

ENGLISH

Reader



IX



PROSVESHCHENIYE
PUBLISHERS

ENGLISH

АНГЛИЙСКИЙ ЯЗЫК

Книга для чтения IX класс

Учебное пособие
для общеобразовательных организаций
и школ с углублённым изучением
английского языка

Авторы-составители
О. В. Афанасьева, И. В. Михеева

6-е издание

Москва «Просвещение» 2017

Английский язык. Книга для чтения. IX класс: учеб. А64 пособие для общеобразоват. организаций и шк. с углубл. изучением англ. яз. / [авт.-сост. О. В. Афанасьева, И. В. Михеева]. — 6-е изд. — М.: Просвещение, 2017. — 95 с.: ил. — ISBN 978-5-09-046081-1.

Книга для чтения является частью учебно-методического комплекта по английскому языку для IX класса общеобразовательных организаций и школ с углублённым изучением английского языка. Пособие адресовано учащимся.

Книга состоит из трёх частей. Первая часть содержит сказки и легенды разных народов, вторая часть — статьи из английских газет, третья — две пьесы известного английского писателя и драматурга Джорджа Бернарда Шоу.

УДК 373.167.1:811.111
ББК 81.2Англ-93

ISBN 978-5-09-046081-1

© Издательство «Просвещение», 2010
© Художественное оформление.
Издательство «Просвещение», 2010
Все права защищены

READING FICTION

Section One

Text One

Read the text and do the tasks after it.

What Are Friends Made for?¹

A poor farmer had been away from home. He had worked in town and saved some money. His family lived in the village but there was no work there and his parents, wife and children were dependent on his earnings. So the farmer decided to return home and take his savings to his relatives. He put the coins into his dhoti² and set off.

It was a long journey and the heat was unbearable. The farmer decided to have a rest in the shade of a big fig tree. So he sank down against the trunk of the tree, closed his eyes and was soon fast asleep.

Suddenly he woke up and couldn't understand why. The farmer could hear the



¹ All the texts are adapted from *Myths and Legends. A selection of short stories edited by Paul Francis and Gill Murray. — Longman, England, 2003.*

² **dhoti** ['dəʊti] — a long piece of cloth that Hindu men sometimes wear, wrapping it around their waist and between their legs.

crackling of branches above his head. Evidently, somebody heavy was moving down. The farmer looked up and gave a start. He was frozen stiff. There was a large brown bear climbing down the tree just towards him. The farmer tried to find a way out. He understood it was unreasonable to start running as the bear could easily chase and catch him. If he stayed where he was, the bear would leap on top of him. The farmer pulled himself together and decided that he would try and fight the bear.

So, slowly he rose to his feet, his back still against the tree. Still trembling he looked up again. The bear was very close to the farmer. It hug the trunk with both arms as it came down the tree. When it reached the bottom, the farmer moved to the opposite side of the tree and caught hold of the bear's paws. The tree trunk was between them as they faced each other. The farmer held one of the bear's paws tight in each hand and they circled slowly round and round the tree as if they were dancing. As they moved, the coins that had been carefully hidden in the farmer's dhoti began falling down onto the ground.

At that moment a rich moneylender was passing by. He heard the tickling of the coins and stopped. And what did he see? The farmer and the bear, solemnly facing each other, were moving round and round the tree. And they were holding hands. The moneylender's jaw fell open in astonishment. He couldn't believe his eyes. And on the ground under the tree there were a lot of coins glittering in the sun.

The moneylender stared at the coins in disbelief. He wanted to get them. He loved money so much. He approached the tree and addressed the farmer. "Dear friend," he said. "I have never seen such a sight. I want to

know what is happening and who the coins belong to." Talking to the farmer in a sweet voice the moneylender couldn't take his eyes off the coins.

When the farmer heard the moneylender's oily voice, he replied quickly, "Ah, my good friend, do you really find this sight strange? Listen to the story. You won't believe it."

The moneylender moved closer, licking his lips and gazing lovingly at the coins.

The farmer told him that the money on the ground was coming from the bear. The



farmer explained that each time they went around the tree, money dropped from the bear's navel. The more times they went around, the more money came out.

The moneylender's eyes lit up with greed. He thought that it was an easy way to make money. He was sure he would be able to twist the farmer round his little finger. He tapped the farmer gently on the shoulder, his voice full of tenderness, and whispered, "My dear friend, you look tired. I think you have been going round and round the tree for long. Let me help you. I'll take your place while you have a rest. After all, what are friends for?"



The poor farmer agreed and the moneylender eagerly took his place. Immediately he and the bear started to move round the tree trunk in circles. The farmer heaved a great sigh of relief and gathered up all his coins from the ground. He tied them firmly into his dhoti and once again set off home. Just before he turned on to the main path, he looked back. The rich moneylender was still smiling sweetly, holding the bear's paws firmly in his hands, the tree between them, going round and round and round.

Checking Comprehension

1. Say "True", "False" or "Not stated".

- 1) The poor farmer had been away from home for two months.
- 2) The farmer had a lot of children.
- 3) Before setting off home the farmer buried his savings.
- 4) The weather on the day of his journey was very hot.
- 5) The farmer woke up because he was frozen.
- 6) The moneylender was very much surprised when he saw the farmer and the bear moving round the tree.
- 7) The moneylender believed everything the farmer told him about the coins.
- 8) The moneylender was punished for his greed.

2. Put the sentences in the correct order.

- a) The bear and the moneylender started moving around the tree.
- b) The farmer saw a big fig tree.
- c) The moneylender heard the tickling of the coins.
- d) The farmer saw the bear above his head.

- e) The moneylender wanted to know what was going on under the fig tree.
- f) The farmer earned some money in town.
- g) The farmer got frightened.
- h) The farmer understood he could save his life.
- i) The farmer gathered all his money from the ground.
- j) The moneylender believed the farmer's story.
- k) The farmer continued his way home.

3. Say who in the story:

- a) depended on the farmer;
- b) lived in the village;
- c) was climbing down the tree;
- d) was trembling;
- e) faced each other;
- f) opened his mouth;
- g) stared at the coins;
- h) spoke in a tender and sweet voice;
- i) was greedy;
- j) was inventive.

4. Answer the questions.

- 1) Where did the farmer live and work?
- 2) Where did he put the money he had earned?
- 3) The journey was long and tiresome, wasn't it?
- 4) Where did the farmer decide to have a rest?
- 5) What made him wake up?
- 6) What did he see above his head?
- 7) What happened when the bear reached the bottom of the tree?
- 8) What did the moneylender hear?
- 9) Where did he see the bear, the farmer and the money?
- 10) What made the moneylender look astonished?
- 11) What did the moneylender offer to the farmer when the former understood what was going on?
- 12) What was the end of the story?

Discussing the Text

1. Answer these why-questions.

- 1) Why did the farmer have to leave his home and family?
- 2) Why did he decide to have a rest in the shade of a big fig tree?
- 3) Why did the farmer wake up?

- 4) Why was he frozen stiff?
- 5) Why couldn't the farmer start running?
- 6) Why couldn't he stay where he was?
- 7) Why did the moneylender stop near the fig tree?
- 8) Why couldn't he believe his eyes?
- 9) Why did he speak to the farmer in a sweet oily voice?
- 10) Why did the farmer tell the moneylender such an incredible story?

2. Prove that:

- 1) the farmer's family needed the money he was earning;
- 2) the farmer was really tired when he saw a big fig tree;
- 3) the farmer was really frightened when he saw a bear;
- 4) the farmer didn't know what to do when he realised there was a bear above him;
- 5) the farmer was clever and inventive;
- 6) the moneylender was greedy and envious;
- 7) the farmer twisted the moneylender round his little finger;
- 8) the storyteller disapproves of the moneylender.

3. Use your imagination and say what the farmer and the moneylender could look like.

4. Explain how you understood these phrases:

- 1) His parents, wife and children were dependent on his earnings.
- 2) He sank down against the trunk of the tree.
- 3) The farmer gave a start.
- 4) He was frozen stiff.
- 5) The farmer tried to find a way out.
- 6) He was sure he would twist the farmer round his little finger.

5. Describe these parts of the story in detail:

- 1) The farmer and his family.
- 2) The farmer's journey before he fell asleep.
- 3) The farmer wakes up and sees a bear above his head.
- 4) The rich moneylender is surprised.
- 5) The moneylender wants to deceive the farmer.
- 6) The farmer believes the moneylender's desire to help him.

6. Prepare and act out the dialogue between the farmer and the moneylender.

7. Comment on the title of the story.

8. Look at the pictures and describe the episodes in the story they refer to.

Text Two

Read the text and do the tasks after it.

The Princess in the Suit of Leather (Egyptian Legend)

Once upon a time there lived a king who had a wife whom he loved with all his heart and a daughter who was the light of his eyes. The princess had hardly reached womanhood when the queen fell ill and died. A year passed and the king expressed his wish to marry again. He asked the matchmakers to find him the girl. The king gave them his poor queen's anklet and said that he had promised his late wife to marry the girl, rich or poor, humble or well-born, whose foot the anklet would fit.

The matchmakers travelled up and down the kingdom but couldn't find such a girl. Then one wrinkled elderly woman, wise in the ways of living, said that they had been to every house of the kingdom except the palace where the princess, the king's own daughter, lived. So they went to the palace and when they slipped the anklet on to the princess's foot it suited her all right.

Then the matchmakers went to the king and told him what they had found out. The wrinkled matron spoke up: "Why not marry the



princess? Why give her to a stranger and deprive yourself?" At first the old king was really shocked. But then he thought it over. He knew he would miss his beloved daughter. He realised he would be very lonely without her and finally the king agreed. But he didn't tell his daughter anything about his plan. He simply mentioned that she was to be wed.

On the eve of the princess's wedding the minister's daughter told her the truth. The young girl turned white and trembled like one who is sick with fever. She understood she had to escape. So she sent away her servants and ran out of the palace. She came to the tanner, gave him a handful of gold and asked him to make her a suit of leather to hide her from head to heels showing only her eyes. When the suit was ready she put it on and in this disguise left the tanner and lay down beside the city gate, waiting for the day. When it was day and the city gate was opened she left her father's city and fled.

She walked and walked and walked. When the sun was setting she came to another city. She felt she couldn't travel any longer and fell to the ground in the shadow of the wall of the sultan's palace.

A slave girl noticed a heap of skins on the ground and saw two bright eyes staring out at her. She thought it was a monster, sprang back in terror and told about it to the queen.

"Bring it up for me to see and judge," said the queen.

The slave girl went down trembling with fear, not knowing which was the easier thing to face — the monster outside or her mistress's rage should she fail to do her bidding. But the princess followed the slave girl and went to the sultan's wife without a sound.

Never had such an astonishing creature been seen in that country. When the queen asked the monster, "Who are you?" the heap of skins answered:

"My name is Juleidah for my coat of skins,
My eyes are weak, my sight is dim,
My ears are deaf, I cannot hear.
I care for no one far or near."

The queen liked the answer and laughed and decided to send the girl to the kitchen to help the cook. So now our fine princess was a kitchen skivvy, feeding the fires and



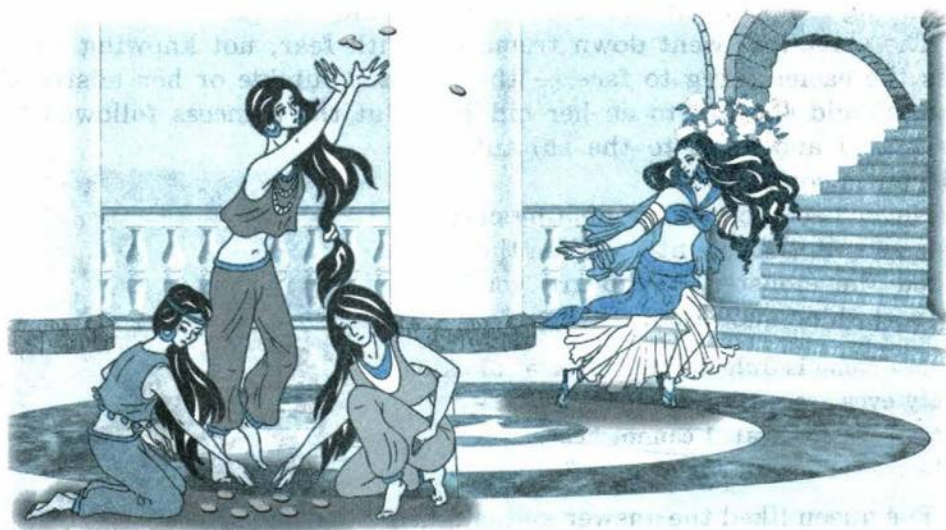
raking out the ashes. But the queen when she felt bored often called Juleidah and laughed at her prattle.

One day the wizard sent word that the sultan's harem was invited to a night's entertainment. As the queen prepared to set out in the evening she stopped by the Juleidah and asked if the latter would like to come with her, because all the servants and slaves had been invited. But the girl politely refused saying:

"My ears are deaf, I cannot hear.
I care for no one far or near."

So the feast began. There was dining and music and much merriment. Suddenly, at the height of the talk and enjoyment, such a one entered that they all stopped in the middle of the word they were speaking. The newcomer was a real beauty. Who was it? Juleidah, of course, who had shaken off her suit of leather as soon as the sultan's harem had gone.

When dawn was near, Juleidah took a handful of gold coins and scattered them on the floor. The ladies quarrelling began to pick them up. And while they were occupied Juleidah left the hall. Quickly she raced back to the palace kitchen and put on the suit of leather. Soon the others returned, and everybody went to their own beds to sleep.



The next day all people in the palace could speak only about the beauty they had seen at the wizard's. When the sultan's son came to see his mother

and bid her good morning she could talk only of the visitor to the feast. The prince got intrigued and decided to find out her background.

A week later the wizard was giving another feast and all the maidens of the country again were invited. And again in the middle of the feast the beautiful lady appeared in the hall. All the guests pressed close around Juleidah, wanting to see her and ask where she came from. But to all their questions she gave no answer, whether yes or no, although she sat with them until the dawning of the day. Then she threw a fistful of pearls on the marble tiles, and while the women pushed one another to catch them, she slipped away.

But this time the sultan's son was standing by the door. He had been waiting for this moment. The prince blocked her path, grasped her arm and asked who her father was and from what land she came. But the princess had to be back in her kitchen or her secret would be known. So she fought to get away and in the scuffle she pulled the prince's ring clean off his hand. "I live in a land of paddles¹ and ladles," she replied as she ran. Then she fled into the sultan's palace and hid in her coats of hides.

Meanwhile the prince decided to make a journey and find the girl he liked so much. He gave orders to prepare provisions. Immediately the kitchen became the busiest corner of the palace. Everybody made something for the prince. Juleidah also made a cake and when no one was watching her, she pushed the prince's ring inside it.

Early on the next morning the prince set off with his servants and his men. He rode without stopping until the sun grew hot and then decided to rest the horses and have something to eat. Juleidah's little cake was placed on top of the rest. The prince tore it open and saw his own ring. Now he knew where lay the land of ladles and paddles. The prince gave orders to turn back.

Soon Juleidah and the prince got married and they lived together in the sweetest bliss.



¹ **paddle** — a short flat piece of wood with a handle, used for hitting a child as punishment (AmE *old-fashioned*).



Now we make our way back to the king, Juleidah's father. When he found his daughter gone, and when he had searched the city in vain for her, he set off travelling, taking with him in chains the old woman who had first suggested to him that he marry his own daughter. From country to country he journeyed, but couldn't find his daughter. At last he reached the city where Juleidah was living with her husband the prince.

Now, the princess was sitting in her window when she saw her father and his fellow travellers entering the gates. She went to her husband and asked him to invite the strangers. Disguised as a man,

Juleidah sat with the guests. When the coffee cups had been filled and emptied, she said, "Let us tell stories to pass the time. Will you speak first, or shall I?"

"Leave us to our sorrows," said the king, her father. "We have not spirit to tell tales."

"I'll entertain you, then, and distract your mind," said Juleidah. And she told them the story of her own adventures from the beginning to the end. When she finished she said, "I am your daughter, the princess, upon whom all these troubles fell through the words of this old sinner and daughter of shame."

In the morning they flung the old woman over a tall cliff into the wadi¹. Then the king gave half his kingdom to his daughter and the prince, and they lived in happiness and contentment until death, the parter of the truest lovers, divided them.

Checking Comprehension

1. Say "True", "False" or "Not stated".
 - 1) After a year of mourning for his wife the king made up his mind to remarry.
 - 2) The king was easily convinced to marry his own daughter.

¹ wadi — a stream in North Africa or the Middle East that is usually dry unless it has just rained.

- 3) The tanner spent all night making a suit of leather for the princess.
- 4) The girl ran all way through until she reached another city.
- 5) The slave girl brought the princess to the sultan's wife.
- 6) The queen was horrified when she saw the heap of skins.
- 7) The entertainment at the wizard's palace lasted all night.
- 8) Juleidah arrived at the feast at midnight.
- 9) The prince fell in love with Juleidah at first sight.
- 10) Juleidah told the prince her background.
- 11) A lot of meat was cooked for the prince's journey.
- 12) The princess became the queen of the land of ladles and paddles.
- 13) The princess's father suffered a lot after his daughter's disappearance.
- 14) The king, Juleidah's father, immediately recognised his daughter though she was in disguise.
- 15) The prince and the princess had three children.

2. Put the sentences in the correct order.

- a) The matchmakers travelled up and down the kingdom.
- b) The princess came to the sultan's palace.
- c) The sultan's wife was fascinated by Juleidah's prattle.
- d) The prince guessed where the kingdom of ladles and paddles was.
- e) The prince and Juleidah got married.
- f) The old matchmaker got punished.
- g) The princess lost her mother.
- h) The king, Juleidah's father, started on a journey seeking for his child.
- i) The old wrinkled servant advised the king to marry his own daughter.
- j) The prince lost his ring.
- k) The tanner made a suit of leather.
- l) Juleidah told her father the story of her adventures.
- m) The late queen's anklet fitted nobody but her daughter.
- n) Juleidah went to the wizard's palace.

