

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
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высшего образования

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(НГЛУ)**

The Secret Garden

Таинственный сад

**Учебно-методическое пособие по аудиторному чтению
для студентов II курса
переводческого факультета**

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CONTENTS

Introduction

Developing Speaking and Writing Skills.....	4
Speaking about Character.....	7

Questions and Tasks

Part I.....	10
Part II.....	15
Part III.....	18
Part IV.....	22
Part V.....	26
Part VI.....	30
Part VII.....	33
Part VIII.....	38
Part IX.....	41
Part X.....	45
Part XI.....	49
Part XII.....	52

Questions and Tasks for Final Discussion.....	57
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INTRODUCTION

DEVELOPING SPEAKING AND WRITING SKILLS

There are some pieces of advice which may help you to develop your speaking and writing skills.

Different reasons bring people to reading fiction. First of all people read for the fun of it and for getting some new information. And usually they intend to share the fun and knowledge with others. But an inexperienced reader gets only the mere contents of a book remaining unaware of its aesthetic or philosophic value. The aim of a philologist is to get both factual and aesthetic information and share it with fellow-readers professionally. You have learnt how to reproduce the plot of a book in brief or in detail but this does not exhaust the matter of sharing information. Now we are making the first steps to analytical reading.

If you want to reproduce a literary text as a whole you may use the following pattern:

1. Read the text attentively. Distinguish the main events of the story / book / extract that make the basis of its plot.

2. Make an outline of the text in full sentences (e.g. 1. A group of young men decides to visit a ball arranged by the family foe of one of them (the main character). 2. The young man sees the daughter of his foe and falls in love with her. 3. The young man and the girl make a declaration of mutual love, etc.).

3. Supply the points of the outline with some vivid details from the text and samples of active grammar.

4. Define the general idea of the text as you see it (e.g. “This is a story about the problems that people face in the prime of their life”; “In this extract the main character gets acquainted with a new friend and turns a new page in his

life”; “In this chapter the author describes an ordinary day of a young aristocrat”).

5. Dwell upon the problems the author touches upon in the text. Pay attention to the language of the text. Form your own opinion of the characters involved and the situations described in the text.

6. Formulate the results of your analysis in a few sentences. These sentences will form a kind of a frame for your reproduction or retelling. It doesn't matter which points you touch upon in the opening sentences and which of them you use for the finale. You may start with formulating the general idea of the text and finish with a few words about the title of the story or chapter. Or you may first draw a parallel with real life and speak about the character at the end. It is for you to decide.

7. Constitute your reproduction or monologue.

Formulating your opinion of a text you may find useful the following clichés:

The text is an extract from the novel / the story "... " by ...

The story under analysis / the story under consideration is written by the famous English (American) writer N.

The story I've just read is written by N, a famous (outstanding, prominent, well-known, distinguished etc.) English (American) writer (short-story writer, novelist, etc.).

The story offered for analysis / for interpretation is written by N, who is not that well-known, I wish I knew more about him / her and his / her literary work, creations, etc.

The story / novel is entitled...

The situation described in the text is perfectly realistic / fantastic / grotesque.

The story / novel was inspired by actual events.

It seems as if these were real events, taken from life.

The writer shows real scenes taken from real life.

The story / novel is an autobiographical study.

The story is told by... / The narrator is...

The story is narrated / written in the first / third person.

It is told in the name of ... (some personage).

The story is presented from the author's / the character's viewpoint.

The events are seen through the character's eyes.

The plot runs as follows.

The events of the story are the following.

The plot centres on / round ...

The plot is really gripping / exciting.

The plot is skilfully developed.

The main subject of the story / the extract is...

The text / extract presents a narration, a description of... / a dialogue between...

The writer fixes the reader's attention on...

The events take place in...

The author creates the atmosphere of warmth / worry / anxiety / joy / grief, etc.

It arouses a feeling of...

The author arouses a feeling of sympathy / disgust / pity etc. to ... by ...

The author makes the readers feel and see what his characters feel.

The story gives food for thought.

The author explores fundamental human problems.

The author conveys the idea that...

The author shows his attitude to... through...

The author brings out the idea that...

The writer raises the problem of / exposes cruelty / injustice / selfishness / the vices of modern society, etc.

The author touches upon / casts light on a number of problems / an acute, vital, burning problem of...

The author gives a vivid picture of... / reveals... / depicts...

The story conveys the idea of...

The language of the text calls attention to itself.

The language is brilliant / elaborate / quite monotonous / vivid / in keeping with the characters the author portrays etc.

The language of the text is simple, clear and effective.

SPEAKING ABOUT CHARACTER

There are two ways to speak about character in fiction. First you may speak about him or her as about a living being. As in life a fictional character may be described from the point of view of his or her appearance and deeds and from the point of view of the inner self, the motifs making him behave one way or another. In classical narrative literature a writer usually supplies his characters with a kind of a portrait. Be attentive to the features he emphasises. The matter of a character's appearance is important by itself but also be sure to relate the physical to the mental. Suppose your author stresses the neatness of one character and the sloppiness of another. Most likely, these descriptions can be related to your character study. Always try to get from outside to the inside, for the inner world is the main concern of a talented writer.

The personality of a character may be disclosed through the direct characteristics given by the author, through his appearance or outfit, and one of

the most important means of a character's disclosure is his or her speech. His speaking style being simple or scientific, locally coloured or refined, full of slang or archaic, a character may be analysed from the point of view of his origin, social background, education, and the general structure of his or her personality. Be attentive to the mutual characteristics characters give to each other. Being subjective they give a piece of information about the character who is spoken about and the speaker himself.

Complex and many-sided characters are called **round**. They preferably function as major ones. **Flat** characters are characterised by one or two main traits; they can be summed up in a sentence. They are essentially indistinguishable from their group or class. They are usually minor characters though not all minor characters are flat.

The personality of a character may remain unchanged in course of a book but more often it develops under the influence of circumstances. So **static** and **developing (dynamic)** characters may be distinguished.

Dwelling upon a character's inner self gives us a safe ground for moral observations. Try to distract from the particular fictional situation and generalise: speak not about "this person" but about "such people". It may help you to reveal the ethic message the author implies in his book.

But the matter of character in fiction cannot be exhausted by mere reproduction of his or her personality. The linguistic analysis of a text supposes our defining the function of a character in a text. The central character in the conflict, whether he be a sympathetic or unsympathetic person, is referred to as the **protagonist**. The forces arrayed against him, whether persons, things, conventions of society, or traits of his own character, are the **antagonists** (and then they can be called human, natural or internal antagonists, respectively). Speaking about a character try to answer not only the question "*What kind of a personality does this character possess?*" but also the question "*What for does the author reproduce these or those human types in this kind of a story?*". For

example, a fictional character may be an individual representation of some “eternal” image. He may function as a symbol or bring some specific – religious, literary, philosophic – implications to the text enriching its contents and meaning. A voyage which becomes a sort of pilgrimage, sacrificing one’s life for the sake of other people, a son’s revenge for the father’s death – such motifs connect a character and a story as a whole with the cultural discoveries of the preceding epochs.

Pay special attention to the cases when we see all the events through the eyes of a character and remain unaware of everything he or she doesn’t see or participate in. Sometimes a character may even function as a narrator. Does the author create a representation of his own self or does he vice versa try to emphasise the distance between his own point of view and the standpoint presented by the character? What for does the author entrust his own dominating role to this very character?

Speaking about a character use the following clichés:

The characters involved in the extract are...

The central (main) characters are...

In the given extract the protagonist / the main character is shown as a noble / mean / honest / dishonest / broad-minded / truthful / deceitful / good-natured / cruel / cynical / treacherous / hypocritical / cowardly / courageous / thinking / sensitive / intelligent / careless / indifferent / vulnerable / caring person.

The writer creates unforgettable types of characters.

The personages are characterised through the author's judgement(s).

The personages are characterised through their actions, thoughts and remarks.

The author manages to reveal his personage through his behaviour in ... (some situation).

In the given text (extract, paragraph) the emphasis is on the character's inner state, etc.

The author makes the character's language...

Projecting the characters into the future, we may expect...

QUESTIONS AND TASKS

PART I

(Chapters I, II and III)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words:

1) appalling; 2) drowsy; 3) compound; 4) clergyman; 5) colonel; 6) brougham; 7) moor; 8) heather; 9) contrary; 10) apparent.

