	Noun	Adjective	Adverb
reproach	reproach	reproachful	reproachfully
pretend			
pain			
sleep			
startle			
	intent		

c) *Word Formation (word building). Read the story once more, find all the derived words and fill in the chart.*

The first example has been done for you.

Prefixes	Suffixes	Compound Words	Converted Pairs
<u>in</u> voluntarily	embarrass <u>ment</u>	X	a tune – to tunc

VIII. QUESTIONS FOR DISCUSSION

1. Do you think Granddad would be happy in the company of elderly people in that 'great brick building – the government place?'
2. Did Petey's father really want to send the Granddad away or was he easily influenced by his fiancée?
3. Can Petey's anger be justified? Did he intend to hurt his father?
4. Why do you think there is a generation gap in modern societies? Is it caused by a lack of understanding? Will nursing places solve the problem?

IX. TOPICS FOR WRITING

1. Write the summary of the story.
2. Is there the same problem in Georgia? What is your opinion about sending old people away?
3. Finish the story.

ISAAC

ASIMOV

(1920 – 1992)

Had a remarkable career as a scientist, teacher, and author. Born in Petrovichi, Russia, Asimov immigrated to the United States, earned a Ph.D. at Columbia University, and taught biochemistry. Although English was not his native language, Asimov wrote nearly 500 books on a variety of subjects, both fiction and nonfiction. His nonfiction work includes *Asimov's Biographical Encyclopedia of Science and Technology*. However, he is most famous for his science fiction stories such as "The Fun They Had," a look into the classrooms of the future.

The Fun They Had

Margie even wrote about it that night in her diary. On the page headed May 17, 2155, she wrote, "Today Tommy found a real book!" It was a very old book. Margie's grandfather once said that when he was a little boy his grandfather told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supported to – on a screen, you know. And then, when they turned back to the page before, it had the same words on it that it had had when they read it the first time.

"Gee," said Tommy, "what a waste. When you're through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it's good for plenty more. I wouldn't throw it away."

"Same with mine," said Margie. She was eleven and hadn't seen as many telebooks as Tommy had. He was thirteen.

She said, "Where did you find it?" "In my house." He pointed without looking, because he was busy reading. "In the attic."

"What's it about?"

"School."

Margie was scornful. "School? What's there to write about school? I hate school." Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

He was a round little man with a red face and a whole box of tools with dials and wires. He smiled at her and gave her an apple, then took the teacher apart. Margie had hoped he wouldn't know how to put it together again, but he knew how all right and, after an hour or so, there it was again, large and black and ugly with a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part she hated most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old, and the mechanical teacher calculated the mark in no time.

The inspector had smiled after he was finished and patted her head. He said to her mother, "It's not the little girl's fault, Mrs. Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten-year level. Actually, the overall pattern of her progress is quite satisfactory." And he patted Margie's head again.

Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy, "Why would anyone write about school?"

Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago." He added loftily, pronouncing the word carefully, "*Centuries* ago."

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."

"Sure they had a teacher, but it wasn't a *regular* teacher. It was a man."

"A man? How could a man be a teacher?"

"Well, he just told the boys and girls things and gave them homework and asked them questions."

"A man isn't smart enough."

"Sure he is. My father knows as much as my teacher."

"He can't. A man can't know as much as a teacher."

"He knows almost as much, I betcha."

Margie wasn't prepared to dispute that. She said, "I wouldn't want a strange man in my house to teach me." Tommy screamed with laughter, "You don't know much, Margie. The teachers didn't live in the house. They had a special building and all the kids went there."

"And all the kids learned the same thing?"

"Sure, if they were the same age."

"But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently."

"Just the same, they didn't do it that way then. If you don't like it, you don't have to read the book."

"I didn't say I didn't like it," Margie said quickly. She wanted to read about those schools.

They weren't even half finished when Margie's mother called, "Margie! School!" Margie looked up. "Not yet, mamma."

"Now," said Mrs. Jones. "And it's probably time for Tommy, too."

Margie said to Tommy, "Can I read the book some more with you after school?"

"Maybe," he said, nonchalantly. He walked away whistling, the dusty old book tucked beneath his arm.

Margie went into the schoolroom. It was right to her bedroom, and the mechanical teacher was on and waiting for her. It was always on at the same time every day except Saturday and Sunday, because her mother said little girls learned better if they learned at regular hours. The screen was lit up, and it said: "Today's arithmetic lesson is on the addition of proper fractions. Please insert yesterday's homework in the proper slot."

Margie did so with a sigh. She was thinking about the old schools they had when her grandfather's grandfather was a little boy. All the kids from the whole neighborhood came, laughing and shouting in the schoolyard, sitting together in the schoolroom, going home together at the end of the day. They learned the same things so they could help one another on the homework and talk about it.

And the teachers were people ...

The mechanical teacher was flashing on the screen: "When we add the fractions $\frac{1}{2}$ and $\frac{1}{4}$..."

Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

I. GLOSSARY

fun [fʌn] *n* – enjoyment; pleasure; a thing that gives enjoyment or pleasure and makes you feel happy; მხიარულება, გართობა; *adj.* გასართობი, თავშესაქცევი

crinkly ['krɪŋkli] *adj* – having a lot of thin folds or lines, especially in skin, fabric or paper; დაჭმუჭნული, ნაოჭებიანი

gee [dʒi:] *n* – exclamation (especially AmE), a word that some people use to show that they are surprised, impressed or annoyed; ესეც კარგი ამბავი! გაკვირვების, წყენის და ა.შ. გამომხატველი შეძახილი

scornful ['sɔːrnfl] *adj* – showing or feeling scorn (=contempt); ზიზლის, უპატივცემულობის გამომხატველი

punch code ['pʌntʃ kəʊd] *n* – a code on a perforated card (or tape); ნესების შემცველი ბარათი, რომელიც დახვრეტილია და მისი ნაწილის მოხევა ადვილად შესაძლებელია

the County Inspector – an inspector in charge of a number of schools in a county; *here:* a mechanic repairing "television teachers" in the county; (საგრაფო, ადმინისტრაციული ერთეული ინგლისში, ოლქი აშშ-ში)

gear [gɜː(r)] *v* – to gear sth to sth (usually passive) to make, change or prepare sth so that it

is suitable for a particular purpose: the course had been geared towards the specific needs of its members; მორგება, (მორგების)