3. Say who in the story:

- a) tried on the late queen's anklet;
- b) wanted to remarry;
- c) advised the king to marry his own daughter;
- d) made the suit of leather;
- e) noticed a heap of skins near the sultan's palace;

- f) sent Juleidah to the kitchen to help the cook;
- g) fed the fires and raked out ashes in the kitchen;
- h) was invited to the wizard's entertainment;
- i) scattered the coins/pearls on the floor before leaving the feast;
- j) got intrigued by the beautiful stranger;
- k) gave orders to prepare provisions;
- l) guessed where the land of ladles and paddles was;
- m) invited Juleidah's father to the palace where the princess lived;
- n) was punished at the end of the story.

4. Answer the questions.

- 1) In what way did the king seek for his second wife to be?
- 2) Where did the matchmakers travel? What did they find out during their journeys?
- 3) What advice did the old wrinkled matchmaker give to her king?
- 4) The king followed the advice, didn't he?
- 5) What did the minister's daughter tell the princess on the eve of the latter's wedding?
- 6) How much did the princess pay the tanner for the suit of leather?
- 7) Where did the princess decide to have a rest after a long day of walking?
- 8) What was the princess's reply when she heard the queen's question: "Who are you?"
- 9) What effect did Juleidah's appearance at the wizard's feast produce on his guests?
- 10) How did the princess leave the hall of the feast first? How did she do it the second time?
- 11) What order did the prince give before he started his journey to find the girl he liked so much?
- 12) What did Juleidah put in the cake she was making for the prince?
- 13) How did the prince and his young wife live after the wedding?
- 14) What made Juleidah disguise herself before she entered the room where her father was sitting?
- 15) In what way was the old matchmaker punished?

Discussing the Text

1. Answer these why-questions.

- 1) Why did the king send the matchmakers to find him a girl whose foot the anklet of his late wife would fit?

- 2) Why do you think the old woman suggested that the king should marry his daughter?
- 3) Why didn't anyone object to that idea?
- 4) Why didn't the king tell his daughter anything about his wedding plans?
- 5) Why do you think the minister's daughter tell the princess about her father's plans?
- 6) Why did the princess order a suit of leather and decide to run away from her native land?
- 7) Why did the princess fall onto the ground at the wall of the sultan's palace?
- 8) Why did the slave girl think that the princess was a monster?
- 9) Why was she afraid to disobey the sultan's wife?
- 10) Why did the sultan's wife send Juleidah to the kitchen?
- 11) Why did the queen invite Juleidah to go to the wizard's palace?
- 12) Why did the people of the land speak so much about the young lady who so unexpectedly came to the feast and left it?
- 13) Why was the prince intrigued?
- 14) Why did the prince decide to make a journey and find the beauty?
- 15) Why were the kitchen people so busy before the prince's departure?
- 16) Why did the prince decide to finish his journey after the lunch he had?
- 17) Why did Juleidah ask her husband to invite her father to the palace where they lived? Why didn't she do it herself?
- 18) Why did she decide to disguise herself before entering the room where the guests were sitting?
- 19) Why did she offer to tell tales?
- 20) Why didn't her father want to do it?
- 21) Why was the old matchmaker punished?
- 22) Why did the king give half his kingdom to his daughter and his son-in-law?

2. Prove that:

- 1) the princess was a decisive, inventive and brave young lady;
- 2) the slave girl was afraid of the sultan's wife;
- 3) the princess produced a great impression on everybody during the feast;
- 4) the prince became interested in the unknown young lady;
- 5) the prince liked Juleidah very much;
- 6) the prince was a clever young man;
- 7) Juleidah wanted to forgive her father.

3. A. Explain how you understood these phrases:

- 1) the princess had hardly reached womanhood;
- 2) the girl... humble or well-born;
- 3) our fine princess was a kitchen skivvy;
- 4) at the height of the talk and entertainment;
- 5) to find out her (the princess's) background;
- 6) in the scuffle she (the princess) pulled the prince's ring clean off his hand;
- 7) the land of ladles and paddles;
- 8) leave us to our sorrows;
- 9) this old sinner and daughter of shame;
- 10) they flung the old woman over a tall cliff into the wad;

B. Say in what context these phrases are used in the story.

4. Describe these parts of the story in detail:

- 1) The matchmakers' travels.
- 2) The princess's escape.
- 3) The princess's life and obligations in the sultan's palace.
- 4) The first feast at the wizard's palace.
- 5) The second feast at the wizard's palace.
- 6) The prince's journey to find Juleidah.
- 7) Juleidah's meeting her father again.

5. Prepare and act out the dialogues between:

- a) the king and the matchmaker;
- b) the king and his daughter about the princess's wedding;
- c) the minister's daughter and the princess;
- d) the sultan's wife and the slave girl;
- e) the sultan's wife and the princess;
- f) the sultan's wife and her son;
- g) the princess and her father in the palace where Juleidah lived with her husband.

6. A. This Egyptian legend could have reminded you of some fairy tale(s) very well known in Europe. What tales are they?

B. Point out the similarities and differences between the legend "The Princess in the Suit of Leather" and "Cinderella" and speak about them.

7. The princess is clearly a heroine, but how do you see her father — villain or victim?

8. Look at the pictures and describe the episodes in the story they refer to.

Text Three

Read the text and do the tasks after it.

Poor Man's Reward

Once upon a time there lived a very poor young man. His parents had died, and he was lonely and unhappy. He had no cattle, no fine clothes, no valuable belongings and because of this his neighbours ignored him.

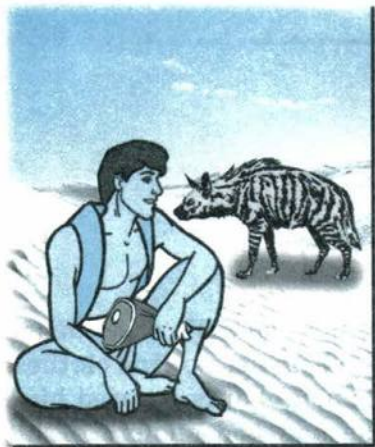
Some time passed and the man decided he had had enough of his unfriendly village. He decided to set off and look for some luck in another part of the country. He packed all the food he had — a small amount of meat, millet, honey — and filled a bottle with water.

He walked for miles across the dusty plain. By the middle of the day he was hot and tired. The poor man saw a tree nearby and decided to have a rest in its shade. He sat down, opened his bag and took out some millet wrapped in a cloth. Just then he heard a voice above him. "I'm starving. Could I have some of your millet?"

The poor man looked up and there was a weaverbird perched on a branch. Astonished that the bird could talk the poor man stretched up some millet to it. The weaverbird thanked the young man and said, "I won't forget your kindness." The man ate the rest of the millet and went on his way. The next day in the morning he set off again and again, being tired in the middle of the day, he sat down in the shade of a tree and thought he would eat the meat. But as he was pulling out a hunk he heard something scratching the ground behind him. It was a hyena and it was hungry. The animal asked the poor man to give her the bones when he'd finished the meat.

The man decided to share his meal and in no time a big bone, still with plenty of meat attached to it was placed by the hyena's front paws. The animal ripped off the meat and swallowed it in a few gulps.





"Sorry," she said. "I was enjoying my meal so much, I nearly forgot to thank you. But I won't forget your kindness." The man nodded. He could hardly believe his eyes and ears. The hyena was talking most politely to him.

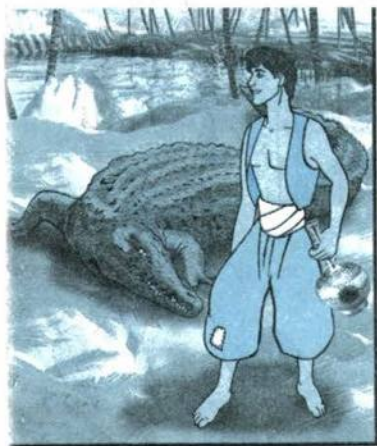
The next day was extremely hot. The man's legs were aching and he sat down to rest by some bushes. He swallowed some honey and as the delicious sweetness slid down his throat he felt much better. At that moment he heard some buzzing round his head and then saw a bee. The bee asked for the honey. This time the

man wasn't surprised to hear an animal talking. He felt sorry for the hungry creature and gave her the rest of the honey. "Thank you, sir, I won't forget your kindness," said the bee.

Later that afternoon, feeling dry and dusty, the man stopped to have a drink. Just as he lifted the bottle to his lips he heard a deep, husky voice coming from the ground. "Water. Just a sip. Lost my way. Need a drink. Now." The man turned round and jumped backwards. He saw a large crocodile, its tongue hanging out between his long, fearsome teeth. The crocodile was not very polite but he had certainly lost his way and looked dried out. The man poured most of the contents of the bottle into the huge mouth. "Thanks," said the crocodile. "I won't forget your kindness."

The man walked further up the hill. When he reached the top, he

looked down and saw, below him, a large village with a magnificent palace. As he reached the outskirts he met a man. The latter greeted him in a friendly way and told him that the palace belonged to the king of the country who was very wealthy. The king was going to marry his daughter to any man who could pick her out in a crowd of people. That was a difficult task because the princess had been brought up, with several other girls, in a distant palace and nobody knew what she looked like. The stranger suggested that the young man should go to the palace immediately.



The poor man agreed but was sure he wouldn't be able to pick the princess out. Even if he could pick her out she wouldn't want him. Soon he arrived at the meeting place. People, like himself, were coming and joining the crowd every few minutes. The young man felt hot and bothered. On top of everything an insect was buzzing round his head. It was a bee. And suddenly he heard the familiar voice. "Don't worry, it's me, the bee you helped a few days ago. Now it's my turn to help you. Watch me. I'll fly to a girl and pretend to sting her. Go and claim this girl. She is the king's daughter."

The bee flew back into the crowd and in a moment the man saw a girl frantically waving her arms about. The man came up to her and said, "You are the king's daughter." The girl nodded. But when the king saw how poor the man was, he decided to make the man complete some tasks before the latter could marry the princess. The first task was extremely difficult. In the courtyard there was a hill of seeds — millet, maize and sorghum. The young man was to sort out the heap of the mixed seeds. And it was to be finished by morning. The poor man became sad and shook his head in silence. How could he possibly do it in just one night? But suddenly a small bird alighted on his shoulder and asked the man what the problem was. He explained. "I'll be back in a minute," said the bird. "Don't go away!"

The man sat patiently, wondering what the little bird was up to. Then he saw a grey cloud moving towards him. As it rolled closer he could make out hundreds of weaverbirds. They landed on the ground and in no time the hill shrank and the three new piles appeared. Before the first cock started to crow they had finished their job and had flown off, in a flock.

When the king's servants arrived at daybreak, the man was standing grinning, in front of the piles. They reported the scene to the king. He was very much surprised and said, "There will be another task in the evening." When the young man went to the palace in the evening the king told him that his task was to eat all the meat of the cooked bull, right down to the bones. The man was hungry and thought it would be easy to eat all the meat. But soon he felt stuffed and couldn't face another bite. But in front of him there was a mountain of meat on the ground. All of a sudden he





spotted a hyena and heard a voice, "Hello, friend, it's me the hyena you fed out on the plains. What are you doing here?"

The poor man explained everything saying that the task was impossible. "Don't speak too soon," grinned the hyena. It disappeared but returned in just a few minutes with several hungry-looking hyenas. They wasted no time and soon there was only a pile of bones in front of the man.

The next morning the astonished king announced he was giving the last task to the man. He was to cross the river which was full of crocodiles and bring the magical ostrich feather to the princess. The crowd

fell silent for a moment. Everybody understood the young man wouldn't be able to reach the other side of the river. The young man himself stood on the bank terrified. A deep voice interrupted his thoughts. "Here. At your feet. Got a problem?" That was the crocodile he had helped. The man told the animal what his final task was.



"No problem," said the crocodile and with a swish of his tail it disappeared underwater. Very soon all the crocodiles formed a bridge in front of the young man, each animal holding the tail of the one in front. As the man stepped on the crocodile's backs, the crowd started to clap and shout. Even the king was impressed. When the man came back with the ostrich feather, he said, "You're a remarkable man. There is no doubt about it. Welcome to my family."

The princess smiled in agreement and the poor young man knew his lonely days were gone forever.

Checking Comprehension

1. Say "True", "False" or "Not stated".
 - 1) The main character of the story was a well-to-do man.

- 2) The poor young man was glad that the neighbours had left him alone.
- 3) The main character understood the animals' speech.
- 4) After having walked 15 kilometres the poor man got tired.
- 5) All the animals expressed their requests in a polite way.
- 6) All the animals didn't forget the poor man's kindness.
- 7) The king's daughter was seventeen years old.
- 8) The princess's mother died when the child was born.
- 9) The king's tasks were practically impossible to fulfill.
- 10) The princess fell in love with the poor man at first sight.
- 11) The young man became white when he saw so many crocodiles in the river.
- 12) The main character of the story was self-assured.
- 13) The king approved of his daughter's bridegroom in the end.
- 14) The young man couldn't have carried out the king's tasks without the animals' help.

2. Put the sentences in the correct order.

- a) The poor man was surprised the bird could talk.
- b) The king was surprised the man had eaten all the bull.
- c) The hyena nearly forgot to thank the man.
- d) The young man met a stranger.
- e) The young man brought the feather to the princess.
- f) The young man decided to leave his native place.
- g) The king changed his opinion about the poor man.
- h) The poor young man was scared.
- i) The bee swallowed the honey.
- j) A grey cloud was flying towards the young man.
- k) The poor man arrived at the meeting place to pick out the princess.
- l) The weaverbird asked for some millet.
- m) The man sat down to rest by some bushes.
- n) The crocodile lost its way.
- o) The man began pulling the meat out of his bag.

3. Say who in the story:

- a) ignored the young man;
- b) asked for the millet the poor young man had;
- c) thanked the young man for his kindness;

- d) scratched the ground behind the man when he was going to have a bite;
- e) asked the man for water;
- f) lived in the palace;
- g) told the young man about the king's unusual decision;
- h) was brought up in a distant palace;
- i) began waving the arms;
- j) helped the poor man to sort out the mixed seeds;
- k) told the king that the seeds had been sorted out;
- l) announced that the young man was having the last task;
- m) thought the young man wouldn't be able to cross the river;
- n) invited the young man to his family;
- o) approved of the king's decision.

4. Answer the questions.

- 1) Where did the main character live?
- 2) What did he pack in his bag before setting off?
- 3) Where did the young man decide to have a rest during the first day of his journey?
- 4) What did the weaverbird tell the man at the end of its meal?
- 5) Whom did the man speak to during the second day of his journey?
- 6) The man wasn't surprised when he heard the bee talking, was he?
- 7) How did the crocodile speak to the man?
- 8) What did the young man think of the crocodile's manners?
- 9) What did all the animals promise to the young man?
- 10) Whom did the poor man meet on his way and what information did he get?
- 11) Where was the princess brought up?
- 12) How did the bee (the hyena, the weaverbird) help the young man?
- 13) When did the weaverbirds finish to sort out the seeds?
- 14) How did the young man reach the other bank of the river?
- 15) What was the final royal word?

Discussing the Text

1. Answer these why-questions.

- 1) Why did the neighbours ignore the young man?
- 2) Why did the poor man decide to start on a journey?

- 3) Why did the main character share his meal with the weaverbird?
- 4) Why didn't the hyena thank the young man immediately?
- 5) Why did the poor man jump backwards when he saw the crocodile?
- 6) Why was there a huge crowd on the square before the palace?
- 7) Why did the princess begin waving her arms?
- 8) Why was the main character sure the princess wouldn't love him?
- 9) Why did the young man manage to fulfill all the tasks?
- 10) Why did the animals help the young man?
- 11) Why did the king give the poor man such incredibly difficult tasks to fulfill?
- 12) Why wasn't the young man frightened to walk across the river?
- 13) Why was the king impressed?
- 14) Why did the princess gladly accept her father's decision?
- 15) Why was the poor man sure he would never be lonely again?

2. Prove that:

- 1) the young man was lonely in his native village;
- 2) the man had a kind heart;
- 3) the favours were returned;
- 4) the pattern of the story is *failure — good deeds — tests — success*;
- 5) the story combines realistic everyday settings with fantastic events.

3. Find the necessary information in the encyclopaedia and prepare talks about:

- a) weaverbirds;
- b) hyenas;
- c) bees;
- d) crocodiles.

4. Use your imagination and describe:

- a) the poor man;
- b) the stranger;
- c) the king;
- d) the princess.

5. Explain:

- a) what the poor man's encounters with the four animals have in common;

- b) the king's refusal to give his daughter to the poor man as soon as the latter had succeeded in picking her out;
- c) the king's desire to bring his daughter up in a distant palace;
- d) the king's wish to marry his daughter to any man who will be able to pick her out in a crowd of people;
- e) the king's surprise any time the difficult task was fulfilled.

6. Describe these parts of the story in detail:

- 1) The poor man's meeting with the weaverbird.
- 2) His meeting with the hyena.
- 3) His meeting with the bee.
- 4) His meeting with the crocodile.
- 5) His meeting with the stranger.
- 6) His picking the princess out in the crowd.
- 7) The poor man's first task.
- 8) The poor man's second task.
- 9) The poor man's final task.

7. The story can be logically divided into several parts. How would you divide the text? Think of the titles to each part.

8. Don't you think in real life such rags-to-riches experiences are very rare? So how do you account for the popularity of stories like this?

9. Prepare and act out the dialogues between:

- a) the poor man and the weaverbird (1st and 2nd meetings);
- b) the poor man and the hyena (1st and 2nd meetings);
- c) the poor man and the bee (1st and 2nd meetings);
- d) the poor man and the crocodile (1st and 2nd meetings);
- e) the poor man and the stranger;
- f) the poor man and the king.

10. Look at the pictures and describe the episodes in the story they refer to.

Text Four

Read the text and do the tasks after it.