2. Explain in English what the following words and expressions mean:

1) (to keep somebody) out of sight; 2) there's smth. in the air; 3) to grind one's teeth; 4) to stamp one's foot; 5) to be panic-stricken; 6) to give somebody his / her own way; 7) to tease; 8) bungalow; 9) to draw a sigh of relief.

3. Match the words from the text with their equivalents and translate them:

1. fretful	a) to finish
2. cross	b) offence
3. to mutter	c) worried
4. insult	d) to mumble, to murmur
5. to disdain	e) entreating, pleading
6. to stammer	f) bad-tempered, contrary
7. imploring	g) unattractive
8. plain	h) to hesitate, to falter
9. to cease	i) to despise, to scorn

4. Match the words from the text with their definitions:

1. self-absorbed	a) behaving in a highly unusual way
2. disagreeable	b) showing love or fondness of other people
3. stiff	c) nervous or worried about something
4. affectionate	d) refusing to compromise, ready to contradict
5. shabby	e) a person fully concentrated on one's inner world and private affairs
6. impudent	f) talking back to people showing no respect
7. queer	g) showing no flexibility, lacking grace
8. anxious	h) worn out, not in a good condition any more

5. Give the past form and the participle II form of the following verbs:

to break; to grind; to cast; to spread; to draw.

6. Insert the missing prepositions and adverbs and explain what the expressions mean:

1) to break ... (the cholera ~); 2) to wink tears ...; 3) to draw oneself ... to look ... smb. ... a distance; 4) to give (a / much) thought ... smth.; 5) to jump one's skin; 6) to make a voyage ... the care ... smb.; 7) to hand smb. / smth. smb.; 8) to take no / any notice ... smb.; 9) to set one's journey to Yorkshire; 10) to talk ... some voice; 11) to cheer (supper); 12) to catch sight ... smb.

7. Give the English for the following words and expressions:

1) корчить рожи; 2) таскать (= воровать); 3) горбун; 4) дразнить; 5) опекун; 6) очевидный; 7) поместье; 8) с глаз долой – из сердца вон.

8. Choose the most suitable word:

1. *Which variant is correct?*

- a) to do a voyage
- b) to make a voyage
- c) to perform a voyage

2. *With which word did the children tease Mary?*

- a) awkward
- b) contrary
- c) wayward

3. *Which word is usually used to characterise Mary?*

- a) disagreeable
- b) burly
- c) irritable

4. *What did Mary look like when she was teased?*

- a) shaky
- b) stony

c) chalky

5. *What was the house Mary went to like?*

a) cheerful

b) gloomy

c) glorious

9. Turn from direct speech into reported speech:

1. "She doesn't know where her home is!" said Basil.

2. "You are going to be sent home," Basil said to her, "at the end of the week".

3. "I don't know anything about him," snapped Mary.

4. "I did not know!" the Mem Sahib cried.

5. "She'll have to alter a good deal," answered Mrs. Medlock.

6. "Why did you come?" she said to the strange woman. "Send my Ayah to me."

7. "He was a sour young man and got no good of all his money till he was married," she said.

8. "Someone has died," answered the boy officer.

9. "Go away!" cried Mary. "I don't want boys."

10. "Why was I forgotten?" Mary said. "Why does nobody come?"

10. Choose from the list of the words and expressions mentioned ones that can be used to characterise:

a) Mary;

b) Mary's mother;

c) Basil;

d) Mr. Craven;

e) Mrs. Medlock.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) the people who had known Mary's family (about Mary);
- b) Mary and Mrs. Medlock about Mary's uncle;
- c) Mary and Mrs. Medlock discussing the views of nature on the way to Misselthwaite Manor.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Write out epithets characterising a) Mary Lennox's appearance; b) her personality.
2. How does the following passage characterise Mary: "She wondered also who would take care of her now her Ayah was dead. There would be a new Ayah and perhaps she would know some new stories" (p. 10)?
3. Why was Mary forgotten in her nursery?
4. Why did Basil start to tease Mary? Did he do that just because he disliked Mary from the very beginning or did Mary provoke him in some way?
5. What do the following facts reveal in Mary's personality: "she played with flowers pretending to make a flower-bed" (p. 8), she admired her mother's beautiful appearance and outfit (p. 8), "she hated the untidy bungalow of the clergyman and the shabby clothes of his children" (p. 12)?
6. What positive and negative traits can we distinguish in Mary's character? Which of them are more developed and why?
7. Characterise Mary Lennox in the Indian period of her life.
8. Analyse Mrs. Medlock's portrait given on page 14. What details does the author emphasise? What do they speak of?
9. Summon up everything you know about the following characters: Mrs. Lennox, the Ayah, Mr. and Mrs. Crawford, Basil, Mr. Pitcher. What have

you learnt from the direct characteristics given by the author herself, from the portraits of the characters, from their speech or behaviour?

10. Summarize the exposition of the novel in a few sentences (to be done orally or in writing).

PART II

(Chapters IV and V)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words.

- 1) tapestry; 2) hearth; 3) Yorkshire; 4) robin; 5) desolate; 6) to warrant; 7) crustily; 8) fledgling; 9) conceited; 10) to alight.

2. Explain in English what the following words and expressions mean.

- 1) broad Yorkshire; 2) stout shoes; 3) homely; 4) a sharp man; 5) orchard; 6) unrestrainedly; 7) surly; 8) to stir; 9) to submit; 10) to abide

3. Match the words from the text with their equivalents, translate them and use in sentences of your own:

1. obsequious	a) grace, put-down
2. to chirp	b) angrily
3. languid	c) to twitter
4. humiliation	d) weak
5. indignantly	e) interfering, intruding
6. impudent	f) to insist
7. to presume	g) distressed
8. to persist	h) servile, subservient
9. vexed	i) impertinent, cheeky
10. meddling	j) to infer, to presuppose

4. Insert articles where necessary.

1) to take ... fancy to; 2) to slap in ... face; 3) freedom of ... manner; 4) to have ... small appetite.

5. Insert the missing prepositions and adverbs and explain what the expressions mean:

1) give smb. smth. kindness; 2) to wait ... smb.; 3) ... the least; 4) to turn ... a fool; 5) to burst ... sobbing; 6) to have an effect ... smb.; 7) to look ... smb. as smth.; 8) to chatter ...; 9) to do smth. ... purpose.

6. Match the words from the text with their equivalents and recall the context they were used in:

1. a turret	a) food
2. to cease	b) a tower
3. to dress oneself	c) to cry
4. victuals	d) to stop
5. a swarm of people	e) sleepy
6. to stare	f) ashes
7. to sob	g) a peasant
8. a wench	h) to look
9. a rustic	i) a girl or young woman
10. imperious	j) arrogant
11. drowsy	k) a crowd
12. cinders	l) to put something on

7. Give the English for the following words and expressions:

1) детеныш; 2) надменно; 3) сильный, крепкий; 4) чистить перышки (*перен.*); прихорашиваться; 5) честно, откровенно, прямо; 6) кустарник; 7) огород; 8) вечнозеленый; 9) клюв; 10) упрашивать, уговаривать.

8. Turn from direct speech into reported speech:

1. "Do you hear anyone crying?" she said to Martha.
2. "No," she answered.
3. "What kind of a bird is he?" Mary asked.
4. "He's a conceited one," Ben chuckled. "He likes to hear folk talk about him."
5. "Why did Mr Craven hate the garden?" she said.
6. "I like Dickon," added Mary. "And I've never seen him."
7. "The robin has flown over the wall!" Mary cried out.
8. "Will he always come when you call him?" she asked almost in a whisper.
9. "Do you know Dickon?" Mary asked.
10. "Where did the rest of the brood fly to?" she asked.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Martha and her mother about Mary
- b) Mary and Ben about the manor and the garden
- c) Mary and Martha about the manor and Martha's family

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Who is Martha? What can you say about her appearance and personality?
What is specific about her speech, how does it characterise Martha from the point of view of her origin and education?
2. Why does the author describe the habits of Indian servants so thoroughly?
What does this description add to the character disclosure of Mary and Martha?
3. Why did Martha make excuses when Mary burst into sobbing though in fact it was Mary who had insulted Martha? How does it characterise the young maid?

