

Jane Povey

Get it right



Джейн Поуви

Говорите правильно по-английски

Допущено
Министерством высшего и среднего
специального образования СССР
в качестве учебного пособия
для студентов
филологических факультетов
университетов



МОСКВА «ВЫСШАЯ ШКОЛА» 1984

Рецензенты:
кафедра английского языка
Орехово-Зуевского педагогического института
(зав. кафедрой доц. А. А. Слободчиков)
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П 41 Говорите правильно по-английски: Учеб. пособие для филол. спец. ун-тов. — М.: Высш. шк., 1984. — 152 с.

На обл.: Jane Povey. Get it right.

Текст: англ.

30 к.

В пособии рассматривается около 120 слов и конструкций английского языка, в употреблении которых русские студенты часто допускают ошибки. Цель пособия — предупреждение типичных ошибок, вызванных влиянием родного языка обучающихся. Предлагаются упражнения для проверки усвоения и тренировки материала.

П 4602010000—485
001(01)—84 213—85

ББК 81.2 Англ-9
4И (Англ)

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ГОВОРИТЕ ПРАВИЛЬНО ПО-АНГЛИЙСКИ (на английском языке)

Заведующая редакцией И. Э. Волкова. Редактор Л. И. Кравцова. Старший корректор Н. А. Каджардузова. Младший редактор Е. Г. Назарова. Художник Ю. Д. Федичкин. Художественный редактор В. И. Пономаренко. Технический редактор А. К. Нестерова.

ИБ № 5082

Изд. № А-859. Сдано в набор 28.05.84. Подп. в печать 16.10.84. Формат 84×108¹/₃₂. Бум. тип. № 1. Гарнитура литературная. Печать высокая. Объем 7,98 усл. печ. л. 8,19 усл. кр.-отт. 8,98 уч.-изд. л. Тираж 70 000 экз. Зак. № 355. Цена 30 коп.

Издательство «Высшая школа»,
101430, Москва, ГСП-4, Неглинная ул., д. 29/14.
Ордена Трудового Красного Знамени Московская типография № 7
«Искра революции» «Союзполиграфпрома» Государственного комитета СССР по делам издательств, полиграфии и книжной торговли.
Москва, 121019, пер. Аксакова, 13.



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PREFACE

This book is intended to teach students who already have a good basic knowledge of English the correct usage of some common words and constructions which tend to be misused by Russian speakers, mainly owing to the influence of their native language. Many of the words belong to groups of two or more which are close in meaning and therefore difficult to differentiate, especially when they are translated into Russian by the same word. In such cases even good dictionaries are often little help. The words and constructions chosen are ones which occur frequently, in various situations. Altogether about one hundred and fifty words and constructions are dealt with.

The book consists of a series of alphabetically-arranged units (58 in all), each devoted to a certain word, group of words, or construction. The meaning and usage of each is explained, usually with particular reference to other words of similar meaning and, where this is considered helpful, to its Russian translation equivalent(s). Most of the explanations concern lexical usage, but in some cases grammatical points are also dealt with and considerable attention is paid to stylistic distinctions. (See Notes on Style, p. 6.) The explanations are illustrated by numerous and varied examples, and cross-references to other units are given where necessary. At the end of each unit there is an exercise (in some cases more than one), which provides an opportunity for students to check their understanding of the explanation and practise correct usage.

The aim of the book is to help students to avoid typical mistakes. However, mention and quotation of the mistakes themselves have been kept to a minimum; the students' attention is directed first and foremost to **correct** usage.

The book may be used as an aid to the teaching of both spoken and written English. For example, when students misuse one of the words or constructions dealt with in the book, the teacher refers them to the relevant unit, which they read either in class or at home. Then they do the exercise(s) and finally correct their own mistakes. The book may also be used by students independently, in order to avoid making mistakes in the first place, for example, when preparing talks or writing essays in English.

As regards the order of words discussed within one unit, this is alphabetical except in those cases where it is logically necessary to treat the words in a different order (for example, in order of frequency, or of the general to the particular). At the end of the book there is an index of all words discussed, to help readers find words which do not come first in their unit, and an index of Russian words given as translations.

The material for this book was originally written for English language classes with senior students of the English Department of Leningrad University, and has proved a valuable aid to teaching, both for oral and written work. The author hopes that other teachers will find it equally useful.

J. P.

NOTES ON STYLE

Many words in a language are neutral from the stylistic point of view, that is, they may be used in practically any situation, from a conversation among friends to a paper on linguistics or some other academic subject. Others, however, are restricted to a certain type of situation. For example, *by all means*, which sounds quite natural when speaking to an older person or one whom one knows only slightly, would sound strange, even ridiculous, if addressed to a friend. Conversely, *OK*, which is commonly used among friends, is quite unsuitable in the first type of situation. These two types of situation are usually called *formal* (the first type) and *informal* (the second type) and the expressions *formal style* and *informal style* are used of words and constructions which are restricted to one type. *Formal* and *informal* here are best translated into Russian as официальный and неофициальный (разговорный), although the English and Russian concepts do not exactly coincide, as can be seen from the table given below. *Colloquial* is also widely used in the same sense as *informal* with reference to style. However, in this book the terms *formal* and *informal* have been adopted as the basic ones in defining stylistic values.

Formal and *informal* are of course not absolutely separate categories; there are varying degrees of formality, from the very formal (for example, a speech at a conference) to the very informal (for example, a conversation between close friends). Situations which have a certain degree of formality but not enough to be classed as formal can be called *semi-formal*. An example of a semi-formal situation is that of a student addressing a teacher in a conversation class. Since semi-formal is not treated as a stylistic category distinct from formal and informal but rather as an intermediate stage between them, words classed as either formal or informal may be used in semi-formal situations, but those described as very formal or very informal (highly colloquial) should be avoided.

The following table will show more clearly in what situations formal, informal and semi-formal style are appropriate.

Formal	Informal
— addressing strangers and people one knows only slightly, esp. if older;	— addressing friends and relations;
— addressing people who are more senior (eg at work);	— addressing children;
— in speeches, lectures, papers at conferences, etc.;	— among young people, even if they do not know each other well;
— in business letters;	— in letters to friends and relations;
— in essays, articles, literary narrative and description. ¹	— in dialogues between friends and relations, and any young people;
	— in compositions and stories told from a personal point of view. ¹

¹ This is the general, traditional tendency. However, the question of style in literary works is in fact more complex, since here the choice depends not so much on external factors as on the individual writer's creative needs. Thus a writer may choose any style which he considers appropriate to his artistic purpose, and change from one style to another in order to achieve a certain effect.

Semi-Formal

- addressing people whom one knows more than slightly but not well, eg teachers, colleagues, neighbours;
- in letters to such people;
- addressing strangers of about the same age or younger.

As regards the illustrative examples in this book and the sentences in the exercises, the situation is given in brackets at the beginning where this is considered necessary. The use of a dash before a sentence (eg — *There's a park near our house*) to indicate direct speech also generally implies that the situation is informal (or semi-formal) and that formal style is therefore not appropriate here. Readers should naturally not assume from this convention (adopted for convenience) that the spoken language is always informal or semi-formal in style. It is clear from the above table that this is not so.

LIST OF ABBREVIATIONS

COD — Concise Oxford Dictionary	} see Sources
SOED — Shorter Oxford English Dictionary	
affirm. — affirmative	
cf. — compare	
colloq. — colloquial	
eg (exempli gratia) — for example	
i. e. (id est) — that is	
interr. — interrogative	
intrans. — intransitive	
neg. — negative	
no. — number	
p. — page	
pl. — plural	
sg. — singular	
sl. — slang	
smb. — somebody	
smth. — something	
trans. — transitive	

TYPOGRAPHICAL CONVENTIONS

Bold type is used for:

- head words and phrases
- important words and phrases discussed in the text (when given for the first time) and those to which the reader's attention is drawn.

Italics are used for:

- emphasis
- all examples
- words and phrases discussed in the text, except those in bold type (see above)

Quotation marks are used for:

- quotations
- meanings of words and phrases

Brackets within examples indicate that the word(s) enclosed may or may not be included. At the beginning of examples they specify the situation where necessary. After examples they include explanations or comments about meaning or style.

An oblique stroke (/) indicates an alternative.

A dash (—) before an example indicates direct speech.

An asterisk (*) before an example indicates that it is incorrect.

Accident, Incident

An **accident** is something that happens unexpectedly or by chance, especially something unpleasant, undesirable.

eg 1. *Her father was killed in a car accident.*

2. *There was a serious railway accident near London yesterday.*

3. *He had an accident at work. A crate fell on him and injured his shoulder.*

(Such accidents are officially called **industrial accidents**.)

4. — *John's left the door unlocked.*

— *I'm sure it was an accident.*

5. — *I'm afraid I've broken a glass.*

— *Oh, don't worry. Accidents will happen.*

By accident is used in the same sense as *accidentally* in such sentences as:

6. *Our luggage was sent on to Rome by accident.*

An **incident** is an event, especially one of relatively minor importance. It is not necessarily unexpected or unpleasant.

eg 7. *There were several amusing incidents during the journey. In one of them Alan got off the train to buy a newspaper and nearly got left behind.*

8. *She told us about an incident in her childhood which had made a deep impression on her.*

9. *He tends to exaggerate the importance of minor incidents.*

Incident is also used more specifically to denote a relatively minor hostile act, for example, a protest, an attack, a clash between small numbers of troops.

eg 10. *The Conservative candidate was shouted down in an incident at last night's election meeting.*

11. *A bomb exploded in a department store in Londonderry yesterday. No one was killed but several people were injured in the incident.*
12. *There have been several border incidents during recent weeks.*

With reference to a literary work (a story, novel or play) *incident* has practically the same meaning as *episode*, that is, a piece of action which can be considered separately.

eg 13. *The incident in the restaurant shows Brian's character very clearly.*

Incidental means "occurring as an occasional part, accompanying but not forming an essential part."

eg 14. *That conversation was purely incidental. Everything had been decided long before.*

15. *He was given an extra £50 to cover incidental expenses.*

Incidentally means "by the way".

eg 16. *I'm sure you'll enjoy the book. Incidentally, the author went to the same school as my brother.*

Exercise. Which of the two words *accident* or *incident* would you apply to the following situations?

1. Your mother burns herself with an electric iron. 2. You leave the key in the lock of your front door. 3. There is a confrontation between some strikers and the police. 4. Some workmen on a building site are injured by falling bricks. 5. During a performance of "Hamlet" a cat walks onto the stage. 6. A bomb explodes in a street in central London. 7. A friend of yours drops tea on a book which you have lent him. 8. Some foreign soldiers are driven back by border guards. 9. A car crashes into a tree. 10. While walking along the street you are stopped by a man who mistakes you for a friend of his. 11. A forest fire is started by a cigarette end thrown down by a hiker. 12. A holiday-maker is drowned while bathing. 13. A customer in a shop is unjustly accused of stealing. 14. An intruder manages to get into Buckingham Palace. 15. Your sister slips on the ice, falls and breaks her arm.

Again, Once Again, Once More, One More Time

Again is the most widely used.

- eg 1. *Please come and see us again some time.*
 2. *You must never do that again. It's dangerous.*
 3. *I enjoyed the film so much that I should like to see it again.*
 4. *I asked him again the next day.*

It is also the usual form for teachers to use in such orders and requests as:

5. *Say that again.*

6. *(Will you) read the last sentence again, please.*

The form with “*will you*” is more polite. (See p. 98.)

Once again and **once more** are more formal in style and tend also to be more emphatic.

eg 7. (On the radio) — *And now (to end the news) here are the main points once again.*

8. *Once more he gazed in wonder at the beautiful view before him.*

One more time is mainly confined to the context of jazz and similar music, when during the performance the singer or leader calls for the tune (with or without the words) to be repeated, usually for the last time. It is not usual in ordinary conversation.

Exercise. Translate the following sentences into English taking the style into consideration.

1. (*Преподаватель на занятиях*) — Прочтите, пожалуйста, еще раз. 2. (*Преподаватель на занятиях*) — Повторите последнее слово еще раз. 3. Через месяц ему пришлось еще раз поехать в Москву. 4. Советские хоккеисты (ice-hockey players) еще раз проявили свои преимущества (superiority). 5. — Хотелось бы еще раз поблагодарить профессора Джоунса за его блестящий доклад. 6. Я хочу еще раз сходить на выставку. 7. В своей речи премьер-министр еще раз подчеркнул важность договора о разоружении. 8. — Спроси его еще раз. Он, наверное, не слышал. 9. Снова пришла весна, но ни ласковое солнце (gentle sunshine), ни пение птиц уже не доставляли ей радости. 10. (*Преподаватель на занятиях*) — Вы отвечали плохо. На следующей неделе я спрошу вас еще раз. 11. Еще раз напоминаю: курить в университете строго воспрещается. (Note that *remind* must be followed by a personal object.) 12. — Давайте выкупаемся еще раз.

Already

Already is often more emphatic than the Russian уже and means “sooner than one would expect”. It therefore sounds strange when no emphasis is intended, as in the sentence *My father is sixty already*. In most situations it would be better to say simply *My father's sixty (now)*.

It should also be noted that *already* in final position is particularly emphatic and carries the main stress:

eg — *I ,know those words al'ready.*

— *I've ,seen that film al'ready.*

More often *already* occupies one of the other (less emphatic) positions characteristic of adverbs, namely:

(1) between the subject and the verb;

eg 1. *I already know those words.*

2. *He already speaks English fluently.*

except with the verb *to be*, when it follows the verb;

3. *Don't stop me now. I'm already late.*

4. *He was already dead when they found him.*

(2) between the auxiliary and the following participle:

5. *She's already gone to bed.*

6. *I've already seen that film.*

(3) between a modal verb and a following infinitive:

7. *She could already see the house.*

8. *They may already know about the change of time.*

In the above examples *already* is not stressed.

In literary prose *already* may occupy the emphatic initial position.

eg 9. *Already she regretted her hasty words.*

10. *Already the snow was beginning to melt in the sunshine.*

Exercise. Read the following Russian sentences, decide whether to interpret уже emphatically or not, and then translate the sentences into English accordingly. You may give both an emphatic and a non-emphatic version in some cases.

1. — Миша уже ходит в школу. 2. Город еще молодой, а население уже достигло 150 тысяч. (*Use to have a population of ...*) 3. Новое оборудование уже установлено на многих заводах города. (See p. 46.) 4. — Поторопитесь. Уже девять часов. 5. Уже четверть века существуют торговые отношения между нашими странами. (*Use trading relations.*) 6. — Мы не виделись вот уже пять лет. 7. — Вот это уже лучше. 8. — Уже не в первый раз я видел здесь этого старика с собачкой. (See *for the first time*, p. 59.) 9. — Ваш сын уже женат? 10. Уже недалеко то время, когда все жители города будут жить в современных квартирах. (*Use It will not be long before ...*) 11. Мы уже сделали это упражнение. 12. — Скажите, пожалуйста, Андрей Николаевич уже пришел? 13. Выставка открылась только три дня тому назад, но мы уже успели на ней побывать. 14. Доктор сказал, что больной уже никогда не сможет видеть. 15. Молодой писатель уже является автором двух романов.

Apparent(ly), Evident(ly), Obvious(ly)

All these words are used in the general sense of “clear(ly), plain(ly)”. For example, any of them could be used in the sentences:

1. *His surprise was apparent/evident/obvious.*
2. *They have apparently/evidently/obviously been delayed.*

However, they are not interchangeable in all cases, and even when they are, there is often a difference of emphasis or style.

Apparent(ly) may imply a contrast between appearance and reality, meaning “seeming to be so but not (necessarily) so”.

- eg 3. *His concern for their safety was more apparent than real.*
4. *In spite of her apparent indifference she was very fond of her parents.*
5. — *Has he gone?*
— *Apparently.*

Apparent is characteristic of formal style. (See examples 3 and 4 above.) In everyday conversation such sentences would be rephrased, for example, as follows:

6. He wasn't really $\left\{ \begin{array}{l} \text{worried about their safety.} \\ \text{as worried about their safety} \\ \text{as he seemed.} \end{array} \right.$
7. She $\left\{ \begin{array}{l} \text{seemed indifferent but in fact ...} \\ \text{didn't seem to care about ... but she was} \\ \text{really ...} \end{array} \right.$

The adverb *apparently* is not confined to formal style. (See example 5 above.) It is also used in the sense of “as it turns/turned out” (оказывается).

- eg 8. *I thought he was a Londoner but apparently he was born and brought up in Bristol.*
9. *Apparently he has apologized. Or so Martin told me.*

Evident(ly) and **obvious(ly)** do not imply a contrast between appearance and reality. They have practically the same meaning but *evident(ly)* implies a more rational, logical approach to the situation, suggesting a conclusion based on **evidence**. It is therefore characteristic of formal style.

- eg 10. *He looked at his garden with evident pride.*
11. *It soon became (evident) that the two processes were closely linked.*
12. *She was evidently unfit to travel that day.*

Obvious(ly) is more subjective, more emotional, implying that something must be recognized, that there is no possible doubt about it. It is therefore widely used in conversation and informal writing.

eg 13. *It was obvious that he didn't want to talk about it.*

14. — *So you think that it was Roger who got him the job?*

— *Yes. It's obvious.*

15. *That's an obvious mistake.*

16. *There's no answer. They've obviously gone out.*

17. *He's obviously got a gift for music.*

Exercise. Reword the following sentences, replacing the words in italics by *apparent(ly)*, *evident(ly)*, or *obvious(ly)*. In some cases there may be both a formal and an informal version. Remember that the adverbial forms usually come between the subject and the verb, unless it is the verb to *be*, in which case they follow the verb. With analytical forms, the adverb stands between the auxiliary and the notional verb.

1. — *It's quite clear that* the train has gone. 2. — Is she happy in her new job? — *It seems so.* 3. He spoke eloquently and with emotion *which was clear to the audience.* 4. *There can be no doubt that* the existence of private schools perpetuates social inequality. 5. — It was *absolutely clear* that the students were unprepared. 6. *The evidence suggests that* this manuscript belongs to an earlier period. 7. — I always thought they were poor but, *as it turns out*, they are quite well off. 8. He was staring out of the window; *he seemed* deep in thought. 9. — *There can be no doubt that* the fire was started deliberately. 10. *It is clear that* the conditions in which the experiment was conducted were unfavourable, because the data obtained conflicts with that previously collected. 11. — *There is no doubt that* he was telling the truth. 12. — *It seems that* the plan for an extension to the library has been approved.

Appear, Seem, Turn Out, Prove

Appear and **seem** both mean “to give the impression of being”. (*Appear* also has other meanings, one of which is discussed below.)

Seem is more widely used in this sense than *appear*, which is confined mainly to formal style. Thus in some sentences either verb can be used, the difference being stylistic.

eg 1. *She seems/appears (to be) happy.*

2. *He seemed/appeared surprised by the news.*

3. { *It seems/appears that there has* } *been an acci-*
 { *There seems/appears to have* } *dent.*

4. *It seems/appears so.*

5. — *I've been walking in the rain.*

— *So it seems/appears.*

(=Your wet clothes give that impression.)

Seem and *appear* in such sentences usually correspond to казаться. However, they are by no means always appropriate translations of this Russian verb. For example, they should generally be avoided when translating such sentences as:

a. — Он, кажется, родился в Москве.

b. — Кажется, он написал новую книгу.

c. — Пора, кажется.

Here *I think* or *I believe* (more formal) are usually the best translations.

eg 6. — *I think/believe he was born in Moscow.*

7. — *I think/believe he's written a new book.*

8. — *I think it's time (to go/start, etc.).*

Seem and *appear* (in the sense discussed above) can express only the imperfective aspect (Russian казаться, оказываться). The idea expressed by the Russian verb *оказаться* (i. e. the perfective aspect) is rendered by **turn out** (to be) or **prove** (to be).

eg. 9. Он оказался прав.

*He { turned out
proved } to be right.*

10. Женщина оказалась известной актрисой.

*The woman { turned out
proved } to be a famous actress.*

11. Оказалось, что наши друзья уже уехали.

It turned out that our friends had (already) left.

Prove is more formal than *turn out*, and less widely used in this sense. In addition, it cannot be followed by *that...* in sentences like no. 11 above.

Another meaning of *appear* (in fact its main meaning) is "to come into view, to become visible".

eg 12. *As Janet was looking across the field the figure of a man appeared in the distance. As he came nearer she recognized him as the owner of the nearby farm.*

In such sentences *appear* usually corresponds to the Russian появляться/появиться. However, it should *not* be used as an equivalent of the Russian verb to mean simply "come

in/along", etc., "enter", "arrive", as in the following sentences:

* *As they were discussing what to do next, their father appeared in the room.* (=came into the room)

* *The day after the article was published, several art-dealers appeared at the Powells' house.* (=came to, arrived at)

In such cases *appear* gives a slightly ridiculous impression of becoming (suddenly) visible. Here *come in(to)/along*, etc., *enter* (formal style) or *arrive* should be used, according to the context.

eg 13. *As they were discussing what to do next, their father came into the room.*

14. *The day after the article was published, several art-dealers came to/arrived at the Powells' house.*

The colloquial use of появляться in such sentences as Он появился только в 10 часов can be translated by **turn up**.

15. *He didn't turn up till ten o'clock.*

Exercise 1. Translate the following sentences into English.

1. — Она, кажется, довольна. 2. — Где Юра? — Кажется, он болен. 3. Без мебели комната казалась просторнее. 4. К ее удивлению, комната оказалась совсем крошечной. 5. — Ребенок, кажется, спит. 6. — Мне показалось, что она что-то скрывает. 7. — Оказалось, что они уже знакомы. 8. Обещанный дворец оказался скромным одноэтажным домиком с полуразрушенным (dilapidated) крыльцом. 9. Охотнику показалось, что сзади хрустнула ветка. (Use *to crack*.) 10. Кажется, дождь никогда не кончится. 11. — Он, кажется, специалист по сердечным заболеваниям. 12. При проверке оказалось, что информация, изложенная в статье, соответствует действительности. (Use *to be correct*.) 13. — Он, оказывается, только вчера приехал. 14. Молодой человек, с которым он ехал в поезде, оказался коллегой его отца.