Sir Gawain and the Green Knight

It happened at Christmas. The Knights of the Round Table were at Camelot and it was New Year's Eve once more. Everyone was gathered for the feasting, the knights all in their places. Then suddenly from outside in the courtyard, came the clatter of a horse's hooves on the cobbles. The doors of the hall flew open and a giant of a man rode in. The man swept the hall with terrible, wolfish eyes that froze the courage in a man's veins, eyes you could not hold with your own. But it was not the man's eyes that amazed the knights most, it was not his size either. It was the colour of him. This big man was green from head to foot. He had a green cloak on, which was common enough, and his head was green too. His hands and his long hair were also green. The horse was green and the saddle. He wore no armour, but carried a green axe in one hand, and in the other a branch of some holly tree — a sign of peace, but he didn't look very peaceful. He threw the branch to the ground as he spoke, his thunderous voice heavy with sarcasm.



"Well, King Arthur, I've heard much about the so-called bravery of you and your Knights. The whole world is talking of little else. I have come all this way from my home in the North Country to find out how brave you are. But I doubt very much that there's anyone here man enough to accept my challenge."

The Green Knight held out his axe in both hands and said he would submit himself to one blow from this axe, just one blow — but only if, in twelve months and a day from now, he can repay the blow. "Tit for tat, how's that?" he added.

King Arthur looked about the hall. No one moved a muscle. No one said a word.

The Green Knight laughed. "Well," he said. "I see nothing but a bunch of beardless little boys who are extremely scared." At these words Sir Gawain was on his feet.

"My Lord," he said. "Let me see to him. I'll shut his big mouth for you, once and for all."

With a great laugh, the Green Knight jumped down from his horse. "So, Arthur, at least you have one man amongst all these boys," he shouted.

"Enough," cried Gawain, he walked up to the Green Knight. "It will be a promise, a bargain between us," he said. "I promise, by my honour as a knight, that I will strike you just once, as you've said with your axe, and then in a year's time you can do the same to me — if you're still able to, which I doubt."



"We shall see," said the Green Knight, and he handed Gawain his axe. "You do know which end to hold, don't you?"

Gawain gripped the axe tightly. The Green Knight knelt down and pulled aside his hair, so that his neck was bare. Gawain seemed to be hesitating for a moment.

"Come on then, Gawain," shouted the Green Knight. "Are you frightened of the sight of a little blood? Strike, man, strike!"

Gawain hesitated no longer. He severed the Green Knight's head clean from his shoulders and sent it rolling across the floor. But there was not a drop of blood, green or red, not a single drop. And there was no time to wonder at it either, for the

Green Knight sprang at once at his feet, picked up his head and vaulted headless on to his horse. It was the severed head under his arm that spoke.

"You have a year and a day, Gawain. I am the Green Knight of the Green Chapel in the Forest of Wirral. You'll find me easily enough. If you do not, then the whole world will know that the great Sir Gawain is a coward and all King Arthur's court with him."

With that, he galloped away out into the snow.

The seasons passed as they always do, slowly enough for the young, but ever faster for the old. And for poor Gawain too. The time came for him to set off. The Knights of the Round Table embraced him without a word. Then he turned away, mounted Gringolet, his black warhorse, and rode off.

He travelled up over the hills of North Wales and down into the forests beyond. It was bitterly cold. Many a cold night he slept out in the open, and many a day he passed with no food either for himself or his horse, so that they were both much weakened by the time they came at last into the Forrest of Wirral.

He asked anyone and everyone he met where he might find the Green Chapel, but no one seemed to have even heard of it. On and on he rode and on Christmas Eve he found himself in an open parkland near a fine castle. He rode to it and knocked at the door. Soon he was brought into the hall to meet his host. Gawain told him at once who he was and where he had come from.

"No matter who you are," said the lord of the castle. "You are more than welcome to my home. You need rest, and here you shall have all you need. My castle is your castle." Gawain could hardly believe his good luck.

Then there began three days of Christmas celebrations. Never had he enjoyed a Christmas as much as this. The lady of the castle, his host's wife, who was very beautiful, saw to his every need. But from time to time a shadow came over him as he thought of the dreaded appointment with the Green Knight. The happier he was, the less he wanted to die. "I am afraid that tomorrow I shall have to leave and to be on my way.



I have promised to be at the Green Chapel on New Year's Day, and yet I don't even know where the place is. I must not be late, I cannot be."

"Nor shall you be," laughed the lord of the castle, "because the Green Chapel you speak of is no more than a two-hour ride from here. So why don't you stay here for three more days? I'll be out hunting every morning. But my wife will look after you." Gawain agreed. Then the lord of the castle, since it was still the festive season, offered to play a little game. "Let's you and I make a bargain. I promise I'll give you whatever I bring back from the hunt. And you promise me, in return, that you will give me anything that you manage to get here in the castle. Well?"

"It's a bargain," Gawain laughed, "though I can't for the life of me think what it might be."

So Gawain slept in the next morning, while the lord of the castle went out hunting. Later the lady and Gawain sat talking. Suddenly she looked at him, took his face in her hands and kissed him gently.

At dusk the lord of the castle returned and threw down a roe deer at Gawain's feet. "Yours," he said. "As we agreed. What have you got for me?"

"This," said Gawain, and he took his host's face in his hands and kissed him on the cheek.

"I believe you," laughed the lord of the castle, "but what I'd like to know is how you came by this kiss."



"Oh, no," said Gawain, shamefaced. "That wasn't part of the bargain." And they said no more about it.

The next day was very much like the first. Only in the evening the lord of the castle returned from the hunt, a boar slung across his shoulders and Gawain kissed him twice.

On the last day the lady of the castle told Gawain that she loved him and that she would always keep him in her heart. She wanted Gawain to love her too. But Gawain refused.

"No, my lady," he said. "You have a husband, a fine man, a noble knight. He's been a good friend to me. It wouldn't be right to love you."

The lady looked at him sadly. She gave him a green belt with gold thread and kissed him three times. "Wear this belt," she said. "Wear it and you will be safe, wear it and think of me. One day it may save your life. Take it. Do just this one little thing. But promise me that, whatever you do, you will never tell my husband." Gawain nodded.

At sundown, the lord of the castle brought a fox and Gawain went right up to him, took him by the shoulders and kissed him loudly three times. That night they had New Year's feast. There was wine, there was music, there was dancing. But hidden round his waist he could feel the lady's magic belt. He had not kept his promise; and worse, he knew it was out of cowardice that he had broken the bargain. The belt might save his life the next day, but it would not save his honour. All night he lay in turmoil of guilt, but he could not bring himself to hand over the belt and give up his only chance of life.

Early on New Year's Day Gawain mounted Gringolet and waved his farewells. He knew that the Green Knight who lived near the Green Chapel fought anyone who went near. And he never lost. "What must be done, must be done," said Gawain. "I'm a knight of King Arthur's court. We may feel afraid, but we do not flinch and we do not run."

As he spoke, he heard from somewhere ahead of him a grating, grinding sound. He listened again. The Green Knight was evidently sharpening his axe. Gawain shivered. He rode through the trees, crossed a stream and saw a small chapel with the roof and walls as green as the



surrounding grass and he saw the Green Knight. "Who's there?" he shouted. "I'm Sir Gawain from Sir Arthur's court and I have come as I promised I would. Come on out."

"Take off your helmet. This won't take long," roared the Green Knight. Gawain removed his helmet, knelt down on the wet grass and bent his head. The Green Knight whirled his great axe round Gawain's head but nothing happened. Once again he heaved up his axe. This time he held the blow just a hair's breadth from the skin of Gawain's neck. Gawain felt the wind of it, but never moved a muscle.

A third time now, the Green Knight swung up his axe. This time Gawain felt the pain of it and warm blood trickling down.

In an instant Gawain was on his feet, springing back and drawing his sword. "That's it!" he cried. "You've had your chance. One stroke, just one stroke. That was the bargain. Now I can defend myself, and by God I will."

But strangely, the Green Knight just smiled and threw aside his axe. "No, Gawain," he said. "No, we shall not fight. We are friends. Do you not recognise me?" As he spoke, the green of him vanished and he became the lord of the castle. Gawain was speechless.

"You deserve to know everything," said the lord of the castle. "Mine is a strange story. My name is Sir Bernlak, Knight of the Lake. It was the Lady Nemue, the Lady of the Lake, who sent me to test the courage of King Arthur and his Knights, to find out if all the good things we have heard were true. I will tell her that there is at least one knight who is noble as they say, and as brave and gentle too."

The two friends embraced, blessed each other and parted.

Checking Comprehension

1. Say "True", "False" or "Not Stated".

1. Sir Gawain came to the feast later than the rest of the Knights.
2. King Arthur and all his Knights were struck when they saw the green giant in their hall.
3. The Green Knight was eight meters tall.
4. Sir Gawain was the only one to answer the Green Knight.
5. Sir Gawain struck the Green Knight without hesitation.
6. The Green Knight explained in detail where to find the Green Chapel.
7. Sir Gawain set off to look for the Green Knight on 23 of December.

8. He travelled up over the hills of Scotland.
9. The lord of the castle welcomed Gawain into his home.
10. The lady of the castle was more beautiful than the females Gawain had met before.
11. The lord of the castle and Gawain made a bargain.
12. The belt the lady of the castle gave to Gawain was very heavy.
13. Gawain didn't keep his promise to the lord of the castle because he was afraid of the Green Knight.
14. The Green Knight whirled his axe round Gawain's head three times.
15. Sir Gawain was seriously wounded.
16. Sir Bernlak and Gawain parted as friends do.

2. Put the sentences in the correct order.

- a) The Green Knight and Sir Gawain made a bargain.
- b) Sir Gawain started on a journey to the Forest of Wirral.
- c) The lord of the castle brought a fox from the hunt.
- d) The lady of the castle gave Gawain two kisses.
- e) King Arthur and his Knights gathered at Camelot.
- f) The Green Knight turned into the lord of the castle.
- g) The Green Knight gave his axe to Sir Gawain.
- h) Nobody in the Forest of Wirral knew where the Green Chapel was.
- i) The Green Knight's head was severed.
- j) Sir Gawain and the lord of the castle made a bargain.
- k) The lady of the castle gave Gawain her green belt.
- l) Sir Gawain rode to a fine castle he saw in the Forest of Wirral.
- m) Sir Gawain and Sir Bernlak embraced.
- n) The Green Knight galloped out away into the snow with his head under his arm.

3. Say who in the story:

- a) sent the Green Knight to King Arthur and his Knights;
- b) severed the Green Knight's head;
- c) was struck and speechless when the Green Knight galloped out of Camelot;
- d) became weak after his journey in the Forest of Wirral;
- e) promised to come to the Green Chapel in a year and a day;
- f) gave the green belt to Gawain;
- g) went hunting into the forest;

- h) turned into the lord of the castle;
- i) tried to test the courage of King Arthur and his Knights;
- j) lived in Camelot;
- k) mounted Gringolet and set off to the Forest of Wirral;
- l) broke the bargain;
- m) admitted that at least one of the Round Table Knights was brave and noble;
- n) looked after Gawain in the castle.

4. Answer the questions.

- 1) What were King Arthur and his Knights going to celebrate in Camelot?
- 2) What did they hear outside?
- 3) What was unusual about the knight that rode in?
- 4) What did the Green Knight hold in his hand?
- 5) What did he want to find out?
- 6) How did he try to find out if King Arthur's Knights were brave?
- 7) What happened after the Green Knight's head was severed?
- 8) What did the Green Knight promise to do if Sir Gawain didn't come to the Green Chapel in a year and a day?
- 9) How did the time move for Gawain during that year?
- 10) Where did Sir Gawain see a fine castle?
- 11) How did he spend his time in the castle?
- 12) What bargain did the lord of the castle and Sir Gawain make?
- 13) What animals did the lord of the castle bring from the hunt?
- 14) What did Sir Gawain say before his fight with the Green Knight?
- 15) How many times did the Green Knight swing his axe round Gawain's head and what happened each time?
- 16) What did Sir Bernlak tell Gawain and how did they part?

Discussing the Text

1. Answer these why-questions.

- 1) Why did the Knights of the Round Table gather at Camelot?
- 2) Why were the Knights astonished when the Green Knight rode in?
- 3) Why didn't the Knights move and accept the Green Knight's proposal?
- 4) Why did Sir Gawain decide to make a bargain with the Green Knight?

- 5) Why did Sir Gawain hesitate before striking the Green Knight's neck?
- 6) Why didn't the Knights of the Round Table have time to wonder why there was no blood when the Green Knight's head was severed?
- 7) Why did the time pass very fast for poor Gawain?
- 8) Why did Gawain knock at the door of the castle?
- 9) Why did Gawain enjoy spending Christmas in the castle?
- 10) Why did Gawain insist on leaving the castle?
- 11) Why did Gawain agree to make a bargain with the lord of the castle?
- 12) Why couldn't Gawain accept the lady's love?
- 13) Why did the lady of the castle give the green belt to Sir Gawain?
- 14) Why did the Green Knight wound Sir Gawain?
- 15) Why was Sir Bernlak sure that Sir Gawain was noble, brave and gentle?

2. Prove that:

- 1) the Green Knight looked like a fierce monster;
- 2) the Green Knight was very rude speaking to King Arthur and his Knights;
- 3) the Knights of the Round Table were scared and didn't want to make a bargain with the Green Knight;
- 4) Gawain's journey to the Forest of Wirral was not an easy one;
- 5) Gawain felt relieved when he came to the castle and spoke to its lord;
- 6) Gawain's life in the castle was pleasant and restful;
- 7) the bargain between the lord of the castle and Gawain was very unusual;
- 8) Gawain was a noble knight;
- 9) Gawain was a brave knight;
- 10) Gawain was punished because he had broken his promise to the lord of the castle;
- 11) Sir Gawain and Sir Bernlak parted like friends.

3. Say what you know about:

- a) King Arthur;
- b) the Knights of the Round Table;
- c) Camelot;
- d) Guinevere.

4. Use your imagination and describe:

- a) the Green Knight;
- b) King Arthur;
- c) Sir Gawain;
- d) Lady Nemue, the Lady of the Lake;
- e) Sir Bernlak, the Knight of the Lake.

Note: for points b—e use your imagination and the information you can get from encyclopedias and dictionaries.

5. Explain:

- a) the purpose of the holy tree brunch in the Green Knight's hand;
- b) the Green Knight's challenge;
- c) Sir Gawain's belief that the Green Knight won't be able to see him in a year;
- d) Sir Gawain's good luck when he was asked to stay in the castle;
- e) the shadow that came over Sir Gawain's face when he thought of the dreaded appointment;
- f) the bargain between Sir Gawain and the lord of the castle;
- g) Sir Bernlak's decision to explain everything to Sir Gawain.

6. Comment on these phrases from the story:

- 1) Everyone was gathered for the feasting.
- 2) The Green Knight said he would submit himself to one blow from his axe if he could repay the blow in twelve months and a day.
- 3) "So, Arthur, at least you have one man amongst all these boys."
- 4) "If you do not, then the whole world will know that the great Sir Gawain is a coward and all King Arthur's court with him."
- 5) The seasons passed as they always do, slowly for the young, but ever faster for the old.
- 6) The happier he (Gawain) was, the less he wanted to die.
- 7) Since it was still the festive season, the lord of the castle offered to play a little game.
- 8) "What I'd like to know is how you came by this kiss."
- 9) The belt may save his life the next day, but it would not save his honour.
- 10) All night he (Gawain) lay in a turmoil of guilt.
- 11) "I'm a knight of King Arthur's court. We may feel afraid, but we do not flinch and we do not run."
- 12) This time he (the Green Knight) held the blow just a hair's breadth from the skin of Gawain's neck. Gawain felt the wind of it but never moved a muscle.

- 13) "You've had your chance. One stroke, just one stroke. That was the bargain. Now I can defend myself, and by God I will."
- 14) The two friends embraced, blessed each other and parted.

7. Describe these parts of the story in detail:

- 1) The Green Knight's arrival at Camelot.
- 2) The Green Knight's challenge and Sir Gawain's acceptance.
- 3) Sir Gawain's journey to the Forest of Wirral.
- 4) Sir Gawain's stay in the castle.
- 5) The bargain between Sir Gawain and the lord of the castle.
- 6) Sir Gawain's second meeting with the Green Knight.
- 7) The Green Knight's turning into Sir Bernlak.

8. Offer your analysis of the statement below and say if you agree or disagree with it.

The castle where Gawain stays offers him both security and dangers.

9. Decide what strengths and weaknesses Gawain shows:

- a) at the first meeting with the Green Knight;
- b) staying in the castle;
- c) at the second meeting with the Green Knight.

10. Prepare and act out the dialogues between:

- a) Sir Gawain and the Green Knight at Camelot;
- b) Sir Gawain and the lord of the castle;
- c) Sir Gawain and the lady of the castle.

11. Look at the pictures and describe the episodes in the story they refer to.

READING NEWSPAPERS

Section Two

Article One

Read the article and do the tasks after it.

A Treat Worthy of Cinderella

With **obesity** rates **soaring** among the young, the *Walt Disney Co.* has announced promising new guidelines for the way it **promotes** food to its impressionable **clienteles**. Over the next two years, the company



that brought us Buzz Lightyear and Goofy and the Lion King plans to make sure that its animated characters **endorse*** healthier children's foods with less fat and sugar and fewer calories.

Disney has also begun **revamping*** menus in its theme parks with the goal of abolishing **trans*** fats and offering apple sauce or other healthy side dishes to children.

French fries and sweets will still be available on request. How can you enjoy Disneyland without a little ice cream? But unlike other theme parks, Disney's kingdoms also promise pure juice, water and real, unsugared, **undoctored*** fruits and vegetables.

Disney should work to take the next step by limiting the overload of junk food advertising on its shows for the television channels *Toon Disney* and *ABC Kids*. But this first move is a good one, and it should send a strong signal to other corporations.

Childhood obesity in the United States has tripled in the last 25 years. There are many cures for this: more physical activity than television time, for example. But the US Center for Disease Control and Prevention has also warned that "current food and **beverage*** marketing practices put children's long-term health at risk."

At this point, the Bush administration and Congress seem content to keep studying the problem. Some corporations have used that as an excuse to continue **peddling*** ultra-sweet cereals and high-fructose drinks. Others have made a few feeble efforts to promote healthier eating to children. It's **heartening*** that a few, mainly *Kraft* and now *Disney*, recognise that we can't wait forever for Congress to act, and are actually doing something now.