4. What do we learn about Mary's character from the following sentence:
"Mary had never possessed an animal pet and had always thought she should like one" (p. 34)?
5. Can we say that Mary is an analytically-minded girl?
6. What atmosphere does the author create describing the gardens? Does this atmosphere correspond to Mary's inner self?
7. In what way did the old gardener speak to Mary at first? What kind of person did he seem to be? How did his mood change when he started to speak of the robin?
8. Can we regard the robin as one of the characters? What traits of Mary's and Ben's characters expose through their behaviour while they are speaking to the bird?
9. Summon up the contents of Part 2 in one extended sentence. Write it down. Start your retelling with it.

PART III

(Chapters VI, VII and VIII)

I. LEXICO-GRAMMATICAL TASKS

1. Transcribe, read and translate the following words:

1) a scowl; 2) soot; 3) heathen; 4) to baffle (the baffling thing); 5) peddle.

2. Explain in English what the following words and expressions mean:

1) to box smb.'s ears; 2) to slam the door; 3) to uncurl a leaf; 4) to hunch one's shoulders (*cf hunchback*); 5) a gust; 6) to say (something) sharply; 7) to set smb. off his / her head.

3. Match the words from the text with the equivalents, translate them and recall the context they were used in:

1. to tame	a) to stimulate
2. abundant	b) plentiful
3. wistfully	c) to grumble
4. slyly	d) shiny
5. pert	e) to domesticate
6. blazing	f) radiant
7. to grunt	g) dreamily
8. to awaken	h) to inspire, to thrill
9. glossy	i) flippant, insolent
10. to stir	j) stealthily

4. Give the English for the following words and expressions and use them in sentences of your own:

1) спрашивать разрешения; 2) ключ от сада; 3) придумать игру; 4) без сомнения; 5) быть разочарованным; 6) верхушки деревьев; 7) ставить заплатки на одежду; 8) ездить на слонах (верблюдах); 9) штопать чулки; 10) шепотом; 11) родинка; 12) слоновая кость; 13) жалобный вой, хныканье; 14) остатки, обрезки; всякая всячина; 15) рыться в карманах; 16) в наилучшем расположении духа.

5. Insert the missing prepositions and adverbs and explain what the expressions mean.

1) to bring smb. ... his / her senses; 2) to do smth. ... one's own accord; 3) to be ... high spirits; 4) to pour torrents; 5) to set smth. ... working; 6) the key ... the garden.

6. One can use the Present Continuous tense to express some strong emotion, usually annoyance. In this case one of the following adverbs is used with the verb: *always, ever, constantly, continually*. E.g.: She's always coming late at night and disturbing everyone. Make up 5 sentences with this structure based on the contents of the chapters.

7. Turn from direct speech into reported speech:

1. "I never skipped before," Mary said.
2. "I am just beginning to skip," Mary said. "I can only go up to twenty."
3. "Do you want me to kiss you?" Mary asked Martha.
4. "Martha, you have brought me your wages," the mother said.
5. "I don't want a governess," said Mary sharply.
6. "I'll tell you a great deal more before your next day out," she said, "so that you will have more to talk about."
7. "They wanted to know all about the blacks and about the ship you came in", said Martha.
8. "India is quite different from Yorkshire," Mary said slowly.
9. "I got up at four o'clock," she said.
10. "The cottage all smelt of nice, clean hot baking, and there was a good fire, and they just shouted for joy," Martha said.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Mary and Martha about Martha's day off and her family;
- b) Mary and her imaginary friend about the strange things in the manor – the cry in the corridor and the search for the secret garden.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Comment on the following extracts concerning Mary:
 - a) “She had never been taught to ask permission to do things and she knew nothing at all about authority” (p. 58). What negative and what positive effect did this way of upbringing have on Mary’s personality?
 - b) “She did not cry but ground her teeth” (p. 61). What feeling made Mary behave like that? Is it an ordinary way for a girl of ten to react like that?
 - c) “...if she liked it <the secret garden> she could go into it every day and shut the door behind her, and she could make up some play of her own and play it quite alone, because nobody would ever know where she was” (p. 68). Why did this thought make Mary pleased so much? Was it because she disliked the humankind as a whole, or because she was afraid other people would hurt her?
2. Were Martha’s offensive remarks concerning Mary the right way to communicate with the girl? Did they do Mary good or bad?
3. Was wandering about the house just an ordinary event in Mary’s life or does it convey any symbolic idea? Pay attention to such details as the portrait of the girl with a parrot, “the inlaid furniture such as she <Mary> had seen in India”, “little elephants made of ivory”. Can we say that exploring the house Mary was in fact discovering her inner self?
4. Why was it so important for Mary to understand that she didn’t like herself?
5. Does the atmosphere in the garden in Chapter 7 differ much from the atmosphere of the same place described in Chapter 4? Can we draw a parallel between the changes in Mary’s character and the changes in the garden?
6. How could Mary, who had never liked anybody including herself, start liking Martha’s mother and Dickon though she had never seen them?
7. Why does the author give such prominence to the episode when Mary thanks Martha for the skipping rope? Is the episode really important?
8. Write down the events taking place in Part 3. Use the list of the events as a guiding line for your brief retelling or reproduction.

PART IV
(Chapters IX and X)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words:

1) absorbed; 2) imperious; 3) defiantly; 4) fiercely; 5) pheasant; 6) squirrel; 7) to prune; 8) tremulous.

2. Explain in English what the following words and expressions mean.

1) hazy; 2) to weed out, a weed; 3) an eye-tooth; 4) good-humoredly; 5) to draw one's breath; 6) reluctantly; 7) to alight.

3. Match the words from the text with their definitions, translate the words and recall the context they were used in.

1. drowsy	a) to disobey intentionally / to mock at
2. to turn pale	b) violently, energetically
3. to flout smb.'s advice / at smb.	c) physically strong and unlikely to be broken or hurt
4. fiercely	d) not responsible or serious
5. twig	e) to lose the usual colour of the face skin
6. to stammer	f) to speak or say smth. with unusual pauses or repeated sounds
7. sprout	g) to produce leaves or (of leaves) to begin to grow
8. sturdy	h) being in a state between sleeping and being awake
9. flighty	i) a small thin branch

4. Insert the missing prepositions and adverbs and explain what the expressions mean:

1) to pat the earth it; 2) to put smb.; 3) to get ... smb. ... doing smth.; 4) to stand smb.; 5) to root ... a weed; 6) to scowl ... smb.; 7) to drop ... all fours; 8) to take smb.; 9) to throw one's arms ... one's face; 10) to say smth. ... a dropped voice.

5. Play the game “I know five names of...”

- plants;
- flowers;
- garden tools;
- domesticated animals;
- wild animals;
- insects;
- birds.

6. Give the English for the following words and expressions, use them in sentences of your own:

1) почка; 2) луковица (напр., ландыша); 3) быть спутанным; 4) усик растения; 5) беседка; 6) мох; 7) грабли; 8) вилы; 9) заплатанная одежда; 10) ствол дерева.

7. Translate from Russian into English in writing the passage on page 90 starting with “*During that week of sunshine...*” and finishing with “*...while he looked her over*”. Think what the adequate way to render the dialectal speech of the personage can be.

8. Turn from direct speech into reported speech:

1. “Did you get Martha’s letter?” she asked.
2. “Will you show the seeds to me?” Mary said.
3. “Let us sit down on this log and look a them”, she said.
4. “The woman in the shop threw in a packet of poppy and one of blue larkspur when I bought the other seeds,” said Dickon.
5. “Is it really calling us?” she asked.
6. “Do you understand everything birds say?” said Mary.
7. “I’ve lived with them on the moor so long,” he said.
8. “I’ll plant them for you myself”, he said. “Where is your garden?”
9. “I’ve stolen a garden,” she said very fast.
10. “It’s a secret garden and I’m the only one in the world who wants it alive,” she said.

9. Make up 5 sentences based on the novel with the following structures:

Hardly had (he) done it, when (she) did it.

Scarcely had (he) done it, when (she) did it.

No sooner had (he) done it, than (she) did it.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Mary and Ben about plants and gardening;
- b) Mary and Dickon about Mary’s life in the manor and Dickon’s pets.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Make a comparison between Mary's fate and the fate of the secret garden.

The following set of quotations may help you:

"...it must be different from other gardens which had not been left all by themselves so long" (p. 81);

"No wonder it is still <...> I am the first person who has spoken in here for ten years" (p. 82);

"...she saw something sticking out of the black earth – some sharp little pale green points" (pp. 82–83);

"...after she had gone round, trying to miss nothing, she had found ever so many more sharp pale green points" (p. 83);

"It isn't a quite dead garden <...>. Even if the roses are dead, there are other things alive" (p. 83);

"...dozens and dozens of the tiny pale green points were to be seen in cleared places, looking twice as cheerful as they had looked before when the grass and weeds had been smothering them" (p. 84);

"Do bulbs live a long time? Would they live years and years if no one helped them?" inquired Mary anxiously.