'the geographic sector was geared a little too quick' = the geography sector was set to teach children of an older age group than Margie's

a regular teacher – an ordinary, i.e. mechanical teacher

nonchalantly ['nɒnʃələntli] *adv* – without any anxiety, very calmly; გულგრილად, მშვიდად, აუღელვებლად

tuck [tʌk] *v* – to put sth into a small space, especially to hide it or keep it safe or comfortable; აქ: მკლავებში ამოიღო, ამოიჩარა

proper fractions – ნესიერი წილადები

flash [flæʃ] *v* – to shine very brightly for a short time; გაელვება, განათება

loftily – proudly, deserving praise; ამაყად

II. PHRASES AND SENTENCE STRUCTURES

What a waste – ფულის, დროის ან რაიმეს არაპრაქტიკულად ფლანგვა, ხარჯვა

to take sth apart – რაიმეს ნაწილებად დაშლა

to put sth together – რაიმეს აწყობა

to be through with – დამთავრება

all right – აქ: ნამდვილად, რასაკვირველია

blanked out – დაცარიელდა, წაიშალა

I betcha = I'll bet you – დაგენადლებები

just the same – და მაინც, სულ ერთია

III. COMPREHENSION QUESTIONS

1. When does the story take place?
2. How is the book that Tommy found different from the books that Margie and Tommy are familiar with? What is it about?
3. How do students in Margie and Tommy's time learn? Where do they go to school? Who are their teachers?
4. How does Margie feel about school? Why?
5. Why does the County Inspector visit Margie's house?
6. What does Margie hope will happen when the County Inspector visits?
7. At the beginning of the story, what is Margie's attitude toward the book Tommy found? What is her attitude at the end of the story?

IV. INTERPRETATION QUESTIONS

1. The story begins with the discovery in 2155 of an old book. What do the children find so strange about this book?
2. What differences between life in general two hundred years from now and life

today are suggested to you by the first incident in the story?

3. According to the story what differences will there be in the schooling two hundred years from now?

4. The story suggests some of the advantages which this type of schooling is supposed to have. What are these advantages?

5. Reread the last paragraph. What do you suppose must have been in Margie's mind to make her feel as she did, was she right or wrong?

6. What makes Tommy feel that Margie will not read the book?

7. What is the fun the children have when they go to ordinary schools nowadays?

V. CLOSE TELLING. THE GIST OF THE STORY

VI. VOCABULARY DEVELOPMENT

a) Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in bold print.

1. Margie even wrote about it that night in her **diary** .

- a. a note-book b. a letter c. a book in which you write down experiences you have each day

2. "I found it in my house." He pointed without looking ... In the **attic** .

- a. a cellar b. a room just below the ground floor c. a porch roof of a house

3. She had to write her answers out in a punch code... and the mechanical teacher **calculated** the mark in no time.

- a. guessed the answer b. figured out the grade c. wrote comments

4. "I think the geography sector was **geared** a little too quick."

- a. set b. broken c. prepared

5. "My father knows almost as much as my teacher I betcha." Margie was not prepared to **dispute** that.

- a. repeat b. argue about c. laugh at

6. Margie was **disappointed** .

- a. sorry b. upset c. angry

7. The history sector had **blanked out** completely.

- a. covered b. erased c. was empty

8. A teacher has to be **adjusted** to fit the mind of each boy and girl it teaches.

- a. suitable b. replaced c. prepared

b) Match the words in column A with the definitions in column B

A

1. scornful _____
2. sorrowfully _____
3. pat _____
4. loftily _____
5. smart _____
6. nonchalantly _____
7. fraction _____
8. tucked _____

B

- a. a division of a number, for example $\frac{3}{4}$
- b. without any anxiety, very calmly
- c. showing or feeling scorn
- d. intelligent
- e. very sadly
- f. to touch sb/sth several times with your hand very gently
- g. proudly
- h. put sth into a small place, esp. when he wanted to hide sth and keep safe

c) Fill in the blanks with the appropriate expression from the box below.

flashed, screen, calculated, overall, blackout, disputed, slot, insert, anyway, centuries

1. The water was cold but I took the shower _____.
2. Lightning _____ in the distance.
3. They were staring at the television _____.
4. We haven't really _____ the cost of the vacation yet.
5. The ownership of this land has been _____ for years.
6. She had tried to _____ the whole experience.
7. You have omitted the letter in this word. Please _____ it correctly.
8. Before dialing the number insert the coin into the _____.
9. The _____ impression of the display of pictures is interesting.
10. Tbilisi has been the capital of Georgia for 15 _____.

d) Use these words correctly (don't confuse them).

fun (noun)

1. enjoyment, pleasure, a thing that gives enjoyment and pleasure and makes you feel happy;
2. behaviour or activities that are not serious but come from a sense of enjoyment;

for fun, for the fun of it =

გასართობად, თავშესაძევად

in fun = ხუმრობით

funny (adjective)

1. making you laugh, amusing;
a funny story, I heard a funny joke on the radio.
2. difficult to explain or understand;
I cannot understand why she gave me such a funny look
3. (informal) suspicious and probably illegal and dishonest
4. (BrE spoken) humorous in a way that shows a lack of respect
5. (BrE informal) slightly crazy, not like other people

Note!!

sunny doesn't mean enjoyable.