International Herald Tribune

GLOSSARY¹

- **treat** — something special that you do or buy for yourself or someone else;
- **obesity** — a condition in which someone is too fat in a way that is dangerous for their health;
- **to soar** — to quickly increase to a high level;
- **to promote** — to support or encourage something, to help something to develop;

¹ All the definitions come from Macmillan English Dictionary for Advanced Learners: Macmillan Publishers Ltd., 2002.

- **clientele** [ˌkliːn'tel] (*singular*) — the customers of a shop, hotel, restaurant etc considered as a group;
- **to endorse** — to express support for someone or something, especially in public;
- **to revamp** (*informal*) — to improve the way that something looks or operates by making major changes to it;
- **trans** — transgenic;
- **undoctored** — from the verb **to doctor** — to add a substance to food or drink, especially a harmful substance;
- **beverage** ['bevrɪdʒ] (*formal*) — a drink;
- **to peddle** — to try to make people believe a story, explanation, or idea, especially when it is wrong;
- **heartening** — making someone feel happier and more hopeful.

Checking Comprehension

1. Say "True", "False" or "Not stated".

- 1) Walt Disney Company is planning a campaign against unhealthy eating.
- 2) In future children won't be able to eat French fries or ice cream in Disney theme parks.
- 3) Disney has limited the number of commercials advertising junk food on several TV channels.
- 4) Disney's new initiative is very popular with the public.
- 5) Nowadays in the US there are three times as many obese children as there were a quarter of a century ago.
- 6) Today's marketing policy is to blame for children's bad health.
- 7) The US law makers and those who implement their laws haven't made any practical steps.
- 8) Kraft was the first company to recognise the necessity of urgent measures.

2. Decide what the words and phrases below mean.

1. promising new guidelines
 - a) Young employees who are likely to be successful.
 - b) New instructions that are likely to bring good results.
 - c) A new book about the company's policy.

2. impressionable
 - a) So good that you can admire them.
 - b) Producing a favourable expression.
 - c) Easily impressed and influenced by other people.
3. side dish
 - a) Food served together with the main course but on a separate plate.
 - b) Food that children usually dislike and put aside.
 - c) Food for which you have to pay separately.
4. available on request
 - a) Can be had if one asks for them.
 - b) Are always on the menu.
 - c) Are given to every child with the meal.
5. theme park
 - a) A place where people pay money to go on rides.
 - b) A big park where people go free to take a walk and admire exotic plants.
 - c) A park where people pay to play games and have fun and where all the entertainment is designed according to one subject.
6. ultra-sweet cereals
 - a) Very sentimental stories that are broadcast on television in a series of parts.
 - b) Very sweet food made from grain.
 - c) Unsweetened food made from grain.

Discussing the Article

1. Answer the questions.
 - 1) How can you comment on the headline of the article — “A Treat Worthy of Cinderella”?
 - 2) What is the initiative of *Walt Disney Company* like? What are they planning to do?
 - 3) Who are Buzz Lightyear, Goofy and Lion King?
 - 4) What kinds of healthy and unhealthy food and beverages are mentioned in the article?
 - 5) What do you think about advertising junk food on children's channels?
 - 6) What are some corporations doing while the Congress and administration are studying the problem?

- 7) What fact does the author of the article consider to be “heartening”?

2. Imagine that you are a spokesman for *Walt Disney Co.* Speak about your company’s new initiative. Mention:

- why the problem of obesity is so urgent;
- how mass media and show business can help solve this problem;
- why the government and the Congress can be criticised.

3. Make a list of measures that mass media can take to help promote healthy lifestyle. Compare and discuss your list with those of your group mates.

e. g. Television should stop showing good characters as people who drink alcohol and smoke.

4. In pairs compare the situation in the US with the situation in Russia.

Article Two

Read the article and fill in the gaps in the text with the following phrases, then do the tasks after it.

- a) indicated by a small red light
- b) at a time of high energy prices
- c) retain indoor warmth in winter
- d) to take action
- e) is compulsory for almost all household appliances
- f) for the ozone layer
- g) although they cost more initially
- h) turning off all electronics for the night
- i) if every American home changed five of its most-used light bulbs

Help the Planet and Cut Bills with a Few Steps at Home

Karine Gresset experienced first-hand* what going green could do for her wallet*. After moving to a new apartment in Paris three years ago, Gresset, then an intern* at an environmental consulting firm, found that her electric bills were astronomical and decided 1. ____.

"I changed all my halogen light bulbs to energy-saving ones and I moved my electric heaters away from the windows," Gresset, 26, said.

These simple measures took her monthly electric bills down to €30, or \$38, a month from €70 — an annual saving, after the cost of the bulbs, of €480.

Gresset's experience shows that adopting a greener lifestyle at home need not cost the earth — which bodes* well both 2. ____ and for consumers' pocketbooks.

"The economic argument is the only way to get people to be eco-friendly," she said. And 3. ____, that argument turns out to be easier than ever to make.



Here are a few green-influenced changes and fixes that can help minimise household expenses:

■ **Insulation**. A poorly sealed window or door will draw air in and force the heating or cooling system to work twice as hard. Sealing off air leaks and installing proper insulation will help 4. _____. Similarly, something as simple as making good use of curtains to control natural light will help keep homes warm in the winter and cool in summer.

■ **Bulbs**. 5. _____, compact fluorescent light bulbs use approximately 70 percent less energy, put out less heat and last about 10 years longer than standard **incandescent** light bulbs. In the United States, **CFLs** have earned the Energy Star label, meaning that they have met energy-efficiency criteria set by the Environmental Protection Agency and the Department of Energy. According to the Energy Star Web site's **consumer** guide, 6. _____, each family would save more than \$60 a year in energy costs as well as keeping a trillion pounds of greenhouse gases out of the air — equal to the **emissions** of eight million cars a year.

■ **"Vampire" electronics**. Idle devices like televisions, videocassette recorders, DVD and CD players, electric toothbrushes and mobile phone chargers that remain **plugged in** or on **stand-by** for most of their life slowly but surely suck energy out of the socket. The stand-by mode 7. _____ does not mean an **appliance** is not using energy; it's merely using less. According to a report by Ademe, a French government energy and environment agency, a VCR consumes 90 per cent of its overall annual electricity when on stand-by or not in use. A simple solution is a multiplug equipped with a switch that can be flipped after use. 8. _____ will eliminate stand-by electricity wastage and prolong the life of the devices.

■ **Smart shopping**. Going green when buying home appliances, particularly the most efficient technologies, can provide significant long-run savings. It's important to replace old appliances with more energy efficient ones as old appliances cost a lot more money to run. *The Energy Star* label is a good clue to energy-efficient appliances in the United States; a qualified refrigerator is at least 15 per cent more efficient than the minimum federal efficiency standard.

In Europe, an energy efficiency grade 9. _____. Each appliance is rated on a scale from A to G, with A being the best. When buying new appliances, consider that there are two price tags: the actual **purchase** price and the lifetime energy cost. An A-grade washing machine might be more expensive but it will prove to be better long-term investment.

For a complete green makeover, there is also a growing number of experts who will do an environmental **audit*** of your home and help identify energy wastage. The Green Pages on the Internet, www.eco-web.com, can provide a good list.

GLOSSARY

- **first-hand** — in a direct way from someone who is involved in something;
- **wallet** — a small flat case that people keep money, bank cards, and small documents in and usually carry in their pocket or bag (pocketbook);
- **intern** — a student, or someone who has recently obtained a degree, who works in a job in order to get experience;
- **to bode** (*formal*) — to be a sign that something good/bad will happen;
- **insulation** — protection from heat, cold, noise, or electricity;
- **incandescent** — producing light as a result of being made very hot;
- **CFL** — compact fluorescent light;
- **consumer** — someone who buys and uses goods and services;
- **emission** — a substance, especially a gas, that goes into the air;
- **to plug in** — to connect a piece of equipment to an electricity supply;
- **stand-by** — used about a piece of electrical equipment, for example a television, that is switched on, but not in use;
- **appliance** — a machine or piece of equipment that you have in your home, for example a washing machine or refrigerator;
- **purchase** — something that you buy;
- **audit** — a careful examination of something, especially one done to find the amount, size, or effectiveness of something.

Checking Comprehension

1. Decide what the words and phrases below mean.

- her electric bills were astronomical
 - Her bills were much smaller than she expected.
 - Her bills were very big.
 - Her bills seemed suspicious.

2. adopting a greener lifestyle at home need not cost the earth
 - a) Being green always costs money.
 - b) We can improve the ecological situation on our planet without much sacrifice to our home budgets.
 - c) We have to spend quite a lot of money to improve the ecological situation on Earth.
3. The economic argument is the only way to get people to be eco-friendly.
 - a) People are likely to think about the solution of ecological problems if they can benefit from it.
 - b) We must support our arguments with some figures when we tell people that looking after our planet is important.
 - c) Ecologically conscious people should be educated in the field of economy.
4. "vampire" electronics
 - a) Electronics that use too much energy.
 - b) Electronics that affect people's health in a dangerous way.
 - c) Electronics that slowly use energy when they are not actually used.
5. long-run savings
 - a) Money that can be saved up over a long period of time.
 - b) Money that one is likely to lose eventually.
 - c) Small savings.

Discussing the Article

1. Answer these why-questions.

- 1) Why did Karine decide to take action?
- 2) Why is it important to move electric heaters away from the windows?
- 3) Why can making "good use of curtains" help save energy?
- 4) Why do the US Environmental Protection Agency and the Department of Energy give *the Energy Star* label to some goods?
- 5) Why do some people make a mistake when they keep electronic devices on stand-by?
- 6) Why is it advisable for European customers to buy A-graded home appliances?
- 7) Why can environmental audit be helpful?

2. Speak about the easy ways of saving energy at home. Mention the following:

- what exactly one can do to save energy at home;
- in what way saving energy can help our planet;
- if you consider these measures effective;
- why people should take the problem of energy saving seriously.

3. Say how the proverb “every little helps” can be applied to the situation described in the article.

4. In pairs discuss how you are going to turn your home into an eco-friendly place.

Article Three

Read the article and do the tasks after it.

Turner Thrilled to be Back in Saddle

After a lengthy spell out with a head injury, racing's golden girl is hungry for success.*

For Hayley Turner it was even more exciting than the first time she ever **donned silks***.

Pulling on her breeches and boots for the first time in four months finally signalled the end of an **ordeal*** which began in March for the **golden girl*** of British racing.

This year had promised so much for Turner.

Riding horses of increasing quality, 2009 was the year she would break through into the really big time of regular Group winners.

Back on a damp Tuesday morning in Newmarket early in March, while the racing world was in the grip of Cheltenham fever, Turner, 26, was schooling a horse through **stalls***. "I remember him coming out of the gates surprisingly well," she said. "But the rest is a **blur***."

The worst falls, the occupational hazard of her profession, are the unexpected ones. The horse shattered its shoulder, it fired Turner into the ground. There are various levels of concussive head injury but the doctors do not like it when you bleed from the nose and ears.

Ten days later, Turner was told by the **BHA's*** chief medical adviser, Dr Michael Turner, that she would be stood down for 12 months. Her world **collapsed***.

"I think it was the worst when Dr Turner told me a year," she recalled at Ascot on Friday.

"Apart from when someone said it was quite possible I'd never ride again — that was the worst day of my life. But today is the best day of my life. People have said that I'm like a child in a sweetshop but it's much



better than that. It's been so frustrating, all I wanted to do was get back riding."

Of course, any injury which **sidelines** a jockey is frustrating but if your leg is in plaster or your arm trussed up in a sling there is not much you can do about it. Her frustration was **exacerbated** by the fact that after a couple of months she felt perfectly fine and her own neurosurgeon gave her the go-ahead to start riding out.

That frustration was doubled when it took another month to get all the members of the medical appeal panel, all eminent doctors, in the same place at the same time.

Michael Bell, her trainer, and Justin Wadham, her lawyer, have been **vociferous** in their criticisms of the system that means one man, the BHA doctor (and bear in mind part of his job is to save jockeys from themselves), can effectively stop someone earning a living for long periods of time.

Turner, on the other hand, is a model of diplomacy and tact. "Yes, I was shocked when Dr Turner told me a year," she says, "but in the very same conversation he told me to **appeal**". It was very nerve wracking and a long process."

She has not been a good patient. "There are only so many days you can kill doing nothing which is where my friends were very good. I'd ring my Mum when I was feeling really down, mums are very good like that! But I found time off very boring. I had to hang around and stay fit in the hope that the appeal would be successful.

Some people have said, 'Four months off work, what she's **moaning** about?' but it's all I want to do. However, it was a nasty fall and I appreciate I'm very lucky to be sitting here four months later."

It was all very well being dolled up in a dress as the 'face of the Derby' at Epsom this year, but out of the saddle she is the first to admit she is a fish out of water. Not for her the glamour shots and the forced smiles, only the action photos mean anything to her.

"I enjoyed doing Epsom but, to be quite honest, it's not up my street," she said. "I hate pictures being taken of me if I'm not in breeches."

Her return on Friday was not quite sprinkled in fairy dust, but on Saturday she returned to winning ways on Lombok at Nottingham. On Friday her first **mount** back, Prompter, was beaten a head but even when a false start meant her second mount was withdrawn from its race, it did not come anywhere near to wiping the smile off her face.

Her ambitions for 2009 have been **reassessed**. "The main one now is to stay in one piece," she explained, smiling.

The Sunday Telegraph

GLOSSARY

- **spell** — a period of time;
- **to don silks** — to put on the bright coloured shirt worn by a jockey;
- **ordeal** — an extremely unpleasant experience, especially one that lasts for a long time;
- **golden girl** (*mainly journalism*) — a successful woman that a lot of people like and admire;
- **stalls** — a frame in which a horse waits before it starts a race;
- **blur** — something that is not very clear in your mind;
- **BHA** — British Horseriding Association;
- **to collapse** — to suddenly fail or stop existing;
- **to sideline** — to cause a player in a sport or game to be unable to play;
- **to exacerbate** [ɪg'zæsə,beɪt] (*formal*) — to make a problem become worse;
- **vociferous** [vəʊ'sɪfərəs] (*formal*) — someone who is vociferous expresses their opinion loudly and with force;
- **to appeal** — to formally ask a court of law or similar authority to change its decision;
- **to moan** — to complain about something in annoying way;
- **mount** — the animal one rides;
- **to reassess** — to carefully reconsider a situation or problem in order to make a judgment.

Checking Comprehension

1. Answer the questions.

- 1) Who is Hayley Turner? How old is she?
- 2) Why is Hayley Turner called “a golden girl” in the article?
- 3) What happened to Hayley in March?
- 4) What was Dr Michael Turner’s verdict?
- 5) How soon did Hayley recover?
- 6) What did she do to resume riding before the year was out?
- 7) What did Hayley say about her “four months off work”?
- 8) What happened at Lombok? What made Hayley happy?

2. Decide what the words and phrases below mean.

1. the racing world was in the grip of Cheltenham fever
 - a) A lot of athletes couldn't take part in Cheltenham races because they had fallen ill with fever.
 - b) Crowds of horse racing lovers went to Cheltenham to watch the races.
 - c) The attention of everyone interested in horse racing was drawn to the Cheltenham competition.
2. Turner was told... that she would be stood down for 12 months.
 - a) Turner was told that she would have to stay in bed for 12 months.
 - b) Turner was told that she would have to stay at home for 12 months.
 - c) Turner was told that she wouldn't be able to take part in competitions for 12 months.
3. part of his job is to save jockeys from themselves
 - a) Part of his job is to see to it that jockeys don't do harm to themselves.
 - b) Part of his job is to save jockeys' lives when they get injured.
 - c) Part of his job is to make sure that jockeys take precautions when they participate in races.
4. I'd ring my Mum when I was feeling really down.
 - a) I'd ring my Mum when I was feeling really unwell.
 - b) I'd ring my Mum when I was feeling really unhappy.
 - c) I'd ring my Mum when I was feeling lonely and forgotten.
5. It was all very well being dolled up in a dress...
 - a) It was all very well looking like a doll in the photos.
 - b) It was all very well being dressed prettily.
 - c) It was all very well wearing a dress in which I looked like a doll.
6. I enjoyed doing Epsom but it's not up my street.
 - a) I enjoyed doing Epsom but it's far from where I live.
 - b) I enjoyed doing Epsom but it's far from my area of interest.
 - c) I enjoyed doing Epsom but it's not at the top of my street.
7. Her return on Friday was not quite sprinkled in fairy dust.
 - a) Her return on Friday was not quite spectacular.
 - b) Her return on Friday did not attract much attention.
 - c) Her return on Friday was not mentioned in newspapers.

8. Prompter (the horse) was beaten by a head.
 - a) The rider hit the horse on the head.
 - b) Prompter was ahead of the other horses.
 - c) Prompter lost the competition to another horse by a head.
9. The main aim now is to stay in one piece.
 - a) The main aim now is not to be badly injured.
 - b) The main aim now is to remain a winner.
 - c) The main aim now is to stay in the same place.

Discussing the Article

1. Make up a list of questions you could ask Hayley Turner. In pairs act out an interview between Hayley and a journalist.

2. Speak about Hayley Turner's career on one of these parts:

- her own;
- her Mum's;
- her friend's;
- her trainer's;
- an admirer's.

3. Answer the questions.

- 1) What do you know about horse races in Britain? Do the names of Cheltenham, Epsom and Ascot mean anything to you? (If not, find some information about the events taking place there.)
- 2) What do you think about this sport: is it exciting, cruel, spectacular, expensive, risky? Would you like to do it?
- 3) What makes athletes put their health or life at risk? Do you find it sensible?
- 4) Hayley Turner is a professional horse racer. Do you think professional sports have the right to exist? How can you support your point of view?

4. Speak about an athlete who managed to demonstrate determination, courage and endurance.

Article Four

Read the article and do the tasks after it.

He is Scarred* for Life and We'll Pay for It

Diane Mendoza, 44, has five children. Those children have three different fathers.

"When I married my first husband and had my first child, I thought it was for life," she says. "I hated the fact that I had never known my father. I never wanted that for my children. But sometimes you rush into decisions and they don't always **pan out*** right."