"They're things as helps themselves", said Martha (p. 84).

Who helped Mary just as she helped the secret garden? How can we project the character into the future? Is the prognosis optimistic?

2. Compare Mary's state and the "feelings" of the bulbs (p. 89).
3. Why was Mary so excited by the idea of visiting Martha's cottage? What in your opinion could interest her most of all?
4. Recall the biblical episode "Jesus at Martha and Mary's place". Who are Martha and Mary? Can we draw a parallel between the biblical characters and F. Burnett's personages?

5. Why did Mary feel comfortable being shut in the garden? Why didn't she feel lonely? Why didn't Mary get tired of work though not a long time before it had been difficult for her even to dress herself?
6. With what two birds did Ben Weatherstaff compare Mary (pp. 90–91)? How does this comparison illustrate changes in Mary's personality?
7. Can we say that Mary and the robin produce similar effect upon Ben Weatherstaff? How do they influence him? What traits of his character do they make him reveal? What was it that Mary liked in Ben Weatherstaff despite his crossness?
8. What does the word "Indian" referring to Mary at the moment she decided to show Dickon into the Secret Garden stand for? Why is this word so meaningful though it doesn't denote a trait of character?
9. Write out all the details concerning Dickon's appearance. Make his verbal portrait.
10. As there are no direct characteristics in the chapter make a list of adjectives which might characterize Dickon's personality yourself. What episodes or details in the text make you think of Dickon this way?

PART V

(Chapters XI and XII)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words:

1) lichen; 2) to falter; 3) to gasp; 4) to romp about; 5) to stifle smth.

2. Explain in English what the following words and expressions mean:

1) to talk low; 2) to recover oneself; 3) a sight; 4) reverent; 5) hair streaked with white; 6) to sniff; 7) crooked shoulders; 8) a lass; 9) to clip; 10) to gaze.

3. Match the words from the text with their equivalents, translate them and recall the context they were used in:

1. obstinately	a) ill-tempered
2. delightedly	b) freedom
3. trusty	c) to smile broadly
4. unpromising	d) reliable, trustworthy, dependable, responsible
5. crabbed	e) to look fondly
6. woefully	f) happily
7. exultantly	g) triumphantly
8. fretfully	h) unlikely to be successful
9. rough	i) stubbornly; firmly
10. liberty	j) worriedly
11. to grin	k) mournfully
12. to gaze	l) coarse

4. Insert the missing prepositions and adverbs and explain what the expressions mean:

1) to catch sight ... smth.; 2) (eyes) to take ... everything; 3) to pant ... eagerness; 4) to thrive ... smth.; 5) to gaze ... all one's might; 6) to be done ...; 7) ... all weathers; 8) to be breath; 9) to be taken ... (to be astonished); 10) to keep one's thoughts ... smth.

5. Give the English for the following words and expressions:

1) шип; 2) в придачу; более того; 3) рыжий (цвета ржавчины); 4) безупречно чистый; новый, свежий, «с иголочки»; 5) клумба; 6) кора (2 words); 7) сук; 8) одичать; 9) в любую погоду; 10) комок в горле, 11) хорошо заботиться о ком-то; 12) принарядиться; 13) задыхаясь от рвения; 14) торжественно.

6. Turn from direct speech into reported speech:

1. “Did you know about the garden?” asked Mary.
2. “They have run wild but the strongest ones have thrived on it,” he said.
3. “I’m growing fatter,” said Mary.
4. “Do you never catch cold?” inquired Mary.
5. “There is a lot of work to do here!” he said.
6. “I’ll come every day if you want me,” he said.
7. “The door was locked and the key was buried,” said Mary.
8. “I’ve seen Dickon!” said Mary.
9. “How did you know he brought them?” asked Mary.
10. “Is he going away tomorrow?” cried Mary.

7. Translate from Russian into English in writing the passage on pages 117-118 starting with the words “*She ran as quickly as she could...*” up to the end of the chapter. Pay special attention to the ways of rendering the English system of tenses into Russian.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Mary and Martha about the events of the day;
- b) Mr Craven and Mrs Medlock about Mary.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Why did Mary use the word “wick” instead of “alive” speaking with Dickon about the Secret Garden? Couldn’t Dickon understand her when she used standard English?

2. Why couldn't Mary invent a reward for Dickon's who helped her in the garden? What does the phrase "What could you do for a boy like that?" (p. 107) mean? What does it tell us about Dickon and about Mary herself?
3. What does a "gardener's garden" look like, in your opinion? Why did the children decide that the Secret Garden should not look like a "gardener's garden"? Is it only the matter of tidiness that averted the children?
4. Why did Mary trust Dickon though she had just got acquainted with him?
5. Why did Mary characterize Dickon as "beautiful" (p. 111) though he wasn't handsome in fact? What did this word mean to her?
6. Why did Mary want Mr. Craven to go away? Did she expect him to do her wrong? Why did she "feel herself changing into a stiff plain silent child again" (p. 113)?
7. Why did Mrs. Sowerby think Mary had better get stronger before she had a governess? What did she mean?
8. Make a verbal portrait of Mr. Craven.
9. What have you learnt about Mrs. Craven? What did Mr. Craven feel for his wife? Analyse the following episodes: Mrs. Medlock's story she told Mary on their way to Misselthwaite Manor (pp. 17–18); Martha's remarks about the locked garden (pp. 36, 47); Ben Weatherstaff's reply about his former Mistress (p. 92); the reason for Ben Weatherstaff's special position among the gardeners as seen by Martha (p. 112); the excuse Mrs. Sowerby used to approach Mr. Craven on the moor (p. 115); Mr. Craven's reaction to Mary's asking for a bit of earth (p. 116). What suppositions concerning Mr. Craven's inner self can you make?
10. Make a retelling or a written reproduction of Chapter XII. Start it with a sentence summing up the main events of the chapter. Include Mr. Craven's portrait. Suggest how Mr. Craven and Mary's further relations may develop.

PART VI

(Chapters XIII and XIV)

I. LEXICO-GRAMMATICAL TASKS

1. Transcribe, read and translate the following words:

1) brocade; 2) (door) to be ajar; 3) hearth; 4) lashes; 5) rajah; 6) to stammer;
7) to bury; 8) peculiar; 9) tantrum; 10) to cease to do smth.

2. Translate the following words and expressions from English into Russian and use them in sentences of your own:

1) to stammer; 2) to talk smb. over; 3) to set smb. wrong; 4) to pinch; 5) to persist; 6) to enjoy oneself.; 7) to stroke; 8) to get smb. in trouble; 9) to vex smb.; 10) to be in a passion / to throw oneself into a passion.

3. Match the words from the text with their opposites and translate them.

1. to lull	a) emotionally
2. immense	b) near-by
3. coolly	c) minute
4. restlessly	d) admirable
5. wretched	e) to be fast asleep
6. far-off	f) complimentary
7. faint	g) strong
8. reproachful	h) callous
9. sympathetic	i) to agitate
10. to be wide awake	j) calmly

4. Insert the missing prepositions and adverbs in and explain what the expressions mean:

1) to open ... a new subject; 2) to fall ... a doze; 3) the words tumbled ... one another; 4) she said something he was interested ...; he put ... a question quickly; 5) to attend ... smb.; 6) to set eyes ... smb.; 7) to put smb. ... humour; 8) to boast ... smth.; 9) ... the midst of smth.; 10) to start ... alarm.

5. Match the words from the text with their equivalents, translate them and recall the context they were used in:

1. bold	a) near the bed
2. by the bedside	b) a chap
3. to stare	c) courageous
4. to cease	d) to stop
5. to persist	e) to continue doing something
6. a lad	f) surprised and slightly frightened
7. startled	g) to look for a long time

6. Give the English for the following words and expressions:

1) локон; 2) литься проливным дождем; 3) оконное стекло; 4) дремота; 5) тихо (тихим голосом); 6) дать кому-то волю во всем; 7) умолять, взмолиться; 8) нарушить приказ; 9) взволнованный, возбужденный; 10) решительно, твердо, настойчиво.