Exercise 2. Read the following sentences, saying in each case whether you think the use of *appear* is justified or not. If you think not, replace it by a more appropriate verb, for example, *come (in/along, etc.), enter, arrive*.

1. Soon a small dot *appeared* in the sky above their heads; it was the long-awaited plane. When it landed two men *appeared*. 2. There was a sound of voices in the corridor; then the door opened and Mr Dent *appeared* in the room, accompanied by his secretary. 3. The crowd suddenly moved and one of the brothers was pushed into the road. Just at that moment a bus *appeared* and knocked him down, killing him instantly. 4. About ten minutes after the lesson had started, the commanding officer *appeared* in the classroom. 5. As Derek was waiting for the boat back to the mainland a naval officer *appeared* before him. 6. The ship *appeared* on the horizon. 7. At about eleven o'clock, when everybody was going to bed, Martin *appeared* at the house and asked

if he could stay the night. 8. Jill turned away, overcome by grief, and stepped into the road. A lorry *appeared* but she did not seem to notice it. 9. Lord Moping's doctor said that he was making good progress and would *appear* in a few minutes. 10. Two hours later Mr Loveday again *appeared* in the asylum, saying that he had enjoyed his outing but would now stay there for good. 11. — He promised to come at four but didn't *appear* until nearly six. 12. It was not long before the police *appeared* and began asking questions.

Big, Large, Great

To denote simply size (more than average size) either **big** or **large** may be used (or, in a few cases, *great*). (See below.)

eg <i>a big room/flat/house</i>	or: <i>a large room/flat/house</i>
<i>a big town/city</i>	<i>a large town/city</i>
<i>a big field/park/garden</i>	<i>a large field/park, etc.</i>
<i>a big bag/suitcase</i>	<i>a large bag/suitcase</i>
<i>a big knife/fork/plate</i>	<i>a large knife/fork, etc.</i>
<i>a big meal/breakfast/dinner</i>	<i>a large meal/breakfast, etc.</i>
<i>a big apple/pie/cake/loaf</i>	<i>a large apple/pie/cake, etc.</i>

The difference here is stylistic; *big* is more colloquial than *large*. Thus in conversation and informal writing *big* is the usual word, whereas in formal style (especially in writing) *large* is generally preferred. Compare the following pairs of sentences:

- eg 1. a. — *Is it a big town?* (informal style)
 b. *John Smith was born in Bingley, a large town in the north of England.* (formal style)
2. a. — *This suitcase isn't big enough.* (informal)
 b. *Next day a distinguished-looking man arrived at the hotel, carrying a large suitcase.* (formal)
3. a. — *We shall need a big room for the meeting.* (informal)
 b. *The meeting was held in a large room on the first floor.* (formal)

Big and *large* can also be used in this way with reference to people, in the sense of not only tall but broad.

eg 4. *He was a big/large man.*

However, *big*, when applied to people or their actions, often acquires a slightly different meaning.

(1) grown-up, older;

eg 5. *Don't cry. You're a big boy/girl now.*

6. *Where's your big brother/sister?*

(2) important, well-known;

— **the Big Three/Four/Five**, etc. — the most important or prominent few in any affair, for example, the founders or leaders of a party or movement.

— **a bigwig** (sl.) — an important person, especially a senior official.

eg 7. *They invited all the local bigwigs to the opening of the exhibition.*

— **a big noise/shot** (sl.) — an important person

eg 8. *He's a big noise/shot in the steel industry now.*

(3) on a large scale;

— **big business** — large business enterprises and organizations, especially collectively (sometimes with sinister implications)

eg 9. *The new law will be very unpopular with big business.*

— **a big landowner** — a person or collective body which owns a large amount of land.

eg 10. *Some farmers rent their farms from big landowners.*

In these expressions *big* cannot be replaced by *large*.

In some idiomatic expressions *big* refers to a person's opinion of himself or to his behaviour, often in a derogatory sense:

— **big-headed** (sl.) — conceited } used mainly by
— **a big head** (sl.) — a conceited person } children

— **to get/grow too big for one's boots** (sl.) — to become conceited

— **to talk big** (colloq.) — to talk about one's activities, plans, etc. as if they are (or will be) on a very large scale

— **big words** — words which suggest something very significant or on a large scale

— **to think big** — to think (in the sense of plan) on a large scale (not usually derogatory)

— **to have big ideas** — to be ambitious (not usually derogatory). Also used with the preposition *for*.

eg 11. *He's got big ideas for his son.*

Big is also used with certain nouns derived from verbs plus the suffix *-er*, to mean someone who does something a great deal:

eg 12. — *He's a big eater.*

13. — *She's a big spender.*

However, there are not many such combinations and in other cases *great* is used instead. (See below.)

The sense of "important" is associated not only with people and their activities, as shown by the following examples.

14. — *The big moment came at last.*

15. — *It's a big decision.*

16. — *The big question is how to get the money.*

Big is used with some abstract nouns, especially nouns denoting an emotion, for example, surprise, shock, disappointment, relief.

eg 17. *It was a big surprise to everybody.*

18. *His death* { *was*
 came as } *a big shock (to them).*

19. *It will be a big disappointment (to her).*

20. *It's a big relief to know that John is safe.*

Help is also used with *big* in a similar way:

eg 21. *Thanks very much. You've been a big help.*

In the above examples *big* is characteristic of colloquial English. In more formal style *great* is used instead. (See below.)

Large is used in certain expressions of quantity:

a large amount/quantity/number

on a large scale

eg 22. *He inherited a large amount of money from his uncle.*

These expressions are confined to formal style. (For informal equivalents see p. 82.)

Note that *great* can also be used in some cases. (See below.)

great

In some combinations *great* has preserved its old meaning, denoting large size or extent.

(1) in proper names;

eg *The Great Fire of London (1666)*

The Great Bear (constellation)

The Great War — the earlier name for what is now called the First World War (1914-18)

The Great Lakes — in Canada

Great Portland Street — in London (and other street names)

The Great Vowel Shift (in phonology)

The expression **great hall** is used as a proper noun in many universities to denote the largest (and most important) room, used not only for lectures but for meetings and ceremonies.

(2) in expressions of quantity such as:

a great deal/amount/number/many

eg 23. *He spent a great deal of time collecting material for the new book.*

24. *He has published a great number of articles.*

25. *The palace has a great many fine rooms.*

(3) with many abstract nouns denoting qualities, emotions, states, etc. Here it denotes extent or degree:

<i>great care</i>	<i>wealth</i>	<i>distress</i>
<i>attention</i>	<i>poverty</i>	<i>agitation</i>
<i>difficulty</i>	<i>ignorance</i>	<i>pain</i>
<i>effort</i>	<i>danger</i>	<i>shock</i>
<i>progress</i>	<i>courage</i>	<i>relief</i>
		<i>disappointment</i>

eg 26. *You must take great care of this book. It's very valuable.*

27. *He had great difficulty in persuading his parents.*

28. *His death was a great shock to everyone.*

29. *They lived in great poverty.*

30. *Great attention is paid to pronunciation.*

Great is also used with nouns formed from a verb plus the suffix *-er* to denote a person who does something often or on a large scale.

eg 31. — *He's a great reader/traveller/theatre-goer/talker.*

Such combinations are used mainly predicatively, as in the above examples.

In colloquial style *great* occurs with *big* as an intensifier (=very):

eg 32. — *They live in a great big house in the country.*

In other cases, however, *great* does not refer to size or degree, but to quality. For example, it often means *distinguished, eminent*, especially when applied to people or their activities.

eg *a great man/scholar/writer/actor/leader*
a great city
a great work (novel, picture, etc.)
a great speech

It has this meaning in such proper names as *Alexander the Great* and *Peter the Great*.

Sometimes it is closer in meaning to *important*, as in:

33. *This is a great occasion.*

34. *The great day arrived at last.*

In highly colloquial English *great* may be used in the sense of splendid, wonderful, especially in interjections.

eg 35. — *We've got a day off tomorrow.*
— *Great!*

36. — *That's a great idea.*

37. — *Do you know this record?*

— *Yes, it's great.*

Exercise. Fill in the blanks with *big, large* or *great*, taking the style (formal or informal) into account where necessary.

1. (*In a book*) George Brown grew up in a ... industrial town.
2. — I need a ... box to put these things in. 3. — Pass me a ... spoon, please. 4. — Shaliapin was a ... singer. 5. (*In a newspaper article*) A ... number of people were injured in the explosion. 6. (*In an essay*) In addition to their town house they had a ... estate in the country. 7. — There's a ... park near our house. 8. — Philip has made ... progress this term. 9. — These shoes are too ... for me. 10. (*In an essay*) Among the works on show was a ... portrait by Titian. 11. (*In a magazine article*) Doctors do not recommend having a ... meal in the evening. 12. — Is he a ... eater? 13. The pronunciation of the first vowel in *Christmas* was not affected by the ... Vowel Shift. 14. (*In a report*) They ordered a ... quantity of paper. 15. — Jenny is a ... reader. 16. (*In an official announcement*) The lecture will be held in the ... Hall. 17. — Tony has ... ideas but he isn't very practical. 18. (*In a prospectus*) The university has a ... library covering all branches of knowledge. 19. (*In a newspaper article*) When allocating council houses and flats, priority is given to ... families. 20. — Some of his works are very original but I don't consider him to be a ... composer.

Bring, Take, Fetch, Collect

The usage of *bring* and *take* follows the same basic patterns as *come* and *go*. (See p. 31.)

To bring means “to carry something or accompany somebody towards the place where the speaker is, was, or will be”, or (if there is no speaker) “towards the centre of attention”.

To take means “to carry something or accompany somebody in any other direction”.

Note. This is of course only one meaning of *to take*. Another meaning is “to get or lay hold of with the hand(s) or any other part of the body, or with an instrument” (Hornby).

It is therefore wrong for a student to say at a class “*I’ve forgotten to take my book*”. The natural English reaction to this is “*Take it where?*”, since *take* implies any direction *except* towards the place where the speaker is. The student should say “*I’ve forgotten to bring my book*” or “*I’ve forgotten my book*” or “*I’ve left my book at home*” (but not * “*I’ve forgotten my book at home*”). If the student is not at the university but, for example, at home, he should say “*I forgot to take my (grammar) book to the university today*”. A similar situation occurs with library books. For example, a librarian, speaking at the library, may say “*You must bring all the books back by the end of term.*” The borrower, if also speaking at the library, may say “*I’ll bring the other book back tomorrow.*” When he is not at the library but, for instance, in the classroom or at home, he must use *take*, for example, “*I’ve got to take these books back to the library.*” Note that in formal style, *return* tends to be used instead of *bring/take back*. For example, an official notice may read ALL BOOKS MUST BE RETURNED BY DECEMBER 20TH.

Here are some more examples illustrating the difference between *bring* and *take*:

Bring

Take

- | | |
|--|---|
| 1 a. <i>Come to the front and bring your book with you.</i> | b. <i>Go back to your place and take your book with you.</i> |
| 2 a. <i>Bring me that chair so that I can sit down.</i> | b. <i>Take this chair away. It’s broken.</i> |
| 3 a. <i>Why haven’t you brought a medical certificate if you were ill?</i> | b. <i>You are to take these invitations home to your parents.</i> |
| 4 a. <i>I’ve brought you some flowers.</i> | b. <i>Let’s take Helen some flowers.</i> |

5 a. *Come to the concert on Saturday and bring your friends.*

6 a. *She brought her fiancé to see me.*

b. *If you don't behave yourself I won't take you to the concert.*

b. *She took the children to see their grandparents.*

To fetch means "to go for something and bring it to the speaker or centre of attention". *To fetch a person* means "to go to the place where he or she is and accompany him/her to the speaker or centre of attention".

eg 7. *(Go and) fetch some chalk, please.*

8. *There was nowhere to sit, so he fetched some chairs from the next room.*

9. *I must (go and) fetch my skirt from the cleaner's.*

10. *Fetch a doctor at once.*

11. *It's time to fetch the children from school.*

As can be seen from examples 7 and 9, *go and fetch* can be used instead of simply *fetch*. Strictly speaking *go* is superfluous here, as *fetch* includes the idea of going. The use of *go* in such cases can be understood as a means of emphasising the first stage in the process, the initial movement away from the speaker or centre of attention.

There are various situations where we first *take* something or somebody to a certain place and later go back to the same place to *fetch it/him/her*. For example, when a child is small, one of the parents *takes him/her to school* in the morning and *fetches him/her* in the afternoon. *Bring* is not appropriate in the last clause, because the parent does not stay at the school in the morning but goes back home or to work. Thus in the afternoon he/she has to go to the school again. Similarly we take our shoes to be mended and fetch them a few days later. Other situations include taking anything to be mended or cleaned, taking washing to the laundry, taking a prescription to the chemist's. Here are some sentences used in such situations:

Take

Fetch

12a. *I must take my shoes to be mended.*

13a. *I spilt tea on my dress so I had to take it to the cleaner's.*

14a. *Why didn't you take the washing to the*

b. *I must fetch my shoes from the mender's.*

b. *I wanted to wear my blue dress but I didn't have time to fetch it from the cleaner's.*

b. *Why didn't you fetch the laundry? You know we*

laundry? I got it all ready for you.

15a. I took the prescription to the chemist's straight away.

haven't got any clean sheets left.

b. I went to fetch the medicine this morning but it wasn't ready.

Fetch may be replaced by **collect** in situations where the thing or person is ready or waiting to be fetched (or at least should be ready). For example, *collect* could be used in all the examples given above (nos. 12b-15b). It may also be used in such sentences as:

16. I must go to the post office to collect my mail.

17. Tickets booked by telephone must be collected at least half an hour before the performance.

18. She collected the children from school.

19. Her husband collected her in the car after the meeting.

However, we *cannot* say, for example:

* Go and collect some chalk.

* There was nowhere to sit so he collected some chairs from the next room.

* Collect a doctor.

Collect is slightly more formal than *fetch*, although it occurs in conversation, too. The phrasal verb **pick up** may be used as a more colloquial alternative.

Exercise. Fill in the blanks with the appropriate form of *bring*, *take* or *fetch*. Say in which cases *fetch* can be replaced by *collect* or *pick up*.

1. — Don't forget to ... the keys when you go out. 2. — Have you ... the magazines you promised me? 3. — You can come but don't ... Mike with you. He gets on my nerves. 4. — I shall be a bit late because I've got to ... some tablets from the chemist's first. 5. — ... your tape-recorder to the party on Saturday. (*The host is speaking.*) 6. — Andrew's got a bad cough. I shall have to ... him to the doctor's. 7. — I usually ... sandwiches to work. (*The speaker is at work.*) 8. — I usually ... sandwiches to work. (*The speaker is at home.*) 9. — She's gone to ... a parcel from the post office. 10. — If you don't ... the money for the excursion by tomorrow it will be too late. 11. — Oh, dear. It's beginning to rain. I wish I'd ... my umbrella. (*Think carefully here. In which direction is the movement?*) 12. — Will you go and ... the newspaper while I make the tea? 13. — Could you please ... this letter to the post office? It's rather urgent. 14. — Would you like to ... John with you when you come to see me on Sunday? I haven't seen him for so long. 15. — Where's Helen? — She's ... the children to her mother's.

Britain, Great Britain, England; British, English

Britain is the name of the whole country, which consists of England, Wales, Scotland and Northern Ireland.

Great Britain includes England, Wales and Scotland, but not Northern Ireland.

The most official name of the state is in fact **the United Kingdom of Great Britain and Northern Ireland**, generally abbreviated to **the United Kingdom** or designated by the initials **U.K.** (**The U.K.**)

The British Isles is a geographical name, denoting the whole group of islands, and thus including all of Ireland.

The relation between these names can be seen from the following table:

<i>England</i>	} <i>Great Britain</i>	{ <i>Britain or the United Kingdom of Great Britain and Northern Ire- land (the U.K.)</i>	} <i>The British Isles</i>
<i>Wales</i>			
<i>Scotland</i>			
<i>Northern Ireland</i>			
<i>The Irish Republic</i>			

The corresponding adjectives are as follows:

England — *English*

Wales — *Welsh*

Scotland — *Scottish* — the most widely-used form

Sometimes *Scotch*, as in *Scotch whisky* and *Scotch pancakes*, or *Scots*, as in *Scots pine*.

Northern Ireland — *Northern Irish*

Great Britain } — *British*
Britain

The United Kingdom (U. K.) — there is no corresponding adjective

The words *United Kingdom* or the initials *U. K.* may be used attributively:

eg the { *United Kingdom*
 U.K. } *delegation*

Great Britain is sometimes used in practically the same sense as *Britain*, to denote the whole country, but this is not to be recommended on the whole. Note that both *Great Britain* and *Britain* are officially translated into Russian as Великобритания, although some Soviet writers use Британия as a translation of *Britain*.

The fact that in Russian it is acceptable to use Англия instead of Великобритания in non-formal style should not lead Russian speakers to use *England* instead of (*Great Britain*). For example, a person who was born in Glasgow will be offended if he is told that he comes from England or is described as an Englishman. In fact he comes from Scotland, or (*Great Britain*). With people who really come from England, the distinction between *England/English* and *Britain/British* is not so important in such cases. We may say that a person born in London or Bristol or Manchester comes from England or from (*Great Britain*). Here *England* may be preferred because *Britain* sounds more formal.

With reference to the whole country, however, only *Britain/British* (or *the United Kingdom*) should be used. Here are some expressions with the adjective *British*:

- *the British government*
 - Prime Minister*
 - army*
 - embassy, ambassador*
- *a British citizen, British citizenship*
- *a British passport*
- *British industry/agriculture*

There are some cases where *British* is not appropriate because there is not a single system for the whole of Britain. This applies in particular to education and law, where Scotland and Northern Ireland, which were joined much later than Wales, have their own systems. Thus we say:

- *the educational system of England and Wales*
 - The English educational system* is also used for convenience, to avoid the clumsy *English and Welsh educational system*.
- *the* { *educational system of Scotland/Northern Ireland*
 - Scottish/Northern Irish educational system*
- *the English/Scottish/Northern Irish legal system*
- *English/Scottish/Northern Irish law*

Although there are some customs which are common to all parts of Britain, or at least Great Britain, many others are restricted mainly to one part of the country. Thus we often speak of *an (old) English/Welsh/Scottish/Irish¹ custom*. With reference to food (traditional dishes, etc.), *English/Welsh*, etc. is more common, and also when talking

¹ Because of its common descent and culture, Ireland is treated as a whole in such cases.

about national character (the Welsh, Scots and Irish, unlike the English, are Celts). Humour, too, is *English* or *Welsh* or *Scottish* or *Irish*, not *British*. As for art, it can be either *English/Welsh/Scottish/Irish* or *British*, depending on whether artists from one part of the country or from the whole country are included.

In sport, there is a difference between the **British team**, (representing the whole of Britain, or sometimes Great Britain) and the **England team** (representing England only). Note the use of *England* here. **English team** may mean simply a team of Englishmen, not necessarily representing England as a whole.

Exercise 1. Fill in the blanks with *Britain*, *the United Kingdom* or *England* and any other necessary words.

1. The official name of the whole country is 2. Great Britain consists of 3. Scotland had four universities by the 16th century, whereas ... still had only two. 4. The Australian Prime Minister is on an official visit to 5. — I've bought a book called "The Educational System of ... and Wales." 6. Unemployment is much higher in Northern Ireland than in ... as a whole. 7. He was born in Wales, but his parents moved to ... when he was only five. 8. The Bank of Scotland prints its own banknotes but they are accepted all over 9. Many Indian doctors now work in 10. — Last year I went to ... on a language course. (The course was held in Cambridge.)

Exercise 2. Fill in the blanks with *British*, *English* or *England*.

1. 10, Downing Street is the residence of the ... Prime Minister. 2. — Is he a ... citizen? 3. — Do you like ... food? 4. Kissing under the mistletoe is an old ... custom. 5. The ... team reached the final in the World Cup. 6. According to ... law, all firearms must be registered. 7. — You must get a visa from the ... embassy. 8. The ... educational system often seems complicated to foreigners. 9. He served in the ... army for many years. 10. — I went to an exhibition of ... portrait-painting in the eighteenth century. 11. Not everyone appreciates ... humour. 12. The ... flag is called the Union Jack. 13. — What do you know about the ... character? 14. The Confederation of ... Industry is a body representing all employers in the industrial sphere.

By All Means, Certainly, Definitely, Of Course, Surely

By all means can be used to give permission in an emphatic way, in formal style.

eg 1. — *May I come to your lecture tomorrow?*

— *By all means* or: — *Yes, by all means.*

2. — *By all means ask me if you have any questions.*

Remember that this phrase is (1) emphatic, (2) confined to formal style, and is therefore not often used. In reply to

requests (as in example 1) *certainly* is more common (see below) and in sentences such as no. 2, *do* or, for example, *be sure to* or *You are welcome to*.

eg 3. *Do*
 Be sure to
 You're welcome to } *ask me if you have any ques-*
 tions.

Certainly is the usual way of giving permission or expressing willingness in formal or semi-formal style.

eg 4. — Will you excuse me for a moment?
 — Certainly.

5. — *Would you please give this letter to Mr Smith?*
 — *Certainly* or: — *Yes, certainly.*

Note that *certainly* is pronounced with a high fall. (Avoid a rise-fall here.)

Certainly is also used in the sense of "without doubt".

eg 6. *The team will certainly lose if Reece doesn't play.*

7. *You'll certainly regret it.*

8. *He certainly didn't tell me anything about it.*

Here *certainly* is not confined to formal or semi-formal style, although in colloquial style it is often replaced by *definitely*. (See below.)

On the whole *certainly* should be avoided when answering a question in the affirmative or expressing agreement with some statement.

eg 9. — *Does the river freeze in winter?*

10. — *I hear they're building a new hotel there.*

11. — *The buses are very crowded at this time of day.*

In such cases it is usually best to say:

— Yes, { *it does.*
 they are.

In example 11 the question tag *aren't they* could be added: — (Yes,) *they are, aren't they?*

Although *certainly* alone is not an appropriate response to such statements, it may be used *in a sentence* expressing agreement.