Translate the sentences into English using the words fun and sunny

1. ეს ყველაზე სასაცილოა, რაც კი ოდესმე გამიგონია.

2. მერის წვეულებაზე ძალიან გავერთეთ.

3. დღეს აუხსნელი რაღაც შემემთხვა.

4. გადავწყვიტე ესპანური შემესწავლა, მხოლოდ თავის შესაქცევად.

5. მისი წყენინება არ გვინდოდა, ყველაფერი ეს ხუმრობით გაკეთდა.

6. გაუგებარია – ერთი წუთის წინ ტომი აქ იყო, ახლა კი წასულია.

7. ვფიქრობ, იქ შესაძლოა, რაღაც საეჭვო ხდება.

8. ქმრის გარდაცვალების შემდეგ მერიმ ცოტა არ იყოს, გააფრინა.

9. რა არის ასეთი სასაცილო!

10. ბებიას ახალგაზრდობაში პატარა სასაცილო ქუდი ეხურა.

VII. LANGUAGE IN USE

a) *Word Forms.* Complete the chart by filling in the various forms of the following words taken from "The Fun They Had." Use your dictionary if you need help.

Note! There may be more than one possible word for the same part of speech.

Verb	Noun	Adjective	Adverb
laugh	laugh; laughter	laughing	laughingly
		real	
	waste		
			differently
adjust			

c) *Word Formation (word building).* Read the story once more, find derived words and fill in the chart.

The first example has been done for you.

Prefixes	Suffixes	Compound Words	Converted Pairs
<u>dis</u> -appoint	nonchalant <u>ly</u>	grandfather	a gear – to gear

VIII. QUESTIONS FOR DISCUSSION

1. How would you like to get your education, as Margie and Tommy get theirs?
2. Do you think reading books on the screen is as effective as reading real books?
3. Do you think this unprecedented progress in science and technology will change Man's mental attitude to life in general?
4. Will development in technology and science be always positive? What can you say about genetic engineering and process of cloning?

IX. TOPICS FOR WRITING

1. Write a summary of the story in two or three paragraphs. Be sure to include all the major events.
2. Write a dialogue between Margie and her mother, in which Margie tells her about the book and schools described in it. How does her mother respond? What is Margie's reaction?



HENRY GRAHAM GREENE

HENRY GRAHAM GREENE

Henry Graham Greene was an English novelist, short story writer, playwright, screenwriter, travel writer and critic whose works explore the ambivalent moral and political issues of the modern world. Greene combined serious literary acclaim with wide popularity. Although Greene objected strongly to being described as a Catholic novelist rather than as a novelist who happened to be Catholic, Catholic religious themes are at the root of much of his writing, especially the four major Catholic novels: *Brighton Rock*, *The Heart of the Matter*, *The End of the Affair*, and *The Power and the Glory*.

Works such as *The Quiet American*, *Our Man in Havana* and *The Human Factor* also show an avid interest in the workings of international politics and espionage. Greene suffered from bipolar disorder¹ which had a profound effect on his writing, and drove him to excess in his personal life. In a letter to his wife Vivien he told her that he had "a character profoundly antagonistic to ordinary domestic life," and that "unfortunately, the disease is also one's material."



HENRY GRAHAM GREENE

(1904 - 1991)

I SPY²

Charlie Stowe waited until he heard his mother snore before he got out of bed. Even then he moved with caution and tiptoed to the window. The front of the house was irregular, so that it was possible to see a light burning in his mother's room. But now all the windows were dark. A searchlight passed across the sky lighting the banks of cloud and probing the dark deep spaces between, seeking enemy airships. The wind blew from the sea, and Charlie Stowe could hear behind his mother's snores the beating of the waves. A draught through the cracks in the window-frame stirred his night shirt. Charlie Stowe was frightened.

But the thought of the tobacconist's shop which his father kept down a dozen wooden stairs drew him on. He was twelve years old, and already boys at the County School

¹ *Bipolar disorder is a category of mood disorders defined by the presence of one or more episodes of abnormally elevated mood, clinically referred to as mania. Individuals who experience manic episodes also commonly experience depressive episodes or symptoms, or mixed episodes in which features of both mania and depression are present at the same time. These episodes are normally separated by periods of normal mood.*

² *A children's guessing game where players have to guess what the spyer can see, based on the initial letter of the object. I spy with my little eye something beginning with W.*

mocked him because he had never smoked a cigarette. The packets were piled twelve deep below, Gold Flake and Player's, De Reske, Abdulla, Woodbines, and the little shop lay under a thick haze of stale smoke which would completely disguise his crime. That it was a crime to steal some of his father's stock Charlie Stowe had no doubt, but he did not love his father; his father was unreal to him, a wraith, pale, thin, indefinite, who noticed him only spasmodically and left even punishment to his mother. For his mother he felt a passionate demonstrative love; her large boisterous presence and her noise charity filled the world for him; from her speech he judged her the friend of everyone, from the rector's wife to the 'Dear Queen,' except the 'Huns,' the monsters who lurked in Zeppelins in the clouds. But his father's affection and dislike were as indefinite as his movements. Tonight he had said he would be in Norwich, and yet you never knew. Charlie Stowe had no sense of safety as he crept down the wooden stairs. When they creaked he clenched his fingers on the collar of his night-shirt.

At the bottom of the stairs he came out quite suddenly into the little shop. It was too dark to see his way, and he did not dare touch the switch. For half a minute he sat in despair on the bottom step with his chin cupped in his hands. Then the regular movement of the searchlight was reflected through an upper window and the boy had time to fix in memory the pile of cigarettes, the counter, and the small hole under it. The footsteps of a policeman on the pavement made him grab the first packet to his hand and dive for the hole. A light shone along the floor and a hand tried the door, then the footsteps passed on, and Charlie cowered in the darkness.