Diane and her husband were divorced within six years. A mother-of-two, and still only 24, she met another man and had two more children.

The three eldest boys grew up without **boundaries***; often high on drugs, they spent their time **shoplifting***, vandalising property, daubing buildings with graffiti and racing bangers. All three boys were expelled from school.

It is exactly this sort of lifestyle that a senior judge condemned in an uncompromising speech in Parliament last month. Mr Justice Coleridge, a leading family lawyer, said mothers and fathers who have failed to **commit*** to each other, have left millions of children "scarred for life". He called for a national commission to establish marriage as the "gold standard" for relationships.

The report *Every Family Matters* written by the former Conservative Party leader, Ian Duncan Smith MP, calls for an **overhaul*** of the law to "put marriage" at the heart of family life.

Couples wanting to divorce should face a compulsory three-month "cooling-off period" before the proceedings could start, according to Duncan Smith. This would enable them to "find out the **implications***" of their divorce — from how it will **affect*** their finances, to the **impact*** it will have on their children.

In many voters' eyes, family breakdown is directly related to the rise in violent behaviour and drug abuse. The number of young people **stabbed*** to death in the past three years suggests a street life **reminiscent*** of William Golding's *Lord of the Flies*. The casual **intimidation*** and vandalism by groups of teenagers roaming around neighbourhoods terrifies residents up and down the country.

According to Conservative leader David Cameron, these are symptoms of a society that is broken; in which stable two-parent families are becoming an exception; where individual rights have **blunted** our sense of duty and responsibility; and where successive generations of children face a life devoid of hope or dignity.

David Cameron also believes, that despite Gordon Brown's ambition to create a more equal society, Britain's underclass has grown since Labour came to power.

The Centre for Social Justice estimates there are one million more people living in "severe poverty" (defined as earning 40 per cent of the average national wage) than in 1997.

Young kids in many cities are **running riot**. There's been a rise in gang culture and in drug culture. In Britain 30,000 children leave school with no education qualifications every year.

According to the Centre, there are five poverty "drivers": family breakdown; **welfare** dependency; educational failure; addiction to drugs and alcohol; and serious personal debt. But the key problem is the breakdown in marriage over the past 40 years.

Figures published this year by the Office for National Statistics showed there were only 231,000 marriages in England and Wales in 2007, the lowest total in 112 years. If trends continue, nearly half of those are likely to end in divorce.



There is an opinion that the Labour Government has very clearly sent a message that a marriage and a relationship are completely equal and has almost created an environment where to say anything else is viewed as being small-minded.

Diane Mendoza knows that all too well. She is married to her second husband, Steve, but says she has had to pretend to be single to keep her **benefits**. A few years ago, when she was in danger of losing her council house because of the **yobbish** behaviour of her children, she admits she lied about her marital status.

Like most women, Diane wants the stability of a long-term relationship and help with the children but she and her first husband didn't stay together. For them poverty was a big factor. When Diane had her first child, she and her husband didn't have enough money for baby's milk. "The struggle was unbelievable," she says. It drove a wedge between the couple. Besides, Diane and her husband were simply not prepared for marriage or

parenthood. Very often people don't understand how to resolve conflicts. They have little concept of the general give and take of normal relationships. Part of it is an education thing.

Prior to its *Every Family Matters* report, the Centre for Social Justice had been putting forward many proposals to build stronger families. For example, the organisation recommends a national programme of relationship and parenting classes to help people who were never taught these skills by their parents. Such classes may teach people the art of living together.

The Sunday Telegraph

GLOSSARY

- **to scar** — to have a permanent effect on the way people think and live;
- **to pan out** (*informal*) — if a situation pans out, it develops in a particular way;
- **boundaries** (*usually plural*) — the limits of an activity or experience;
- **shoplifting** — the crime of stealing things from a shop;
- **to commit** — to decide to have a permanent relationship with someone;
- **overhaul** — a complete change to a system that is intended to make it work more effectively;
- **implication** — a possible effect of result;
- **to affect** — to change or influence something;
- **impact** — an effect or influence;
- **to stab** — to kill or hurt someone by pushing a knife or other sharp object into their body;
- **reminiscent** — similar to something else;
- **intimidation** — threats, especially when someone is deliberately made frightened;
- **to blunt** — to make something less strong, less effective or less important;
- **to run riot** — to behave in an noisy and uncontrolled way;
- **welfare** — care provided by the state or another organisation for people in need;

- **benefit** — money or other help that the government gives people who need financial help;
- **yobbish** (*informal*) — rude, noisy and sometimes violent.

Checking Comprehension

1. Match the people and organisations with their actions or ideas.

- | | |
|---------------------------------------|---|
| a) Diane Mendoza | 1) didn't tell the truth about a certain biographical fact |
| b) Diane's three eldest boys | 2) believe/believes that there are fewer complete families than broken |
| c) Mr Coleridge | 3) doesn't see anything wrong in the situation when unmarried people live together |
| d) Ian Duncan Smith | 4) believe/believes that people wishing a divorce should wait for some time before the actual beginning of legal action |
| e) many voters | 5) didn't complete the course of secondary education |
| f) David Cameron | 6) believe/believes that a lot of children are affected by the fact that they come from broken families |
| g) Gordon Brown | 7) believe/believes that Britain should become a country with the same opportunities for all people |
| h) the Centre for Social Justice | 8) believe/believes that the number of marriages hasn't been so small over a long period of time |
| i) the Office for National Statistics | 9) believe/believes that the problem of broken families is related to the problem of having less money than is necessary for living |
| j) the Labour Government | 10) believe/believes that the problem of broken homes is related to the problem of children's bad and criminal behaviour |

2. Decide what the words and phrases below mean.

1. but sometimes you rush into decisions
 - a) Sometimes we take unwise decisions.
 - b) Sometimes we make decisions without thinking them over.
 - c) Sometimes we take decisions with difficulty.
2. they spent their time ... daubing buildings with graffiti
 - a) They spent their time drawing words on the walls.
 - b) They spent their time painting the walls.
 - c) They spent their time decorating the walls with pictures.
3. It is exactly this sort of lifestyle that a senior judge condemned in an uncompromising speech.
 - a) A senior judge said that he approved of this lifestyle.
 - b) A senior judge said that he believed this lifestyle to be wrong.
 - c) A senior judge said that he believed this lifestyle to be common.
4. groups of teenagers roaming about neighbourhoods
 - a) Groups of teenagers walking about neighbourhoods with no particular purpose.
 - b) Groups of teenagers running noisily about neighbourhoods.
 - c) Groups of teenagers walking about neighbourhoods looking for a job.
5. Britain's underclass has grown since Labour came to power.
 - a) The number of Britain's criminals has grown.
 - b) The number of people who have no rights has grown.
 - c) The number of people who are the poorest and have the least power has grown.
6. the average national wage
 - a) The ordinary or standard wage people get in the country.
 - b) The minimal wage people get in the country.
 - c) The maximal wage people get in the country.
7. There's been rise in gang culture and drug culture.
 - a) Young people who caused trouble and used drugs have become more cultured or less aggressive.
 - b) There have become more young people spending their time together, causing trouble and using drugs.
 - c) There have become fewer young people spending their time together, causing trouble and using drugs.

8. there are five poverty "drivers"
 - a) There are five factors which result from poverty.
 - b) There are five factors which are associated with poverty.
 - c) There are five factors which result in poverty.
9. the Labour Government has very clearly sent a message
 - a) The Labour Government has produced a document and made it public.
 - b) The Labour Government has spoken openly about something.
 - c) The Labour Government has made it clear.
10. anything else is viewed as being small-minded
 - a) Anything else is considered as not wishing to change your opinion.
 - b) Anything else is considered as not liberal.
 - c) Anything else is considered as strange.
11. she had to lie about her marital status
 - a) She had to lie about having children.
 - b) She had to lie about having enough money.
 - c) She had to lie about being married.
12. It drove a wedge between the couple.
 - a) It led to disagreement and unfriendliness between the husband and wife.
 - b) It made the couple divorce.
 - c) It made the couple quarrel with their neighbours.

Discussing the Article

1. Answer the questions

- 1) How much does the article tell us about Diana Mendoza's family?
- 2) What does the example of her family prove?
- 3) What ideas does Ian Duncan Smith put forward in his report?
- 4) In the famous book "Lord of the Flies" a group of children grow violent and begin hunting down and even killing some other children when they find themselves on a desert island. Why do you think the book by William Golding is mentioned in the article? In what context?
- 5) What does David Cameron, Conservative leader, consider to be symptoms of "a society that is broken"?

- 6) How is poverty connected with the breakdown in marriage?
- 7) In what situations, according to the article, being a single parent is preferable to being married?
- 8) What do you think about the proposal put forward by the Centre for Social Justice?

2. A. In small groups work out your own programme of relationship and parenting classes. Compare your programmes.

B. In pairs or on your own think of some arguments that you could use persuading young people to attend relationship and parenting classes.

3. Imagine that you are an MP for the Conservative Party. Speak about the positive role of a traditional family in the society. Mention the following:

- the factor of stability;
- the impact on children;
- the financial aspect;
- the moral/religious aspect.

4. In pairs discuss how you understand the art of living together.

READING

DRAMA

Section Three

Play One

1. Bernard Shaw liked to supply his plays with detailed stage directions. Read them and say how they describe the main characters.
2. Read the first scene of the play, make sure that you understand all the words and know how to pronounce them. Prepare the scene for dramatic reading and/or acting out.

How He Lied to Her Husband (by Bernard Shaw, abridged)

Part One

It is eight o'clock in the evening. The curtains are drawn and the lamps lighted in the drawing room of Her flat in **Cromwell Road**^{*}. Her lover, a beautiful youth of eighteen, in evening dress and **cape**^{*}, with a bunch of flowers and an opera hat in his hands, comes in alone.

He is moving as in a dream, walking as on air. He puts his flowers down carefully on the table beside the fan; takes off his cape, and, as there is no room on the table for it, takes it to the piano; puts his hat on the cape; crosses to the **hearth**^{*}; looks at his watch; puts it up again; notices the things on the table; lights up as if he saw heaven opening

before him; goes to the table and takes the **cloud*** in both hands, nestling his nose into its softness and kissing it; kisses the gloves one after another; kisses the fan: gasps a long shuddering sigh of ecstasy; sits down on the stool and presses his hands to his eyes to shut out reality and dream a little; takes his hands down and shakes his head with a little smile of rebuke for his folly; catches sight of a speck of dust on his shoes and hastily and carefully brushes it off with his handkerchief; rises and takes the hand mirror from the table to make sure of his tie with the gravest anxiety; and is looking at his watch again when She comes in, much **flustered***. As she is dressed for the theatre; has spoilt, petted ways; and wears many diamonds, she has an air of being a young and beautiful woman; but as a matter of hard fact, she is a very ordinary **South Kensington*** female of about 37, hopelessly inferior in physical and spiritual distinction to the beautiful youth, who hastily puts down the mirror as she enters.

HE. [*kissing her hand*] At last!

SHE. Henry, something dreadful has happened.

HE. What's the matter?

SHE. I have lost your poems.

HE. They were unworthy of you. I will write you some more.

SHE. No, thank you. Never any more poems for me. Oh, how could I have been so mad! so rash! so imprudent!

HE. Thank Heaven for your madness, your rashness, your imprudence!

SHE. [*impatiently*] Oh, be sensible, Henry. Can't you see what a terrible thing this is for me? Suppose anybody finds these poems! what will they think?

HE. They will think that a man once loved a woman more devotedly than ever man loved woman before. But they will not know what man it was.

SHE. What good is that to me if everybody will know what woman it was?

HE. But how will they know?

SHE. How will they know! Why, my name is all over them: my silly, unhappy name. Oh, if I had only been christened Mary Jane, or Gladys

Muriel, or *Beatrice**, or *Francesca**, or *Guinevere**, or something quite common! But Aurora! Aurora! I'm the only Aurora in London; and everybody knows it. I believe I'm the only Aurora in the world. And it's so horribly easy to rhyme to it! Oh, Henry, why didn't you try to restrain your feelings a little in common consideration for me? Why didn't you write with some little reserve?

HE. Write poems to you with reserve! You ask me that!

SHE. [*with perfunctory tenderness*] Yes, dear, of course it was very nice of you; and I know it was my own fault as much as yours. I ought to have noticed that your verses ought never to have been addressed to a married woman.

HE. Ah, how I wish they had been addressed to an unmarried woman! how I wish they had!

SHE. Indeed you have no right to wish anything of the sort. They are quite unfit for anybody but a married woman. That's just the difficulty. What will my sisters-in-law think of them?

HE. [*painfully jarred*]* Have you got sisters-in-law?

SHE. Yes, of course I have. Do you suppose I am an angel?

HE. [*biting his lips*] I do. Heaven help me, I do ... or I did ... or [*he almost chokes a sob*].

SHE. [*softening and putting her hand caressingly on his shoulder*] Listen to me, dear. It's very nice of you to live with me in a dream, and to love me, and so on; but I can't help my husband having *disagreeable** relatives, can I?

HE. [*brightening up*] Ah, of course they are your husband's relatives: I forgot that. Forgive me, Aurora. [*He takes her hand from his shoulder and kisses it. She sits down on the stool. He remains near the table, with his back to it, smiling fatuously** down at her.]

SHE. The fact is, Teddy's got nothing but relatives. He has eight sisters and six half-sisters, and ever so many brothers ... but I don't mind his brothers. And they all devote their lives with perfect unanimity to persuading him that his wife is unworthy of him. There ought to be a law against a man's sister ever entering his house after he's married. I'm as certain as that I'm sitting here that Georgina stole those poems out of my workbox.



HE. She will not understand them, I think.

SHE. Oh, won't she! She'll understand them only too well. She'll understand more harm than ever was in them: nasty vulgar-minded cat!

HE. *[going to her]* Oh don't, don't think of people in that way. Don't think of her at all. *[He takes her hand and sits down on the carpet at her feet.]* Aurora, do you remember the evening when I sat here at your feet and read you those poems for the first time?

SHE. I shouldn't have let you: I see that now. When I think of Georgina sitting there at Teddy's feet and reading them to him for the first time, I feel I shall just go distracted.

HE. Yes, you are right. It will be a **profanation**.

SHE. Oh, I don't care about the profanation; but what will Teddy think? what will he do? *[Suddenly throwing his head away from her knee.]* You don't seem to think a bit about Teddy. *[She jumps up, more and more agitated. Then suddenly she runs to him and throws herself into his arms.]* Henry, help me. Find a way out of this for me; and I'll bless you as long as you live. Oh, how wretched I am! *[She sobs on his breast.]*

HE. And oh! how happy I am!

SHE. *[whisking herself abruptly away]* Don't be selfish.

HE. [*humbly*] Yes, I deserve that. I think if I were going to the stake* with you, I should still be so happy.

SHE. [*relenting* and patting his hand fondly*] Oh, you are a dear darling boy, Henry; but [*throwing his hand away fretfully*] you're no use. I want somebody to tell me what to do.

HE. [*with quiet conviction*] Your heart will tell you at the right time. I have thought deeply over this; and I know what we two must do, sooner or later.

SHE. No, Henry. I will do nothing improper, nothing dishonourable. [*She sits down plump on the stool and looks inflexible.*]

HE. If you did, you would no longer be Aurora. Our course is perfectly simple, perfectly straightforward, perfectly stainless and true. We love one another. I am not ashamed of that. I am ready to go out and proclaim it to all London as simply as I will declare it to your husband. That this is the only way honourable enough for your feet to tread*. Let us go out together to our own house, this evening, without concealment* and without shame. Remember! we owe something to your husband. We are his guests here; he is an honourable man; he has been kind to us; he has perhaps loved you as well as his prosaic nature and his sordid* commercial environment permitted. We owe it to him in all honour not to let him learn the truth from the lips of a scandalmonger. Let us go to him now quietly, hand in hand; bid him farewell; and walk out of the house without concealment and subterfuge*, freely and honestly, in full honour and self-respect.

SHE. [*staring at him*] And where shall we go to?

HE. We shall not depart by a hair's breadth from the ordinary natural current of our lives. We were going to the theatre when the loss of the poems compelled* us to take action at once. We shall go to the theatre still; but we shall leave your diamonds here; for we cannot afford diamonds, and do not need them.

SHE. [*fretfully*] I have told you already that I hate diamonds; only Teddy insists on hanging me all over with them. You need not preach simplicity to me.

HE. I never thought of doing so, dearest. I know that these trivialities* are nothing to you. What was I saying ... oh, yes. Instead of coming back here from the theatre, you will come with me to my home ... now and henceforth our home ... and in due course of time, when you are divorced,

we shall go through whatever idle legal ceremony you may desire. I attach no importance to the law; my love was not created in me by the law, nor can it be bound or loosed by it. That is simple enough, and sweet enough, is it not? [*He takes the flower from the table.*] Here are flowers for you: I have the tickets: we will ask your husband to lend us the carriage to show that there is no malice, no grudge, between us. Come!

SHE. [*spiritlessly**, *taking the flowers without looking at them, and temporising**] Teddy isn't in yet.

HE. Well, let us take that calmly. Let us go to the theatre as if nothing had happened, and tell him when we come back. Now or three hours hence, to-day or to-morrow¹, what does it matter, provided all is done in honour, without shame or fear?

SHE. Do you mean to say that you propose that we should walk right bang up to Teddy and tell him we're going away together?

HE. Yes. What can be simpler?

SHE. And do you think for a moment he'd stand it? He'd just kill you.

HE. [*coming to a sudden stop and speaking with considerable confidence*] You don't understand these things, my darling, how could you? I have followed the Greek ideal and not neglected the culture of my body. Your husband would make a tolerable second-rate heavy weight if he were in training and ten years younger. As it is, he could **give a good account of himself*** for perhaps fifteen seconds. But I am active enough to keep out of his reach for fifteen seconds; and after that I should be simply all over him.

SHE. [*rising and coming to him in consternation*] What do you mean by all over him?

HE. [*gently*] Don't ask me, dearest. At all events, I swear to you that you need not be anxious about me.

SHE. And what about Teddy? Do you mean to tell me that you are going to beat Teddy before my face like a brutal prizefighter?