— *The buses are very crowded at this time of day.*

— *They ,certainly ^are.*

Definitely, like *certainly*, is used to mean "without doubt". In this sense it is more common than *certainly*, at least in conversation.

eg 12. — *Are you going to the lecture?*

— *(Yes,) definitely.*

13. — *I shall definitely be there by ten o'clock.*

14. — *She definitely locked the cupboard. I saw her.*

When *definitely* refers to the future (as in examples 12 and 13) it corresponds to the Russian *точно* or *обязательно*. In sentences like no. 14 *definitely* can be translated only by *точно*.

Of course has various uses, one of them being an expression of willingness to do something requested. It is characteristic of informal style, in contrast to *certainly*, which is used in response to requests in formal and semi-formal style. (See above.)

eg 15. (Child to parent, brother or sister)

— *Will you help me with my homework?*

— *Of course* or: — *Yes, of course.*

16. (One friend to another)

— *Can you lend me a pound till Saturday?*

— *Of course* or: — *Yes, of course.*

Of course is also used in the sense of "without doubt". Here it differs from *certainly* and *definitely* in that it is more emphatic, more emotional (besides being more colloquial than *certainly*), implying that something cannot be questioned.

eg 17. — *Are you going to the lecture?*

— *(Yes,) of course.*

18. — *Of course I told him.*

If strongly stressed, *of course* may imply that the question need not have been asked, and therefore sound rude.

In other cases *of course* is weaker, and means the same as *naturally*.

eg. 19. — *I've been invited but of course I shan't go.*

20. — *John told me about it, of course.*

Surely is used in American English to express willingness to do something requested (British English *certainly* or *of course*).

eg 21. — *Will you mail this letter for me?*

— *Surely.*

In British English, however, *surely*, although close to *certainly*, is used in a different way, as illustrated by the following examples:

22. — *Surely you've heard of him. He's one of the most well-known modern poets.*
(=I cannot believe that you haven't heard of him.)
23. — *He'll remember to phone us, surely. He knows we shall be worried.*
24. — *Surely you haven't forgotten those words already.*
25. — *Surely this wet weather won't last much longer.*

Surely in an affirmative sentence is generally translated into Russian by *неужели* with *не*:

26. *Surely you've heard of him.* — Неужели ты не слышал о нём?

and vice versa:

27. *Surely you haven't forgotten.* — Неужели ты забыл?

Exercise 1. Give appropriate responses to the following questions, requests and statements, taking the situation (formal or informal) into consideration and choosing the appropriate style. (Note that *would* is more formal than *will* and *may* more formal than *can*.)

1. (*To a fellow student*) — Are you going to the concert tonight?
2. (*A student to a teacher*) — May I keep this book for another week?
3. (*A student to the sub-dean*) — Would you sign this form, please.
4. (*To one's brother*) — Did you turn the light off before you went out?
5. (*To a neighbour*) — It's very cold today.
6. (*To a friend*) — Will you help me get the tea ready?
7. (*To a fellow student*) — Will John be at the party?
8. (*To one's sister*) — Can I take one of these envelopes?
9. (*To a fellow passenger in the train*) — Would you be kind enough to help me with my suitcase?
10. (*To a friend*) — Will you be in tomorrow night?
11. (*In an office, to a secretary*) — May I use your telephone?
12. (*To one's brother*) — Post this letter for me when you go out, will you?
13. (*To a stranger who asks the way*) — These modern blocks of flats all look the same.
14. (*A visitor from England to a Soviet student*) — Is Dickens still popular in this country?
15. (*To a fellow student*) — You will remember to bring your tape-recorder, won't you?

Exercise 2. Translate the following sentences into English, using *surely*.

1. — Неужели ты забыл, что у Наташи сегодня день рождения?
2. — Неужели ты о нем не слышал?
3. — Неужели вы не видите, что я занят?
4. — Неужели он опоздал на заседание?
5. — Неужели ты этого не понимаешь?
6. — Неужели он ушел, не заплатив?
7. — Неужели вы не смотрели этот фильм?
8. Неужели он не извинился перед вами?

Come, Go

It is an oversimplification to say that *come* denotes movement *towards* somebody or something whereas *go* denotes movement *away*. This idea is based on such sentences as:

1a. — *Come here.*

b. — *Go away.*

2a. — *Come in.*

b. — *Go and fetch some chalk.*

3a. — *He came into the room.*

b. — *He went out of the room.*

However, these are not the only types of sentence using *come* and *go*. We also find such sentences as:

4. — *Come away from that dirty water.*

5. *She went into the headmistress's room and came out a few minutes later looking rather worried.*

6. *After classes the students go to the refectory.*

7. — *Don't go to him now. He's busy.*

8. *Richard went up to the doctor and asked her how his wife was.*

In these sentences *come* is used with *away* and *out* to denote movement away from or out of somewhere; *go* is used with *into*, *to*, *up to* to denote movement into or towards someone or something. Such examples are not isolated cases, but occur frequently.

It is therefore clear that the idea mentioned at the beginning (that *come* denotes movement towards, *go* movement away) is only part of the explanation. The full distinction between the two verbs can be formulated as follows: *come* denotes *movement towards the place where the speaker is, or, if there is no speaker, towards the centre of attention*, that is, the person, thing or place on which the attention is focussed at the given moment. (See below.) *Go* denotes all other movement, including movement away from the place where the speaker is or from the centre of attention. *Come* can be considered as the marked member of the pair, *go* as the unmarked one.

To this basic distinction, expressed by the choice of *come* or *go*, may be added various other distinctions expressed by prepositions and adverbs.

eg to *come/go to(wards)* — *away (from)*
 up to
 over to
 in(to) — out (of)

In most cases these prepositions and adverbs fulfil a similar function to that of the Russian prefixes to the basic verbs of motion идти — ходить; ехать — ездить; for example, подходить — подойти; отходить — отойти; уезжать — уехать. It is not correct that certain prepositions or adverbs, for example, *up to* may be used only with *come* or only with *go*. All combinations are possible, as required by the situation.

The word combinations with *come* and *go* listed above are stylistically neutral, that is, they are neither especially formal nor especially informal, but occur in a wide range of situations. In formal style many of them may be replaced by other verbs which take a direct object and denote movement in a certain direction *without reference to the position of the speaker or to the centre of attention*.

eg *come/go towards* — *approach*

in(to) — *enter*
out (of) — *leave*
up — *mount*
down — *descend*
back — *return*

Come/go to is replaced in formal style by different verbs, depending on the context. However, *attend* is often appropriate:

eg *come/go to* { *school/university/college* — *attend school*, etc.
 { *a lesson/class/lecture*, etc.
 { *a meeting/conference*, etc.
 { *a concert/performance*, etc.

In some cases *visit* is required by the context:

eg *come/go to a museum/exhibition* — *visit a museum*, etc.
 a palace/cathedral/castle, etc.

Verbs such as *approach*, *enter*, *attend* and *visit* are to be preferred in very formal style, especially in writing, but should be avoided in non-formal style, particularly in conversation. Here *come* and *go* are the norm.

Now here are some pairs of sentences to illustrate the basic distinction between *come* and *go*. In all these examples there is a speaker:

Come

Go

9a. *Come (out) to the front.*
 (A teacher standing at the front of the class)

b. *Go back to your place/seat.* or: *Go and sit down.*

- | | |
|---|---|
| 10a. <i>Come away from the water.</i> (=Move towards me away from the water) | b. <i>Go away! I don't want you standing by me.</i> |
| 11a. <i>You are to come and see me at break.</i> | b. <i>You are to go and see the headmistress at break.</i> |
| 12a. <i>I come to the university six days a week.</i>
(A student speaking at the university) | b. <i>I go to the university six days a week.</i>
(A student speaking, for example, at home) |
| 13a. <i>When did you come in?</i>
(One patient in a hospital to another) | b. <i>My mother went into hospital yesterday.</i> |
| 14a. <i>Here comes our bus.</i>
(=The bus is approaching. We can get on it.) | b. <i>There goes our bus.</i>
(It is moving away. We have missed it.) |
| 15a. <i>How did you get here?</i>
<i>I came on the bus.</i> | b. <i>How did you get there?</i>
<i>I went on the bus.</i> |

It is now necessary to modify slightly the statement made above, namely that *come* denotes movement towards the place where the speaker is. For it may also denote movement towards the place where the speaker *was* or *will be*. This is easily explained by the fact that the speaker imagines himself in the place where the situation occurred or will occur.

eg 16. — *Vera came to see me yesterday.*

Cf. — *I went to see Vera yesterday.*

17. — *While I was waiting for the bus John came up to me.*

Cf. — *When I saw John at the bus stop I went up to him.*

18. — *Come to my room tomorrow and we'll talk about it.*

19. — *We're having a party on Saturday. Would you like to come?*

In all the above examples (9-19) there is a speaker in relation to whom we regard the given movement. In the case of stories told in the third person, however, there is no such "speaker". Consider, for example, this passage from "The Case for the Defence", a story by Graham Greene:

"Mrs Salmon in 15 Northwood Street had been unable to sleep; she heard a door click shut and thought it

was her own gate. So *she went to the window* and saw Adams on the steps of Mrs Parker's house (opposite. — *JP*). *He had just come out* and was wearing gloves."

In such cases we need to feel where the attention is focussed or concentrated at the given moment. Here it is focussed on Mrs Salmon, who was lying in bed unable to sleep. Therefore when she gets up and moves towards the window *go* is used. (*Come* could be used in this sentence only if the previous sentence had focussed attention on the window.) The man who has just left the house opposite has moved nearer to Mrs Salmon than he was when he was inside the house, and so *come* is the only possibility.

Since the distinction between *come* and *go* is not so easy to grasp in such cases, let us now take another situation. Imagine that a story opens with a description of a girl waiting at home for a friend to visit her. In this case the waiting girl in a certain place is clearly the centre of attention, and movement towards her will be expressed by *come*.

- eg 20. *Susan was waiting for her friend to come.*
- 21. *She saw her friend coming along the street.*
- 22. *Her friend came into the room.*

On the other hand, if Susan moves anywhere, *go* is used.

- eg 23. *Susan heard a car stop outside and went over to the window to look out.*
- 24. *When she heard the doorbell ring she jumped up and went to answer it.*
- 25. *Susan went up to her friend.*

Note particularly the use of *went* with *up to* in this type of sentence, when the person who is the centre of attention moves towards someone else (or some object, for example, a building, a door).

Needless to say, the centre of attention may move away from the main character at some points in the story, and in such cases the use of *come* and *go* relates to the new centre of attention.

When we describe any series of events which includes movement, our attention is focussed on one place after another. We are, as it were, mentally present at every place in turn, so that we perceive movement towards the given place as movement towards ourselves, and movement away from it as movement away from ourselves. Native speakers

of English perceive movement in this way unconsciously, and use the appropriate verbs automatically, whereas foreign speakers whose native language does not make this type of distinction have to do these things consciously, at least to begin with. If they use *come* instead of *go*, or vice versa when speaking to an English person, the latter will become confused and may even be unable to form a correct impression of the situation. The spatial relationships between the people and things described are confused or distorted.

It is interesting to note that in certain situations native speakers of English, who generally use *come* and *go* without any conscious knowledge of the principles which underlie their usage, occasionally hesitate between the two verbs. For instance, a person in London writing to a friend in Manchester may write: "*I hope to go to Manchester next month.*" From his point of view at the time of writing *go* is appropriate, and he would say this without hesitation to anyone in London. But since at the same time he can imagine his letter being read in Manchester and can imagine himself there in the future, he may feel a contradictory pressure to write "*I hope to come ...*" Whichever word he finally chooses (and he may choose either) he may feel that it is not entirely satisfactory.

There is another type of sentence where either *come* or *go* can be used, and where either verb is felt to be equally appropriate, although there is a slightly different shade of meaning.

eg 26. — *Would you like to go/come to Riga with me in June?*

27. — *Ann went/came shopping with me.*

Here *go* is probably more usual, but *come* may be used instead to express the idea that the person invited (or mentioned) joined the speaker. The latter idea can also be illustrated by the following sentence:

28. — *We're going to Pavlovsk tomorrow. Would you like to come?*

Here the use of *go* in the second sentence is unlikely, as it would be repetition. However, "*Would you like to go too?*" sounds quite natural.

It should also be mentioned that *come* may be used in the sense of "reach", "arrive", without particular relation to the position of the speaker or the centre of attention. In

such cases it is usually followed by the preposition *to* or an adverbial such as *home*.

eg 29. — *Keep on till you come to a big hotel. Then turn right.*

30. — *After about an hour they came to the end of the road.*

31. — *He came home late yesterday.*

However, because of its more frequent use to denote movement towards the speaker or centre of attention, without any terminative element, *come* is often replaced by *get* (see p. 63), *reach* or *arrive* when the terminative element is dominant.

In conclusion here is a summary of the distinctions between *come* and *go*.

Come denotes movement towards:

either the place where the speaker is, was or will be,
or the centre of attention (if there is no speaker)

It is also used with *to* and certain adverbials in the sense of *reach*, without relation to the speaker or centre of attention.

Go denotes all other movement.

Exercise. Fill in the blanks with the appropriate form of *come* or *go*.

1. — I haven't got time now. ... and see me after lunch. 2. — Don't ... to him now. He's busy. 3. — Sometimes I ... to see my friends and sometimes they ... to see me. 4. John ... over to the bookshelf and began looking at the books. 5. While Judith was ironing her dress her mother ... into the room and asked her to ... to the shop for some bread. 6. She saw the man ... into a telephone box. He stood there without even picking up the receiver but when someone knocked on the glass he refused to ... out. 7. As David was walking to the station a man ... up to him and asked him for a cigarette. 8. Stephen wasn't sure when the train was due to leave, so he ... up to the driver and asked him. 9. — ... to my place tomorrow and we'll ... to the pictures. 10. Hearing a strange noise outside, Mrs Taylor ... to the door, opened it and looked out. 11. After walking through the woods for more than an hour they ... to a road. 12. The teacher ... over to the cupboard where the boy was hiding and told him to ... out. 13. Jean could hear the doctor talking in the next room so she waited in the corridor. After a few minutes he ... out and told her that everything was all right. 14. As soon as she saw Alan ... into the room she ... up to him. 15. She read for a little while and then ... out for a walk.

Comfortable, Convenient

Comfortable is formed from the noun *comfort*, which means "physical well-being, a state free from pain or irritation". Thus a comfortable chair is one in which the body feels at

ease, comfortable shoes are ones which do not cause the feet any pain or irritation. *Comfortable* is most often used of chairs, beds, etc., clothes, houses and flats (meaning comfortably furnished) and means of transport. However, it may be used in a wider sense, to mean.

(1) having or providing comfort:

eg 1. *He has a very comfortable life.*

2. *They have a comfortable income.*

(2) simple and undemanding;

eg 3. *His life had settled into a comfortable routine.*

It is also used of sick people, meaning "free from excessive pain", "as well as can be expected".

eg 4. *The patient was said to be comfortable after the operation.*

Convenient means "avoiding trouble or difficulty", or "serving to make a task easier". Thus a convenient time for a meeting is one which fits in well with one's other activities, a convenient place is one which is easily reached, and so on. Various tools and household appliances (for example, washing machines, electric mixers, potato-peelers) can be called convenient.

Convenient can be compared with *comfortable* in the following examples:

5. *a comfortable seat*
— one in which the
body feels at ease

a convenient seat
— one which is, for example, easy to reach (in a bus, theatre, etc.)

6. *a comfortable train*
— one with soft seats,
etc.

a convenient train
— one which runs at a
suitable time

7. *a comfortable dress*
— one which does not
restrict one's movements

a convenient dress
— one which can be worn
on various occasions, or is
easy to wash, etc.

Exercise. Fill in the blanks with *comfortable* or *convenient*. In cases where both are possible, explain the difference in meaning.

1. — Will ten o'clock be a ... time for you? 2. — There isn't much food value in packet soups but they're very 3. — I think you will be more ... in the armchair. 4. — I want to put on some more ... shoes to go shopping. These are hurting me. 5. — The Red Arrow is the most ... overnight train to Moscow. 6. — The bed in the hotel was very 7. — Foil is very ... for storing food and for cooking, too,

for example, roasting chicken. 8. The medical report said that the patient was ... 9. — I like this skirt because it's so ... 10. — Their flat is more ... than mine. 11. In the evening he liked to relax in a ... chair and read or watch television. 12. — It's very ... to book tickets by telephone. 13. — Is your timetable ... this term? 14. (*Hostess to guest*) — Please make yourself ... 15. — Instant coffee doesn't taste like real coffee. — No, but it's very ... 16. — This settee can be pulled out to make a bed. — How ... ! 17. A successful barrister has a very ... life. 18. The hours (of work) are not ... for women with children but the management refuses to change them.

Company, Firm, Enterprise

Most business organizations in Britain and the USA are officially called **companies**. (There are various types of companies, whose legal position is fixed by company law.) However, since *company* has various other meanings, we do not usually say simply *He works for a company* but, for example,

1. *He works for a steel/oil/shipping company.*

Note the use of the preposition *for* here. It is also used with the names of companies, state-owned organizations, etc.

eg 2. — *He works for* { *Dunlop.* (a company which produces
rubber goods)
BP. (=British Petroleum)
ICI. (=Imperial Chemical Industries)
the Post Office.

Company occurs in conversation and informal writing (as can be seen from example 1 above) but **firm** is often used instead here.

eg 3. — *He works for* { *a chemical firm.*
an electrical engineering firm.
a firm of architects.

Note that *firm* is preferable to *company* in any style when followed by *of*, as in *a firm of architects* above, or when followed by the name, as in, for example, *the firm (of) Ponds* (a cosmetic firm).

However, *firm* is not used as an alternative to *company* in all spheres. For example, it is not used instead of *company* in **film/television company**.

Note also that neither *firm* nor *company* is used of an organization which organizes air travel. This is an **airline**.

Enterprise is not widely used in the sense of a business organization. The meaning is not even given in the SOED or the COD, which defines the word as follows:

Undertaking, esp. bold or difficult one; courage, readiness to engage in enterprises, as "He has no enterprise."

(The second sense corresponds to the Russian предприимчивость).

Hornby does not give the meaning of a business organization either, but it is included in Chambers' and Webster's definitions: "a business concern" (Chambers); "a business organization" (Webster). *Enterprise* seems to be used in this sense only occasionally when the meaning is implied by the context, or when qualified, as in "an industrial enterprise". To speak about *enterprises* in general, without a context, or to say, for example, that someone *works at an enterprise* (in the sense of работает на предприятии) is not at all clear. Besides, *enterprise* is confined to formal style. (In some cases работать на предприятии may be translated as **work in industry**.)

Enterprise is also used uncountably in the following economic terms:

— **private enterprise** — the carrying on of production, commerce, etc. by private individuals or companies, not by the state (частное предпринимательство).

eg 4. *The Conservative Party supports private enterprise whereas the Labour Party favours nationalisation.*

— **free enterprise** — the conduct of business and commerce with the minimum of government control.

eg 5. *The supporters of free enterprise claimed that the principle of supply and demand was more effective than government controls in regulating the economy.*

Exercise. Fill in the blanks with *company*, *firm* or *enterprise* (sg. or pl.). Note that in some cases there may be two versions, one more colloquial than the other.

1. When she left school she got a job with a publishing ... 2. In the Soviet Union all industrial ... are state-controlled. 3. This ... produces a wide range of high-quality leather goods. 4. The ... he works for is closing two of its factories so he may be made redundant soon. 5. Mr Richardson is an expert on ... law. 6. The famous English conductor and producer Sir Thomas Beecham showed great ... in inviting the Russian opera to London for the first time in 1913 and renting Drury Lane Theatre for the season because his associates at Covent Garden did not think that such a tour would be successful. 7. The Baltic Shipping ... (Балтийское морское пароходство) was established in 1922. 8. They offered the contract to a local building ... 9. The actors are English but the film was made by an American film ... 10. Her husband works for a civil engineering ... in Bristol. 11. A mixed economy is one with a combination of nationalisation and private ... 12. Twinings is a famous English ... of tea merchants.

Congratulate, Congratulations

Congratulate and **congratulations** are used when a person has been successful or fortunate in something, for example, if he has passed an examination, or won a prize or sporting event, been promoted at work, got engaged to be married, or married.

eg 1. — *Congratulations on* $\left\{ \begin{array}{l} \text{passing your exam.} \\ \text{winning the competition.} \\ \text{your promotion.} \\ \text{your engagement.} \end{array} \right.$

Note that *I congratulate you (on ...)* is not usual in colloquial speech, although the verb occurs widely in formal style.

eg 2. *He congratulated the team on their victory.*

3. *He congratulated her on getting into the university.*

Note the use of the preposition *on* in all these sentences.

Congratulate and *congratulations* may also be used with reference to birthdays, but (A) *happy birthday* or *Many happy returns (of the day)* is more common.

eg 4. — (A) *happy birthday, Jean!*

5. — *Many happy returns (of the day)!*

6. *He wished her* $\left\{ \begin{array}{l} \text{a happy birthday.} \\ \text{many happy returns (of the day).} \end{array} \right.$

Congratulate and *congratulations* are rather more common when someone comes of age (formerly at 21, now at 18).

eg 7. *They congratulated him on his coming-of-age.*

On birthday cards the words *Birthday Greetings* are often used.

Congratulate and *congratulations* are *not* used with reference to festivals and public holidays. In Britain there is a special greeting (not *congratulation*) for each important traditional festival, usually with the word *happy*. These are:

(A) *Happy/Merry Christmas!*

(A) *Happy New Year!*

(A) *Merry Christmas and a Happy New Year!*

(A) *Happy Easter!*

These greetings are used in sentences as follows:

8. *He wished them all a happy Christmas.*

9. — *I should like to wish you a (very) happy New Year.*

In writing, for example, on **greeting cards** (not *postcards*), we also find the word **greetings**.

eg *Christmas/New Year/Easter greetings*
The Season's greetings (=the Christmas season)

There is no general greeting which can be used for any festival (like the Russian С праздником!). The only solution to the problem of finding suitable greetings for festivals which are not observed in Britain is to use the word **wishes**, for example, as follows:

<i>Best wishes</i>	}	for	{	<i>Women's Day</i>
<i>Very best wishes</i>				<i>Victory Day</i>
<i>My/Our (very) best wishes</i>				<i>Constitution Day</i>
				<i>the Anniversary of the Great October Socialist Revolution</i>

On is sometimes used instead of *for*, particularly if the greeting is spoken or received on the day itself.