7. Supply derivatives for the following words and translate them:

1) rebellious; 2) awake; 3) puzzled; 4) to frown; 5) resentful; 6) reflecting; 7) remembrance.

8. **Render the dialogue between Colin and Mary (pp. 126–127) into indirect speech. Remember to vary verbs of speech and to add adverbs to them in order to make the speakers sound emotional. Look through the chapters and make a list of speech verbs (*to falter, to stammer, to ask, to demand, to answer* etc.).**

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Mary and Martha about Colin;
- b) Mary and Colin about their lives.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Describe Mary's state when she woke up at that rainy night. What made Mary feel like that? What traits of her character made the girl stand up and search "the Someone" who was crying in the dark of the old house though it was frightening? What does the author mean saying that Mary was "in a rebellious mood" (p. 125)?
2. Who is Colin? Describe his appearance. What features did the author emphasize and why?
3. Why do you think Colin let Mary stay in his room though he hated people to look at him? Why did Mary want to stay with him though not a long time before she had not appreciated human company?
4. What is the role of the episode when Colin shows Mary his mother's portrait? Is the episode important?
5. Was Colin's bad health the reason for the way he was brought up or vice versa?

6. What did the doctor from London mean saying that Colin should have been put in the humour to live? Did everybody in Misselthwaite Manor understand him right?
7. What can you say about Colin's character? What positive and what negative traits can you distinguish? Pay attention to the comparison with a young Rajah.
8. Compare Colin and Mary in the "Indian" period of her life. Pay attention to their appearances and health; their relations with parents and servants; their biographies; their attitude to nature and to reading; the way Mary's governess and Colin's nurse treated them. Do you find much in common? Did the changes Mary had undergone in Misselthwaite Manor make her different from Colin? If yes, in what way? What traits of her character helped the girl to change for the better? Does Colin possess such traits of character?
9. What feelings were Mrs. Medlock and Dr. Craven seized by at the moment they found the two children together? What does their reaction tell us about their personalities?
10. Tell or write the story of the Cravens family. Include the characteristic of Mrs. Craven in it. Don't forget about the information you gathered doing task 9 from Part 5 and the portraits of the characters. Finish with the description of Colin's present state.

PART VII

(Chapters XV and XVI)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words:

- 1) cautious; 2) scrawny; 3) slanting; 4) waft; 5) to stir; 6) gauze; 7) inquiringly;
- 8) blossom; 9) a to-do; 10) ferociously.

2. Explain in English what the following words and expressions mean:

1) to discover; 2) to sniff; 3) to leave for good; 4) to thrive; 5) now and then; 6) to catch one's breath; 7) to consider other people; 8) to drag smb.; 9) to clench one's teeth; 10) to look forward to smth. / to doing smth.

3. Match the words from the text with their equivalents, translate them and recall the context they were used in.

1. sly	a) eccentric, uncommon
2. blessing	b) to reply
3. pat	c) to hinder, to intrude
4. to interfere	d) to chat, to rumour
5. to gossip	e) disagreeable, peevish
6. queer	f) to narrate, to recite
7. sour	g) canny, cunning
8. to retort	h) grief-stricken
9. to relate	i) advantage, godsend
10. doleful	j) caress, stroke

4. Give the English for the following words and expressions:

1) гнездо; 2) задавать вопрос напрямую; 3) настраиваться (о музыкальных инструментах) перед концертом; 4) изо всех сил; 5) встать на колени; 6) высунуться из окна; 7) калека; 8) чесать; 9) ни за что (не скажет); 10) альтруист, человек, склонный к самопожертвованию.

5. Match the words in the two columns to get collocations from the text.

Describe the situation in which they were used:

1. self-sacrificing	a) questions
2. whining	b) face
3. direct	c) apple-tree
4. ivory-white	d) fit
5. slanting	e) person
6. great	f) sounds
7. fluting	g) rays (of the sun)
8. doleful	h) eyes
9. complaining	i) waft of air
10. black-rimmed	j) voice
11. dwarf	k) face

6. Insert the missing prepositions and adverbs and explain what the expressions mean:

1) to be ... duty; 2) to find smth. smb.; 3) ... the 1st place (as a parenthesis); 4) to be late ... returning; 5) to glow ... exercise and good spirits; 6) to be ... work; 7) to be used ... doing smth.; 8) to interfere ... smth.; 9) to get the better ... smb.; 10) ... the whole (as a parenthesis).

7. Translate the following sentences from English into Russian:

1. Dickon looked actually relieved as soon as the surprise died away from his round face (p. 157).
2. She watched him for a few minutes carefully, wondering if it was possible for him to quietly turn green and put out branches and leaves (p. 157).
3. When she described the small ivory-white face and the strange black-rimmed eyes Dickon shook his head (p. 158).

4. He says he's always thinking that if he should feel a lump coming he should go crazy and scream himself to death (p. 159).
5. Ben Weatherstaff says he (the robin) is so conceited he would rather have stones thrown at him than not be noticed (p. 160).
6. Mary flew into a fine passion (p. 163).
7. They were a nice agreeable pair as they glared at each other (p. 163).
8. As it was, they did the next thing to it (*to fighting*) (p. 163).
9. Mary's eyes flashed fire (p. 164).
10. If he'd had a young vixen of a sister to fight with it would have been the saving of him (p. 165).

9. Supply derivatives for the following words and translate them.

- 1) to condescend; 2) pitifulness; 3) selfish; 4) fiercely; 5) pathetic; 6) proud;
- 7) indignation; 8) astonishment; 9) pampered; 10) to ail.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Mary and Dickon about Colin;
- b) Mary and Mrs. Medlock about the children's quarrel.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Why didn't Mary trust Colin the way she had trusted Dickon – from the very moment of acquaintance?
2. Why did Colin bite the hand of the woman who tried to express her sympathy for him at the seaside? What was it that made him angry? What differed Mary from that woman in Colin's opinion?

3. What did Colin mean saying he wouldn't mind to be "charmed" like an animal by Dickon? What does this idea have in common with Martha's thought that Mary had bewitched Colin? What the "magic" was in fact?
4. Why did Dickon think that looking at the garden in his and Mary's company would be better for Colin than "doctor's stuff" (p. 160)?
5. Can you draw a parallel between Dickon and Mary's staying in the Secret Garden and some biblical episode (two humans, a male and a female, in a wonderful garden where they live in harmony with plants and animals)? What is the symbolic meaning of the lost-and-found key if we regard the garden like that?
6. Comment on the sentence with which the author characterises Colin and Mary quarrelling: "They were a nice agreeable pair as they glared at each other" (p. 163). What does the author imply by this sentence?
7. Why did Colin feel indignation having heard from Mary that he was not going to die? Why does the author call his rage "healthy"? Why did the nurse laugh? Why was she glad Mary had given Colin "something to have hysterics about" (p. 165)?
8. What things did Mr. Craven send to Mary? Did he succeed in his intention to please Mary? Why did he choose those very things – not toys, for example, – though Mary hadn't asked for anything? How does this choice characterise Mr. Craven and Mary?
9. What made Mary decide that she would go to Colin the next morning? Why didn't she mind any more that he could throw his pillow at her?
10. Retell Chapter XV following the recommendations given in Introduction.

PART VIII

(Chapters XVII, XVIII and XIX)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words:

1) an instant; 2) tempers; 3) swollen; 4) hysterics; 5) to writhe; 6) to wail; 7) to heave; 8) weariness; 9) reluctance; 10) to yawn.

2. Explain in English what the following words and expressions mean.

1) a fit of crying; 2) to wear oneself out; 3) to forget oneself; 4) outright; 5) soothing; 6) volubly;. 7) to stretch one's limbs; 8) by smb.'s side; 9) overwhelmed.

3. Match the words from the text with their equivalents, translate them and recall the context in which they were used:

1. to scold	a) infuriated, stormy
2. to restrain	b) to give in, to soften, to yield
3. to contradict	c) to control, to limit, to prevent
4. furious	d) to astonish, to astound
5. savage	e) imploringly, entreatingly
6. to startle	f) to counter, to oppose
7. to venture	g) to lecture, to nag
8. pathetically	h) sadly, deplorably, feebly
9. appealingly	i) to risk, to take the liberty to do smth.
10. to relent	j) untamed, vicious, wild

4. Insert the missing prepositions and adverbs and explain what the expressions mean.

1) to fly ... a tantrum; 2) to be used ... smth.; 3) to work oneself ... hysterics; 4) to be ... a hurry; 5) to smell ... smth.; 6) to be robbed ... smth.; 7) to drop ... (to fall asleep); 8) to put smb. ... sleep; 9) an attempt ... reluctance; 10) to speak ... (to say aloud).