HE. All this alarm is needless, dearest. Believe me, nothing will happen. Your husband knows that I am capable of defending myself. Under such circumstances nothing ever does happen. And of course I shall do nothing. The man who once loved you is sacred to me.

¹ The spelling corresponds to the norm used at the beginning of the previous century.

SHE. [*suspiciously*] Doesn't he love me still? Has he told you anything?

HE. No, no. [*He takes her tenderly in his arms.*] Dearest, dearest, how agitated you are! how unlike yourself!

SHE. Henry, I thought you were only a boy, a child, a dreamer. I thought you would be too much afraid to do anything. And now you want to beat Teddy and to break up my home and disgrace me and make a horrible scandal in the papers. It's cruel, unmanly, cowardly.

HE. [*with grave wonder*] Are you afraid?

SHE. Oh, of course I'm afraid. So would you be if you had any common sense. [*She goes to the hearth, turning her back to him, and puts one tapping foot on the fender.*]

HE. [*watching her with great gravity*] Perfect love **casteth** out fear. That is why I am not afraid. Mrs Bompas, you do not love me.

SHE. [*turning to him with a gasp of relief*] Oh, thank you, thank you! You really can be very nice, Henry.

HE. Why do you thank me?

SHE. [*coming prettily to him from the fireplace*] For calling me Mrs Bompas. I feel now that you are going to be reasonable and behave like a gentleman. [*He drops on the stool; covers his face with his hand; and groans.*] What's the matter?

HE. Once or twice in my life I have dreamed that I was exquisitely happy and blessed. But oh! the misgiving at the first stir of consciousness! the stab of reality! the prison walls of the bedroom! the bitter, bitter disappointment of waking! And this time! oh, this time I thought I was awake.

SHE. Listen to me, Henry, we really haven't time for all that sort of flapdoodle now. [*He starts to his feet as if she had pulled a trigger and straightened him by the release of a powerful spring, and goes past her with set teeth to the little table.*] Oh, take care, you nearly hit me in the chin with the top of your head.

HE. [*with fierce politeness*] I beg your pardon. What is it you want me to do? I am at your service. I am ready to behave like a gentleman if you will be kind enough to explain exactly how.

SHE. [*a little frightened*] Thank you, Henry, I was sure you would. You're not angry with me, are you?

HE. [*again collapsing on the stool*] This is some horrible dream. What has become of you? You are not my Aurora.

SHE. Oh, well, if you come to that, what has become of you? Do you think I would ever have encouraged you if I had known you were such a little devil?

HE. Don't drag me down ... don't ... don't. Help me to find the way back to the heights.

SHE. [*kneeling beside him and pleading*] If you would only be reasonable, Henry. If you would only remember that I am on the brink of ruin, and not go on calmly saying it's all quite simple.

HE. It seems so to me.

SHE. [*jumping up distractedly*] If you say that again I shall do something I'll be sorry for. Here we are, standing on the edge of a frightful **precipice***. No doubt it's quite simple to go over and have done with it. But can't you suggest anything more agreeable?

HE. I can suggest nothing now. A chill black darkness has fallen: I can see nothing but the ruins of our dream. [*He rises with a deep sigh.*]

SHE. Can't you? Well, I can. I can see Georgina **rubbing those poems into*** Teddy. [*facing him determinedly*] And I tell you, Henry Apjohn, that you got me into this mess; and you must get me out of it again.

HE. [*polite and hopeless*] All I can say is that I am entirely at your service. What do you wish me to do?

SHE. Do you know anybody else named Aurora?

HE. No.

SHE. There's no use in saying "No" in that frozen **pigheaded*** way. You must know some Aurora or other somewhere.

HE. You said you were the only Aurora in the world. And [*lifting his clasped fists with a sudden return of his emotion*] oh God! you were the only Aurora in the world to me. [*He turns away from her, hiding his face.*]

SHE. [*petting him*] Yes, yes, dear, of course. It's very nice of you; and I appreciate it, indeed I do; but it's not reasonable just at present. Now just listen to me. I suppose you know all those poems by heart.

HE. Yes, by heart. [*raising his head and looking at her, with a sudden suspicion*] Don't you?

SHE. Well, I never can remember verses; and besides, I've been so busy that I've not had time to read them all; though I intend to the very first moment I can get, I promise you that most faithfully, Henry. But now try and remember very particularly. Does the name of Bompas occur in any of the poems?

HE. [*indignantly*] No.

SHE. You're quite sure?

HE. Of course I am quite sure. How could I use such a name in a poem?

SHE. Well, I don't see why not. It rhymes to **rumpus**, which seems appropriate enough at present, goodness knows! However, you're a poet, and you ought to know.

HE. What does it matter ... now?

SHE. It matters a lot, I can tell you. If there's nothing about Bompas in the poems, we can say that they were written to some other Aurora, and that you showed them to me because my name was Aurora too. So you've got to invent another Aurora for the occasion.

HE. [*very coldly*] Oh, if you wish me to tell a lie ...

SHE. Surely, as a man of honour ... as a gentleman, you wouldn't tell the truth, would you?

HE. Very well. You have broken my spirit and **desecrated** my dreams. I will lie and protest and stand on my honour; oh, I will play the gentleman, never fear.

SHE. Yes, put it all on me, of course. Don't be mean, Henry.

HE. [*rousing himself with an effort*] You are quite right, Mrs Bompas, I must excuse my temper. I have got growing pains, I think.

SHE. Growing pains!

HE. The process of growing from romantic boyhood into cynical maturity usually takes fifteen years. When it is compressed into fifteen minutes, the pace is too fast; and growing pains are the result.

SHE. Oh, is this a time for cleverness? It's settled, isn't it, that you're going to be nice and good, and that you'll **brazen it out** to Teddy that you have some other Aurora?

HE. Yes, I'm capable of anything now.

SHE. Dearest boy, I knew you would. I ... Sh! [*She rushes to the door, and holds it ajar, listening breathlessly.*]

HE. What is it?

SHE. [*white with apprehension*] It's Teddy. I hear him tapping the new barometer. He can't have anything serious on his mind or he wouldn't do that. Perhaps Georgina hasn't said anything. [*She steals back to the hearth.*] Try and look as if there was nothing the matter. Give me my gloves, quick. [*He hands them to her. She pulls on one hastily and begins buttoning it with **ostentatious** unconcern.*] Go further away from me, quick. [*He walks doggedly away from her until the piano prevents his going farther.*] If I button my glove, and you were to hum a tune, don't you think that ...

HE. The **tableau** would be complete in its guiltiness. For Heaven's sake, Mrs Bompas, let that glove alone: you look like a pickpocket.

Her husband comes in: a robust, thicknecked, well groomed city man, with a strong chin but a blithering eye and credulous mouth. He has a momentous air, but shows no sign of displeasure: rather the contrary.

GLOSSARY

- **cape** — a loose piece of clothing without sleeves that hangs from your shoulders;
- **hearth** [hɑ:θ] — the floor of a fireplace in a house and the area around it;
- **cloud** — big scarf;
- **flustered** — confused, embarrassed or nervous;
- **jarred** — slightly shocked;
- **disagreeable** — unpleasant;
- **fatuously** (*formal*) — stupidly;
- **profanation** (*formal*) — vulgarization, lack of respect, especially for God or people's religious beliefs;
- **to go to the stake** — to be publically burnt as a punishment;
- **to relent** — to change your mind about not allowing something to happen or not letting someone do something;
- **to tread** — to walk;
- **concealment** (*formal*) — hiding something;
- **sordid** — immoral or dishonest;
- **subterfuge** (*formal*) — the use of lies and tricks;

- **to compel** — to force someone to do something;
- **triviality** — minor, unimportant things;
- **spiritlessly** — lacking in energy;
- **to temporize** (*formal*) — to delay doing something in order to gain time;
- **to give a good account of oneself** — to perform very well;
- **casteth** — casts;
- **precipice** — a very steep high cliff, a very dangerous situation;
- **to rub sth into sb** — to remind sb of sth;
- **pigheaded** — not willing to change your opinion or intentions, even if it is obvious that they are not right;
- **rumpus** (*informal*) — a noisy argument or protest;
- **to desecrate** — to deliberately spoil something special or holy;
- **to brazen sth out to sb** — here: to say sth as if you do not care whether people are shocked or offended by your behaviour;
- **ostentatious** — intended to impress people;
- **tableau** — an unusual or impressive scene that you remember for a long time.

COMMENTARY

- * **Cromwell Road** — a very long road in London which goes from the Victoria and Albert Museum to Earl's Court Road, along which there are many famous and interesting buildings.
- * **South Kensington** — a rich and fashionable area in London.
- * **Beatrice, Francesca, Guinevere** — The main character of the play, Aurora, mentions the names of famous women, whose names were made immortal by different authors: Beatrice is the main female character in the Divine Comedy by Dante, who guides him through Paradise; Francesca da Rimini lived in the 13th century. She was an Italian noblewoman. Unhappily married, she fell in love with her brother-in-law. When her husband learned of the affair, he murdered his wife and brother. Their story was told by Dante; Guinevere is the wife of King Arthur and lover of Lancelot according to Arthurian legend.

3. Read the second scene of the play, make sure that you understand all the words and know how to pronounce them. Prepare the scene for dramatic reading and/or acting out.

Part Two

HER HUSBAND. Hallo! I thought you two were at the theatre.

SHE. I felt anxious about you, Teddy. Why didn't you come home to dinner?

HER HUSBAND. I got a message from Georgina. She wanted me to go to her.

SHE. Poor dear Georgina! I'm sorry I haven't been able to call on her this last week. I hope there's nothing the matter with her.

HER HUSBAND. Nothing, except anxiety for my welfare and yours. [*She steals a terrified look at Henry.*] By the way, Apjohn, I should like a word with you this evening if Aurora can spare you for a moment.

HE. [*formally*] I am at your service.

HER HUSBAND. No hurry. After the theatre will do.

HE. We have decided not to go.

HER HUSBAND. Indeed! Well, then, shall we **adjourn to*** my **snuggery***?

SHE. You needn't move. I shall go and lock up my diamonds since I'm not going to the theatre. Give me my things.

HER HUSBAND. [*as he hands her the cloud and the mirror*] Well, we shall have more room here.

HE. [*looking about him and shaking his shoulders loose*] I think I should prefer plenty of room.

HER HUSBAND. So, if it's not disturbing you, Rory ... ?

SHE. Not at all. [*She goes out.*]

When the two men are alone together, Bompas deliberately takes the poems from his breast pocket; looks at them reflectively; then looks at Henry, mutely inviting his attention. Henry refuses to understand, doing his best to look unconcerned.

HER HUSBAND. Do these manuscripts seem at all familiar to you, may I ask?

HE. Manuscripts?

HER HUSBAND. Yes. Would you like to look at them a little closer?
[*He proffers them under Henry's nose.*]

HE. [*as with a sudden illumination of glad surprise*] Why, these are my poems.

HER HUSBAND. So I gather.

HE. What a shame! Mrs Bompas has shown them to you! You must think me an utter ass. I wrote them years ago after reading **Swinburne's Songs before Sunrise***. Nothing would do me then but I must **reel off*** a set of Songs to the Sunrise. **Aurora**, you know: **the rosy fingered Aurora***. They're all about Aurora. When Mrs Bompas told me her name was Aurora, I couldn't resist the temptation to lend them to her to read. But I didn't **bargain for*** your unsympathetic eyes.

HER HUSBAND. [*grinning*] Apjohn, that's really very ready of you. You are **cut out*** for literature; and the day will come when Rory and I will be proud to have you about the house. I have heard far **thinner*** stories from much older men.

HE. [*with an air of great surprise*] Do you mean to imply that you don't believe me?

HER HUSBAND. Do you expect me to believe you?

HE. Why not? I don't understand.

HER HUSBAND. Come! Don't underrate your own cleverness, Apjohn. I think you understand pretty well.

HE. I assure you I am quite at a loss. Can you not be a little more **explicit***?

HER HUSBAND. Don't overdo it, old chap. However, I will just be so far explicit as to say that if you think these poems read as if they were addressed, not to a live woman, but to a shivering cold time of day at which you were never out of bed in your life, you hardly do justice to your own literary powers ... which I admire and appreciate, mind you, as much as any man. Come! **own up***. You wrote those poems to my wife. [*An internal struggle prevents Henry from answering.*] Of course you did. [*He throws the poems on the table; and goes to the hearthrug, where he plants himself solidly, chuckling a little and waiting for the next move.*]

HE. [*formally and carefully*] Mr Bompas, I **pledge you my word*** you are mistaken. I need not tell you that Mrs Bompas is a lady of stainless

honour, who has never cast an unworthy thought on me. The fact that she has shown you my poems ...

HER HUSBAND. That's not a fact. I came by them without her knowledge. She didn't show them to me.

HE. Does not that prove their perfect innocence? She would have shown them to you at once if she had taken your quite **unfounded*** view of them.

HER HUSBAND. [*shaken*] Apjohn, play fair. Don't abuse your intellectual gifts. Do you really mean that I am making a fool of myself?

HE. [*earnestly*] Believe me, you are. I assure you, on my honour as a gentleman, that I have never had the slightest feeling for Mrs Bompas beyond the ordinary esteem and regard of a pleasant acquaintance.

HER HUSBAND. [*shortly, showing ill humor for the first time*] Oh, indeed. [*He leaves his hearth and begins to approach Henry slowly, looking him up and down with growing resentment.*]

HE. [*hastening to improve the impression made by his mendacity**] I should never have dreamt of writing poems to her. The thing is absurd.

HER HUSBAND. [*reddening ominously*] Why is it absurd?

HE. [*shrugging his shoulders*] Well, it happens that I do not admire Mrs Bompas ... in that way.

HER HUSBAND. [*breaking out in Henry's face*] Let me tell you that Mrs Bompas has been admired by better men than you, you soapy headed little puppy, you.

HE. [*much taken aback*] There is no need to insult me like this. I assure you, on my honour as a ...

HER HUSBAND. [*too angry to tolerate a reply, and boring Henry more and more towards the piano*] You don't admire Mrs Bompas! You would never dream of writing poems to Mrs Bompas! My wife's not good enough for you, isn't she. [*fiercely*] Who are you, pray, that you should be so jolly superior?

HE. Mr Bompas, I can **make allowances*** for your jealousy ...

HER HUSBAND. Jealousy! do you suppose I'm jealous of YOU? No, nor of ten like you. But if you think I'll stand here and let you insult my wife in her own house, you're mistaken.

HE. [*very uncomfortable with his back against the piano and Teddy standing over him threateningly*] How can I convince you? Be reasonable. I tell you my relations with Mrs Bompas are relations of perfect coldness ... of indifference ...

HER HUSBAND. [*scornfully*] Say it again, say it again. You're proud of it, aren't you? Yah! You're not worth kicking.

HE. Look here, I'm not going to stand this.

HER HUSBAND. Oh, you have some blood in your body after all! Good job!

HE. This is ridiculous. I assure you Mrs Bompas is quite ...

HER HUSBAND. What is Mrs Bompas to you, I'd like to know. I'll tell you what Mrs Bompas is. She's the smartest woman in the smartest set in South Kensington, and the handsomest, and the cleverest, and the most fetching to experienced men who know a good thing when they see it, whatever she may be to conceited puppies who think nothing good enough for them. It's admitted by the best people. Three of our first actor managers have offered her a hundred a week if she'd go on the stage when they start a repertory theatre; and I think they know what they're about as well as you. The only member of the present Cabinet that you might call a handsome man has neglected the business of the country to dance with her. One of the first professional poets in **Bedford Park*** wrote a sonnet to her, worth all your amateur trash. But [*with gathering fury*] she isn't good enough for you, it seems. You regard her with coldness, with indifference; and you **have the cool cheek*** to tell me so to my face. For two pins I'd flatten your nose in to teach you manners. Introducing a fine woman to you is **casting pearls before swine*** [*yelling at him*] before SWINE! d'ye hear?

HE. [*with a deplorable lack of polish*] You call me a swine again and I'll land you one on the chin that'll make your head sing for a week.

HER HUSBAND. [*exploding*] What ... !

He charges at Henry with bull-like fury. Henry places himself on guard in the manner of a well taught boxer, and gets away smartly, but unfortunately forgets the stool which is just behind him. He falls backwards over it, unintentionally pushing it against the shins of Bompas, who falls forward over it. Mrs Bompas, with a scream, rushes into the room between the sprawling champions, and sits down on the floor in order to get her right arm round her husband's neck.

SHE. You shan't, Teddy, you shan't.
You will be killed: he is a prizefighter.

HER HUSBAND. [*vengefully*] I'll
prizefight him. [*He struggles vainly to
free himself from her embrace.*]

SHE. Henry, don't let him fight you.
Promise me that you won't.

HE. [*ruefully*] I have got a most
frightful bump on the back of my head.
[*He tries to rise.*]



SHE. [*reaching out her left hand to seize his coat tail, and pulling
him down again, whilst keeping fast hold of Teddy with the other hand*]
Not until you have promised, not until you both have promised. [*Teddy
tries to rise, she pulls him back again.*] Teddy, you promise, don't you?
Yes, yes. Be good, you promise.

HER HUSBAND. I won't, unless he takes it back.

SHE. He will, he does. You take it back, Henry? ... yes.

HE. [*savagely*] Yes. I take it back. [*She lets go his coat. He gets up.
So does Teddy.*] I take it all back, all, without reserve.

SHE. [*on the carpet*] Is nobody going to help me up? [*They each take
a hand and pull her up.*] Now won't you shake hands and be good?

HE. [*recklessly*] I shall do nothing of the sort. I have steeped myself
in lies for your sake; and the only reward I get is a lump on the back of
my head the size of an apple. Now I will go back to the straight path.

SHE. Henry, for Heaven's sake ...

HE. It's no use. Your husband is a fool and a brute ...

HER HUSBAND. What's that you say?

HE. I say you are a fool and a brute; and if you'll step outside with
me I'll say it again. [*Teddy begins to take off his coat for combat.*] Those
poems were written to your wife, every word of them, and to nobody
else. [*The scowl clears away from Bompas's countenance. Radiant,
he replaces his coat.*] I wrote them because I loved her. I thought her
the most beautiful woman in the world; and I told her so over and over
again. I adored her, do you hear? I told her that you were a sordid
commercial **chump**, utterly unworthy of her; and so you are.