In many cases no verb is necessary with these expressions. We can say (or write) simply, for example:

(Very) best wishes for Victory Day.

If a verb *is* needed, *give* is probably the best choice:

eg *The students gave the teacher their best wishes for Women's Day.*

Greetings may be used in writing for some festivals.

eg *May Day greetings*
Victory Day greetings

The verb *send* occurs with *greetings*.

eg *We send May Day greetings to all our readers.*

Exercise. 1. Greet one of your fellow students (referred to as X) in an appropriate way.

1. X has just passed an exam. 2. It's Christmas Day. 3. It's X's birthday. 4. It's Women's Day. 5. X has just been promoted at work. 6. X has won a skiing competition. 7. It's New Year's Day. 8. X has just got married. 9. X has just had a baby. 10. It's Victory Day. 11. X has just had an article published. 12. X has just got a job he/she wanted very much.

Exercise. 2. Translate the following sentences into English.

1. Он поздравил родителей с Новым годом. 2. — Поздравляю с сдачей экзамена. 3. — С днем рождения! 4. Друзья меня поздравили с днем рождения. 5. — Поздравляю с годовщиной свадьбы (wedding anniversary). 6. Гости его поздравили с совершеннолетием. 7. — Я хо-

чу вас поздравить с Международным женским днем. 8. Профессор поздравил своего молодого коллегу с выходом в свет его первой книги. 9. — У меня родился сын. — Поздравляю. 10. Председатель поздравил ветеранов с праздником Победы. 11. — Примите мои поздравления по поводу вашего назначения (appointment) на столь высокий пост. 12. Директор поздравил сотрудников (the staff) с Новым годом. 13. Друзья по команде сердечно поздравили нового чемпиона. 14. Мы поздравили заведующего кафедрой с получением награды (the award). 15. Молодая певица скромно принимала поздравления с победой на конкурсе. (Note that there is no need to translate получение here.)

Defend, Protect

Defend and *protect* both have the meaning “keep safe (from attack, injury, etc.)” and both may sometimes be translated as защищать. The differences in their usage are as follows:

In situations involving attack by an enemy, etc., **defend** is more common, and implies some positive action such as fighting.

- eg 1. *The troops defended the city against the enemy.*
 2. *The boy defended himself against his attacker with a big stick.*

Protect does not usually imply this kind of action. It means “to keep safe, especially by guarding or covering”.

- eg 3. *A line of forts was built along the border to protect the country against attack.*
 4. *He raised his hand to protect his face from the blow.*
 5. *In this climate you need a thick coat to protect you against the cold.*

Note. Translating the above examples into Russian will show that *protect* may correspond to either защищать or охранять or предохранять.

People whose work brings them into contact with harmful substances or processes wear **protective clothing**.

With such words as *property*, *interests*, *rights* either verb may be used, depending on the situation. *Defend* implies more active measures than *protect*.

- eg 6. *The trade union official promised to defend/protect the workers' interests.*

In addition, each verb has certain specific uses. For example, *defend* may mean “to speak or write in support of”.

- eg 7. *He defended his opinions very eloquently.*

8. *He is always quick to defend his brother against criticism.*

It is used in this sense with reference to courts of law.

eg 9. *He was defended by the best lawyer in the city.*

Note that **to defend one's thesis** is used in Britain only in the sense of speaking or writing to support one's point of view. *Thesis* here means "a theory or statement to be proved by argument", not "a written work".¹

The other meanings of *protect* are as follows:

(1) prevent from being dangerous by covering, separating, etc.;

eg 10. *Electric wires are protected by a rubber covering.*

(2) guard against possible future loss, damage, etc. by means of insurance;

eg 11. *This (insurance) policy protects you against accidents, including the loss of your luggage in transit.*

(3) guard (home industry) against competition by taxing imported goods;

eg 12. *Representatives of the steel industry demanded that the government should protect their markets.*

Exercise. Fill in the blanks with the appropriate form of *defend* or *protect*.

1. The inhabitants of Leningrad courageously ... their city against the German invaders. 2. You will need sunglasses to ... your eyes against the glare of the sun on the snow. 3. Her husband said that she should not try to ... her children from the real world. 4. The workers ... their right to strike. 5. He was too weak to ... himself (against the attacker). 6. They built a high wall round the garden to ... it from the wind. 7. He said that he was quite prepared to ... his views in public if necessary. 8. In cricket the batsmen wear thick pads to ... their legs. 9. The lioness leapt on the huntsman to ... her cubs. 10. These vitamin tablets will help to ... you against infection. 11. The Conservative party traditionally ... the interests of the rich and privileged. 12. The lawyer ... his client very ably.

Director, Manager, Head, Chief, Boss

Director has two main senses, one in the sphere of business and the other in the arts, especially the theatre and cinema.

¹ The procedure for awarding higher degrees by thesis (in the sense of a written work) is described in: *Povey J., Walshe I. AN ENGLISH TEACHER'S HANDBOOK*. M., 1982 (unit 375).

In industry and commerce, a director is a member of the board (called the **board of directors**) which directs, or manages the affairs of a company on behalf of the shareholders. A company usually has between ten and twenty directors, some of whom may work part time. (Some are directors of more than one company.) The occupation of such a person is called **company director**. The head of the board of directors, who is always full-time, is the **managing director**.

There is now an increasing tendency to call a person who is in charge of a particular department or aspect of the company's work a director, for example: *sales director* (in charge of organizing the sale of the goods produced), *export director*, and so on. Such people were traditionally called *managers*, but the title *director* is considered to be more prestigious.

In the theatre and cinema, *director* denotes the person who stages the play or makes the film, deciding how to interpret the text, instructing the actors, and so on.¹

Director is also increasingly used to denote the head of various institutions, such as museums (instead of the traditional **curator**), art galleries, research institutes, and so on. It is rarely used of the head of an educational institution, although at least one polytechnic has a director and the tendency is increasing. The head of some local education authorities is now called the **director of education**, instead of the traditional **chief education officer**.

A **manager** is a person who runs a hotel, shop, restaurant, etc. on behalf of the owner, or who is responsible for a certain department of a big organization, for example, a commercial company. Companies may have a production manager, a sales manager, an export manager, and so on. (See also *director* above.)

A theatre manager, in the commercial theatre, is the person who manages the building on behalf of the owners, makes arrangements for it to be used for one production after another. There are also managers responsible for particular aspects of the administration or the production: the **box-office manager** is in charge of the sale of tickets, the **house manager** is responsible for the house or auditorium, and the **stage manager** supervises the arrangement of scenery and props on the stage.

¹ For the distinction between *director* and *producer* see: Povey J, ENGLISH AT LEISURE, M., 1981 (units 95, 96, 156, 157),

Management is used to denote collectively those who manage a business organization or an institution.

- eg 1. *The hotel/restaurant/shop is under new management.*
2. *Pay negotiations between the unions and the management will start tomorrow.*
3. *The management announced that the theatre would be closed until September 30th.*

Head is used alone mainly in a general, descriptive sense.

- eg 4. *The head of a museum is called the curator or the director.*

It also occurs in colloquial style as an abbreviation of *headmaster/headmistress*.

- eg 5. — *I've got to go and see the head now.*

Otherwise it is used attributively, as in *head waiter*, *head porter* or with *of*, as in *head of department*, *head of the English Department* (in educational institutions).

Chief is not generally used alone in Britain to denote the person to whom one is responsible, but in specific titles such as:

chief accountant/engineer/librarian

chief education officer — head of a local education authority (see also *director* above)

chief constable — head of a local police force

chief inspector — a senior rank of police officer

Commander-in-Chief — of the armed forces

However, there is now a tendency, probably American, to use *chief* as a general term to denote the person at the head of any organization. This is particularly noticeable in newspaper headlines.

eg 6. AIRLINE CHIEF SACKED

The American use of *chief* to denote the person to whom one is responsible at work (eg *I must ask my chief*) is rare in Britain and when it does occur it is in the sphere of commerce and industry. It is not used at all in educational institutions, in the sense of *head of department* or *supervisor*, even in colloquial style.

Boss is a colloquial word widely used in Britain to denote the person to whom one is responsible, in business or-

ganizations, government offices, and so on, instead of using his/her official title (eg ... *manager/director, chief* ...).

eg 7. — *My boss said I could leave early today.*

8. — *You'd better ask the boss first.*

However, it is not customary in educational institutions.

Boss is also used in a wider sense to mean "the person in charge, the one who decides".

eg 9. — *I'm the boss here.*

10. — *He likes the work because he's his own boss.* (= he decides everything himself)

Exercise. Fill in the blanks with *director, manager, head, chief* or *boss*.

1. (*Customer to shop assistant*) — I'm not satisfied with your explanation. I should like to speak to the ... 2. The play has been staged by a young ... called John Drury. 3. — What does her husband do? — He's a company ... 4. — You must get permission from the ... librarian first. 5. (*Schoolteacher to new colleague*) — If anybody behaves very badly, send him to the ... 6. (*In an office*) — Andrew, the ... wants to see you. 7. — John's been promoted to ... engineer. 8. — Who is the ... of the German Department? 9. The opening of the exhibition was attended by the ... of the Tate Gallery. 10. — He is export ... in a big chemical firm. 11. — What is the ... of a local education authority called? — Usually the ... education officer, but sometimes ... of education. 12. — The hotel ... offered to move them to a better room. 13. Scotland Yard sent ... Inspector Ferret to investigate the crime. 14. — It's a very interesting film. — Who's the ... ? 15. The ... waiter showed the distinguished company to their table.

Factory, Plant, Works, Mill

Factory is the usual word in Britain for a building (or set of buildings) where goods are produced. It is a general term and includes all types of industry, both heavy and light.

eg 1. *There are a lot of factories in my town.*

2. *Most factories have their own canteen.*

3. *He works at/in a factory or: He's a factory worker.*

4. *British factory workers usually have a fortnight's annual holiday.*

Plant is also used in this general sense, mainly in America.

eg 5. *The students may learn how to observe the operation of an industrial plant.* (from an American book on education)

In Britain it rarely occurs in this general sense. However, it occurs increasingly instead of *factory* to denote a *particular* building (or set of buildings) for industrial production or processing.

- eg 6. *Several thousand workers at the Perkins plant at Peterborough are threatening to go on strike unless the company improves its latest pay offer.* (Perkins is the name of the company.)

Plant is also used now in Britain to denote one of the various production units belonging to the same company, often in different parts of the country. For example, it is possible that the Perkins company mentioned in sentence 6 above has one or more other plants in other towns. Here are two more examples:

7. *Shop stewards from the Dunlop rubber plant at Speke (near Liverpool) have called a mass meeting for Sunday morning.* (The Dunlop Rubber Company has several plants.)
8. *Workers from the Massey Ferguson plant in Kilmarnock (Scotland) will lobby MPs on November 30 in their fight against the closure of the plant.* (Massey Ferguson is a large company which makes tractors.)

This use of *plant* is particularly common in the mass media (the above examples are taken from newspapers) but it is creeping into conversation, too. While *He works at a plant* sounds rather strange, *He works at the Perkins plant (in Peterborough)* or *He's been transferred to the Bradford plant* sounds quite natural. Another example, taken from a conversation about an engineer working for a large chemical firm, is *He's been made manager of the plant where he works.*

Note that *plant* in such cases refers only to the place where goods are produced and not to the whole company. That is why it is spelt with a small letter in the above examples.

Although *plant* tends to be associated with heavy industry rather than light, there seems to be no clear-cut distinction in usage. *Plant* is not used in contrast to *factory*, but rather as an alternative in some cases. We do *not* speak of *factories and plants*, since the two words are synonyms in a general context; we simply say *factories* (at least in British English), as in examples 1-4 above.

In combination with the name of a particular product, either *factory*, *plant* or *works* may be used, as illustrated below. The choice depends partly on the type of industry and partly on traditional usage. *Factory* has the widest application, *plant* is confined mainly to heavy industry (although this may be changing) and *works* is used nowadays only in certain traditional combinations. Here are some examples:

factory	works	plant
car factory	car works	car plant automobile plant (AmE)
chemical factory	chemical works	chemical plant
steel factory	steel works	steel plant
furniture factory	glass works	
clothing factory	brick works	
shoe factory	printing works	
toy factory	water works	
china factory	gas works	
watch and clock factory		
sweet factory		
chocolate factory		

If in doubt, it is on the whole best to use *factory*, at least in British English.

All three words are also used to denote the place where the goods are produced (or processing is carried out) in contrast to the offices, the administration. In British English *factory* and *works* are the most usual in this situation.

eg 9. *The sales manager rang the factory/works to find out whether the goods were ready.*

10. *That's the responsibility of the works manager.*
(the person in charge of production, not planning or sales, for example)

Mill is traditionally used in connection with certain industries, mainly cotton and paper:

a cotton/paper mill

These industries, particularly cotton, were formerly located chiefly in the north-west of England (Yorkshire and Lancashire) and there *mill* was also used as a general term corresponding to Standard English *factory*.

eg 11. *He works in a mill.*

12. *She's a mill-worker/mill-hand.*

However, this use has decreased sharply in recent years.

Some industries have specific words used only with reference to a particular product or process. The most common are:

- **shipyard** — builds ships
- **oil refinery** — refines crude oil
- **bakery** — makes bread, cakes, etc.
- **dairy** — bottles (and often delivers, too) milk and cream, makes butter, cheese, etc.
- **brewery** — makes beer
- **distillery** — makes spirits (whisky, brandy, gin, etc.)

Note also that the word *plant* has another meaning in addition to the one given above. It can also denote machinery, equipment, etc. used in industrial processes. Hornby gives the following examples:

The farm has its own lighting plant, eg a generator for producing electric current.

We get our tractors and bulldozers from a plant-hire firm.

Other examples are:

13. *The company has recently bought some expensive new plant.*

14. *The cooling plant has broken down and production has stopped.*

The following traffic sign can be seen in England:

CAUTION! HEAVY PLANT CROSSING

As one can see from these examples, *plant* in this sense can be used either countably, to denote a particular piece of equipment, or uncountably, in a collective sense.

In American English *plant* is used in a wider sense than any of those given so far. Besides the meaning “factory or workshop for the manufacture of a particular product”, Webster gives the following:

- the land, building, machinery, apparatus and fixtures employed in carrying on a trade or industrial business;
- the total facilities available for production or service;
- the buildings and other physical equipment of an institution.

The last sense, which is not confined to industry, can be illustrated by the following quotation from an American

book on education: "The latter (= the research-orientated universities. — *JP*) should be characterized by the superior strength and quality of its library, its laboratories, its plant, its faculty (= academic staff. — *JP*)."

Exercise 1. Fill in the blanks with *factory*, *plant*, *works* or *mill* (sg. or pl.), giving alternatives where possible.

1. The company is to close its Nottingham ... at the end of the month.
2. — My brother works in a 3. — They didn't like the house because it was near the gas 4. There are several car ... in Birmingham.
5. The faulty goods must be sent back to the ... for inspection.
6. — She never eats chocolate at home because she works at a chocolate
7. He applied for a job at the local steel 8. — The air in our district is very clean because there are no ... there.
9. In the north of England ... (*pl.*) used to be called ... (*pl.*).
10. The printing ... is very badly equipped. Its ... is old and in a bad state of repair.
11. Workers at the Lucas ... in Coventry, which makes brake linings, have put in a 15% pay claim.
12. The Courtauld chemical ... employs several thousand people.

Exercise 2. What do we call the following establishments?

1. where crude oil is made suitable for use; 2. where milk and cream is bottled, butter and cheese made; 3. where bread and cakes are made; 4. where beer is made; 5. where ships are built.

Fairly, Rather, Quite

All these adverbs occur in the sense of "to a certain extent, in some degree, moderately".

eg. 1. *Their flat is fairly/rather/quite big.*

2. *It's*

{	<i>a fairly/rather</i>	}
	<i>rather an</i>	
	<i>quite an</i>	

interesting book.

3. *He speaks English fairly/rather/quite well.*

Fairly, rather — are the words which are traditionally used to denote a moderate degree, the distinction between them being one of emphasis, that is, subjective rather than objective. They express not a different degree but a different attitude on the part of the speaker (or writer). In many cases *fairly* is used to denote a sufficient or desirable degree, whereas *rather* implies an undesirable degree. In the words of Stannard Allen,¹ " 'Fairly' is a step *towards* an ideal, but

¹ W. Stannard Allen. LIVING ENGLISH STRUCTURE. London, 1965, p. 296.

'rather' is a step *away* from it; 'fairly' is half-way to 'enough', whereas 'rather' is half-way to 'too'. Compare the following pairs of examples:

- 4a. — *How's your mother?*
— *Fairly well, thank you.*
— *I'm glad to hear that.*
b. — *My mother's rather ill.*
— *I'm sorry to hear that.*
5a. — *Sit here. This chair's fairly comfortable.*
b. — *That chair's rather uncomfortable. Sit here instead.*
6a. — *This exercise looks fairly easy.*
b. — *It looks rather difficult to me.*

Here the words modified by *fairly* or *rather* themselves denote a desirable or undesirable state, which makes the choice simple. However, *fairly* and *rather* may also modify adjectives and adverbs which are "neutral" in this respect, for example, those denoting size, position, temperature, etc.

- eg 7a. — *This room's fairly big. I think it'll do.*
b. — *This room's rather big. Isn't there a smaller one free?*
8a. — *The water's fairly hot, so you can have a bath.*
b. — *The water's rather hot. Wait a minute or you'll scald yourself.*

Here the idea of desirable or undesirable degree is expressed only by *fairly* or *rather* and the choice is determined by the situation.

Rather may be used as a tactful alternative to *too*.

- eg 9. — *I thought of putting Michael in charge of the group.*
— *He's rather young or: — Isn't he rather young?*

However, *rather* does not always imply an undesirable degree; in some cases the contrary is true. It can be used with adjectives or adverbs denoting something pleasant or desirable with an intensifying effect, approaching *very*.

- eg 10. — *It's { a rather } interesting book.*
11. — *He speaks English rather well.*
12. — *I thought she was rather pretty.*

It should also be mentioned that *rather* can be used with a wider variety of parts of speech than *fairly* (meaning "to a certain extent"):

— with comparatives and *too*:

13. — *He's feeling rather better today.*

14. — *Your coat was rather more expensive than mine.*

15. — *This book is rather too difficult for the first year.*

— with nouns:

16. — *It's rather a pity David can't come.*

17. — *He's rather a bore.*

18. — *£50 is rather a lot to pay for a dress, isn't it?*

19. — *Please ask me about it tomorrow. I'm in rather a hurry now.*

— with verbs, including participles:

20. — *I rather enjoyed the party.*

21. — *He seemed rather surprised when I mentioned it.*

Fairly is not used in such cases (with certain rare exceptions).

Finally, *rather* occurs as an emphatic affirmative response to questions and offers.

eg 22. — *Are you going on the excursion?*

— *'Ra^vther.*

23. — *Would you like some more cake?*

— *'Ra^vther.*

Note the intonation here.

However, this use is now rare and should be avoided on the whole. In reply to questions like no. 22, one should say either “(Yes,) *definitely*” or “(Yes,) *I certainly am*”. (See p. 29.) The best response to offers like no. 23 is “Yes, *please*”, possibly adding, for example, “*It's delicious.*”

Rather alone should also be avoided in answers to such questions as:

— *How big is your flat?*

— *Is it an interesting book?*

— *Does she sing well?*

Here the usual response is “*Fairly big/interesting/well*” (with logical stress on *fairly*) or “*Quite big/interesting/well*” (with logical stress on *quite*).

quite

There is a tendency in modern English to use *quite* not only in its original sense of *completely* or *absolutely*,

eg 24. — *You're quite right.*

25. — *I quite agree.*

26. — *He has quite recovered from his illness.*

but in the sense of “to a certain extent”, instead of *fairly* or *rather*.

eg 27. — *How are you?*

— *Quite well, thank you.*

28. — *This book is quite interesting.*

29. — *They've got quite a big house.*

30. — *He speaks English quite well.*

31. — *It's quite warm today.*

32. — *I quite enjoyed the film.*

This use of *quite* is now very common, especially in colloquial English.

It may seem confusing at first sight that the same word can mean either “completely” or “to a certain extent”. In practice, however, sentences with *quite* are not usually ambiguous to English people, since the meaning of *quite* is determined by (1) the word which it modifies and (2) sometimes, by intonation and stress.

Quite tends to be used in the sense of “completely” especially with words and phrases denoting extreme states, such as: *all right, alone, empty, exhausted, hopeless, impossible, mad, out of the question, ridiculous, right/wrong, still, sure, true*, and verbs denoting completed actions.

eg 33. — *I'd quite forgotten.*

34. — *He's quite recovered.*

35. — *I haven't quite finished.*

There are also words which strictly speaking do not fit into this category but are traditionally used with *quite* in the sense of “completely, absolutely”: eg *all right, different(ly), clear(ly), sudden(ly), unexpected(ly) agree, understand*.

In these combinations *quite* has an emphatic effect. Generally the main stress falls on the word or phrase modified but *quite* carries a fairly strong stress too.

eg 36. — *You're 'quite 'right.*

37. — *I 'quite for'got.*

Occasionally the logical stress may fall on *quite*:

eg 38.—Are you sure?
—Yes, quite sure.

39.—Is it quite hopeless?

With words expressing “relative” concepts, that is, those which may imply a greater or lesser degree, such as *good*, *well*, *large/small*, *hot/cold*, *clever*, *interesting*, etc., *quite* tends to mean “to a certain extent”.

- eg 40.—*How are you?*
—*Quite well, thank you.*
41.—*Marion wrote quite a good essay.*
42.—*Did you enjoy the book?*
—*Yes, it was quite interesting.*
43.—*He can run quite fast.*
44.—*She comes to see me quite often.*
45.—*I quite like Julia.*
46.—*I quite enjoyed the film.*

Here also the main stress usually falls on the word modified, but *quite* is not stressed. The stronger the stress on the word modified, the more positive the effect. For instance, the more one stresses *interesting* in example 42 above, the more interesting the book is felt to be.