5. Give the English for the following words and expressions, use them in sentences of your own:

1) зажать уши руками; 2) топнуть ногой; 3) ребро; 4) примирение; 5) говяжий бульон; 6) все болит (все тело); 7) дрессированный; 8) волшебник, маг; 9) произнести речь; 10) раздражительно.

6. Translate the following sentences from English into Russian:

1. As she listened to the sobbing screams she did not wonder that people were so frightened that they gave him his own way in everything rather than hear them (p. 173).
2. She flew along the corridor and the nearer she got to the screams the higher her temper mounted. She felt quite wicked by the time she reached the door (p.174).
3. She looked so sour and old-fashioned that the nurse turned her head aside to hide the twitching of her mouth (p. 175).
4. I had never had anything to be friends with, and I can't bear people (p. 183).
5. And she was so un-hysterical and natural and childish that she brought him to his senses and he began to laugh at himself (p. 184).
6. The boy is half insane with hysteria and self-indulgence (p. 185).
7. It's past crediting (p. 185).

8. But he was not an unscrupulous man, though he was a weak one, and he did not intend to let him run into actual danger (p. 186).
9. She was only repeating what Dickon had told her but she caught Colin's fancy (p. 189).
10. She had sat stifling in the room many a warm day because her patient was sure that open windows gave people cold (p. 190).

7. Render the dialogue between Colin and Mary (pp. 183–184) into indirect speech. Make sure you render the emotions of the speakers by varying the speech verbs and adding adverbs to them. Continue the list of the speech verbs you have, having looked through the given chapters.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Mrs. Medlock and Dr. Craven about the relations between Colin and Mary;
- b) Mary and Martha about Colin's tantrum.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. How was Mary's mood changing while she was listening to Colin's screams and sobs? Why was the nurse pleased to see Mary stamp her foot? Why was Mary not frightened while the adult women were?
2. Why does the author compare Mary with "the great doctor from London" (p. 176)? Why did Colin feel relieved when Mary said his back was normal though he knew Mary wasn't a medical expert? Why didn't Mary go to her room right after Colin's tantrum had passed?
3. What for did Mary try to speak broad Yorkshire instead of her standard English? Why was she proud of herself when she succeeded in making quite a long speech in this dialect? Why did she admit that it was important to talk

Yorkshire to Colin? What is the meaning of the episode in which Mrs. Medlock speaks broad Yorkshire? What do we learn about the character from this episode?

4. Why does Mary speak about her getting acquainted with the robin as about the borderline in her attitude to people?
5. What did Colin and Mary mean calling Dickon an angel (p. 183)?
6. Analyse the episode when Dr. Craven visits Colin and sum up all you've learnt about the doctor. Make a list of words characterising Dr. Craven's personality and his mood during the meeting.
7. How do you understand Mrs. Sowerby's fable about the orange (page 188)?
8. Comment on the sentence characterising Colin's mood in the morning: "He felt as if tight strings which had held him had loosened themselves and let him go" (p. 189)? What are "the strings"? Hadn't the boy been given his own way in everything before?
9. How did Dickon's experience in taming animals help him to make friends with Colin?
10. Make up a monologue about Mary and Colin's quarrel (Chapters XVI, XVII). While speaking analyse the outer and inner reasons for this quarrel. Finish with your evaluation of the role of this quarrel in moulding the children's characters.

PART IX

(Chapters XX and XXI)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words:

- 1) mysterious; 2) absorbing; 3) sufficient; 4) route; 5) rational; 6) rumours;
- 7) leniently; 8) impudence; 9) servitor; 10) to wind.

2. Supply Russian equivalents to the following expressions and rephrase them.

1) to throw smb. into a rage; 2) to tremble with excitement; 3) thrilling eagerness; 4) elaborately thought out; 5) not without curiosity; 6) exaggerated stories; 7) fanciful descriptions; 8) to believe smth. privately; 9) to be sufficiently undignified; 10) slight nervousness.

3. Match the words from the text with their opposites and translate them.

1. to protest	a) wickedness
2. lordly	b) carelessly
3. good-natured	c) light-hearted, frivolous
4. morbid	d) ill-natured
5. laughable	e) impressive, serious, solemn
6. steadily	f) disgust, dismay, displeasure
7. eager	g) to accept
8. delight	h) humble, low, mean
9. solemn	i) apathetic, indifferent
10. goodness	j) wholesome, salubrious

4. Find in the text synonyms to the words and word combinations in bold:

1. Colin mounted another step **menacingly** as if it were his energetic attention to jump down.
2. Ben Weatherstaff was a man who **knew nothing of the subject**.
3. Ben Weatherstaff's **disagreeable** face was still wet with that one queer rush of tears.
4. Dickon had gone on talking rather **doubtfully**.
5. "My word!" cried Mary **with admiration**, "that there is a bit o' good Yorkshire."
6. Colin **attempted** to help himself and went on talking.

7. The young Rajah turned and looked his **servant** over.
8. The fact that Ben Weatherstaff thought that Colin had crooked legs was more than rajah flesh and blood could **bear**.
9. A **thin** buttermilk-faced young **strumpet**.

5. Match the words from the text with their equivalents, translate them and recall the context in which they were used:

1. leniently	a) to grasp something
2. to sigh	b) to lie without moving
3. to lie like a log	c) to let out an audible breath
4. to take hold of something	d) not based on reality
5. fanciful	e) to free from a tricky situation
6. to disentangle	f) without strictness or severity

6. Insert the missing prepositions and adverbs and explain what the expressions mean.

1) to be fixed ... some feeling; 2) to enter ... some walk; 3) to object ... doing smth.; 4) to change ... the better / the worse; 5) to be ... the bottom of smth.; 6) to be / feel ... home; 7) to catch sight ... smb.; 8) to remark ... smth.; 9) to devote oneself ... doing smth.; 10) to be kind ... smb.

7. Give the English for the following words and expressions, use them in sentences of your own:

1) Его Королевское Высочество; 2) повалить, срубить деревья; 3) дать указания; 4) чувствовать облегчение; 5) долька (апельсина); 6) лежать неподвижно (как бревно); 7) прилагать усилия; 8) быть полезным / приятным / подходящим для кого-то (V + Prep); 9) Красная Шапочка; 10) вздохнуть просто от радости; 11) царить, господствовать.

8. Turn from direct speech into reported speech:

1. "I am going out in my chair this afternoon," said Colin.
2. "If the fresh air agrees with me I may go out every day," he added.
3. "Perhaps he'll grow out of it, if he lives," suggested Mr. Roach.
4. "When you are thinking your eyes get as big as saucers," she said.
5. "What are you thinking about now?" she asked.
6. "I've never seen the springtime before," he said.
7. "I never saw spring in India because there wasn't any," said Mary.
8. "He's in such good spirits that it makes him stronger," Mrs. Medlock said to Dr Craven.
9. "I hadn't really decided to suggest it," said the doctor.
10. "Wheel me over there!" he commanded.

9. Translate from English into Russian in writing the passage on page 206 starting with the words "*But Colin had actually dropped back...*" up to the end of the chapter.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Mary and Colin planning their first trip to the garden;
- b) Mrs. Medlock and Dr. Craven about Colin.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Characterise Colin as seen by Mr. Roach. Sum up all he knows about the young master and what he can expect from him. Describe what the head gardener felt when he received the order to report himself in Colin's room; when he was standing before Colin; after the report. Did Mr. Roach's thoughts about

oaks and orchards (page 202) convey the gardener's real fear for the trees or an indirect characteristic of Colin's temper?

2. Why did Colin consult Mary about the phrase he could dismiss his servants with?
3. What did Mr. Roach mean saying that Colin would "grow out of" his lordly manners (p. 203)? What did Mrs. Medlock mean saying that influenced by Mary Colin would "find out the size of his own quarter" of "the orange" (p. 203)?
4. Why did Colin cover his eyes with his hands entering the Secret Garden?
5. Why did Colin do his best to speak broad Yorkshire?
6. Why did Mary and Dickon decide not to speak to Colin about the tree with a broken branch? What metaphoric meaning does the image of a dead tree covered with fresh sprays of roses acquire in the context of the book?
7. Describe Ben Weatherstaff's inner state at the moment he saw Mary in the garden. Why was he angry? Why did he scold Mary though in fact he was breaking the rule himself? Did he think he had the right to get into the garden?
8. Why did Colin's coming startle Ben so much? Why did Colin stand up? Why did he not just try to reassure the old gardener? How can you explain Ben Weatherstaff's reaction to Colin's standing upright? Why did the gardener forget himself as much as to call his young master "my lad"?
9. Retell the part following the recommendations given in Introduction. Finish with the analysis of the positive changes Colin has undergone.