At last he got his courage back by telling himself in his curiously adult way that if he were caught now there was nothing to be done about it, and he might as well have his smoke. He put a cigarette in his mouth and then remembered that he had no matches, for a while he dared not move. Three times the searchlight lit the shop, as he muttered taunts and encouragements. 'May as well be hung for a sheep,' 'Cowardy, cowardy custard,' grown-up and childish exhortations oddly mixed.

But as he moved he heard footfalls in the street, the sound of several men walking rapidly. Charlie Stowe was old enough to feel surprise that anybody was about. The footsteps came nearer, stopped; a key was turned in the shop door, a voice said: 'Let him in,' and then he heard his father, 'If you wouldn't mind being quiet, gentlemen. I don't want to wake up the family.' There was a note unfamiliar to Charlie in the undecided voice. A torch flashed and the electric globe burst into blue light. The boy held his breath; he wondered whether his father would hear his heart beating, and he clutched his night-shirt tightly and prayed, 'O God, don't let me be caught.' Through a crack in the counter he could see him where he stood, one hand held to his high stiff collar, between two men in bowler hats and belted mackintoshes. They were strangers.

'Have a cigarette,' his father said in a voice dry as a biscuit. One of the men shook his head. 'It wouldn't do, not when we are on duty. Thank you all the same.' He spoke gently, but without kindness: Charlie Stowe thought his father must be ill.

'Mind if I put a few in my pocket?' Mr Stowe asked, and when the man nodded he

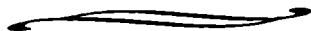
lifted a pile of Gold Flake and Players from a shelf and caressed the packets with the tips of his fingers.

'Well,' he said, 'there's nothing to be done about it, and I may as well have my smokes.' For a moment Charlie Stowe feared discovery, his father stared round the shop so thoroughly; he might have been seeing it for the first time. 'It's a good little business,' he said, 'for those that like it. The wife will sell out, I suppose. Else the neighbours'll be wrecking it. Well, you want to be off. A stitch in time. I'll get my coat.'

'One of us'll come with you, if you don't mind,' said the stranger gently. 'You needn't trouble. It's on the peg here. There, I'm all ready.' The other man said in an embarrassed way, 'Don't you want to speak to your wife?' The thin voice was decided. 'Not me. Never do today what you can put off till tomorrow. She'll have her chance later, won't she?'

'Yes, yes,' one of the strangers said and he became very cheerful and encouraging. 'Don't you worry too much. While there's life...' and suddenly his father tried to laugh.

When the door had closed Charlie Stowe tiptoed upstairs and got into bed. He wondered why his father had left the house again so late at night, and who the strangers were. Surprise and awe kept him for a little while awake. It was as if a familiar photograph had stepped from the frame to reproach him with neglect. He remembered how his father had held tight to his collar and fortified himself with proverbs, and he thought for the first time that, while his mother was boisterous and kindly, his father was very like himself, doing things in the dark which frightened him. It would have pleased him to go down to his father and tell him that he loved him, but he could hear through the window the quick steps going away. He was alone in the house with his mother, and fell asleep.



I. GLOSSARY

- spy** [spai] *v* - to keep a secret or furtive watch (on); თვალთვალი (უთვალთვალეbs)
snore [sno:] *v* - breathe noisily in sleep; a sound made by snoring; a snorting or whistling sound made while sleeping; ხვრინვა (ხვრინავს)
caution [ka:ʃn] *n* - carefulness; სიფრთხილე
tip toe ['tɪptəʊ] *v* - to walk on the toes and the balls of the feet with the heels off the ground; თითისწვერებზე სიარული
searchlight ['sɜ:tʃlaɪt] *n* - apparatus for projected light; პროექტორი
bank [bæŋk] *n* - *here*: mass of cloud *meteorology*: a large dense area of cloud or fog; აქ ღრუბლების გროვა
probe [prəʊb] *v* - examine area, search or explore a place; investigate something completely; სინჯავს, იძიებს, ამოწმებს, შეისწავლის
seek/sought /sought [si:k/sa:t/sə:t] *v* - search for something; ძებნა
draught [dra:ft] *n* - draft; ორპირი ქარი
crack [kræk] *n* - long narrow opening; ღრიჭო, ღირე
draw [dra: ɒn] *v* - to cause to come by attracting; attract; მიიზიდავს
mock [mɒk] *v* - treat somebody with scorn or contempt; აბუჩად აიგდებს
pile [paɪl] *v* - stack things one on top of another stacked into a mound; დაანყობს ერთიმეორეზე, ზვინად შეკრავს; ზვინი, გროვა, გორა
Gold Flake, Player's etc. - English brands of cigarette; ინგლისური სიგარეტების სახეობები
paze [heɪz] *n* - mist, cloud or smoke suspended in the atmosphere and obscuring or obstructing the view; ბურუსი, კვამლი
stale [steɪl] *adj* - no longer fresh; stagnant and low in oxygen owing to the lack of circulation or ventilation; დამდგარი, მყრალი (სუნი, გემო)
wraith [reiθ] B.E. [ræθ] A.E. *n* - ghost; apparition of somebody soon to die; აჩრდილი, მოჩვენება
indefinite [ɪn'defɪnɪt] *adj* - not clear or not precisely defined or fixed; ბუნდოვანი, გაურკვეველი, განუსაზღვრელი
disguise [dɪs'gaɪz] *v* - to modify the appearance or manner in order to conceal the identity of (oneself, someone, or something); გადაცმა (გადაიცვამს), იერის შეცვლა (იერს შეიცვლის)
spasmodically [spæz'mɒdɪkəlɪ] *adv* - occasionally, not regularly; იშვიათად, /როცა მოეპრიანებოდა
demonstrative [dɪ'mɒnstratɪv] *adj* - unrestrained in showing love and affection; გულ-ლია, დაუფარავი, ამკარა
boisterous ['bɔɪstərəs] *adj* - full of noisy enthusiasm and energy, and often roughness or wildness; ხმაურიანი, სიცოცხლით სავსე, მჩქეფარე
charity ['tʃærɪti] *n* - the impartial love of other people, especially as a Christian virtue; ქველმოქმედება, სიკეთე
rector *n* - priest in charge of a parish; მღვდელი
Huns [hʌnz] , *pl* **Huns** or **Hun** *n* - 1. a member of any of several Asiatic peoples who invaded the Roman Empire in the 4th and 5th centuries ad; 2. *Offensive Slang* used as a disparaging term for a German, especially a German soldier in World War I; ჰუნები