In this type of sentence *quite* is close in meaning to *fairly* and *rather*. There is very little difference between *quite* and *fairly* here. For example, we may say

- *I'm quite well* or: — *I'm fairly well.*
— *Marion wrote quite a good essay* or: ... *a fairly good essay.*
— *He speaks English quite well* or: ... *fairly well*

with no change of meaning or emphasis. On the whole, however, *quite* tends to be preferred to *fairly* in sentences of this type nowadays, at least in colloquial English. In addition, *quite* can be used with verbs (*I quite like Julia*), whereas *fairly* cannot (with certain rare exceptions). As for the difference between *quite* and *rather* here, *rather* has a slightly more positive emphasis. For example, *He speaks English rather well* suggests a higher standard of spoken English than *He speaks English quite well*. *Quite* is more non-committal, neutral.

Owing to the “relative” meaning of words modified by *quite* in this sense, the logical stress tends to shift to *quite* more often, and it then restricts the meaning of the word modified, implying “not very”.

eg 47. —Does he speak English well?

—Quite₁ well.

48. —How big is their flat?

—Quite₁ big.

49. —Is it an interesting book?

—Quite₁ interesting.

Quite also has various idiomatic uses. For example, it occurs as an expression of polite agreement, either alone or with *so*.

eg. 50. —*It's a very difficult situation.*

—*Quite (so).*

Note, however, that this use is confined to formal style. *Quite* means “at least” in such sentences as:

51. —*It must be quite six months since I last saw him.*

It is also used in the expressions:

— **quite a/some time** = rather a long time

eg 52. —*We waited quite a/some time.*

— **quite a lot/few** = rather a large quantity/number

In spite of the difference in meaning between *a lot* and *a few*, these two expressions are practically synonymous.

Exercise 1. Fill in the blanks with *fairly* or *rather*, using the former to denote a sufficient or desirable degree and the latter to denote an undesirable degree.

1. He is making ... good progress. 2. His examination results were ... poor. 3. The room looked ... clean. 4. The floor was ... dirty. 5. — I've got a ... bad cold. 6. — I'll carry the suitcase myself. It's ... heavy. 7. — I feel ... tired today. 8. — This bread seems ... fresh. 9. (*In a shop*) — I like this skirt very much but it's ... expensive. 10. — We finished the work ... quickly. 11. — There may be some mistakes in the translation because I did it ... quickly. 12. — I know him ... well. 13. — I've got a ... good memory for faces but I'm ... bad at names. 14. — Aren't you driving ... fast? ... This is a very narrow road. 15. — This wood seems ... hard. It should be strong enough. 16. — I'm afraid the butter is ... hard. It's been in the fridge. 17. — They live ... near the university. 18. — It's ... a long way to

the station from here. 19. — The food was excellent but the wine was ... poor. 20. — It's ... warm today. I don't think you'll need a coat.

Exercise 2. Go through the sentences in Exercise 1 again, picking out those where you used *fairly* and reading them with *quite* instead.

Exercise 3. Reply to the following questions, using *fairly* or *quite* to denote a moderate degree, and the word in brackets. (Where no word is given, the same adjective/adverb is repeated in the answer.)

Model: A: How are you? (*well*) — B: *Quite/fairly well, thank you.*

A: Was the lecture interesting? — B: *Quite interesting.*

Pay attention to stress.

1. — Is it a big house? 2. — Did you enjoy the film? (*amusing*)
3. — Is it warm outside? 4. — How's your father? (*well*) 5. — Is their son tall? 6. — What was the hotel like? (*comfortable*) 7. — What did you think of his wife? (*seems — nice*) 8. — Did you enjoy the trip? (*pleasant*) 9. — Is the snow deep? 10. — What's her English like? (*fluent*)

Exercise 4. Fill in the blanks either with *fairly* (denoting a sufficient degree) or *rather* as an intensifier, with a meaning approaching that of *very*.

1. — That dress suits you ... well. 2. — This wood is ... dry. I think it will burn all right. 3. — This pencil seems ... sharp. 4. — I'm ... proud of that sweater. I've never knitted anything so big before. 5. — I thought the orchestra played ... well, didn't you? 6. — The plums on this tree seem ... ripe. I think we can pick them. 7. — Her little boy seems ... intelligent for his age. 8. The gallery has several ... fine landscapes by Constable. 9. — I need some ... thick paper for drawing. 10. — I feel ... sorry for Brenda.

Far, A Long Way

Far is mainly confined to interrogative and negative sentences; in affirmative sentences **a long way** is the norm.

eg 1a. — *Is it far to the station?*

b. — *It's not far to the station.*

BUT: c. — *It's a long way to the station.*

2a. — *Do you live far from the university?*

b. — I { *don't live far* } *from the university.*
 { *live not far* }

BUT: c. — *I live a long way from the university.*

This also applies when *far* is followed by the words *away*, *off*, *out*, *back*, etc.

eg 3. *It was getting dark and the camp was still a long way off.*

4. *Summer seemed a long way away.*

5. *They live a long way out.* (= a long way from the centre)

The same is true when *very* is included.

eg 6a. — *Is it very far to the station?*

b. — *It's not very far to the station.*

c. — *It's a very long way to the station.*

This differentiation between affirmative sentences on one hand and negative and interrogative sentences on the other follows the same pattern as the use of *long* — *a long time* (see p. 81) and *much/many* — *a lot* (see p. 82).

Exercise 1. Give either an affirmative or a negative answer to the following questions.

Model: Student A: *Is it far to the post office?*

Student B: *Yes, a long way* or: — *No, not far.*

1. — Do you live far from the university? 2. — Is it far to the library from here? 3. — Is their house far from the bus stop? 4. — Did Roger swim far today? 5. — Is Liverpool far from London? 6. — Do Martin and Sue live far out? 7. — Is it far to the sea? 8. — Were the children far away when you found them? 9. — Is the village far back? 10. — Did you walk far this morning?

Exercise 2. Contradict the following negative statements emphatically, according to the model.

Model: Student A: *It's not far to the hotel.*

Student B: *Yes it is. It's a long way.*

1. — It's not far to the shop. 2. — Stephen doesn't live far from the station. 3. — The sea isn't far away. 4. — We didn't walk far today. 5. — I wasn't far away when it happened. 6. — Those birds can't fly far. 7. — Edinburgh isn't far from London. 8. — My parents don't live far out. 9. — You can't ski very far. 10. — Their cottage isn't far from the river.

Feel, Smell

Feel, meaning “be/become conscious or aware of”, refers either:

(1) to the sense of touch or other form of bodily contact;

eg 1. — *I can feel a nail sticking into my foot.*

2. — *She felt her stocking slip down.*

3. — *I feel cold.*

or (2) to the mind or emotions (denoting an impression or opinion);

eg 4. — *I always feel welcome at their house.*

5. — *She feels that more should be done for the children.*

It *cannot* be used with reference to the sense of smell (sensations received through the nose). Here only *smell* is appropriate.

eg 6. *They've been smoking. I can smell it.*

7. *As soon as she opened the door she smelt burnt potatoes.*

8. *He could smell the scent of the pine trees.*

Both *feel* and *smell* may be used to denote not only an involuntary sensation but a voluntary action performed in order to receive a sensation—*feel* by touching, usually with the fingers, *smell* with the nose.

eg 9. *Feel this material. It's beautifully soft.*

10. *The doctor felt his pulse.*

11. *Smell this scent. It's wonderful.*

12. *She bent down to smell the roses.*

In this respect they resemble the verb *taste* but differ from the verbs associated with the senses of sight and hearing, where voluntary and involuntary perception are expressed by separate verbs: *see*—*look*; *hear*—*listen*.

Feel oneself is generally followed by an infinitive or gerund (an infinitive denoting a completed action, a gerund denoting a process).

eg 13. *I felt myself blush.*

14. *He felt himself sinking into the mud.*

Although the reflexive pronoun is occasionally included with certain adjectives and past participles (mainly in written English),

eg 15. *I feel myself responsible for the children.*

16. *She felt herself deceived*

such usage is not to be recommended on the whole. *Feel* alone is quite enough here.

eg 17. *I feel well/happy/tired/satisfied/guilty/responsible/deceived.*

Exercise 1. Fill in the blanks with the appropriate form of *feel* or *smell*.

1. The neighbours have been frying fish again. Can you ... it? 2. She could ... a stone in her shoe. 3. — Just ... the weight of this box! 4. — Is this meat all right? — I don't know. ... it. 5. He knew she had been there because he could ... her perfume. 6. He ... that she was hiding something from him. 7. — The sea is very near. — Yes, I can ... it. 8. — I can ... something burning. 9. He ... quite confident of his

ability to do the job. (*past time*) 10. Suddenly she ... dizzy and had to sit down.

Exercise 2. Translate the following sentences into English.

1. После его выступления все почувствовали, что ситуация усложнилась. 2. Уже в дверях он почувствовал аромат (арома) свежего кофе. 3. Неожиданно он почувствовал острую боль в ноге. 4. Повсюду чувствовался запах дыма. 5. Лектор чувствовал, что аудитория не понимает его. 6. — Если вы почувствуете себя хуже, не ходите завтра на работу. 7. Он чувствовал, что не может играть Гамлета. 8. — Чувствуете аромат (scent) боярышника (hawthorn)? — Нет, не чувствую. У меня насморк. 9. Весь вечер она чувствовала себя неловко (awkward). 10. Войдя в квартиру, они сразу почувствовали запах газа.

(For) the First Time

For is used with **the first time** only in an adverbial modifier.

- eg 1. *I came to Leningrad for the first time when I was ten.*
2. *I heard Richter play for the first time about twenty years ago.*

After the verb *to be* simply **the first time** is used, generally with a perfect tense.

- eg 3. *It's } the first time (that) I've been to Leningrad.*
 This is }
4. *It was } the first time (that) I'd heard Richter.*
 That was }

The first time is also used without *for* in such sentences as:

5. *The first time I came to Leningrad I was only ten.*

What has been said about *the first time* naturally also applies to *the second/third time*, etc.

Exercise 1. Insert the preposition *for* where necessary.

1. H. G. Wells visited Russia ... the first time in 1914. 2. It was ... the first time that Derek had been to the Franklins'. 3. — Is it ... the first time you've tried pickled mushrooms? 4. — When did you come here ... the first time? 5. It was ... the first time he had seen her lose her temper. 6. ... the first time she went to the opera she didn't enjoy it. 7. — I went skiing ... the first time last winter. 8. — It was ... the first time I had been in a language laboratory. 9. She was nearly twenty when she saw the sea ... the first time. 10. — Was it ... the first time you had been to Central Asia?

Exercise 2. Translate the following sentences into English.

1. В первый раз эта труппа гастролировала в нашей стране пять

лет тому назад. 2. — Первый раз встречаю такого удивительного человека. 3. — Заметно (obviously), что вы первый раз катаетесь на лыжах. 4. Эта фигуристка первый раз участвует в чемпионате Европы. 5. — В первый раз мне было трудно понимать его из-за сильного американского акцента. 6. Первый раз в жизни она не знала, как поступить. 7. — Первый раз мне удалось попасть на такой концерт. 8. — Я в первый раз увидел, как растет виноград. 9. Когда они встретились в первый раз, она не заметила ничего странного в его поведении. 10. — Вы первый раз в Советском Союзе?

Get

The various uses of *get* are too numerous for them all to be given here. The following pages deal only with those points which are particularly relevant to Russian speakers.

I. *Get* denoting a change of state

It is important to distinguish between *get* denoting a change of state (meaning "become") and *be* denoting the state itself, for example, between *get tired* and *be tired*. This distinction can be illustrated by the following sentences:

1. *I started digging enthusiastically but it was hard work and I soon got tired.*

— change of state in the past, from freshness to tiredness

2. — *Would you like to sit down?*

— *Yes, I'm tired.*

— state of tiredness in the present

This distinction tends to be ignored by Russian speakers because such Russian perfective forms as устал, привык and промок are used to denote both a change of state and the state achieved as a result. Thus both *I got tired* and *I'm tired* in the above sentences would be translated into Russian as Я устал(а).

Note also that *get* is characteristic of informal style. In formal style **become** or **grow** should be used instead, the choice depending on the following adjective or participle.

eg 3. *His strength was unequal to the task and he soon grew tired.*

4. *He became interested in music at an early age.*

Sometimes a more specific (and more vivid) expression can be used instead, for example, instead of *he got angry*, *he lost his temper*, or, stronger, *he flew into a rage*; instead of *it was getting dark*, *darkness was falling*.

In other cases, however, there is no suitable expression and then the verb *to be* is used, the perfective idea being conveyed only by the context.

eg 5. *When he saw the man running after him he was frightened.*

It could be argued that here *he was frightened* is the passive voice of *frighten*, although this is questionable. But there is no doubt that *they were married* in the sentence *they were married last year* is a passive form. This is preferable in formal style to the colloquial *they got married*.

II. **Get** meaning "receive, obtain, acquire, buy"

Here, too, *get* is confined mainly to informal style.

eg 6. *I got a letter from Alan today.*

7. *You must get permission from the dean first.*

8. *I want to get tickets for "Swan Lake" tomorrow.*

In formal style, especially in writing, one of the verbs given in the above heading should be used instead.

eg 9. *The next day John received a letter from his parents.*

10. *Those students who wish to postpone their teaching practice must obtain permission from the sub-dean.*

11. *As Diana knew that her guests were interested in ballet, she bought tickets for "Swan Lake".*

III. **Get** denoting movement (arriving, entering, leaving)

Confusion often arises about the use of *get* to denote movement, especially as regards:

(a) its relation to *come* in the sense of *arrive*.

In some cases either *come* or *get* can be used.

eg 12. *I came home at six or: I got home at six.*

(b) its possible implication of difficulty in entering or leaving.

Sometimes difficulty (for example, an obstacle) is implied by the choice of *get*.

eg 13. *He got into the house and stole some jewellery.*

Sometimes there is no implication of difficulty and *get* means simply *enter*.

eg 14. *He got into the car and drove off.*

The stylistic aspect is also important here.

The main uses of *get* to denote movement are as follows:
(1) **Get** followed by **to** and a noun denoting a place, or by an adverbial such as *here/there* or *home* means "arrive (at)", "reach". It is characteristic of colloquial style. Here are some typical examples of such use:

15. — *Could you please tell me how to get to the post office?*

16. — *Keep straight on until you get to the crossroads. Then turn right.*

17. *When they got to the station they found that the last train had gone.*

18. *I usually get to work about ten to nine.*

19. (Host to guests) — *Did you have any difficulty (in) getting here?*

20. — *Be sure to get there on time.*

21. — *I was exhausted by the time I got home.*

Get to is also used by teachers in connection with reading, etc., in such sentences as:

22. *When you get to the end of the chapter/exercise put your hands up.*

This idea (of arriving, reaching) can sometimes be expressed by **come (to)** (see p. 35-36). Thus *come* could replace *get* in some of the above examples, namely nos. 16, 17, 21 and 22. However, *come* does not always express clearly enough the idea of completion, of arrival at the destination, and therefore tends to be avoided in such sentences as nos. 18 and 19. Even in those cases where *come* can be used, *get* is usually preferred, at least in colloquial style. Another factor which sometimes excludes the use of *come* is the question of direction. As explained on page 31, *come* usually denotes movement towards the speaker or centre of attention. Although this often does not apply to *come* followed by *to* and a word denoting a place, there are some cases in which the directional factor does make the use of *come* seem illogical. Two such cases are nos. 15 and 20 above; in both of these sentences the planned direction is away from the place where the speaker is. This consideration, combined with the desire to express clearly the idea of arrival, makes *get* more suitable than *come* here. It must be admitted, however, that the operation of the directional factor is not always consistent in the type of sentence we are discussing, and usage plays a certain role in the choice of verb. Students should therefore

be guided by examples, such as those given above and those they meet in modern English prose.

(2) **Get in** is widely used in colloquial English to mean “arrive” in such sentences as:

23. *What time do you usually get in (from work/school/college/the university)?*

24. *John never gets in (much) before six.*

(This usually means “gets home” but may mean any place implied by the context.)

25. — *Did Mary ring?*

— *I don't know. I've only just got in.*

(meaning of *got in* as in no. 24)

Come in/home is possible in such cases, although less common, for reasons given in section (1). In formal style *arrive* (*home*) can be used instead.

eg 26. *He arrived home (from work) later than usual that evening.*

Get in is also very common when speaking of trains, planes and other forms of public transport.

eg 27. *What time does the train get in (to London)?*

28. *I hope their plane gets in on time.*

In formal style, for example, on the time-table, *arrive* is used instead.

(3) **Get in(to)/out (of)** means “enter/leave”. In the case of buildings, rooms, etc., *get* usually implies some difficulty, for example, a locked door or some obstacle. If there is no difficulty we use *come/go* (depending on the direction in relation to the speaker or centre of attention) or, in formal style only, *enter/leave*.

eg 29. *The burglar got in (to the house) through a first-floor window.*

30. *I left my keys at work so I couldn't get into the flat until my mother came.*

31. *How did you get in (here)?*

32. *The dog got out through a gap in the fence.*

Get out is sometimes used in highly colloquial style to imply not so much difficulty as great haste (meaning “by any possible means”).

eg 33. *Let's get out of here. Somebody might see us.*

34. *Get out before I throw you out.* (very rude)

In the case of cars, buses and other forms of transport, *get* does not generally imply difficulty or undue haste. Here it is the usual verb in all styles except very formal. (Formal equivalents are given below.)

eg 35. *He got into the car and drove off.*

36. *The train stopped at a small station and they all got out.*

Although *in* and *out* can be used with reference to all forms of transport, *on* and *off* are generally preferred in the case of trains, buses and other types of public transport.

eg 37. *They got on(to) the bus.*

38. *The plane landed but the passengers were not allowed to get off.*

Get, being characteristic of informal (or semi-formal) style, is replaced in formal style by such verbs as **board** (a bus, train, plane, etc.), opposite *alight (from)*; **mount** (a horse, bicycle, etc.), opposite *dismount (from)*; **embark** (intrans. = go on board a ship), opposite *disembark*.

With reference to cars, however, no formal equivalent to *get in/out* exists. The only way in which a writer can avoid using *get* is to use some more specific verb, such as *jump* or *slide*, depending on the situation, or, if the action of getting into the car is not important in itself, tell the story without mentioning it.

It is worth drawing attention here to the distinction between **go to bed**, **get to bed**, and **get into bed**. **Go to bed** is the most general expression, in which is included the more specific idea of getting into bed. This can be shown most clearly by examples:

39. (In the living room) — *You look tired. Go to bed.*

40. (Mother to child, in the bedroom) — *Get into bed at once!*

Get to bed means “manage to go to bed”, implying that one was too busy to go earlier.

eg 41. *We didn't get to bed till nearly two o'clock.*

There are no formal equivalents to these expressions, except for the verb **retire (to bed)**, which is sometimes used in very formal style in the sense of “go to bed”.

eg 42. *He usually retired early.*

IV. *Some idiomatic uses of get*

It is interesting to compare the literal uses of *get in/out* discussed above with some of their figurative, idiomatic uses. Here are a few useful ones.

Get in(to) is widely used to mean “be admitted (to an educational institution, performance, etc.)”. As with *get into a building*, some difficulty is usually implied.

eg 43. — *Mary has applied to Oxford.*

— *Oh yes? Do you think she'll get in?*

44. — *John didn't get into drama school.*

45. — *I went to a concert by Richter yesterday.*

— *How did you get in?*

In the context of elections, *get in* means “be elected”.

eg 46. *The Labour candidate got in (by a large majority).*

47. *If the Labour Party gets in (at the next election) they will try to reduce unemployment.*

Get out of (doing) something means “avoid (doing) smth.”

eg 48. *She tried to get out of doing the washing up by pretending to be in a great hurry.*

49. — *I've got to go to a meeting now.*

— *Can't you get out of it? I need your help here.*

Get on is used in a wide variety of situations to imply progress, advancement or achievement.

eg 50. — *How are you getting on?*

(meaning in general or in some particular activity in which the person addressed is engaged)

51. — *How are you getting on with your book/article/thesis/translation?*

52. — *Jenny's getting on (very) well at*

{	<i>school/college/university.</i> <i>work.</i> <i>Dunlop. (name of an industrial company)</i>
---	---

53. — *How did you get on in your exam(s)?*

(meaning “Did you pass? If so, what mark did you get?”)

“*How did you get on?*” can be used in any situation when one wants to know what happened, whether the result was favourable or unfavourable.

eg 54. — *How did you get on at*

{ *your interview?*
the doctor's?
the ministry?
the publishers?

If it is clear where the person has been, we ask simply "*How did you get on?*"

The following two sentences are often used by teachers in the classroom:

55. — *How did you get on with your homework?*
(meaning "Did you find it easy or difficult? Did you manage to do it?")

56. — *Get on with your work.*
(meaning "Don't waste time. Do the work".)

Get on also occurs in the general sense of "advance in one's profession, reach a higher position (at work and sometimes also in society)".

eg 57. *David was determined to get on (in the world).*

Get on (with smb.) means "have harmonious relations (with smb.)".

eg 58. *Catherine and Alison get on* { *(very) well (together.*
like a house on
fire.
(meaning "extremely well")

59. *Don't invite Michael this time. He and David don't get on.*

This expression is close to the formal *be on good terms (with smb.)*.

Get off occurs in such sentences as:

60. — *Let's get off the subject of illnesses. It depresses me.*
(meaning "leave the subject")

61. *He got off with a warning this time but if he does anything like that again he will find himself in serious trouble.*
(meaning "he escaped punishment")

Other idiomatic uses of *get* can be found in dictionaries and in separate books dealing with phrasal verbs.

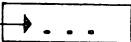
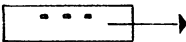
Exercise 1 (on Section I). Fill in the blanks with *got* or the appropriate form of the verb *to be*.

1. — My feet ... wet while I was walking to the bus stop.
 2. — My feet ... wet. Can I take my shoes off and dry them? 3. — I ... tired of listening to his complaints. He never stops. 4. After wandering through the woods for about an hour we realized that we ... lost. 5. When he was in the sixth form he suddenly ... interested in chess. 6. — Your tea ... cold while you were on the phone. 7. — I'm afraid that tea ... cold. Let me make some more. 8. I must press my skirt before I go out. It ... creased. 9. My skirt ... creased in the train. 10. The traffic couldn't move because the road ... blocked by snow.