PART X

(Chapters XXII and XXIII)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words:

- 1) pluck; 2) to persevere; 3) mould; 4. to overexert o.s.; 5) to dare; 6) prejudice;
- 7) to frown; 8) to scrape; 9) fakir; 10) triumphant.

2. Translate the following words and expressions into Russian, use them in sentences of your own:

1) to say smth. with decision; 2) to help smb. up; 3) determination; 4) promptly;
5) convincing; 6) imposing; 7) to say smth. dryly; 8) to uphold smb.; 9) grand;
10) to stimulate.

3. Match the words from the text with the equivalents, translate them and recall the context they were used in.

1. testily	a) fair, just, unprejudiced
2. to give in	b) inconsiderable, insignificant
3. to be uplifted	c) to investigate, to research
4. slight	d) ill-tempered, grumpy
5. to slap	e) with irritation
6. prejudice	f) to be enlivened
7. cross	g) beaming, delighted
8. impartial	h) bias, injustice
9. radiant	i) to give way, to yield
10. to explore	j) to spank

4. Insert the missing prepositions and adverbs and explain what the expressions mean:

1) to support oneself ... the wall; 2) to be kept on ... favour; 3) ... purpose; 4) to think smth. ...; 5) to run ... errands; 6) to be going ... some age (to become this age in a very short time); 7) ... the daytime; 8) to go ... drill; 9) to resent ... smth.; 10) to be called ... to assist.

5. Give the English for the following words and expressions, use them in sentences of your own:

1) ствол дерева; 2) лейка; 3) намеренно; 4) необитаемый остров; 5) оттенок (2 words); 6) солнечные часы; 7) гирлянда, венок; 8) крот; 9) выдра; 10) теплица.

6. Give the Russian for the following expressions:

1) crabbed tenderness; 2) grumpy obstinacy; 3). the fascination of actually making a sort of speech; 4) a boy charmer; 5) to live to be a man; 6) eyes shining with curious delight; 7) to enjoy oneself; 8) to be enraptured; 9) to be too much in earnest; 10) to take liberties.

7. Render the dialogue between Colin and Ben Weatherstaff (pp. 224–225) into indirect speech. Remember to vary verbs of speech and to add adverbs to them in order to make the speakers sound emotional. Remember to correct the mistakes in the characters' speech.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

Ben Weatherstaff and his friend about the children and their work in the garden.

Make use of the new words and expressions.

III QUESTIONS AND TASKS FOR ANALYTICAL READING

1. What for did Mary repeat “You can do it” when Colin stood up? Of course she wasn’t able to work miracles, but can we say her “magic” didn’t help Colin at all?
2. Why did Ben Weatherstaff get into the garden to work there though it was very difficult for him and nobody could see the result of his work? Did he do

that just because Mrs. Craven had given her order first as he explained (p. 225)?

3. When Colin replied “But no one has been in for ten years!” Ben Weatherstaff answered “I’m no one” (p. 224). What did the gardener mean?
4. Why was it so important for Colin to plant a rose himself? Why did he want to have done it before the sun went down? Why did he meet the sunset standing?
5. Sum up the new information about Colin. What do we learn about his character and way of thinking?
6. Was Colin right supposing: “Dickon knows some Magic, but perhaps he doesn’t know he knows it” (p. 231)? Was Dickon’s “magic” supernatural? What is the metaphoric meaning of Colin’s statement?
7. How would you characterize Colin’s way of speaking? What traits of the boy’s character does the author reveal through his speech?
8. Why was it so interesting for Ben Weatherstaff to stay with children though he was an adult? What differed him from other adults at Misselthwaite Manor?
9. What is the essence of “the experiment” Colin started? How did Ben Weatherstaff behave in course of the experiment? What explanation to his behaviour seems to you more probable: a) Ben Weatherstaff took the experiment seriously but he was too ignorant to behave in a proper way; b) he considered the experiment to be just a children’s game and made fun of the children deliberately pretending to be naive?
10. Retell Part X. Start your retelling with a brief pre-history of the events described in Part X. Finish with your idea what “Magic” actually was.

PART XI

(Chapters XXIV and XXV)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words:

1) clotted cream; 2) vault; 3) riot; 4) bounteous; 5) grandeur; 6) copious;
7) frothed; 8) to pounce; 9) injurious; 10) atrophy.

2. Explain in English what the following words and expressions mean:

1) to tend a plant; 2) to throw smb. off the scent; 3) to plump up; 4) (to be in a) pother; 5) inordinately; 6) bloated.

3. Match the words from the text with their equivalents and translate them.

1. to keep smth. up	a) generosity, reward
2. advance	b) to overwork, to go too far
3. bounty	c) gulp, mouthful
4. draught	d) to behave
5. to overdo	e) hue
6. tinge	f) fretful, restless
7. watchful	g) to continue
8. disconcerting	h) progress, improvement
9. restive	i) baffling, unnerving
10. to conduct oneself	j) alert, observant, suspicious

4. Match the words in the two columns to get collocations from the text.

Describe the situation in which they were used:

1. fading	a) the wall
2. to laugh	b) the village
3. to peer over	c) guessing
4. to ramble about	d) share
5. to keep from	e) odors
6. to eat somebody's	f) heartily
7. to be introduced into some	g) domain
8. tempting	h) twilight
9. to soothe	i) a patient

5. Insert the missing prepositions and adverbs and explain what the expressions mean.

1) to do something ... one's own free will; 2) ... intervals; 3) to die ... starvation; 4) ... the outset; 5) to be ... guard ... somebody; 6) to be injurious ... somebody; 7) ... times (= sometimes); 8) to derive great pleasure ... doing smth.; 9) to do something ... obedience ... orders; 10) fears ... the Eggs.

6. Give the English for the following words and expressions:

1) сажать (растения), насаждать (сад); 2) репа; 3) сеять; 4) к (чьему-то) раздражению; 5) парное молоко; 6) лестничный пролет; 7) отдернуть занавеску; 8) загадочно; 9) торжественность; 10) хихикать.

7. Insert articles where necessary.

1. ... waxen tinge had left ... Colin's skin and ... warm rose showed through it.
2. Her hair is bright and she's got ... bright colour. 3. To speak ... Robin to ... robin is like speaking ... French to ... Frenchman. 4. To flap about in such ... manner was his usual occupation.

8. Turn from direct speech into reported speech:

1. "It was a good thing that little lass came to the Manor," she said.
2. "Your appetite is improving very much, Master Colin," the nurse said.
3. "You are gaining flesh rapidly and your colour is better," said Dr. Craven.
4. "You are making me angry and you know that is bad for me!" Colin said.
5. "That lump doesn't come in my throat now and I keep thinking of nice things instead of horrible ones," said Colin.
6. "It's enough for a person who is going to die," answered Mary, "but it is not enough for a person who is going to live."
7. "Tell her that she has been most bounteous and our gratitude is extreme," said Colin.
8. "Yesterday," Dickon said one morning, "I went to Thwaite for mother and hear the Blue Cow inn I saw Bob Haworth."
9. "A strong man in a show that came to Thwaite once showed me how to exercise my arms and legs," Bob said.
10. "If they want anything different from what is sent up to them they only need to ask for it," said Mrs. Medlock.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Dickon and his mother about "the secret";
- b) Mrs. Medlock and Dr. Craven about the children's behaviour.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Why did the children entrust their secret to Mrs. Sowerby?
2. Comment on Mrs. Sowerby's words: "It was a good thing that little lass came to th'Manor. It's been th'making of her an'the savin'o'him" (page 244).