HER HUSBAND. [*so gratified*, he can hardly believe his ears*] You don't mean it!

HE. Yes, I do mean it, and a lot more too. I asked Mrs Bompas to walk out of the house with me ... to leave you ... to get divorced from you and marry me. I begged and implored* her to do it this very night. It was her refusal that ended everything between us. [*looking very disparagingly* at him*] What she can see in you, goodness only knows!

HER HUSBAND. [*beaming with remorse*] My dear chap, why didn't you say so before? I apologise. Come! Don't bear malice: shake hands. Make him shake hands, Rory.

SHE. For my sake, Henry. After all, he's my husband. Forgive him. Take his hand. [*Henry, dazed*, lets her take his hand and place it in Teddy's.*]

HER HUSBAND. [*shaking it heartily*] You've got to own that none of your literary heroines can touch my Rory. [*He turns to her and claps her with fond pride on the shoulder.*] Eh, Rory? They can't resist you: none of'em. Never knew a man yet that could hold out three days.

SHE. Don't be foolish, Teddy. I hope you were not really hurt, Henry. [*She feels the back of his head. He flinches.*] Oh, poor boy, what a bump!

HER HUSBAND. Will you do me a great favor, Apjohn. I hardly like to ask; but it would be a real kindness to us both.

HE. What can I do?

HER HUSBAND. [*taking up the poems*] Well, may I get these printed? It shall be done in the best style. The finest paper, sumptuous* binding, everything first class. They're beautiful poems. I should like to show them about a bit.

SHE. [*delighted with the idea, and coming between them*] Oh Henry, if you wouldn't mind!

HE. Oh, I don't mind. I am past minding anything. I have grown too fast this evening.

HER HUSBAND. What shall we call the volume? To Aurora, or something like that, eh?

HE. I should call it *How He Lied to Her Husband*.

GLOSSARY

- **to adjourn to some place** (*formal*) — to leave one place and go to another;
- **snuggery** — a small and comfortable place;
- **to reel off** — to say a number of things quickly and without effort;
- **not to bargain for sth** — to get something different from what you expected;
- **to be cut out for sth** — to have the right qualities for doing something;
- **thin** — without enough evidence or detail to be effective;
- **to be explicit** — to say or explain something in a very clear direct way;
- **to own up** — to admit that you have done something bad or embarrassing;
- **to pledge one's word** — to give one's word;
- **unfounded** — not supported with fact or evidence;
- **mendacity** (*very formal*) — lies;
- **to make allowances** — to accept behavior that you would not normally accept because you know why someone has behaved that way;
- **to have the cool cheek** — to be rude, not to show respect;
- **vengefully** (*literary*) — wanting or trying to harm someone because they have done something bad to you;
- **coat tail** — one of the two long pointed parts that hang down at the back of a man's formal jacket;
- **scowl** — an angry expression on someone's face;
- **countenance** (*literary*) — your face;
- **chump** (*informal old-fashioned*) — a stupid person who is easily tricked;
- **gratified** (*formal*) — pleased or satisfied;
- **to implore** (*formal*) — to ask someone to do something in a very emotional way because you want it much;
- **disparagingly** — showing that you have no respect for someone;
- **dazed** — unable to think clearly or understand what is happening because you are surprised;
- **sumptuous** — impressive, expensive and of high quality.

COMMENTARY

- * **Swinburne's Songs before Sunrise** — Algernon Charles Swinburne (1837—1909) was an English poet and critic who wrote musical, often erotic verse in which he attacked the conventions of Victorian morality.
- * **Aurora ... the rosy fingered Aurora** — In Roman mythology Aurora is the goddess of the dawn. Her Greek name was Eos.
- * **Bedford Park** is a suburban development in West London, England. It can be justly described as the world's first garden suburb. In the 1880s with its Queen Anne style houses, church, parish hall, club, stores, pub and school of art, living in Bedford Park was the height of fashion. Many remarkable writers, painters and actors lived there.
- * **To cast pearls before swine** — a proverb originally coming from the Bible. The phrase means to say useful or nice things to people who cannot appreciate them. "Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you." (Matthew, vii, 6.)

Play Two

1. Read the first scene of the play, make sure that you understand all the words and know how to pronounce them. Prepare the scene for dramatic reading and/or acting out.

The Dark Lady of the Sonnets (by Bernard Shaw, abridged)

Part One

*Fin de siècle** 1500—1600. Midsummer night on the terrace of the Palace at Whitehall, overlooking the Thames. The Palace clock chimes four quarters and strikes eleven. A Beefeater on guard. A Cloaked Man approaches.

THE BEEFEATER. Stand. Who goes there? Give the word.

THE MAN. I cannot. I have clean forgotten it.

THE BEEFEATER. Then cannot you pass here. What is your business? Who are you? Are you a **true man***?

THE MAN. Far from it, Master Warder. I am not the same man two days together: sometimes Adam, sometimes Benvolio, and **anon*** the Ghost.

THE BEEFEATER. [*recoiling*] A ghost! Angels and ministers of grace defend us*!

THE MAN: Well said, Master Warder. With your leave I will set that down in writing; for I have a very poor and unhappy brain for remembrance. [*He takes out his tablets and writes.*] **Methinks*** this is a good scene, with you on your lonely watch, and I approaching like a ghost in the moonlight. Stare not so amazedly at me; but mark what I say. I keep **tryst*** here to-night with a dark lady. She promised to bribe the warder. I gave her the **wherewithal***: four tickets for the **Globe Theatre***.

THE BEEFEATER. Plague on her! She gave me two only.

THE MAN. [*detaching a tablet*] My friend, present this tablet, and you will be welcomed at any time when the plays of Will Shakespear are in hand. Bring your wife. Bring your friends. Bring the whole garrison. There is ever plenty of room.

THE BEEFEATER. I care not for these new-fangled plays. No man can understand a word of them. They are all talk. Will you not give me a pass for **The Spanish Tragedy**?

THE MAN. To see The Spanish Tragedy one pays, my friend. Here are the means. [*He gives him a piece of gold.*]

THE BEEFEATER. [*overwhelmed*] Gold! Oh, sir, you are a better paymaster than your dark lady.

THE MAN. Women are thrifty, my friend.

THE BEEFEATER. Tis so*, sir. This lady has to make a present to a warder nearly every night of her life.

THE MAN. [*turning pale*] I'll not believe it.

THE BEEFEATER. Now you, sir, I dare be sworn, do not have an adventure like this twice in the year.

THE MAN. Villain, **wouldst tell me*** that my dark lady hath ever done thus before? that she **maketh*** occasions to meet other men?

THE BEEFEATER. Now the Lord bless your innocence, sir, do you think you are the only pretty man in the world? A merry lady, sir, a warm bit of stuff. Go to: I'll not see her pass a deceit on a gentleman that hath given me the first piece of gold I ever handled.

THE MAN. Master Warder, is it not a strange thing that we, knowing that all women are false, should be amazed to find our own particular **drab*** no better than the rest?

THE BEEFEATER. Not all, sir. Decent bodies, many of them.

THE MAN. [*intolerantly*] No. All false. All. If **thou*** deny it, thou liest*.

THE BEEFEATER. You judge too much by the **Court***, sir. There, indeed, you may say of frailty that its name is woman.

THE MAN. [*pulling out his tablets again*] **Prithee*** say that again, that about frailty, the strain of music.

THE BEEFEATER. What strain of music, sir? I'm no musician, God knows.

THE MAN. There is music in your soul: many of your degree have it very notably. [*writing*] "**Frailty: thy name is woman!**" [*repeating it affectionately*] "Thy name is woman."

THE BEEFEATER. Well, sir, it is but four words. Are you a **snapper-up of such unconsidered trifles**?

THE MAN. [*eagerly*] Snapper-up of ... [*He gasps.*] Oh! Immortal phrase! [*He writes it down.*] This man is a greater than I.

THE BEEFEATER. You have my **lord Pembroke's** trick, sir.

THE MAN. Like enough: he is my near friend. But what call you his trick?

THE BEEFEATER. Making sonnets by moonlight. And to the same lady too.

THE MAN. No!

THE BEEFEATER. Last night he stood here on your errand, and in your shoes.

THE MAN. **Thou, too, Brutus!** And I called him friend!

THE BEEFEATER. **Tis ever so**, sir.

THE MAN. **Tis ever so. Twas ever so.** [*He turns away, overcome.*] **Two Gentlemen of Verona!** Judas! Judas!

THE BEEFEATER. Is he so bad as that, sir?

THE MAN. [*recovering his charity and self-possession*] Bad? Oh no. Human, Master Warder, human. We call one another names when we are offended, as children do. That is all.

THE BEEFEATER. **Ay**, sir: **words, words, words.** Mere wind, sir. We fill our bellies with the east wind, sir, as the Scripture hath it. You cannot feed capons so.

Lamplight streams from the palace door as it opens from within.

THE BEEFEATER. Here comes your lady, sir. I'll to t'other end of my ward. You may **een** take your time about your business: I shall not return too suddenly unless my sergeant comes prowling round.



Tis a fell sergeant, sir: strict in his arrest*. Go'd'en*, sir; and good luck!
[He goes.]

THE MAN. "Strict in his arrest"! "Fell sergeant"! [as if tasting a ripe plum] O-o-o-h! [He makes a note of them.]

A Cloaked Lady gropes her way from the palace and wanders along the terrace, walking in her sleep.

THE LADY. [rubbing her hands as if washing them] Out, damned spot. You will mar all with these cosmetics. **God made you one face; and you make yourself another***. Think of your grave, woman, not ever of being beautified. **All the perfumes of Arabia*** will not whiten this Tudor hand.

THE MAN. "All the perfumes of Arabia"! "**Beautified***"! "**Beautified***"! a poem in a single word. Can this be my Mary? [to the Lady] Why do you speak in a strange voice, and utter poetry for the first time? **Are you ailing?*** You walk like the dead. **Mary! Mary!***

THE LADY. [echoing him] Mary! Mary! Who would have thought that woman to have had so much blood in her! Is it my fault that my counsellors put deeds of blood on me? Fie! If you were women you would have more wit than to stain the floor so foully. Hold not up her head so: the hair is false. I tell you yet again, **Mary's buried: she cannot come out of her grave***. I fear her not: these cats that dare jump into thrones though they be fit only for men's laps must be put away. **Whats done cannot be undone***. Out, I say. Fie! a queen, and freckled!

THE MAN. [shaking her arm] Mary, I say: **art asleep?**

The Lady wakes; starts; and nearly faints. He catches her on his arm.

THE LADY. Where am I? **What art thou?***

THE MAN. I cry your mercy. I **have mistook*** your person all this while. **Methought*** you were my Mary, my mistress.

THE LADY. [outraged] Profane fellow, how do you dare?

THE MAN. Be not wroth with me, lady. My mistress is a marvelous proper woman. But she does not speak so well as you. "All the perfumes of Arabia"! That was well said, spoken with good accent and excellent discretion.

THE LADY. Have I been in speech with you here?

THE MAN. Why, yes, fair lady. Have you forgot it?

THE LADY. I have walked in my sleep.

THE MAN. Walk ever in your sleep, fair one; for then your words drop like honey.

THE LADY. [*with cold majesty*] Know you to whom you speak, sir, that you dare express yourself so saucily?

THE MAN. [*unabashed*] Not I, not care neither. You are some lady of the Court, **belike**^{*}. To me there are but two sorts of women: those with excellent voices, sweet and low, and cackling hens that cannot make me dream. Your voice has all manner of loveliness in it. Grudge me not a short hour of its music.

THE LADY. Sir, you are overbold. Season your admiration for a while with ...

THE MAN. [*holding up his hand to stop her*] "**Season your admiration for a while**^{*} ..."

THE LADY. Fellow, do you dare mimic me to my face?

THE MAN. Tis music. Can you not hear? When a good musician sings a song, do you not sing it and sing it again till you have caught and fixed its perfect melody? "**Season your admiration for a while**", God! the history of man's heart is in that one word admiration.

THE LADY. Odds my life! Are you by chance making love to me, knave?

THE MAN. Nay, tis you who have made the love, I but pour it out at your feet. I cannot but love a lass that sets such store by an apt word.

THE LADY. You talk too much, sir. Let me warn you, I am more accustomed to be listened to than preached at.

THE MAN. The most are like that that do talk well. But though you **spake**^{*} with the tongues of angels, as indeed you do, yet know that I am the king of words ...

THE LADY. A king, ha!

THE MAN. No less. We are poor things, we men and women ...

THE LADY. Dare you call me woman?

THE MAN. What nobler name can I tender you? How else can I love you? Yet you may well shrink from the name: have I not said we are but poor things? Yet there is a power that can redeem us.

THE LADY. **Gramercy**^{*} for your sermon, sir. I hope I know my duty.

THE MAN. This is no sermon, but the living truth. The power I speak of is the power of immortal poesy. For know that vile as this world is, and worms as we are, you have but to invest all this vileness with a magical garment of words to transfigure us and uplift our souls til earth flowers into a million heavens.

THE LADY. You spoil your heaven with your million. You are extravagant. Observe some measure in your speech.

THE MAN. You speak now as **Ben*** does.

THE LADY. And who, pray, is Ben?

THE MAN. A learned bricklayer who thinks that the sky is at the top of his ladder, and so takes it on him to rebuke me for flying. I tell you there is no word yet coined and no melody yet sung that is extravagant and majestic enough for the glory that lovely words can reveal. It is heresy to deny it: have you not been taught that **in the beginning was the Word? that the Word was with God? nay, that the Word was God?***

THE LADY. Beware, fellow, how you presume to speak of holy things. The Queen is the head of the Church.

THE MAN. You are the head of my Church when you speak as you did at first. "All the perfumes of Arabia"! Can the Queen speak thus? They say she playeth well upon the **virginals***. Let her play so to me; and I'll kiss her hands. But until then, you are my Queen; and I'll kiss those lips that have dropt music on my heart. [*He puts his arms about her.*]

THE LADY. Unmeasured impudence! On your life, take your hands from me.

GLOSSARY

- **fin de siècle** (*Fr*) — end of century;
- **true man** — man with good qualities, decent;
- **anon** (*archaic*) — soon;
- **methinks** (*OldEng*) — I think;
- **tryst** (*literary*) — a secret meeting between two people in love;
- **the wherewithal** (*formal*) — the money and ability that gives you the power to do a particular thing;
- **tis so** — it is so;

- **wouldst tell me** — would you tell me;
- **maketh** — makes;
- **drab** (*old use derogative*) — a dirty, untidy and perhaps immoral woman;
- **thou** [ðəʊ] (*OldEng*) — you;
- **liest** — lie;
- **prithee** — please;
- **tis ever so** — it is really so;
- **twas ever so** — it was really so;
- **ay** — yes;
- **t'other** — the other;
- **een** — even;
- **Go'd'en** — good night;
- **beautified** — beautiful;
- **Are you ailing?** — Are you ill?
- **art asleep?** — Are you asleep?
- **What art thou?** — Who are you?
- **I have mistook** — I have mistaken;
- **methought** — I thought;
- **belike** — likely;
- **spake** — spoke;
- **gramercy** — thank you very much;
- **virginal** — a musical instrument similar to a small piano that was used in the 16th and 17th centuries.

COMMENTARY

- * **A ghost! Angels and ministrels of grace defend us!** — a line from *Hamlet* (Act 1, Scene 4).
- * **The Globe Theatre** — the theatre in London where Shakespeare's plays were first performed. It was built by James Burbage.
- * **The Spanish Tragedy** (1594) — a tragedy by Thomas Kyd, Shakespeare's rival. The tragedy was very popular in its time.
- * **Court** — the king or queen with his/her family and the officials, noblemen, servants etc who attend him or her.

- * **Frailty: thy name is woman** — a line from *Hamlet* (Act 1, Scene 2).
- * **...a snapper-up of such unconsidered trifles** — a line from *Winter's Tale* (Act 4, Scene 3).
- * **Lord Pembroke** — William Herbert Pebmroke. According to a certain hypothesis, his lover, Mary, was the Dark Lady from Shakespeare's sonnets.
- * **Thou, too, Brutus!** — a line from *Julius Caesar* (Act 3, Scene 1).
- * **Two Gentlemen of Verona!** — the name of a comedy by Shakespeare (1594).
- * **... words, words, words** — a line from *Hamlet* (Act 3, Scene 2).
- * **Tis a fell sergeant, sir: strict in his arrest** — a line from *Macbeth* (Act 5, Scene 1).
- * **God made you one face; and you make yourself another** — a line from *Hamlet* (Act 3, Scene 1).
- * **All the perfumes of Arabia** — a line from *Macbeth* (Act 5, Scene 1).
- * **Mary! Mary!** — Mary Tudor (1516—1558), the daughter of Henry VIII of England and Katherine of Aragon. She became Queen of England in 1553, and married Phillip II of Spain. She tried to make England return to the Catholic faith, and many Protestants who refused to do so were killed by being burnt. Because of this she was often called *Bloody Mary*. Mary was executed by order of Elizabeth I.
- * **Mary's buried: she cannot come out of her grave** — a paraphrased line from *Macbeth* (Act 5, Scene 1).
- * **Whats done cannot be undone** — a line from *Macbeth* (Act 5, Scene 2).
- * **Season your admiration for a while** — a line from *Hamlet* (Act 1, Scene 1).
- * **Ben** — Ben Jonson (1573—1637), an English writer of plays, poetry and criticism. Ben Jonson criticized Shakespeare's plays but after the poet's death admitted that Shakespeare was a great author.
- * **...in the beginning was the Word ... the Word was God** — a line from the Bible.

2. Read the second scene of the play, make sure that you understand all the words and know how to pronounce them. Prepare the scene for dramatic reading and/or acting out.

Part Two

The Dark Lady comes stooping along the terrace behind them like a running thrush. When she sees how they are employed, she rises angrily to her full height, and listens jealously.

THE MAN. [unaware of the Dark Lady] We are lost, you and I: nothing can separate us now.