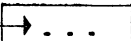
Exercise 2 (on Section II). In the sentences given below *get* is too colloquial for the situation. Replace it by a more formal (or neutral) verb, for example, *become*, *grow*, *receive*, *obtain*, *acquire* or *be*, making any other necessary changes.

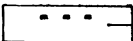
1. At the beginning of March the ambassador got an invitation to the Shakespeare anniversary celebrations at Stratford-on-Avon. 2. Any employee wishing to remain on the premises after 6 p. m. must get permission from the manager. 3. When the unfortunate boy saw that the man was still pursuing him, he got very frightened. 4. During her long holiday on the French Riviera she got a deep golden tan which was subsequently the envy of all her friends. 5. All citizens of the Soviet Union can get free medical treatment. 6. Those students who get good marks in their examinations are entitled to a grant. 7. As the day of Roger's departure approached, Susan got more and more despondent. 8. At the age of nineteen Shakespeare got married to Anne Hathaway. 9. Being unaccustomed to such strenuous physical activity, he soon got extremely tired. 10. In the Soviet Union men over the age of sixty and women over the age of fifty-five get a retirement pension from the state. 11. The gallery got this fine portrait from a private collection. 12. In English universities students who are successful in their final examinations get the degree of bachelor.

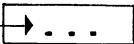
Exercise 3 (on Section III). Insert the appropriate form of *come*, *go* or *get* with a preposition or particle if required. The direction of the movement is indicated by an arrow, as follows:

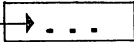
—  = in/on (to)  = out (of), off

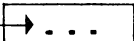
1. — When the bus  it was so crowded that I couldn't 

2. As she had some time to spare, she  the bookshop to see whether they had anything new.

3. — How did the cat  ? I'm sure I locked the door.

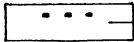
4. He  the car and drove off.

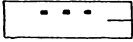
5. The thief  through the window.

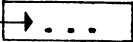
6. — What time did you  last night? It must have been at least half past twelve.

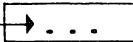
7. — We  at the next stop.

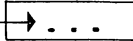
8. — While we were sitting in the café a strange-looking woman 

9. The telephone went on ringing and at last John  bed to answer it.

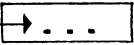
10. The hill was so steep that Brenda had to  her bicycle and walk.

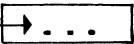
11. — I had no key, so I couldn't  the room.

12. He  his horse and rode away.

13. They all  the taxi and Bill told the driver to take them to Hyde Park Corner.

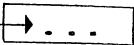
14. As the team  the plane they were photographed by journalists.

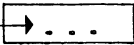
15. — I  to work late this morning because the bus broke down.

16. — Their train  at 12.10, so we must be at the station by twelve

17. — How do we  the main road?

18. He stopped the car and .

19. — I didn't  home till 9 o'clock yesterday, so I had no time to do anything.

20. — The door's open. Shall we  ? (*Be careful here!*)

Exercise 4 (on Section IV). Replace the italicized words by idiomatic expressions with *get*.

1. — The Liberal candidate *was elected*. 2. — Paul is *making good progress* at university. 3. — I thought Rosemary was going to organize the concert. — No. She *avoided doing it*. 4. — Olga applied to Lenin-grad University but she *wasn't accepted*. 5. — *Do your work without wasting time*. 6. — *What progress are you making* with your thesis? 7. — Did you *manage to buy a ticket for* "Romeo and Juliet"? 8. — She's *on good terms* with her mother-in-law. 9. — He was lucky. He *only had to pay* a fine. 10. — I do hope Brian *is admitted* to the conservatoire. He has set his heart on a musical career.

Grateful, Thankful

These two words are close in meaning but not synonyms. We are **grateful** to another person who has helped us in some way.

eg 1. *We are grateful to you for your help.*

2. *He was very grateful to his parents for lending him the money to buy a house.*

We cannot be **thankful** to another person. This word is used when we are glad that something fortunate has happened,

especially when something unfortunate might have happened. The original idea was *thankful to God* (cf. *Thank God*).

eg 3. *I'm thankful John's safe. He might have been killed in that car accident.*

4. *You should be thankful* { *to have* } *escaped so*
{ *(that) you have* } *lightly.*

To be thankful for small mercies is a rather common expression meaning "to be glad that at least some minor aspects of the situation are favourable, that things are not worse".

eg 5. *Be thankful for small mercies.*

Exercise. Fill in the blanks with *grateful* or *thankful*.

1. I should be very ... if you would send me a copy of your latest book. 2. — I'm ... to my parents for giving me the opportunity of going to university. 3. — I'm ... that Philip didn't go on the expedition. It turned out to be disastrous. 4. We are ... to our readers for their letters. 5. — You ought to be ... that you've got an interesting job. Mine is deadly boring. 6. — Oh, well, I suppose we should be ... for small mercies. 7. — I'm ... the doctor came in time. 8. — I'm very ... to the doctor for giving Ann such good treatment. 9. — Paul's very ... to you for your advice. 10. — I'm ... Andrew didn't catch measles from the other children. 11. — He should be ... to be alive. 12. She gave the assistant a ... smile.

Greedy, Mean

Both these words can be translated as жадный but they are not synonymous.

Greedy means "filled with a desire to have, take more of something than is right or reasonable". It often refers to food.

eg 1. *Don't be greedy, Helen. Leave some sweets for the others.*

However, it may also be used in other contexts, for example, with reference to money or other material possessions, or power.

eg 2. *He was greedy for power.*

Mean (in one of its various senses) implies lack of generosity, reluctance to give or share what one already has.

eg 3. — *We're collecting for a retirement present for Mrs Lewis. Would you like to contribute?*

— *Well, I'm rather short of money at the moment.*

— *Oh, come on. Don't be mean.*

4. *He's so mean he never invites anybody out.*

Exercise. Which word (*greedy* or *mean*) would you apply to the behaviour described in the following situations?

1. When Bill goes somewhere with other people (for example, to a restaurant, or to the cinema) he always tries to avoid paying. 2. Mary borrows her sister's skates every time instead of buying her own, although she has enough money. 3. Paul took three pieces of cake one after the other. 4. Joan often goes to her friends for meals but never invites them to more than a cup of tea at her own house. 5. When there is a shortage of something Valerie buys much more than she really needs. 6. Peter never buys his children birthday presents. 7. Tony can afford to sit in the best seats at the theatre but he always buys the cheapest tickets. 8. When her friend offered her some apples, Susan took nearly all of them.

Have, Have Got, Do Have

These three forms all occur in modern English to denote possession but they are not completely interchangeable. The distinctions between them are as follows:

Have alone is used to denote possession at the moment of speaking in formal and semi-formal style.

eg 1. *They have a large house in the country.*

In informal style **have got** is used instead, *have* generally being contracted to *'ve* and *has* to *'s*.

eg 2. *They've got a car.*

3. *I've got a new tape-recorder.*

4. *She's got a lot of interesting books.*

Simply *have/has*, without *got*, should be avoided in such colloquial sentences.

The negative and interrogative forms of *have* and *have got* in traditional British English are as follows:

have (formal)

have got (informal)

Neg.: *They* { *haven't a car.* *They haven't got a car.*
 have no car.

Interr.: *Have they a car?* *Have they got a car?*

In American English, however, negative and interrogative forms with *do/does* occur widely in conversation and this tendency is now spreading to Britain:

Neg.: *They don't have a car.*

Interr.: *Do they have a car?*

This usage contrasts with traditional British English, where *do* is used only in the following cases:

(1) when *have* has a habitual meaning;

eg 5. *Does this shop have cakes?* (= in general)

Cf. 6. *The shop hasn't got any cakes today.*

7. *English people don't usually have summer cottages.*

Cf. 8. *We haven't got a summer cottage.*

(2) when *have* denotes not permission but taking, receiving, experiencing;

eg 9. *What time do you have breakfast?*

10. *I didn't have any letters today.*

11. *We don't have English today.*

12. *Did you have a good holiday?*

13. *Did she have a boy or a girl?*

(= give birth to. Note that the latter expression is confined to very formal style.)

Finally, here is a table of usage showing forms used to express possession (non-habitual):

	Formal Style	Informal Style
Affirmative	<i>I have a dog.</i>	<i>I've got a dog.</i>
Negative	<i>I haven't a dog. have no dog.</i>	BrE: <i>I haven't got a dog.</i> AmE: <i>I don't have a dog.</i>
Interrogative	<i>Have you a dog?</i>	BrE: <i>Have you got a dog?</i> AmE: <i>Do you have a dog?</i>

Particular care should be taken to use the forms with *got* in colloquial English but to avoid them in formal style.

Exercise. Translate the following sentences into English, paying particular attention to style (formal or informal).

1. — У них есть машина. 2. — У меня новое платье. 3. — У Наташи есть пишущая машинка? 4. Университет имеет богатую библиотеку. 5. — У тебя много английских книг? 6. — У меня сейчас нет времени. 7. — У англичан много интересных традиций. 8. Библиотека имеет большое количество старинных книг. 9. — Что у тебя в руке? 10. (*Преподаватель на занятиях*) — У всех есть текст? 11. У юной балерины большое (great) будущее. 12. У нее было тайное желание (desire) уехать в город. 13. У них нет выбора. Они вынуждены принять его предложение. 14. Граждане СССР имеют право на труд. 15. — У нас нет цветного телевизора. 16. — У них трое детей. 17. Студенты, которые получают неудовлетворительную оценку, имеют возможность пересдать экзамен весной. (*Use to fail, to take again.*) 18. — У вас есть его номер телефона? 19. — У Игоря блестящая память, 20. — Наша страна имеет большие минеральные ресурсы,

Historic, Historical

Historical has two meanings:

(1) belonging to history, in contrast to legend or fiction; real, not imaginary. Thus a **historical event** is one which really happened, a **historical figure** is a person who really existed. A **historical novel** or **play** deals with historical events. A picture may have a **historical subject**.

(2) relating to history as a process or a subject of study;

eg <i>historical approach</i>	<i>process</i>
<i>argument</i>	<i>records</i>
<i>development</i>	<i>research</i>
<i>evidence</i>	<i>society</i> (= society for historians)
<i>explanation</i>	<i>study</i>
<i>investigation</i>	<i>treatment</i>
<i>map</i>	
<i>method</i>	

Historic usually means "notable or significant in history".

eg <i>a historic event</i>	<i>meeting</i>
(cf. <i>a historical event</i>)	<i>decision</i>
<i>a historic day/year</i> , etc.	<i>speech</i>
<i>a historic moment</i>	<i>battle</i>
<i>occasion</i>	<i>victory</i>

Historic is also used in the phrases **historic times**, meaning those times of which the history is known and recorded (in contrast to **prehistoric times**) and **the historic present**, denoting the present indefinite tense for past events (used to make the narrative more vivid).

There are a few words which are used with either *historic* or *historical* without any significant change in meaning. The most common is *monument*; both *historic monument* and *historical monument* occur.

Note that in some cases neither *historic* nor *historical* is used, but *history*, as an attribute.

eg <i>the history faculty/department</i>
<i>a history book</i>
<i>a history lesson/class/lecture</i> , etc.
<i>a history exam(ination)</i>
<i>a history student/teacher</i>

Note also that Shakespeare's historical plays are often called his **histories**, in contrast to the tragedies and the comedies.

Exercise. Fill in the blanks with *historic*, *historical* or *history*.

1. There is a ... explanation for this. 2. All ... monuments are now preserved by the state. 3. At the age of 43 Walter Scott began work on his first ... novel. 4. This is one of the ... oaks in which King Charles is supposed to have hidden. 5. The meeting between the two leaders was a ... occasion. 6. — How can your opinion be of any value if you know nothing about the ... background to the problem? 7. ... evidence does not bear out the theory that the ancient Britons were a primitive people. 8. The Battle of Trafalgar was a ... victory for the British navy. 9. — This is the place where Lenin made his ... speech. 10. Mr Jones teaches in the ... Department. 11. The subject of the painting is ... 12. He spoke about the ... development of the trade union movement.

House, Block (of Flats)

The meaning of **house** is much narrower than that of the Russian *дом*. It can be defined as follows: a building intended for one household (usually a family) to live in. The expression **dwelling house** exists but is confined to very formal style, for example, official regulations and announcements. In other contexts simply *house* is used.

English houses usually have two or three storeys and are built of brick or stone. They may be **detached** (standing alone, with some space on each side), **semi-detached** (joined in pairs) or **terrace(d)** (joined together in a row, which is called a **terrace**).

eg 1. *They live in a detached/semi-detached/terrace(d) house.*

2. *Detached houses are usually more expensive than semi-detached or terrace(d) houses.*

In spite of the fact that semi-detached and terraced houses are joined together, each dwelling is considered to be a separate *house*, because it has its own entrance door opening onto the street and is quite separate from the neighbouring house(s) inside. A row of terrace houses (or a terrace) may look like “a block of horizontal flats” to some foreigners, but an English person would find such a description very strange, even illogical. To him it is obviously a row of separate houses.

Flats differ from houses in that they are built in **blocks (a block of flats)** with a common entrance and staircase. All the rooms in a flat are on one level (hence the name), in contrast to a house, which nearly always has at least two storeys.

Thus *house* and *flat* may be used in contrast to each other.

eg 3. *Do they live in a house or a flat?*

4. *English people generally prefer houses to flats.*

Local councils build houses (**council houses**) and flats (**council flats**).

There is one situation, however, in which *house* and *flat* are not mutually exclusive. If the owner of a house does not want, or cannot afford to occupy the whole house himself, he may **convert it into flats**. This may be done properly, that is, by making structural alterations inside, including separate entrance **doors to each flat** (in this case the flats are **self-contained**) or the structure may be left unchanged and each floor (**2-3 rooms**) simply let as a flat (not self-contained). Here we may still call the building a house, because it was intended for one family and keeps the same external structure. This can be illustrated by the following quotations from modern novels:

5. *They were in sight of the dismal converted mid-Victorian house in which Lady Pirie had her flat.* (Angus Wilson)

6. *So for a couple of years she and her husband had lived in comparative poverty in a flat in a house belonging to his uncle, in Middle Road, behind the Alexandra Palace.* (Margaret Drabble)

Except in the situation just described, the word *house* should *not* be used of a building consisting of flats. Here only *block (of flats)* is appropriate or, in some cases, *flats*, without *block*. Here are some sentences showing how these words can be used correctly with reference to Soviet cities:

7. *I live in a(n) { big/old/new/modern block of flats.
old/new/modern flat.*

8. *They are building a lot of new flats on the outskirts of Leningrad.*

9. *All these modern blocks (of flats) look the same to me.*

10. *We live in the tall block on the corner.*

11. *There's a shop { on the ground floor of our block.
in the next block.*

12. *There's a cinema near my flat.*

13. *I usually leave { my/the flat }
home } at half past eight.*

In England blocks of flats usually have names, but the expression **block 1/2/3**, etc. can be used as a translation of **корпус 1/2/3 и т.д.**

Each flat has a number (the **flat number**): flat 1, flat 2, and so on.

The expression *house number* cannot be used with reference to a block of flats, because a block of flats is not a house. We say, for example:

14. *I live at no. 10 (Market Street).*

15. *What number do you live at?*

Even in the case of houses the expression *house number* is not common. Simply *number* is used, as illustrated above.

The word *house* and the expression *house number* are to be avoided not only with reference to blocks of flats but also to denote other buildings not intended for living in. If the function of the building is known, the appropriate specific word or phrase should be used, for example, *shop, office, office block, hotel*.

eg 16. *The shop is at no. 28 (Nevsky Prospect).*

If it is not clear what sort of building it is, or this is not important, **building** should be used.

eg 17. *When the fire started, everyone rushed out of the building.*

18. *What are those new buildings over there?*

Finally some special uses of *house* in proper names should be mentioned, since they do not follow the pattern described above.

(1) names of certain shops, restaurants, etc.;

eg *The Scotch House* — sells Scottish clothes and other goods

The House of Bewlay — a chain of tobacconists

Lyons Corner House — one of several large restaurants in central London, situated on corners of main streets

Angus Steak House — a chain of restaurants specialising in steaks

(2) names of office blocks;

eg *Albion House*

Celanese House

(3) headquarters of Commonwealth countries in Britain (London);

eg *Australia/Canada/India House*

Exercise. Fill in the blanks with *house, flat, block (of flats), building* or *home*, if a word is needed.

1. — I live in a new 2. — There are about 200 . . . in our 3. — There are not many tall . . . in the centre of Leningrad. 4. — The faculty . . . is rather old and inconvenient. 5. — What time do you leave . . . ? 6. — There's a good film on at the cinema near my 7. — What . . . number do you live at? 8. He noticed a strange-looking . . . and asked his friend what it was. 9. At the new university all the . . . will be grouped on one campus: teaching . . . , administrative . . . , hostels, libraries, and so on. 10. The Physics Faculty . . . was the first to be built. 11. — The record shop is at . . . number 36, George Street. 12. — English people don't like living in 13. . . . take up less space than 14. They say that an Englishman's . . . is his castle. 15. — I live in a nine-storey

How Do You Do?, Good Morning/Afternoon, etc., Hallo

How do you do? is now used almost exclusively in formal and semi-formal introductions.

eg Mr A: *Mr Brown, I'd like* $\left\{ \begin{array}{l} \text{to introduce} \\ \text{you to meet} \end{array} \right\}$ *Peter Fry,*
a colleague
of mine

Mr B: *How do you do?*

Mr C: *How do you do?*

Although this sentence is in the form of a question, it has lost its interrogative meaning and requires no answer, except a repetition of *How do you do?* by the person to whom it is first addressed.

Note that *do you* is often contracted to *d'you*, pronounced [dju], [djə] or [dʒə].

How do you do? is still occasionally used as a greeting addressed to someone whom the speaker already knows, but such usage is old-fashioned and not to be recommended. Here **Good morning/afternoon/evening** should be used in formal situations and **Hallo** in semi-formal and informal style. (*Hallo* is also used instead of *How do you do?* in informal introductions.) Note that *Good day* is not used nowadays, either as a greeting or when leaving someone.

Exercise. Give the appropriate greetings for the following situations.

1. You meet a friend in the street. 2. You are introduced to a friend's parents. 3. You come home in the evening. (Your family are there.) 4. You meet a senior member of the university staff at about 3 p. m. 5. You meet a neighbour of about your own age while shopping in the morning. 6. You are introduced to a visiting lecturer. 7. You meet one of your teachers, whom you know rather well, at a concert. 8. You meet

your neighbour's son, aged 9, when leaving home. 9. You are introduced to a friend's sister at a party. 10. A stranger knocks on your door one evening. (He is a well-dressed middle-aged man.)

In Case

In case as a conjunction has two uses:

(1) to denote that the action expressed by the verb is performed in anticipation of a situation which may or may not arise;

eg 1. *Take an umbrella in case it rains.*

(It is not raining now but it may rain later.)

2. *I'll give you my phone number in case you need to ring me.*

(I'll give it to you now, although I don't know whether you will need it or not.)

3. *Remind him about the meeting in case he's forgotten.*

(Perhaps he has forgotten, perhaps not.)

4. *I'd better give you the ticket now, in case I don't see you again before the concert.*

5. *Here's another pound, in case you have to take a taxi.*

Just can be included to emphasize the unlikelihood of the situation occurring.

eg 6. *Take some paper and a pencil with you, just in case they're out and you have to leave a note.*

In some cases the verb may be omitted after *in case*, since it is implied by the context.

eg 7. *It doesn't look like rain but I'll take an umbrella just in case.* (=in case it does rain)

8. *I think I'll wake up in time but call me just in case.* (=in case I don't wake up in time)

Just is usually, although not always included in such cases.

This use of *in case* corresponds to the Russian на тот случай, если or, without a verb, на всякий случай.

In case should *not* be used as an alternative to *if* (Russian в случае, если), at least in British English. Such sentences as:

* *In case you have any questions please ask me.*

* *In case she still has a temperature tomorrow, send for the doctor.*

are incorrect. Here only *if* is possible.

Note. It is true that *in case* occurs in the sense of *if* in American English and can therefore be used in this way by those foreign speakers whose English is American in other respects too.

(2) to denote negative purpose, instead of *lest*, which is now confined to very formal style and is no longer used in conversation;

eg 9. *Don't go near the water in case you fall in.*

10. *I'll put an apron on in case I get my dress dirty.*

11. *Set the alarm clock in case you oversleep.*

In case of is used with certain nouns in formal style meaning "if there is".

eg 12. *In case of fire, ring the alarm bell.*

(=If there is a fire, ...)

13. *In case of illness, send for the doctor.*

(=If someone is ill, ...)

14. *In case of emergency, dial 999.*

(=If there is an emergency, ... 999 is the number to dial in England for the police, fire brigade or ambulance.)

15. *In case of difficulty consult the instruction book.*

Note the difference in meaning between, for example, *in case of fire* (=if there is a fire. Russian в случае пожара) and *in case there is a fire*, which could be translated as either на тот случай, если будет пожар or чтобы не было пожара, depending on the context.

In case of is used only with certain nouns and is confined to formal style, especially official instructions and notices, as illustrated above.

In the case of means "as regards", "concerning".

eg 16. *In the case of Jones I think we should make an exception.* (=in his case)

17. *There is no difficulty in the case of weak verbs.* (=in this case)

Exercise 1. Fill in the blanks with *in case* or *if*.

1. — ... I manage to get tickets for the ballet, I'll ring you.
2. — ... they haven't got a small tin (of coffee), buy a large one. 3. — Set the alarm clock for 7 o'clock ... you oversleep. 4. — Don't hesitate to come and see me ... you have any problems. 5. — Take some more money ... you buy some gloves as well. 6. — I'll make a cake this morning ... Pat comes to tea. 7. — Don't make a noise ... you wake the baby. 8. — Let's go into the country on Saturday ... the

weather is warm enough. 9. — ... the dress costs more than £ 10 don't buy it. 10. He bought some food on the way home ... his wife was still out.

Exercise 2. Translate the following sentences into English.