lurk [lɜ:k] *v* - to exist as an unsuspected threat or danger; იმალება, იბუდებს
stare [steə] *v* - to look directly at sb or sth for a long time without moving the eyes away, usually as a result of curiosity or surprise, or to express rudeness or defiance; მიაშტერდება
affection [ə'fekʃn] *n* - fond or tender feeling toward somebody or something; სიყვარული, ყურადღება
creak [kri:k] *v* - to make a prolonged squeaking noise; ჭრიალებს
clench [klenʃ] *v* - to close your teeth or fist tightly; მოკუმავს
cup [kʌp] *v* - make hands into a cup; to form one or both of the hands into an open hollow rounded shape, usually to hold or receive something such as water; აქ: პეშვად შეკრას ხელი/ხელები
reflect [ri'flekt] *v* - show mirror image of something; აირეკლავს
hole [həʊl] *n* - den, hiding place; სორო, ხეული, სამალავი
grab [græb] *v* - seize something; დასტაცებს, დააელებს, ჩაბლუჯავს
cower ['kaʊə] *v* - to cringe or move backward defensively in fear; მოიბუზება, უკან დაიხევს, შეშინებული უკუსვლით წავა
curiously ['kjʌəriəsli] *adv* - strangely, unexpectedly; უჩვეულოდ, მოულოდნელად, შეუფერებლად
taunt [tɔ:nt] *n* - a scornful remark or tirade; a jeer; დაცინვა
encouragement [in'kʌrɪdʒmənt] *n* - support, backup; გამხმევება, მხარში დგომა
exhortation [egzɔ:'teɪʃn] *n* - something said or written in order to urge somebody strongly to do something; the giving of earnest advice or encouragement; ქადაგება, წაქეზება; დარიგება, რჩევა
footfall ['fʊtfa:l] *n* - the sound made by somebody's foot coming into contact with the ground as he or she walks; ფეხის ხმა
'cowardly' ['kaʊədli] *adj* - (from 'coward') somebody regarded as fearful and uncourageous; მხდალი, მშიშარი
custard ['kʌstəd] *n* - a baked sweetened mixture of eggs and milk ; 'Cowardly Custard' is just part of a children's taunting rhyme that kids used to say to each other when they would 'dare' each other to do things and if one of them was too scared to try, the rest would chant: 'Cowardly, cowardly custard, you can't eat mustard.' Also custard is yellow which is another way of saying somebody is a coward. Mostly kids would use not 'cowardly custard,' but 'cowardly custard.' ტკბილი მოხარშული კრემი
undecided *adj* - not yet having made a choice or decision; აქ: გაბზარული, გაუბედავი, მერყევი
torch *n* - the same as flashlight; ხელის ფარანი
flash *v* - cause light to appear suddenly or in brief bursts from something, or appear in this way; გაიელვებს
clutch *v* - to grip something tightly; ჩააფრინდება
mackintosh ['mækɪntɒʃ] *n* - a waterproof coat worn for protection against the rain; წყალგაუმტარი სანჯიბარი
biscuit ['bɪskɪt] *n* - a small round plain piece of dry bread that is then baked in an oven; ორცხოხილა, მშრალი ნამცხვარი
mind *v* - object to somebody or something; წინააღმდეგია
else *adv* - otherwise; თუ არა და..., სხვაგვარად

wreck[rek] *v* - to destroy something completely or damage it beyond repair; გაანადგურებს, მოსპობს, ჩაფუშავს (გეგმებს)

peg *n* - hook for hanging things: კაუჭი, საკიდი

awe [a:] *n* - mixture of wonder and dread; ძრწოლა

reproach [rɪ'proʊʃ] *v* - to criticize somebody for doing something wrong; უსაყვედურებს

fortify ['fɔ:tɪfaɪ] *v* - to give somebody physical, mental, or moral strength or encouragement; გაამყარებს

kindly *adj* - sympathetic and kind; თანაგრძნობით აღსავსე, კეთილგანწყობილი

II. PHRASES AND SENTENCE STRUCTURES

may as well – you may as well (do something) - რატომ არ...

there is no reason you should not do something. *If you want to buy stocks, you may as well do it now, when the prices are low.*

fix in memory - მეხსიერებაში აღიბეჭდავს, დაიხსომებს

hold one's breath - სუნთქვას შეიკრავს

draw on - მიიზიდავს

bowler hat - ერთგვარი ფარფლებიანი ქუდი

wouldn't do on duty - არ არის ნებადართული მუშაობისას

be off - წავა

a stitch in time – from a proverb: a stitch in time saves nine - დროს დაზოგავს

if you don't mind – თუ წინააღმდეგი არ ხარ

you needn't trouble - ნუ შეწუხდებით

in an embarrassed way - შეწუხებულმა

keep awake ... surprise and awe kept him awake – ფხიზლობს, არ იძინებს/ არ აძინებს

else the neighbours – otherwise the neighbours - თუ არა, და, მეზობლები

while there's time – a proverb - თუკი დრო კიდევ დაგრჩა

III. COMPREHENSION QUESTIONS

1. What was Charlie waiting for?
2. What made Charlie hide?
3. Where did the Stowes live?
4. What is the age of the main character?
5. Why did boys at the County school mock Charlie?
6. How would you characterize Charlie's parents?
7. Did Charlie expect any visitors so late at night and why?
8. What epoch does the story refer to?
9. What happens to Charlie's father?
10. How do Charlie's feelings to his father change by the end of the story?
11. What features common to himself did Charlie discover in his father?