THE DARK LADY. We shall see that, false lying hound, you and your filthy trull. [With two vigorous cuffs, she knocks the pair asunder, sending the man, who is unlucky enough to receive a righthanded blow, sprawling.] Take that, both of you!



THE CLOAKED LADY. [in towering wrath, throwing off her cloak and turning in outraged majesty on her assailant] High treason!

THE DARK LADY. [recognising her and falling on her knees in abject terror] Will, I am lost, I have struck the Queen.

THE MAN. [sitting up as majestically as his ignominious posture allows] Woman, you have struck WILLIAM SHAKESPEAR.

QUEEN ELIZABETH. [stupent] Marry, come up!!! Struck William Shakespear quotha! And who in the name of all the sluts and jades and light-o'-loves and fly-by-nights that infest this palace of mine, may William Shakespear be?

THE DARK LADY. Madam, he is but a player. Oh, I could have my hand cut off ...

QUEEN ELIZABETH. Belike you will*, mistress. Have you bethought you* that I am like to have your head cut off as well?

THE DARK LADY. Will, save me. Oh, save me.

ELIZABETH. Save you! A likely savior, on my royal word! I had thought this fellow at least an esquire; for I had hoped that even the vilest of my ladies would not have dishonored my Court by wantoning with a **baseborn*** servant.

SHAKESPEAR. [*indignantly scrambling to his feet*] Baseborn! I, a Shakespear of Stratford! I, whose mother was an Arden! baseborn! You forget yourself, madam.

ELIZABETH. [*furious*] S'blood! do I so? I will teach you ...

THE DARK LADY. [*rising from her knees and throwing herself between them*] Will, in God's name anger her no further. It is death. Madam, do not listen to him.

SHAKESPEAR. Not were it seen to save your life, Mary, not to mention mine own, will I flatter a monarch who forgets what is due to my family. I deny not that my father was brought down to be a poor bankrupt; but **twas*** his gentle blood that was ever too generous for trade. Never did he disown his debts. Tis true he paid them not; but it is an attested truth that he gave bills for them; and was those bills, in the hands of base hucksters, that were his undoing.

ELIZABETH. [*grimly*] The son of your father shall learn his place in the presence of the daughter of **Harry the Eighth***.

SHAKESPEAR. [*swelling with intolerant importance*] Name not that **inordinate man*** in the same breath with Stratford's worthiest **alderman***. John Shakespear wedded but once: Harry Tudor was married six times. You should blush to utter his name.

THE DARK LADY.	{	[<i>crying out</i>]	}	Will: for pity's sake!
ELIZABETH.	{	[<i>together</i>]	}	Insolent dog!

SHAKESPEAR. [*cutting them short*] How know you that King Harry was indeed your father?

ELIZABETH. Now by ... [*She stops to grind her teeth with rage.*]

THE DARK LADY. She will have me whipped through the streets. Oh God! Oh God!

SHAKESPEAR. Learn to know yourself better, madam. I am an honest gentleman of unquestioned parentage, and have already sent in my demand for the coat-of-arms that is lawfully mine. Can you say as much for yourself?

ELIZABETH. [*almost beside herself*] Another word; and I begin with mine own hands the work the hangman shall finish.

SHAKESPEAR. You are no true **Tudor**: this baggage here has as good a right to your royal seat as you. What maintains you on the throne of England? Is it your renowned wit? your wisdom that sets at naught the craftiest statesmen of the Christian world? No. 'Tis the mere chance that might have happened to any milkmaid, the caprice of Nature that made you the most wondrous piece of beauty the age hath seen. [*Elizabeth's raised fists, on the point of striking him, fall to her side.*] That is what hath brought all men to your feet, and founded your throne on the impregnable rock of your proud heart, a stony island in a sea of desire. There, madam, is some wholesome blunt honest speaking for you. Now do your worst.

ELIZABETH. [*with dignity*] Master Shakespear, it is well for you that I am merciful. I make allowance for your rustic ignorance. But remember that there are things which be true, and are yet not seemly to be said.

ELIZABETH. As for you, mistress, I have yet to demand what your business is at this hour in this place, and how you come to be so concerned with a player that you strike blindly at your sovereign in your jealousy of him.

THE DARK LADY. Madam, as I live and hope for salvation ...

SHAKESPEAR. [*sardonically*] Ha!

THE DARK LADY. [*angrily*] ... ay, I'm as like to be saved as thou that believest naught save some black magic of words and verses ... I say, madam, as I am a living woman I came here to break with him forever. Oh, madam, if you would know what misery is, listen to this man that is more than man and less at the same time. He will tie you down to anatomise your very soul: he will wring tears of blood from your humiliation; and then he will heal the wound with flatteries that no woman can resist.

SHAKESPEAR. Flatteries! [*kneeling*] Oh, madam, I put my case at your royal feet. I confess too much. I have a rude tongue, I am unmannerly, I blaspheme against the holiness of anointed royalty; but oh, my royal mistress, AM I a flatterer?

ELIZABETH. I absolve you as to that. You are far too plain a dealer to please me. [*He rises gratefully.*]

THE DARK LADY. Madam, he is flattering you even as he speaks.

ELIZABETH. [*a terrible flash in her eye*] Ha! Is it so?

SHAKESPEAR. Madam, she is jealous; and, heaven help me! Not without reason. Oh, you say you are a merciful prince; but that was cruel of you, that hiding of your royal dignity when you found me here. For how can I ever be content with this black-haired, black-eyed, black-avised devil again now that I have looked upon real beauty and real majesty?

THE DARK LADY. [*wounded and desperate*] He hath sworn to me ten times over that the day shall come in England when black women, for all their foulness, shall be more thought on than fair ones. [*To Shakespear, scolding at him.*] Deny it if **thou canst**. Oh, he is compact of lies and scorns. I am tired of being tossed up to heaven and dragged down to hell at every whim that takes him. I am ashamed to my very soul that I have abased myself to love one that my father would not have deemed fit to hold my stirrup ... one that will talk to all the world about me ... that will put my love and my shame into his plays and make me blush for myself there ... that will write sonnets about me that no man of gentle strain would put his hand to. I am all disordered, I know not what I am saying to your Majesty, I am of all ladies most deject and wretched ...

SHAKESPEAR. Ha! At last sorrow hath struck a note of music out of thee. "**Of all ladies most deject and wretched.**" [*He makes a note of it.*]

THE DARK LADY. Madam, I implore you give me leave to go. I am distracted with grief and shame. I ...

ELIZABETH. Go. [*The Dark Lady tries to kiss her hand.*] No more. Go. [*The Dark Lady goes, convulsed.*] You have been cruel to that poor fond wretch, Master Shakespear.

SHAKESPEAR. I am not cruel, madam; but you know the fable of **Jupiter and Semele**. I could not help my lightnings scorching her.

ELIZABETH. You have an overweening conceit of yourself, sir, that displeases your Queen.

SHAKESPEAR. Oh, madam, can I go about with the modest cough of a minor poet, belittling my inspiration and making the mightiest wonder of your reign a thing of nought? I have said that "**not marble nor the gilded monuments of princes shall outlive**" the words with which I make the world glorious or foolish at my will. Besides, I would have you think me great enough to grant me a boon.

ELIZABETH. I hope it is a boon that may be asked of a virgin Queen without offence, sir. I mistrust your forwardness; and I bid you remember that I do not suffer persons of your degree (if I may say so without offence to your father the alderman) to presume too far.

SHAKESPEAR. Oh, madam, I shall not forget myself again; though by my life, could I make you a serving wench, neither a queen nor a virgin should you be for so much longer as a flash of lightning might take to cross the river to the Bankside. But since you are a queen and will none of me, nor of Philip of Spain, nor of any other mortal man, I must een contain myself as best I may, and ask you only for a boon of State.

ELIZABETH. A boon of State already! You are becoming a courtier like the rest of them. You lack advancement.

SHAKESPEAR. "Lack advancement." By your Majesty's leave: a queenly phrase. [*He is about to write it down.*]

ELIZABETH. [*striking the tablets from his hand*] Your tables begin to anger me, sir. I am not here to write your plays for you.

SHAKESPEAR. You are here to inspire them, madam. For this, among the rest, were you ordained. But the boon I crave is that you do **endow a great playhouse**, or, if I may **make bold** to coin a scholarly name for it, a **National Theatre**, for the better instruction and gracing of your Majesty's subjects.

ELIZABETH. Master Shakespear, I will speak of this matter to the Lord Treasurer.

SHAKESPEAR. Then am I undone, madam; for there was never yet a Lord Treasurer that could find a penny for anything over and above the necessary expenses of your government, save for a war or a salary for his own nephew.

ELIZABETH. Master Shakespear, there be a thousand things to be done in this London of mine before your poetry can have its penny from the general purse. I tell thee, Master Will, it will be three hundred years and more before my subjects learn that man cannot live by bread alone, but by every word that **cometh** from the mouth of those whom God inspires. By that time you and I will be dust beneath the feet of the horses, if indeed there be any horses then, and men be still riding instead of flying. Now it may be that by then your works will be dust also.

SHAKESPEAR. They will stand, madam, fear nor for that.

ELIZABETH. It may prove so. If I could speak across the ages to our descendants, I should heartily recommend them to fulfill your wish; to run playhouses at the public charge for the Scottish minstrel **hath** well said that he that **maketh** the songs of a nation is mightier than he that maketh its laws; and the same may well be true of plays and interludes. [*The clock chimes the first quarter. The warder returns on his round.*] And now, sir, we are upon the hour when it is better for the queen to be abed than to converse alone with the naughtiest of her subjects. Ho there! Who keeps ward on the queen's lodgings tonight?

THE WARDER. I do, your majesty.

ELIZABETH. See that you keep it better in future. You have let pass a most dangerous gallant even to the very door of our royal chamber. Lead him forth; and bring me word when he is safely locked out.

SHAKESPEAR. [*kissing her hand*] My body goes through the gate into the darkness, madam; but my thoughts follow you.

ELIZABETH. How! to my bed!

SHAKESPEAR. No, madam, to your prayers, in which I beg you to remember my theatre.

ELIZABETH. That is my prayer to posterity. Forget not your own to God; and so goodnight, Master Will.

SHAKESPEAR. Goodnight, great Elizabeth. God save the Queen!

ELIZABETH. Amen.

She to her chamber: he, in custody of the warder, to the gate nearest Blackfriars.

GLOSSARY

- **Belike you will** — It is likely that you will;
- **Have you bethought you** — Have you thought;
- **baseborn** — low born;
- **twas** — it was;
- **inordinate man** (*formal*) — a bigger person that one could imagine or expect;
- **thou canst** — you can;

- **endow a great playhouse** — give money to a big theatre;
- **make bold** — become bold;
- **cometh** — comes;
- **hath** — has;
- **maketh** — makes.

COMMENTARY

- * **Harry the English** — Henry VIII. The name "Harry" comes from the French form Henri. Harry was the normal English form of the name until the seventeenth century. Recently the name has become popular again.
- * **alderman** — in Britain before 1974 a member of a town, city or county council who was chosen by the elected members.
- * **Tudor** — the English royal family that ruled from 1485 to 1603.
- * **Of all ladies most deject and wretched** — a line from *Hamlet* (Act 3, Scene 1).
- * **Jupiter and Semele** — according to the legend about Jupiter and Semele, Semele was a beautiful mortal woman Jupiter was in love with. Hera, Jupiter's wife, decided to get rid of her and persuaded Semele to ask Jupiter to appear in front of her in all glory. He did so and reduced the poor woman to ashes with his lightning arrows.
- * **...not marble nor the gilded monuments of princess shall outlive** — a line from Sonnet 55 by Shakespeare.
- * **National Theatre** — the play *The Dark Lady* was written in the context of the public campaign for a new National Shakespeare Theatre.

Keys

Section One. READING FICTION

Text One

Checking Comprehension

Ex. 1

True	False	Not stated
4, 6, 7, 8	3, 5	1, 2

Ex. 2

1f, 2b, 3d, 4g, 5a, 6c, 7e, 8h, 9j, 10i, 11k

Ex. 3

a) his family did; b) the farmer and his family did; c) the bear was; d) the farmer was; e) the farmer and the bear did; f) the moneylender did; g) the moneylender did; h) the moneylender did; i) the moneylender was; j) the farmer was.

Text Two

Checking Comprehension

Ex. 1

True	False	Not stated
1, 2, 5, 7, 9, 13	4, 6, 10, 12, 14	3, 8, 11, 15

Ex. 2

1g, 2a, 3m, 4i, 5k, 6b, 7c, 8n, 9j, 10d, 11e, 12h, 13l, 14f

Ex. 3

a) all females of the land did; b) the king, Juleidah's father did; c) the old matchmaker did; d) the tanner did; e) the slave girl did; f) the sultan's wife did; g) the princess did; h) all the females of the land were; i) Juleidah did; j) the prince did; k) the prince did; l) the prince did; m) the prince did; n) the old matchmaker was.

Text Three

Checking Comprehension

Ex. 1

True	False	Not stated
3, 6, 9, 13, 14	1, 2, 5, 12	4, 7, 8, 10, 11

Ex. 2

1f; 2l; 3a; 4o; 5c; 6m; 7i; 8n; 9d; 10k; 11j; 12b; 13h; 14e; 15g

Ex. 3

a) his neighbours did; b) the weaverbird did; c) all the animals did; d) the hyena did; e) the crocodile did; f) the king and his daughter did; g) the stranger did; h) the princess and several other girls were; i) the princess did; j) the weaverbird did; k) the king's servants did; l) the king did; m) everybody did/the king did; n) the king did; o) the princess did.

Text Four

Checking Comprehension

Ex. 1

True	False	Not stated
2, 4, 9, 11, 13, 14, 16	5, 6, 8, 15	1, 3, 7, 10, 12

Ex. 2

1e, 2a, 3g, 4i, 5n, 6b, 7h, 8l, 9j, 10d, 11k, 12c, 13f, 14m

Ex. 3

a) the Lady Nemue, the Lady of the Lake did; b) Sir Gawain did; c) King Arthur and his Knights were; d) Gawain and his horse Gringolet did; e) Gawain did; f) the lady of the castle did; g) the lord of the castle did; h) the Green Knight did; i) the Green Knight (Sir Bernlak) did; j) King Arthur and his Knights did; k) Sir Gawain did; l) Sir Gawain did; m) Sir Bernlak did; n) the lady of the castle did.

Section Two. NEWSPAPER READING

Article One

Checking Comprehension

Ex. 1

True	False	Not stated
1, 5, 6, 7	2, 3	4, 8

Ex. 2

1b, 2c, 3a, 4a, 5c, 6b

Article Two

Text

1d, 2f, 3b, 4c, 5g, 6i, 7a, 8h, 9e

Checking Comprehension

Ex. 1

1b, 2b, 3a, 4c, 5a

Article Three

Checking Comprehension

Ex. 2

1c, 2c, 3a, 4b, 5b, 6b, 7a, 8c, 9a

Article Four

Checking Comprehension

Ex. 1

a1, b5, c6, d4, e10, f2, g7, h9, i8, j3

Ex. 2

1b, 2a, 3b, 4a, 5c, 6a, 7b, 8c, 9c, 10a, 11c, 12a

Contents

Section One. READING FICTION

Text One.	What Are Friends Made for?	3
	Checking Comprehension	5
	Discussing the Text	6
Text Two.	The Princess in the Suit of Leather (Egyptian Legend)	8
	Checking Comprehension	12
	Discussing the Text	14
Text Three.	Poor Man's Reward	17
	Checking Comprehension	20
	Discussing the Text	22
Text Four.	Sir Gawain and the Green Knight	25
	Checking Comprehension	30
	Discussing the Text	32

Section Two. READING NEWSPAPERS

Article One.	A Treat Worthy of Cinderella	36
	Checking Comprehension	38
	Discussing the Article	39
Article Two.	Help the Planet and Cut Bills with a Few Steps at Home	41
	Checking Comprehension	43
	Discussing the Article	44
Article Three.	Turner Thrilled to be Back in Saddle	46
	Checking Comprehension	48
	Discussing the Article	50
Article Four.	He is Scarred for Life and We'll Pay for It	51
	Checking Comprehension	54
	Discussing the Article	56

Section Three. READING DRAMA

Play One.	How He Lied to Her Husband (by Bernard Shaw, abridged)	58
	Part One	—
	Part Two	69
Play Two.	The Dark Lady of the Sonnets (by Bernard Shaw, abridged)	77
	Part One	—
	Part Two	85
Keys		92

Учебное издание

АНГЛИЙСКИЙ ЯЗЫК

Книга для чтения

IX класс

*Учебное пособие для общеобразовательных организаций
и школ с углублённым изучением английского языка*

Авторы-составители:
Афанасьева Ольга Васильевна
Михеева Ирина Владимировна

Центр лингвистического образования
Руководитель Центра **Ю. А. Смирнов**
Зав. редакцией английского языка **М. А. Семичев**
Ответственный за выпуск **Т. О. Звонарева**
Редактор **Е. Ю. Туйцына**
Художественный редактор **Н. В. Дождёва**
Художники **С. В. Трубецкая, М. М. Долганова**
Дизайн макета **Э. Н. Малания**
Техническое редактирование и компьютерная верстка **Н. Н. Репьевой**
Корректоры **В. Г. Голуб, Е. Д. Светозарова**

Налоговая льгота — Общероссийский классификатор продукции ОК 005-93—953000.
Изд. лиц. Серия ИД № 05824 от 12.09.01. Подписано в печать 14.07.16.
Формат 70 × 90^{1/16}. Бумага офсетная. Гарнитура Школьная. Печать офсетная.
Уч.-изд. л. 6,98. Тираж 2500 экз. Заказ № 46924.

Акционерное общество «Издательство «Просвещение».
127521, Москва, 3-й проезд Марьиной рощи, 41.

Отпечатано по заказу АО «ПолиграфТрейд»
в филиале «Смоленский полиграфический комбинат»
ОАО «Издательство «Высшая школа».

214020, г. Смоленск, ул. Смольянинова, 1.
Тел.: +7(4812) 31-11-96. Факс: +7(4812) 31-31-70.
E-mail: spk@smolpk.ru <http://www.smolpk.ru>