1. — В случае, если вы не застанете его на работе, позвоните ему завтра домой. 2. — Возьми сумку. Вдруг ты купишь что-нибудь по пути. 3. — Позвони мне завтра на всякий случай. 4. В случае дождя экскурсия отменяется. 5. Концерты переносятся только в том случае, если музыканты заболеют. 6. — Я не возьму купальник. Сегодня прохладно. — Возьми на всякий случай. Вдруг потеплеет. 7. — В случае, если ты не успеешь на этот поезд, садись на следующий. Мы тебя подождём. 8. — Хлеб нужен? — Купи на всякий случай. 9. — В случае чего, позвони мне домой (at home). 10. — Понедельник — выходной день в Эрмитаже. — В этом случае я пойду во вторник.

Little, Small

Both *little* and *small* are used to denote below average size. In many cases either word can be used, the distinction being stylistic. *Small* is more formal than *little*, although the difference is not great and *small* is not confined to formal style. Here are some examples where either word can be used, the version with *small* being more formal:

a little/small room/flat/house
town/village
field/park/garden/lake
bag/suitcase
knife/spoon/plate
apple/pie/cake

In such cases *little* is the opposite of *big* and *small* the opposite of *large*. (See p. 17)

However, *little* tends to be avoided in certain grammatical functions. Firstly, it is not often used predicatively, and such sentences as *The room was (very/rather/too) little* are rare. **Small** is generally preferred here.

eg 1. *The room was (very/rather/too) small.*

Secondly, the degrees of comparison *littler* and *littlest* tend to be avoided in favour of **smaller** and **smallest**.

eg 2. *Your room is smaller than mine.*

3. *This is the smallest size they've got.*

In addition, both *little* and *small* have certain specific uses, when they are not interchangeable.

little

(1) meaning "young", "not adult";

eg 4. *She's got a little boy/girl.* (=child)

(2) meaning "not important";

eg 5. *He seemed to have forgotten all the little people who voted him to power.*

(3) meaning "short" (of time);

eg 6. *He'll be here in a little while.*

7. *Let's have a little rest.*

8. *We went for a little walk before breakfast.*

small

(1) in expressions of quantity;

eg *a small amount/quantity/number
on a small scale*

(2) in connection with sizes of clothes and other goods;

eg 9. *They've only got small sizes left.*

10. *These tights come in three sizes: large, medium and small.*

(3) in the sense of "doing a limited amount of something";

eg 11. *There are many small farmers in this area.*

12. *This bankruptcy will be a blow to small investors.*

Exercise. Fill in the blanks with *little* or *small*, taking the style into consideration where necessary.

1. — Here's a ... present for you. 2. (*In a newspaper article*) He was born and brought up in a ... mining town in Nottinghamshire. 3. — It's a very nice house but the garden is too ... 4. — I couldn't go to the concert because my ... boy was ill. 5. — Will this room do? — It's rather ... Isn't there a bigger one free? 6. — Shall we go for a ... walk? 7. — What a nice ... dog! 8. — I need a ... rest after that long walk. 9. (*In an advertisement*) This house would be ideal for a ... family. 10. (*In a book*) He grew vegetables on a ... scale. 11. — Please pass me a ... plate for the butter. 12. — I need a ... size.

Long, A Long Time

Long as an adverb of time is mainly confined to interrogative and negative sentences; in affirmative sentences **a long time** is the norm.

eg 1a. *Have you been waiting long?*

b. *I haven't been waiting long.*

BUT c. *I've been waiting (for) a long time.*

2a. *Did they stay long?*

- b. *They didn't stay long.*
- c. *They stayed (for) a long time.*

The same applies when *very* is included.

- eg 3. *I've been waiting (for) a very long time.*
- 4. *They stayed (for) a very long time.*

This differentiation between affirmative sentences on the one hand and negative and interrogative sentences on the other follows the same pattern as in the use of *far* — *a long way* (see p. 56) and *much/many* — *a lot* (see p. 82).

With *too*, however, *long* is used in all types of sentence, meaning "beyond the expected limit".

- eg 5. *I've been waiting too long.*
- 6. *They stayed too long.*

Exercise 1. Give either an affirmative or a negative answer to the questions.

Model: Student A: *Have you been waiting long?*

Student B: *Yes, a long time* or: *No, not long.*

- 1. — Have they been married long? 2. — Was she away long? 3. — Did Peter stay long? 4. — Have you been living here long? 5. — Did you have to wait long for the bus? 6. — Has she been ill long? 7. — Did the meeting go on long after I left? 8. — Has the chicken been in the oven long?

Exercise 2. Contradict the following negative statements emphatically, according to the model.

Model: Student A: *I wasn't away long.*

Student B: *You were. You were away a long time.*

- 1. — Angela didn't stay long. 2. — Derek and Susan haven't been married long. 3. — I haven't known Richard long. 4. — She didn't have to wait long. 5. — They haven't been living in that house long. 6. — It didn't rain long. 7. — You didn't practise your music long. 8. — They haven't had the car long.

Much/Many, A Lot, Lots, Plenty

English people tend to avoid **much** and **many** in affirmative sentences. In informal style **a lot (of)** is used instead, with both countable and uncountable nouns.

- | | |
|---|----------------------------------|
| eg 1. — <i>I spent a lot of time on the beach.</i> | } with
uncount-
able nouns |
| 2. — <i>There's a lot of work to be done.</i> | |
| 3. — <i>A car costs a lot of money.</i> | |
| 4. — <i>He's got a lot of interesting books.</i> | } with
countable
nouns |
| 5. — <i>There were a lot of people at the bus stop.</i> | |
| 6. — <i>I made a lot of friends at school.</i> | |

Such sentences as *I spent much time on the beach*, although grammatically correct, are practically never heard. *Much* does occur occasionally in affirmative sentences in formal style, but even here it is often avoided if possible. For example, instead of *much time* one can use *a considerable amount of time*, instead of *much work*—*a great deal of work*, instead of *much money*—*a large amount/sum of money* (see also p. 20 *great*). As for *many*, it is avoided in colloquial English (in affirmative sentences) but is widely used in formal and semi-formal style.

eg 7. *Many people in the town were left homeless as a result of the earthquake.*

8. *The Hermitage collection of 19th-century French paintings is one of the richest in the world and contains many fine canvases by the Impressionists.*

The usual pattern of usage in informal style is:
affirmative sentences — *a lot (of)*
negative sentences — *much/many*
interrogative sentences — *much/many*
This pattern can be illustrated as follows:

- 9a. — *I spent a lot of time on the beach.*
b. — *I didn't spend much time on the beach.*
c. — *Did you spend much time on the beach?*
10a. — *He's got a lot of books.*
b. — *He hasn't got many books.*
c. — *Has he got many books?*

Another illustration can be provided by question and answer.

11. — *Did you spend much time on the beach?*
— *Yes, a lot or: No, not much.*
12. — *Has he got many books?*
— *Yes, a lot or: No, not many.*

It is true that the most common way of replying to such questions is to say simply "Yes" or "No", sometimes repeating the auxiliary.

- *Yes, I did or: — No, I didn't.*
— *Yes, he has or: — No, he hasn't.*

However, the forms given above also occur as emphatic replies, especially the negative ones.

Although *a lot (of)* is characteristic of affirmative sentences, it is not entirely restricted to this type. It occurs also in negative and interrogative sentences, but compara-

tively rarely. In these cases it generally expresses some special emphasis or implication. For example, the sentence *Have you got a lot of work?* tends to imply a supposition on the part of the speaker that the person addressed *has* a lot of work, or at least may have a lot.

Lots (of) differs from **a lot (of)** in two respects: (1) It is more emphatic, implying a larger quantity or number. (2) It is more colloquial.

It corresponds approximately to the Russian *много*. It occurs mainly in affirmative sentences such as:

13. — *They've got lots of money.*

14. — *There were lots of people in the park.*

15. — *I made lots of jam this year.*

16. — *I took lots of photos when I was on holiday.*

17. — *Did they ask you many questions?*

— *Yes, lots.*

Plenty also implies a large quantity and is also colloquial in this use. However, it differs from *a lot* and *lots* in that usually the quantity is directly related to a particular purpose or need. It means enough for the purpose and even more, enough and to spare. There appears to be no Russian equivalent for this sense of *plenty*. Here are some examples of its use:

18. — *There's no need to hurry. We've got plenty of time.*

(meaning not simply a lot of time but enough time to do what we have to do, and even some time to spare)

19. (To a person going shopping) — *Have you got enough money?*

— *Yes, plenty, thank you.*

(meaning enough money to buy what I need, and even more)

20. — *I don't know you couldn't find out anything about it. There are plenty of books in the library.*

Sometimes, however, *plenty* is used simply as a synonym of *lots*.

The usage of all the words discussed above in both formal and informal style is summarized in the following table. (C stands for *countable*, UC for *uncountable*.)

Type of Sentence	Formal Style	Informal Style
Affirmative	<i>much/many</i> <i>a great deal</i> — UC <i>a large</i> { <i>amount</i> — UC <i>quantity</i> — UC <i>number</i> — C <i>a considerable</i> { <i>amount</i> — UC <i>number</i> — C	<i>a lot</i> <i>lots</i> <i>plenty</i>
Negative	<i>not much/many</i> or reword as an affirmative sentence using <i>little/few</i> ¹	<i>not much/many</i>
Interrogative	<i>much/many?</i>	<i>much/many?</i>

¹ This produces a more forceful impression than *not much/many* in cases where the smallness of the quantity or number is to be emphasized. For example, instead of *He did not have much difficulty in convincing his colleagues* it is more forceful to say *He had little difficulty...*, instead of *Not many cities suffered in the war as much as Leningrad*, *Few cities suffered...* Be careful here not to confuse *little/few* with *a little/few*, which have a different meaning ("some").

What has been said above about *much* refers only to its use as a pronoun. As for its adverbial use, the same tendency to avoid it in affirmative sentences can be observed. Thus sentences such as *She reads much* or *He works much* sound unnatural. Instead English people use *a lot* in informal style.

- eg 21. — *She reads a lot.*
 22. — *He smokes a lot.*
 23. — *We travelled a lot in the summer.*

With *work* the adverb *hard* is generally used.

24. — *He works hard.*

In formal style we find *a great deal*, or, less often, *greatly*, or other, more specific adverbs such as *widely*, *extensively*, *heavily*, according to the context.

- eg 25. *She reads* { *a great deal.*
widely.
 26. *They suffered* { *greatly* } *when their son*
a great deal } *was killed.*
 27. *He smokes heavily.*
 28. *They travelled* { *a great deal.*
widely.
extensively.

Very much, so much and too much are not subject to the restrictions mentioned above. In connection with *very much*, however, note that the use of *much* in such sentences as:

29. *I was very much surprised to hear that he had left.*

30. *She was very much offended by his remarks.*

is now old-fashioned or extremely formal. Standard usage in modern English, both formal and informal, is simply *very*.

31. — *I was very surprised to hear that he had left.*

32. — *She was very offended by his remarks.*

Finally here is a table of usage for adverbial *much*.

Type of Sentence	Formal Style	Informal Style
Affirmative	<i>a great deal</i> <i>greatly</i> or more specific adv., according to the context	<i>a lot</i>
Negative	<i>not much</i>	<i>not much</i>
Interrogative	<i>much?</i>	<i>much?</i>

Exercise 1. Give either an affirmative or a negative answer to the following questions.

Model: Student A: *Have you got much work?*

Student B: *Yes, a lot* or: *No, not much.*

If student B thinks that *lots* or *plenty* is appropriate, he may use it instead of *a lot*.

1. — Have you got much money? 2. — Did you pick many apples yesterday? 3. — Have you got many letters to write? 4. — Do your parents travel much? 5. — Have you seen many Italian films? 6. — Is there much paper left? 7. — Did you meet many interesting people on holiday? 8. — Has Nina made many sandwiches? 9. — Have we got much time left? 10. — Did you do much interpreting at the conference?

Exercise 2. Contradict the following negative statements emphatically, according to the model.

Model: Student A: *You haven't got much work.*

Student B: *I have. I've got a lot of work.*

If student B thinks that *lots* or *plenty* is appropriate, he may use it instead.

1. They haven't got much money. 2. John hasn't got many friends. 3. You haven't done much today. 4. They didn't invite many people. 5. There aren't many mushrooms in the woods. 6. You haven't bought

much bread. 7. They don't watch television much. 8. She doesn't eat many sweets. 9. They didn't take many photos. 10. Ann doesn't smoke much. 11. You didn't make many cakes. 12. Nicholas doesn't do much preparation.

Exercise 3. Fill in the blanks with *much*, *many*, *a lot (of)* or some other expression of quantity, taking the style into consideration. In doubtful cases the style is indicated by letters: *F* (= formal) and *IF* (= informal).

1. — There are ... interesting books on sale. (IF) 2. — Have you got ... work at the moment? 3. ... people visited the exhibition. (F) 4. — I don't spend ... time watching television. 5. — A typewriter costs ... money. (IF) 6. — Don't hurry. There's ... time. 7. — Has he got ... friends? 8. — Did you find ... mushrooms? — Yes, 9. The president received ... letters of protest. 10. — He smokes (IF) 11. — I've read ... books by Graham Greene. 12. — There was ... good food in the house, so we didn't need to go shopping. 13. The interviewer asked him ... searching questions. (F) 14. — ... roads are blocked by snow. (IF) 15. — Do English people drink ... tea? 16. — I found ... interesting material for my essay in the library. 17. — He works 18. The man broke into the house and stole ... money. (F) 19. — Does she read ... ? 20. — They gave her ... flowers. (IF)

Note (v), Notice, Take Notice, Mark, Pay Attention

Notice is the most widely used of these verbs and verbal expressions, and usually corresponds to the Russian замечать or обращать внимание. Here are some examples of its use in various types of sentence:

1. — *She was wearing a new dress but he didn't even notice.*
2. — *Did you notice him hesitate?*
3. *She noticed that he left early.*
4. — *Alan was drunk tonight.*
— *Was he? I didn't notice.*
5. — *I noticed his car standing outside the house.*
6. — *Susan's always in a hurry to get home.*
— *Yes, so I've noticed.*

Take notice is used especially in negative sentences, implying a deliberate withholding of one's attention, disregard.

- eg 7. *She could see that the boy wanted to speak to her but she took no notice (of him).*
8. — *Margaret's always making sarcastic remarks about my work.*
— *Take no notice or: — Don't take any notice.*

Pay attention is occasionally used in the sense of "notice" but it usually has a slightly different meaning, namely

“to direct one’s thoughts consciously towards somebody or something.”

eg 9. — *Pay attention to what you’re doing.*
(=Don’t let your thoughts wander.)

This expression is used in the classroom.

10. — *Pay attention (to what I’m saying).*
(Note that *attention* alone is not used in this situation.)

11. — *I wish you’d pay attention* { *to what I’m saying.*
 to your work.

12. Pupil: I { *don’t understand.*
 can’t remember.

Teacher: *That’s because you weren’t paying attention*
(when I explained).

Except for the context of the classroom, however, *pay attention* is seldom used in conversation. It is confined mainly to formal style, especially written English.

eg 13. *The writer pays great attention to historical detail.*

14. *Greater/More attention should be paid to preventive medicine.*

15. *Artists of that period paid little attention to line, concentrating on colour.*

Note has a similar meaning to *notice*, but with the additional idea of remembering what one notices for the future.

eg 16. *She noted that he gave no explanation or apology for his absence.*

In the above sentence *notice* could be used instead, but this is not so in the following sentences:

17. *Note the* { *use of the definite article here.*
 spelling of the plural.

18. *Note that “penny” has two plurals: “pennies” and “pence”.*

19. *Please note that this bill must be paid within ten days.*

Here the writer draws attention to some fact which he wishes the reader to notice and remember. Such use is restricted to formal style, mainly written, and rarely occurs in spoken English.

Note is also occasionally used in the sense of “draw attention to by mentioning, record”.

eg 20. *He began his speech by noting the importance of the occasion.*

Mark in the sense of “note” is archaic, except in the phrase **(You) mark my words**, meaning “Pay attention to and remember what I say (because future events will show that I was right)”. This is now used jocularly.

Exercise. Fill in the blanks with the appropriate form of *note*, *notice*, *take (no) notice (of)*, *mark* or *pay attention (to)*.

1. — I didn't . . . him come in. 2. Please . . . the change of address. 3. He . . . that the door was still open. 4. — Was John at the meeting? — I didn't . . . 5. — What did the lecturer say about his work in the theatre? — I don't know. I wasn't . . . at that moment. 6. — . . . the use of the present perfect in this type of sentence. 7. She . . . a worried expression on his face and wondered if anything had gone wrong. 8. — Did you . . . whether the light was on? 9. — He'll get into serious trouble one day. You . . . my words. 10. — Peter seems to think it's all my fault. — Don't . . . 11. He didn't . . . how much the book cost. 12. Please . . . that late-comers will not be admitted to the auditorium until the interval. 13. (*Teacher to pupil*) — Stop looking out of the window and . . . 14. When the lift stopped nobody . . . 15. — I didn't . . . that my coat was dirty until I got home.

Nothing To Do But

To express the idea that no other solution is available, the words *nothing to do but* may be used with *there is/was*, etc.

eg 1. — As the last bus $\left\{ \begin{array}{l} \text{has} \\ \text{had} \end{array} \right\}$ gone and we $\left\{ \begin{array}{l} \text{cannot} \\ \text{could not} \end{array} \right\}$ afford a taxi, *there is/was nothing to do but walk.*

The verb *have* should not be used in such sentences (* *We had nothing to do but walk*), because this means that we had no other possible *occupation*. Here is a sentence where *have* is used correctly:

2. *When he was in prison he often had nothing to do but sit and think.*

After *there is/was nothing to do but*, *for* with a noun or pronoun referring to a person (or persons) may be included.

eg 3. *There is/was nothing for us to do but walk.*

Another possibility is:

4. *There is/was nothing $\left\{ \begin{array}{l} \text{we can/could do} \\ \text{to be done} \end{array} \right\}$ but walk.*

Exercise. Rephrase the following sentences using the words *nothing to do but* or a similar construction.

1. The shop is closed so we shall have to wait. 2. As he couldn't find the key the only solution was to break the lock. 3. She had no ideas of her own, so she had to agree. 4. The grass is soaking wet. We shall have to go back. 5. She could not correct all the mistakes neatly, so she was forced to retype the manuscript.

Offer, Suggest, Propose

These three verbs can all be translated as предлагать and therefore tend to be confused by Russian speakers. Although they are close in meaning, there are both semantic and grammatical distinctions in their usage.

Offer means firstly to hold out (to someone) for acceptance or refusal. In this sense the construction **offer smb. smth.** is used.

eg 1. *She offered them a cup of tea.*

If the indirect object is long, **offer smth. to smb.** tends to be used instead.

eg 2. *She offered a cup of tea to the people who had been caught in the storm.*

Other examples of **offer (smb.) smth.** are:

3. *I offered (her) my help.*

4. *The manager offered David a job.*

5. *The owner of the lost jewels offered a reward for their return.*

The preposition *for* is also used in such sentences as:

6. *He offered me { £10 for the book.
the book for £10.*

The passive voice is widely used in sentences where it is not known, or considered unimportant, who has offered.

eg 7. — *I've been offered a job at Bristol University.*

Secondly, **offer** means "to express willingness to do smth." Here it is used with the infinitive but *without* a personal object after it: **to offer to do smth.**

eg 8. *She offered to make (them) a cup of tea.*

Be careful to avoid such sentences as **She offered them to have a cup of tea.* One can offer only to do something oneself. Other examples of **offer to do smth.** are:

9. *I offered to help (her).*

Cf. no. 3 above.

10. *His parents offered to lend him the money.*

Suggest means "to put forward an idea", without necessarily implying a willingness to do something oneself. There are two possible constructions:

(1) **suggest** { **smth. (to smb.)**
 doing smth.

eg 11. *He suggested* { *a drive in the country.*
 going for a drive in the country.

12. — *Have you suggested it to your parents?*

(2) **suggest (that) smb. (should) do smth.**

This is used when it is necessary to state who is to carry out the action.

eg 13. *He suggested (that) they (should) go for a drive.*

14. — *I suggest (that) you ask Mr Smith about that.*

Propose may mean the same as *suggest* and is used in the same types of construction, namely:

— **propose** { **smth. (to smb.)**
 doing smth.

— **propose that smb. (should) do smth.**

eg 15. — *I propose* { *an early start*
 starting early
 that we start early } *tomorrow.*

16. *The chairman proposed that the matter (should) be decided at the next meeting.*

However, *propose* is less widely used, being confined mainly to formal style. For example, it occurs in the context of meetings, debates, elections, etc.

eg 17. *The motion was proposed by Rosemary Hill and seconded by Richard Davies.*

18. — *I propose David Wells (for chairman).*

Propose is also used in connection with toasts,

eg 19. — *I should like to propose a toast to our hosts and with marriage. In the latter case propose is generally used without the word marriage.*

eg 20. *He proposed to her only a few days after they first met.*

Another, slightly different meaning of *propose* is "intend, have as one's aim". Here it is followed by the infinitive.

eg 21. — *What do you propose to do about it?*

22. *He proposed to sell the house and go abroad.*

Exercise. Translate the following sentences into English.

1. Джон предложил ей пойти в ресторан. 2. Знакомый его отца предложил ему работу. 3. Она критиковала все его идеи, но сама ничего не предлагала. 4. Режиссер предложил ей сниматься (use *a part*) в своем новом фильме. 5. Председатель предложил перенести заседание на следующую неделю. 6. Художник предложил ему купить несколько своих картин. 7. Родители предложили свою помощь. 8. — Я предложил встретить их на вокзале, но они отказались. 9. Редактор предложил изменить название книги. 10. Он предложил всем остаться у него. 11. В букинистическом магазине ему предложили за книгу 15 рублей. 12. — Мне предложили летом работать гидом.

Office

The word **office** is very widely used in Britain to denote any room or set of rooms (sometimes a whole building) where administrative or clerical work is done. All business organizations (industrial and commercial companies, banks, etc.) have offices, as do ministries, local councils, educational institutions, hospitals, shops, and so on. A man with his own small business (for example, a carpenter) may have an office in his house, a room where he does his paperwork (accounts, estimates, orders for materials, bills, receipts, etc.). This is different from a **study**, which is meant for reading and writing (for example, books, articles, or simply letters).