12. What would Charlie like to say to his father after the three men left the house by night?

IV. INTERPRETATION QUESTIONS

1. What kind of relationship do you think Charlie had with: a) his father? b) his mother?

Find phrases which tell you how he felt towards them.

2) How does Graham Greene create a feeling of suspense in the story? *Find words he uses to describe Charlie's feelings, the setting, what he fears and sees and his movements.*

3) Who are the men who take Charlie's father away? What evidence in the text tells you who they might be?

4) In your opinion why did the author call the story "I SPY?"

V. CLOSE TELLING. THE GIST OF THE STORY

VI. VOCABULARY DEVELOPMENT

a) Read each of the following sentences. Then circle the letter of the answer that seems appropriate.

1. The only noise that Charlie could hear was his mother's

- a. crying b. weeping c. snoring

2. Suddenly Charlie heard heavy in the street.

- a. knock b. footfalls c. crack

3. His mother's presence and noisy charity filled the world for him.

- a. sad b. gentle c. boisterous

4. In fear the boy his night shirt and asked god for help.

- a. clutched b. clenched c. held

5. He was frightened and when he tried to say something his voice sounded dry as a

- a. biscuit b. wood c. paper

6. There was no sense of ... as the enemy airships were bombarding the town.

- a. humour b. responsibility c. safety

7. The child was willing to remember the picture of the shop in the mirror.

- a. echoed b. reflected c. seemed

8. Charlie felt a lot to his mother than to his father.

a. nearer

b. happier

c. closer

b) Match the words in column **A** with the definitions in column **B**

A

B

- | | | |
|----------------|-------|--|
| 1. draught | _____ | a. to strengthen physically, mentally, or morally |
| 2. mock | _____ | b. a ghost or any apparition |
| 3. wraith | _____ | c. a current of air esp. one intruding into an enclosed space |
| 4. indefinite | _____ | d. to move stealthily or be concealed, esp for evil purposes |
| 5. charity | _____ | e. to behave with scorn or contempt |
| 6. fortify | _____ | f. a speech or written passage intended to persuade, inspire, or encourage |
| 7. reproach | _____ | g. not certain or determined; unsettled |
| 8. wreck | _____ | h. to impute blame to a person for an action or fault; rebuke |
| 9. exhortation | _____ | i. to involve in or suffer disaster or destruction |
| 10. lurk | _____ | j. the impartial love of other people, especially as a Christian virtue |

c) Fill in the blanks below with the words in the box

spying, boisterous, indefinite, lurk, snore, spasmodically, haze, stale, pile, tiptoe, searchlight, footfalls
--

1. The pies were bought a couple of days before and they looked
2. The packets of cigarettes lay in a beautiful on the shelf
3. Silvery night hung over the city.
4. He preferred to communicate with quiet and intelligent people rather than with noisy characters.
5. He around the room in search of his glasses as the baby was asleep and he did not want to wake him up.
6. His future seemed totally to him that day, as the war had destroyed all his previous plans.
7. The of the old man kept the passengers awake all night.
8. No regular meetings were expected as the teacher was rather inconsistent and arranged the meetings
9. As O' Henry said: Fortune is a prize to be won. Adventure is the road to it. Chance is what may in the shadows at the roadside.
10. If you watch someone or something stealthily it means you are

11. We heard heavy approaching the house and soon heard a knock at the door.

12. The monuments looked magnificent under the directed at them by night..

d) Verbs with "**OFF**." We want to draw your attention to the changes in the meaning of some verbs familiar to you

NOTE! most of the verbs below may have more meanings than given below.

be off - hurry away, leave at once (e.g. *I'm off home, it's five o'clock.*)

put off - delay, postpone (e.g. *We put our meeting off till Monday.*)

give off - to emit pollution or something else unpleasant (e.g. *The police stopped the van because it was giving off a lot of black smoke.*)

come off - to take place or happen (e.g. *The trip came off on schedule.*); fall from (a horse, a bicycle), be removable (e.g. *The handle of this pan comes off.*); to turn out to be successful (e.g. *The party actually came off.*)

knock off - to take a break or rest from, stop (e.g. *We knocked off an hour early.*); to reduce the price of (e.g. *They knocked ten pounds off when I asked for a discount.*)

take off - to rise in flight (e.g. *The plane took off.*); to suddenly succeed (e.g. *The style really took off among teens.*); to leave suddenly (e.g. *When he saw me coming, he took off in the other direction.*); remove (e.g. *Don't take off your jacket, it's cold here.*)

keep off - stay at a distance from, not walk on (e.g. *Please, keep off the grass.*); not talk about (e.g. *She kept off the subject of her divorce.*)

pass off - to happen in a certain way (e.g. *The demonstration passed off peacefully.*)

turn off - cause to stop operating by disengaging a switch, disconnect (e.g. *I turned the TV off and went to bed.*); slang: cause to feel intense dislike or distaste (e.g. *That song really turns me off.*)

bring off - to cause to escape, rescue (The helicopter brought off the people from the top of the burning house.); to carry to a successful conclusion, achieve, accomplish (e.g. *They brought off a successful advertising campaign.*)

informal: accomplish, achieve successfully (rescue, carry to safety)

Now, keeping in mind the aforesaid, fill the blanks with the appropriate prepositional verb from above:

1. If we had worked more closely together, we could have a real coup.
2. He could be a salesman but his manner ... customers
3. Don't till tomorrow what you can do today.
4. The Yarmouth lifeboat ... the crew of the stricken tanker.
5. She glanced at her watch. "And by the way, I must
6. My friend's marriage didn't ... ; his fiancée broke off the engagement at the last minute.
7. Her newly bought shoes lay in the sun outside and the leather a hot unpleasant smell.
8. He ... the horse when the horse refused to take over a fence.
9. "The lid of this tin won't ... for me; can you move it?"
10. The Prime Minister's party for Brussels this morning for the next round of talks.
11. After the reorganizations in the government the economy of the country started to ...
... unexpectedly.
12. We were told to the grass.
13. One of the problems faced by the road-builders in some parts of the Amazon jungle was how to ... the fierce people whose land they were crossing.
14. By mutual consent the negotiators the religious issue, and concentrated on economic and political differences.
15. Don't forget to all the lights before you leave.

e) Proverbs and sayings play an important part in this story. Most of them are incomplete. Match the beginnings of these proverbs (some from the story and some not) with the correct endings.

1. A stitch in time... _____ a) ...has a silver lining
2. You may as well be hung for a sheep... _____ b) there's hope
3. Never put off till tomorrow ... _____ c) ... in the mouth
4. People who live in glasshouses... _____ d) ...what you can do today
5. While there is life... _____ e) as for a lamb
6. Don't look a gift horse... _____ f) saves nine
7. Every cloud... _____ g) shouldn't throw stones

f) Now match the complete proverbs with the correct meanings and find their equivalents in your native tongue.

even unhappy events may have their good side
don't give up until you're dead – do things immediately if you can – don't delay
if somebody offers you something free, don't criticise it
if you do something at the right time you can save yourself a lot of trouble later
don't criticise other people if you are in danger of being criticised yourself

if you are going to get caught for a crime, it may as well be a big crime

g) Find these phrases in the story, and notice the way in which they are used. In each case circle a, b or c to show which is the best equivalent. Show which examples are correct in the same way. Of these, usually at least two are correct.

1. 'tiptoed to the window'	a. walked on his hands and knees b. walked with very big steps c. walked very quietly on his toes
2. '... was irregular'	a. not flat or in line b. badly built c. built of rough stone
3. 'A search light passed...'	a. there was an electric storm b. a big light was being used to look for enemy activity in the sky c. planes with lights were flying in the area
4. 'mocked him'	a. laughed at him b. the window was open and he felt cold c. he was so frightened that he was trembling
5. 'thin haze of stale smoke'	a. a strong smell of old tobacco smoke b. an unpleasant cloud of tobacco smoke c. a light mist of tobacco smoke
6. 'his father's stock'	a. the goods in his father's shop b. his father's favourite things c. his father's personal belongings
7. 'noisy charity'	a. her loud laughter b. her open love of life c. her love of life in general
8. 'monsters who lurked...'	a. airships like strange, imaginary animals b. clouds looking like ugly creatures c. the cruel enemy soldiers waiting silently in the airships
9. 'clenched his fingers...'	a. he had to keep his collar together to keep warm b. he held his collar tightly, in fear c. his fingers trembled as he held the collar
10. 'dive for the hole'	a. move very quickly in order to hide b. put his head down c. go head-first into the hole

11. 'muttered taunts'	a. talked to himself in order to feel braver b. spoke in an angry way, as if to a friend c. sang a song very quietly
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h) Sentence Structure. Translate the following sentences into English. Pay attention to special sentence structures in the story

1. too + adjective (for sb) + infinitive; 2. adjective/adverb + enough (for sb) + 'to' infinitive

Example: It was too dark to see his way.

Charlie Stowe was old enough to feel surprise that anybody was about.

Translate the following sentences into English.

1. მშობლებმა მეტისმეტად დააგვიანეს ექიმის გამოძახება, ასე რომ ახლა ბავშვის საავადმყოფოში წაყვანა თავად მოუწევდათ.

2. ის ლიტერატურა, რომელიც პედაგოგმა შემოგვთავაზა მეტისმეტად რთული გასაგები იყო მოსწავლეებისათვის.

3. იმდენად ბნელოდა, რომ გზის გაკვლევა გაგვიჭირდა.

4. ეს გოგონა იმდენად ლამაზია, შეიძლება კინოვარსკვლავიც გამოვიდეს!

5. ვაშლები იმდენად მალა იყო ხეზე, რომ ბიჭი ვერ შეწვდა.

6. ბიჭმა საკმაო გონიერება გამოავლინა და ურთულესი ამოცანა ამოხსნა.

VII. LANGUAGE IN USE

a) *Word Forms. Complete the chart by filling in the various forms of the following words taken from "I Spy." Use your dictionary if you need help.*

Note! There may be more than one possible word for the same part of speech.

Verb	Noun	Adjective	Adverb
father	father; fathering; fatherhood	fatherless; fatherly; fatherlike	X
spy			
	caution		
	stale		
		indefinite	
	haze		
lurk	wraith		
cower			
	encouragement		
	exhortation		
mind			
awe			
fortify			
reproach			

VIII. QUESTIONS FOR DISCUSSION

1. How does **Graham Greene** create a feeling of suspense in the story? .
2. In your opinion, what motivated the author to call his story "I Spy?"
3. What do you think of spying in general, and in particular professional 'spying'?
4. Why do you think youngsters always like to stealthily smoke?
5. Would you allow your son/daughter to smoke?
6. Is prohibition of smoking altogether a good idea or not?
7. Do you think Charlie Stowe started to understand his father better by the end of the story and in what way?