3. Why did Colin think his Father shouldn't be told that he was getting better? Why did he want the Father to see him not recovering but absolutely healthy?
4. Why did Mrs. Sowerby decide to help children to deceive the inhabitants of Misselthwaite Manor? Didn't she teach her children not to tell lies?
5. Whose point of view is represented at the beginning of chapter XXV? What change does this standpoint give to the events you already know?
6. What traits of human psychology does the author supply the robins with?
7. Why does the author, describing Colin and Mary's walk about the house, draw the readers' attention to the portrait of the plain little girl with a parrot once again (p. 257)?
8. Is it an important fact that Colin started to like the house he lived in? Why?
9. Why did Colin draw back the curtain from the portrait of his mother? Is there anything sensible in Mary's idea of reincarnation? How did Colin's attitude to his father change?
10. Retell Part XI following the recommendations given in Introduction.

PART XII

(Chapters XXVI and XXVI)

I. LEXICO-GRAMMATICAL TASKS

1. Read and translate the following words

- 1) fiord; 2) reverence; 3) Doxology; 4) devouring; 5) to devour one's food; 6) heather; 7) hypochondriac; 8) remote; 9) stagnant; 10) vigor.

2. Explain in English what the following words and expressions mean:

- 1) abiding; 2) devouring (eyes); 3) blessing; 4) hoarsely; 5) astounding; 6) germ; 7) rift of light; 8) a drawn face; 9) far and wide; 10) to shrink from smth.

3. Match the words from their text with their definitions, translate them and recall the context they were used in:

1. grandly	a) doing or willing to do what you have been asked or ordered to do by someone in authority
2. unaffected	b) a person who enters a place without being allowed or wanted
3. intruder	c) having or showing an intention or desire to hurt very badly
4. mellow	d) very strange and unusual, unexpected or not natural
5. hideous	e) improving a person's moral or spiritual condition
6. weird	f) natural and sincere
7. alert	g) extremely unpleasant or ugly
8. obedient	h) quick to see, understand and act in a particular situation
9. vicious	i) with an air of importance
10. uplifting	j) relaxed, pleasant

4. Insert the missing prepositions and adverbs and explain what the expressions mean.

1) to gloat ... smth.; 2) to shrink ... smth.; 3) to roam ... the garden; 4) to make smb. ...; 5) ... full speed; 6) a dash ... smb.; 7) to be ... the spot; 8) to drink a mug ... one gulp; 9) to frighten smb. ... fits; 10) he did it just ... time to save the boy.

5. Give the English for the following words and expressions and use them in sentences of your own:

1) румяный; 2) весь (покраснел); 3) ежечасно; 4) с грехом (преступлением) на душе; 5) намереваться; 6) содрогаться при мысли о чем-то; 7) иступленный восторг; 8) дрожать как осиновый лист; 9) раздутость; 10) безудержный, бурный, опрометчивый; 11) делать научные открытия; 12) оживать; 13) покинуть семью и пренебречь обязанностями; 14) беспричинно; 15) крепко спать; 16) быть зачарованным; 17) напугать до судорог.

6. Give the Russian for the following expressions:

1) critical affection; 2) to seem entranced; 3) rapturous belief; 4) to bare one's head; 5) a matter-of-fact way; 6) to break out tremulously; 7) to give smb.'s shoulder a pat; 8) bandy and knock-kneed legs; 9) in a motherly fashion; 10) a regular feast (the basket held ~ this morning).

7. Match the words in the two columns to get collocations from the text.

Describe the situation in which they were used:

1. disagreeable	a) face
2. sour	b) shoulders
3. wretched	c) thoughts
4. crooked	d) scents
5. drawn	e) plain
6. confirmed	f) opinions
7. heavenly	g) water
8. golden	h) journey
9. sunlit	i) child
10. railroad	j) invalid

8. Turn from direct speech into reported speech:

1. “In the garden!” he said, wondering at himself. “But the door was locked and the key is buried deep.”
2. “I will go back to Misselthwaite,” he said.
3. “Perhaps I have been all wrong for ten years,” he said to himself.
4. “I will go and see Susan Sowerby on my way to Misselthwaite,” he thought.
5. “He took a fancy to both Miss Mary and Dickon, and Dickon brought his animals,” Mrs. Medlock said.
6. “Where is Master Colin now?” Mr. Craven asked.
7. “I’m well, I can beat Mary in a race. I’m going to be an athlete,” Colin said.
8. “Take me to the garden, my boy,” he said at last.
9. “It will frighten them nearly into fits when they see me – but I am never going to get into this chair again,” he said.
10. “Did you see either of them, Weatherstaff?” Mrs. Medlock asked.

II. CONVERSATIONAL PRACTICE

Act out a conversation between:

- a) Mr. Craven and Colin about the events of the story leading to Colin's recovery;
- b) Mr. Craven and his brother about their vision of the events.

Make use of the new words and expressions.

III. QUESTIONS AND TASKS FOR ANALYTICAL READING

1. Why did Ben Weatherstaff who at first had met Colin’s request to take off his cap “with a sort of puzzled half-resentful look on his old face” (p. 268) was in the end deeply touched by the Doxology after they had sang it together? What was it he praised the Lord for?
2. Describe Mrs. Sowerby’s appearance and behaviour using phrases given in the book (ex. 8, p. 289) as a guiding line.

3. Why did Mrs. Sowerby call Colin “dear lad” instead of “Meister Colin”? Did Colin like it? Why? Why did Mary and Colin feel so comfortable in Mrs. Sowerby’s company though they saw her for the first time?
4. Comment on the descriptions of nature of the places Mr. Craven visited. What kind of places did he choose? How does nature correspond to Mr. Craven’s inner state?
5. Why did Mr. Craven decide to return home? What influenced his decision more – the dream, the letter or something else?
6. What was the reason for Mr. Craven’s aversion for his son? Had Colin been really unlovable since the moment of his birth or was it Mr. Craven who was unable to love? Why did Mr. Craven start to think different about Colin though he hadn’t yet learnt about the positive changes the boy had undergone?
7. Why did Mr. Craven go slower and slower approaching the Secret Garden? What did the visit to the garden mean to him? Why does the author draw our attention to lilies and roses describing Mr. Craven’s walk around the garden? What connection to late Mrs. Craven do those flowers have?
8. What does the author mean writing that Mr. Craven “looked as many of them [the servants] had never seen him” (p. 287)? Suggest your version of the description of Mr. Craven’s state at the moment. Present it in the name of Mr. Craven. Why does the author write “many of them”, but not “they”? Which of the servants could remember Mr. Craven look like that?

QUESTIONS AND TASKS FOR FINAL DISCUSSION

1. Who is the protagonist of the story? Is the protagonist flat or round, static or dynamic? Prove it. What kind of antagonists does the character face? Do they represent some external or internal forces? Can we characterize the conflict of the book as external or internal?
2. Who are the other main characters of the book? Characterize them as flat / round, static / dynamic.
3. Give a full characteristic of one of the main characters. Don't forget about the portrait. If the character is dynamic describe his development in course of the story. If the character is static, dwell upon his role in the story. Why does this character possess this very number of traits of character? Why shouldn't he change?
4. Make a list of minor characters of the book. Characterize them in brief. Are they mainly flat or round? Are there developing characters among them?
5. Did you meet any difficulties in classifying the characters as major and minor? Are there any characters who play a great role in the story though they don't have developed plot lines? Would you prefer to regard them as minor characters or as major ones? Why?
6. Analyze the image of the Secret Garden. What implications does it have? Recall the pieces of English and world literature where the image of Garden plays a great role. May the Secret Garden be regarded as one of the characters? If so, should we regard it as a static or as a dynamic character? Prove your point of view.
7. What is Magic from Colin's point of view? from the points of view of other characters? What is your opinion about the meaning of this word in the context of the book?
8. Dwell upon the image of Mother in the story. What associations does this image bring to the book? What mothers are represented? Who may be called

“a wrong” mother and who – “an ideal” one? What does this image have in common with the image of Nature in the story?

9. Speak about the image of the garden. Is it only a place of action or can we speak about it as a character? Recall what symbolic meanings the image of a garden takes in other books – is any of them relevant for Burnett's novel?
10. Make up a monologue based on the contents of the book. Pay attention to the character-drawing. Make a general evaluation of the book as a whole.

FINAL MONOLOGUES

1. Suppose you were Mrs. Lennox. Tell us about Mary Lennox’s upbringing.
2. Suppose you were Mary Lennox. Tell us about Colin’s influence upon you.
3. Suppose you were as Martha Sowerby. Tell us about your impression of Mary Lennox.

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The Secret Garden

Таинственный сад

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для студентов II курса
переводческого факультета**

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