IX. TOPICS FOR WRITING

Some Common Reporting Verbs

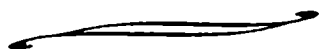
Say-Tell verbs	Ask verbs	Answer verbs	Order-Request verbs = incitement	Some other ways of reporting	Responses to remarks or some other utterances
to say that... to tell sb that... to inform sb of sth to notify sb of sth (to inform sb of sth, not inform sb)	to ask sb about sth to ask sb if/whether... to ask after sb's health/ well-being to inquire to enquire about sb's health to ask again	to answer to reply to retort to answer back to retort to contradict to answer sb in the affirmative/in the negative to give sb a positive/negative answer to get a positive/negative answer	to ask sb for sth to do sth (to ask sb for sth to do sth) to implore (to entreat) sb to do sth (highly emotional) to tell sb to do sth to order to command to demand sth to demand from sb to do sth to insist on sth to forbid sb to do sth not to allow sb to do sth to invite sb to do sth (to invite sb to do sth) to encourage sb to do sth to urge sb to do sth to urge sb to do sth	to add that... to explain to... to explain oneself to give a reason for... to point out to call draw sb's attention to... to specify sth concretely to define concretely to make (one's) utterance / meaning etc.) more exact / concrete to try to assure sb to persuade sb to dissuade sb (to dissuade sb from sth) to convince sb to tell (e.g. the story of one's life) to describe to give details of to enumerate to cite to quote to promise that to praise sb = to blame sb to flatter; to complain to coax; to wheedle in brief of	to agree / disagree with sb's remark/words to confirm sb's words to accept / not to accept sb's reasons for to object to to express opposition to sb to concede (a point / argu- ment)
to remark to mention to hint - to suggest to allude - to hint to speak of to announce to declare to assert to affirm to insist to insist on to argue that to allege to deny to admit to confess to protest	to want to know to wonder	! See also: <i>John:</i> Are you very tired. <i>Mary:</i> Yes. <i>Mary:</i> No. <i>John asked Mary if she was very tired and Mary answered she was not.</i>			
to comment on to express to give one's opinion about to voice (one's) opinion, protest, etc.)					

Different Conversational Formulas / + suggestions, offers, advice

Indications, greetings leavetakings	Invitations and responses to them			Apologies	Suggestions / Offers	Advice / Warnings threats
she introduced sb. to sb. else	she invited her friends to...	he thanked her for...	he said he was much obliged to her for...	she apologized to him for...	he suggested/proposed a) to sb. doing sth. b) that sb. should do sth.	to advise to recommend to instruct sb. (how to do sth.)
she greeted 'Tom'	he readily/willingly accept- ed the invitation	he expressed his gratitude to him for...	he said it was all right	she asked: begged him to forgive her	c) that sb. do sth. he offered her his help/ to help her/ a cup of tea	to warn- ^{to warn sb. against} to caution- ^{to caution sb. against} to caution (against a possible danger)
they exchanged greetings	he snatched at the invitation	he said he was grateful to her for...	he brushed aside her apolo- gies	he said it was all right	she willingly accepted the suggestion / offer / proposal	to admonish- ^{to admonish sb.} to warn- ^{to warn sb.}
she welcomed him	≠ he declined/turned down the invitation (pleading (the sb./'s hopes...) another en- gagement/a splitting headache)				≠ she rejected (the proposal) declined / turned down	to threaten sb. that...

Ways of Expressing Emotion

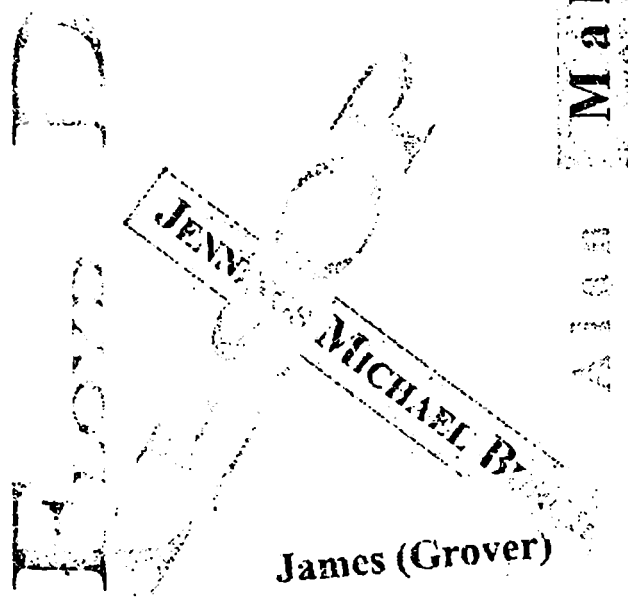
Surprise Amazement	Approval Disapproval	Joy/Delight Admiration	Regret/Sympathy Consolation	Irritation/Annoyance Anger	Fright Terror	Hope/Disappointment Grief/Despair
she expressed her surprise/amazement at...	he expressed his approval/disapproval of	he expressed his joy at	he regretted (having done that) and said so	he expressed his irritation (annoyance/anger) at...	he expressed his fear(s) about	he hoped that...
she said with surprise that ...	he criticized sb. or sth. to speak well/ill of	he exclaimed joy ful- ly that...	he expressed his regret at having done this	he said angrily, bitterly, etc. he raved out in anger	he cried out in terror / horror	he expressed his hope / he said he was disappointed
to my/her amazement		she cried out with joy	he consoled her by saying that...	he complained of he groaned about	he screamed in horror	she expressed her disappoint- ment about
		she expressed her admiration of	he calmed her down/ soothed her by saying	he expressed his dissat- isfaction with sb. or sth.		she expressed her grief at...
		he said he was delighted (to hear the news)				she cried out in despair



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1. Write the summary of the story.
2. Write about something forbidden you tried to do in your childhood.
3. Imagine you are Charlie Stove's father and write whatever you think he might feel like, experience or do based on the circumstances described in the story. Use your fantasy freely.



Sam Levenson (19 ISAAC
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