Office is not normally used to denote a whole organization but only that part of it where administrative and clerical work is done. In industry, *office(s)* can be used in contrast to *factory* or *works* (see p. 48).

eg 1. (Speaking of a company which produces agricultural machinery) — *The offices are in London but the factory is in Leeds.*

In the case of a large company with several offices in different places, *office* is used in the following way:

— *(the) head office*

— *the London/Manchester/Bristol office*

eg 2. *He's been transferred to head office.*

3. *He's gone to a meeting at the Bristol office.*

Although the singular is used here, these expressions usually denote a *set* of offices, sometimes a whole building. *Office* in the singular may also denote one room in a set of offices.

eg 4. *Mr Smith's office is on the fourth floor.*

Office is used attributively in the following common expressions:

— **office work** — administrative or clerical work

— **office worker** — a person who works in an office, for example a clerk, typist or accountant, in contrast to, for example, a factory worker or a shop assistant

— **office furniture** — desks, special chairs, etc. for offices

— **office equipment** — typewriters, adding machines, lamps, etc.

— **office building/block** — a building occupied by offices (either belonging to one organization or more)

Office is also widely used as a general or collective term in such sentences as:

5. *He works in an office.*

6. *He was late for the office.*

7. *On bank holidays all factories, offices and shops are closed.*

8. *Most of the buildings in Fleet Street are offices, mainly newspaper offices.*

Office has a slightly different meaning in the following expressions:

— **inquiry office** — a place where one can get information, for example, at a station.

— **booking office** — a place where one can buy tickets

— **box office** — synonym of *booking office* used in the theatre and cinema

— **lost property office** — a place where things which have been left somewhere (for example, in a train or bus) are taken and can be claimed.

Here *office* means something like *department*.

The word means *government department, ministry* in the expressions: the names **the Home Office** (the ministry responsible for home, or internal, affairs) and **the Foreign Office** (responsible for foreign affairs).

Office may also mean a position of authority, especially in government.

eg 9. *The new president takes office on March 20th.*

10. *The Conservative party has been in office for over five years, during which time unemployment has risen steadily.*

It is clear from what has been said above that *office* has a wide variety of uses. This word has no general Russian equivalent and therefore has to be translated in various ways, depending on the context, for example, as учреждение, контора, канцелярия, администрация, административное здание, кабинет, отдел, отделение, бюро, министерство, пост (=должность), у власти (in office).

Exercise. Suggest the most appropriate translations for the examples given in the above discussion of the use of *office* and then translate the following sentences into Russian.

1. His father works in an office. 2. — I left my umbrella in the bus. — You'd better go to the lost property office. 3. He used to work in the factory but now he's in the office, in the planning department. 4. Hardly anybody lives in the City of London. Nearly all the buildings are banks or offices or shops. 5. She rang him at the office but was told that he was at a meeting. 6. He went to the booking office and bought a ticket to Hull. 7. The Foreign Office refused to comment on the decision. 8. These snack bars are used mainly by office workers. 9. Wait here while I go to the inquiry office. 10. We must get permission for the change from our London office. 11. The House of Lords is unlikely to be abolished or reformed while a Conservative government is in office. 12. (*One employee to another*) — Do you know where Mr Dent is? — Isn't he in his office?

Once, One Day/Morning, etc.

Once usually means "on one occasion", in contrast to *twice, three times*, etc.

eg 1. *I've done this exercise once. Why should I do it again?*

2. *We have conversation lessons once a week.*

Sometimes the numerical aspect is less important, and *once* means simply "on a certain occasion in the past".

eg 3. *I once saw him waiting for a bus.*

4. { *Once he came to see me,*
He came to see me once, } *to ask my advice.*

5. { *I once went to the theatre with him.*
I went to the theatre with him once.

In such cases, however, *once* is not the only possibility, and not always the best choice. *One day/morning/afternoon/evening* is often preferable. This applies particularly to the beginning of a story.

eg 6. *One day John met an old friend of his on the way to work.*

7. *One evening, while we were having supper, the telephone rang.*

Once in the morning/afternoon/evening is not usual, nor is *once* with days of the week. Here we use *one Monday/Tuesday*, etc.

eg 8. *One Sunday (morning) Philip went out into the garden to mow the lawn.*

9. *I saw her one Saturday (afternoon) in the market.*

Note. *Once* alone is occasionally used in the sense of "at some time in the past", without any numerical idea at all.

eg 10. *He once* { *lived in London.*
worked for the Post Office.

11. *There was once a market here.*

Exercise. Translate the following sentences into English.

1. Он ко мне однажды приходил на лекцию. 2. Однажды вечером в дверь тихо постучали. 3. Однажды в среду он по привычке включил телевизор, чтобы посмотреть свою любимую передачу. 4. Однажды мы решили провести каникулы на Черном море. 5. Однажды утром он отправился на рыбалку. 6. Только однажды мне пришлось проезжать этой дорогой. 7. Однажды днем я заметила, что в городе почему-то горят все уличные фонари. 8. Однажды в воскресенье они пили чай на веранде. 9. Он вспомнил, что однажды встречал этого человека. 10. Однажды ночью город проснулся от сильного подземного толчка ("tremor". Use the passive with *by*). 11. Я его однажды видел по телевидению. 12. Однажды в субботу его неожиданно вызвали в больницу.

Person, Persons, People

Person is used widely in general statements, definitions, etc.

eg 1. *A solicitor is a person who gives legal advice.*

It is also characteristic of official language (laws, regulations, etc.).

eg 2. *Any person causing wilful damage to trees and other vegetation is liable to a fine not exceeding £ 50.*

Person occurs in everyday speech, too.

eg 3. *There was only one person at the bus stop.*

4. *She's a very interesting person.*

In other cases, however, *person* would sound strange. For example, we do not say * *A person came to see you while you were out* but *Somebody/Someone came to see you* or *A man/woman came to see you*, not * *He saw a person waiting by the entrance* but *He saw somebody/someone ...* or: *He saw a man/woman ...* (*Someone* is more formal than *somebody*.)

In certain cases *person* is possible but derogatory.

eg 5. *Who is that person?*

If no derogatory connotation is intended, *Who is that man/woman?* or simply *Who's that?* should be used instead. (See also the derogatory use of the plural form *persons* discussed below.)

The plural form **persons** is now mainly confined to official language, where it corresponds to the Russian лица.

eg 6. *Persons born in foreign countries of British parents or born in the United Kingdom of foreign parents, may possess a foreign nationality in addition to British nationality.*

7. *Alcoholic drinks may not be served to persons under the age of 18.*

In other situations *persons* may be derogatory, as illustrated by the following quotation from "I Like It Here" by Kingsley Amis:

8. *His mind drifted back to the time when he had been too hard up to resist an invitation to Birmingham, where some foreign persons needed to be addressed on "Contemporary British Novelists (vi): Graham Greene."*

Non-derogatory usage here would be *foreign visitors/students*.

This derogatory use of *persons* in modern English can be contrasted with its neutral use by such writers as Somerset Maugham, who were writing at the beginning of the century.

eg 9. *The Stricklands owed dinners to a number of persons.* (Somerset Maugham. *The Moon and Sixpence*)

10. *There, as is notorious, he (Strickland. — JP) spent the last years of his life; and there I came across persons who were familiar to him.* (ibid.)

Nowadays a writer would use *people* in such sentences.

People is also the usual form in conversation.

- eg 11. *How many people are there in your group?*
 12. *There were about ten people in the room.*
 13. *There were a lot of people at the exhibition.*
 14. *Some people find this sort of book boring.*
 15. *All thinking people are worried about the arms race.*

People now tends to be used also with adjectives denoting nationality.

- eg 16. *English people drink a lot of tea.*
 17. *There were some French people on the bus.*

Englishmen/Frenchmen, etc. is increasingly felt to refer only to men. *The English/French*, etc. is still used in general statements such as sentence 16 above but is more formal.

Exercise 1. Fill in the blanks with either *person* or some more suitable word (for example, *somebody/someone*, *man/woman/boy*, etc.). In some cases there is more than one possibility.

1. She had never met such a famous ... before. 2. — ... is waiting for you outside. 3. — The ... by the door is John's father. 4. Any ... giving false information concerning his income for the purpose of avoiding tax may be prosecuted. 5. — What do we call ... who plays pop records on radio and TV? — A disc jockey. 6. ... was working in the garden. 7. — She's a very generous ... 8. — Who's that ... talking to Alison?

Exercise 2. Fill in the blanks with *persons* or *people*.

1. — I met some very interesting ... at the party. 2. — How many ... are going on the excursion? 3. — I don't like moody ... 4. The maximum load for this vehicle is five ... 5. Tall ... often have difficulty buying clothes. 6. — Are English ... really reserved? 7. — We invited eight ... but only six of them came. 8. ... wishing to obtain building permission should apply to the City Planning Department. 9. — Let's go to the exhibition another day. There will be too many ... today. 10. All employed ... are compelled by law to pay a weekly National Insurance contribution. 11. Several ... were arrested during the demonstration outside the American nuclear base. 10. — Three ... are absent today.

Pity, Shame, Ashamed

Pity and **shame** can be used interchangeably in the sense of "unfortunate, regrettable".

- eg 1. $\left\{ \begin{array}{l} It's \\ What \end{array} \right\}$ a *pity/shame* $\left\{ \begin{array}{l} you\ can't\ come\ to\ the\ party. \\ you\ have\ to\ leave\ so\ early. \\ it's\ too\ cold\ to\ go\ swimming. \end{array} \right.$

Here *shame* is slightly more colloquial than *pity*.

This is not of course the main meaning of *shame*, which often corresponds to the Russian стыд.

eg 2. *He felt no shame for what he had done.*

3. *She blushed with shame when the lie was discovered.*

4. *His behaviour brought shame on the whole family.*

Note that the expression **Shame on you!** is rarely used nowadays, except ironically. Instead we say "**You should/ought to be ashamed (of yourself)**". With reference to a third person we say.

He/She/They { should } be ashamed of himself/herself/ themselves.
{ ought to }

Exercise. What would you say in the following situations a) to the person himself? b) about him, to a third person?

1. Susan has caught a cold. 2. Peter lied to his parents. 3. John and Rosemary's flat is very small. 4. Brenda cannot go to the concert. 5. Valerie cheated in the exam. 6. Michael has no skis, so he cannot go skiing.

Please

Please is used mainly with requests. It may either precede or follow the verb.

eg 1. *Sit down, please.*

2. *Please sit down.*

Please in initial position tends to be more emphatic, less of a formality. Note that it is *not* usually followed by a comma and there is no pause after it. The sentence is spoken as a single sense group. The same is true of requests with *please* at the end, in spite of the fact that *please* is usually separated by a comma.

Although the imperative with *please* is the most common way of formulating small, routine requests, such as those given above, more polite forms are to be preferred in many cases. The most common of these are:

Will you ... , (please)

Would you ... , (please) — more polite

Would you mind ...ing, (please) — even more polite

eg 3. *Will you open the window, please.*

4. *Would you sign this form, please.*

5. *Would you mind waiting a moment.*

Please is used alone only with reference to a request already made.

- eg 6. — *Mummy, can I have some more chocolate?*
— *No. You've had quite enough for today.*
— *Please.*

Here *please* is pronounced with a very long vowel and a rise-fall-rise.

When accepting offers, *please* alone is occasionally used, but *Yes, please* is clearer. (In spite of the comma there is no pause.)

- eg 7. — *Would you like another cup of coffee?*
— *Yes, please.*

In other situations, for example, letting someone go first (for instance, through a door) or handing someone something, *please* is not used. Here the appropriate word(s) depend on the situation.

- a) When letting smb. go first — **After you.**
 b) When handing smb. smth. he has asked for — **Here you are or: Here it is or: Here's the ... you asked for.**
 c) When offering smb. smth. — **Would you like ...?**
 Have a/some ... — more
 collog.

- eg — *Would you like an apple?*
— *Have some chocolate.*

- d) When acknowledging thanks — Not at all.
Don't mention it.
You're welcome.

Exercise. What would you say in the following situations?

1. Someone asks you if you would like a cup of tea. 2. You need some sugar for your tea. 3. You want someone older than you to go into a room first. 4. You have brought the dictionary your friend asked for. 5. A tourist thanks you for showing him the way. 6. You want your teacher to repeat a word you have not heard properly. 7. You want your guests to take some cake. 8. You hand the newspaper to a friend who wanted to read it. 9. You want someone (an older person) to open the door for you. 10. You want a group of tourists to take their luggage with them.

Possibility, Opportunity, Chance

A **possibility** is simply something which is possible. It may be pleasant or unpleasant, or completely neutral in this respect.

- eg 1. *Is there any possibility of getting tickets for the ballet tonight?*
2. *There is a possibility of rain.*

3. *They discussed the possibility of arranging extra classes.*
4. *The possibility of running away never occurred to him.*
5. *The possibility of her missing the plane worried him.*
6. *We must face the possibility of failure/defeat.*
7. — *We could postpone the meeting for a week.*
— *Yes. That's a possibility.*

Note that *possibility* is hardly ever used with the verb *have* (to have a possibility).

When something is not only possible but pleasant, profitable or necessary, **opportunity** or **chance** is preferable. Here are some typical examples with *opportunity*:

8. *I have the opportunity of going to England for a month next year.*
9. *They were given the opportunity of moving into a bigger flat.*
10. *Are there any opportunities for research in your new job?*
11. *This course provides an excellent opportunity for teachers to bring themselves up to date with the latest developments in audio-visual aids.*
12. *After the talk the chairman gave the audience an opportunity to ask questions.*
13. *Young people have many opportunities nowadays but they don't always make the most of them.*
14. *He never misses an opportunity of practising his English.*

In some cases, such as the last, *opportunity* means a favourable moment or occasion. Other examples are:

15. *I should like to take this opportunity of thanking Mr Roberts for his valuable help.*
16. *Try to find an { of asking him } about the new
opportunity { to ask } play.*
17. *I had no opportunity { of asking } him.
{ to ask }*

As can be seen from the above examples, *opportunity* can be used in the following constructions:

— the/an opportunity { of doing smth. — examples 8, 9, 14-17
{ to do smth. — example 12

- an opportunity for smb. to do smth. — example 11
- an opportunity for smth. — example 10

In the first type, where either the gerund (with *of*) or the infinitive may be used, the gerund is more common, especially in sentences like no. 8 and no. 15. There seems to be no guiding principle here except what is habitual in a certain combination. As for the use of the definite or the indefinite article, there is practically no difference in meaning here.

Although *opportunity* is generally a countable noun, it is sometimes used uncountably. For example, it could be used in this way in example 10 above.

- *Is there any opportunity for research in your new job?*

Here the only difference is one of emphasis; instead of various separate possibilities the speaker sees either one, or various possibilities collectively.

Opportunity is used in this uncountable sense in the phrase **equality of opportunity**, which often occurs nowadays in the context of education and sociology. It means "equal opportunities for education, employment, promotion, etc. for everyone (whatever their social class, race, income of their parents, etc.)."

- eg 18. *Comprehensive schools have brought greater equality of opportunity but not as much as some people hoped.*

Opportunity is used with the following verbs: *have, find, get, take, seize, grasp, make the most of, miss, waste, give, provide, afford* (very formal), *offer*.

Adjectives commonly used with *opportunity* are: *good, excellent, wonderful, golden* (=exceptionally good), *welcome, rare, unique*.

Chance is often used in the same sense as "opportunity" in informal style. For example, it could be used in sentences 8, 9, 12, 14, 16 and 17 above. In the other sentences, however, it is not possible, either because the situation is too formal (no. 11, 15) or (no. 10) because there would be a risk of confusion with the other meaning of *chance*, given below. In sentences like no. 13 *chance* is simply not usual. Here are some more sentences where *chance* is commonly used:

- 19. *If I had a chance I'd change my job.*
- 20. *She jumped at the chance of appearing in the concert.*

21. *He didn't give us a chance to object.*
 22. *Be sure to go to the art gallery if you have a chance.*

The other meaning of *chance* is connected with probability and corresponds to the Russian шанс.

- eg 23. *He has no chance of* $\left\{ \begin{array}{l} \text{success.} \\ \text{passing the exam.} \end{array} \right.$
 24. — *Is there any chance of seeing the manager today?*
 — *No, I'm afraid there's no chance at all. He's very busy.*
 25. *This is your last chance.*

Exercise. Fill in the blanks with *possibility*, *opportunity* or *chance* (sg. or pl.) with an article where necessary.

1. We do not often have ... of hearing first-rate orchestras in the provinces. 2. I had ... to work as an interpreter at an international conference in the summer, which was very good practice for me. 3. There is ... that the lecture will be cancelled. 4. If you have ... to go to Central Asia, don't miss it. 5. His English is so poor that he has no ... of passing the exam. 6. Please finish your talk at about half past eight, in order to give people ... to ask questions. 7. Have you considered ... of changing the title? 8. I should like to take this ... of thanking Mrs Bennett for her cooperation. 9. Children at secondary modern schools had little ... of going on to higher education. 10. There are many ... for specialists in computer science nowadays. 11. *(To a doctor)* — Is there any ... of recovery? 12. *(A teacher to a student who has failed a test twice)* — I'll give you one more ... 13. International youth festivals give young people from different countries ... to understand each other better. 14. Equality of ... is very difficult to achieve because of differing home backgrounds. 15. It was her last ... of a holiday. 16. There are unlimited ... for development in this field.

Price, Cost, Value, Worth

Price means "the amount of money for which something is offered, sold or bought".

- eg 1. *What is the price of this dress?*
 2. *They couldn't buy the house because the price was too high.*
 3. *The price of petrol has gone up.*
 4. *English people often complain about rising prices.*

Cost as a verb expresses the same idea as the noun *price*.

- eg 5. *How much does this dress cost?*
 (=What is the price of this dress?)

6. *The picture cost £100.*

(=The price of the picture was £100.)

In such cases *cost* is more colloquial than *price*.

Occasionally the noun *cost* is used in the same sense as *price*.

eg 7. *If you buy more than 10 books we will reduce the cost of each book by 10%.*

More often, however, *cost* has a different meaning, namely the amount of money needed to produce something or carry out some process, or provide some service.

eg 8. *The cost of training doctors is borne by the state.*

9. *£10 will hardly cover the cost of materials.*

10. *Many companies are trying to cut labour costs by reducing their work force.*

(Note the use of the plural form here.)

The distinction between *cost* and *price* can be seen from the following example:

11. *Higher production costs (including labour costs, cost of materials, etc.) usually lead to higher prices.*

Cost price is used in such sentences as:

12. *They bought the furniture at cost price.*

(=direct from the factory, not at the **retail price**)

The cost of living rises when prices (and such things as rents, fares) rise.

Cost is also used figuratively in such sentences as:

13. *Careless driving costs lives.*

14. *Her son's behaviour cost her many sleepless nights.*

15. *The cost in human lives and suffering of the Second World War was enormous.*

16. *He saved the child's life at the cost of his own.*

Value means "the amount of money for which something *could* be sold, although it is not for sale at the moment of speaking".

eg 17. *The value of pictures by the Impressionists increased dramatically after the First World War.*

18. *I paid him £5 for the book but its real value must be at least £10.*

19. *The necklace turned out to be of very little value.*

Good/poor value and **value for money** are used with reference to the worth of something compared with the amount paid.

eg 20. *If your coat wore out in a year it certainly wasn't good value.*

21. *These excursions are very good value.*

Value also has uses not connected with money. It means "the (degree of) usefulness of something", especially in comparison with other things.

eg 22. *We all know the value of regular exercise.*

23. *His advice was of great value to me.*

24. *This treatment has no value in advanced cases.*

As a verb, **value** has two quite separate meanings:

(1) "have a high opinion of, consider to be valuable";

eg 25. *I value his friendship very much.*

(2) "estimate in money";

eg 26. *The house was valued at £10,000.*

Worth is used mainly as a predicative adjective with the verb *to be*, meaning "to have a certain value". (See above.)

eg 27. *We paid £5,000 for our house in 1970 but now it's worth at least £8,000.*

28. *He offered me the tape-recorder for £25 but I don't think it's worth it.*

Worth could also be used in sentences 17, 18 and 19 above, instead of **value**, with no change of meaning, as follows:

29. *Pictures by the Impressionists became worth much more after the First World War.*

30. *The book must be worth at least £10.*

31. *The necklace turned out to be worth very little.*

The choice between **worth** and **value** in such situations depends on whether one needs a noun or an adjective.

To be worth often occurs with the gerund in such sentences as:

32. *This book is (well) worth reading.*

33. *It's not worth worrying about.*

Worth as a noun does not usually refer to money.

eg 34. *During her illness she realized her friend's true worth.*

Exercise 1. Fill in the blanks with *price, cost, value* or *worth* and reword the sentences using a verb where this is possible without changing the sense.

1. What is the ... of this suitcase? 2. He bought the table for £2 but its real ... is much higher. 3. What is the ... of running a car? 4. The ... of coffee rose sharply on the world market. 5. I refuse to pay such a high 6. The ... of living continues to rise. 7. These old books have considerable 8. The ... of taking electricity to the village was said to be too great. 9. Who will pay the ... of transport? 10. She did not know the ... of the ring, which had been left to her by her mother.

Exercise 2. A. Translate the following sentences into English.

1. Сколько стоят эти туфли? 2. Ему пришлось оплатить стоимость поврежденных (damaged) товаров. 3. Во многих западноевропейских странах цены на продукты питания постоянно растут. 4. Она заплатила за платье 50 рублей, но мне кажется, что оно того не стоит. 5. Ремонт этих часов будет стоить пять рублей. (Use *to have ... repaired.*) 6. Стоимость перевозки — 100 рублей. 7. Это ему ничего не стоит. 8. В цену входит стоимость установки (Use *installation.*) 9. Этот фильм стоит посмотреть. 10. Мебель оценили в 500 рублей.

B. Translate the following passage into English, using the vocabulary given at the end.

Однажды Луиджи Гроссо, итальянский художественный критик, работающий в Лондоне, обнаружил в маленьком антикварном магазине картину, подписанную «Винцент». Картина стоила 35 фунтов. Гроссо не стал строить иллюзии по поводу подлинности, но купил картину потому, что она ему понравилась. Художественный институт Куртуауд после тщательного изучения сообщил Гроссо, что его Ван Гог подлинный и цена ему 150 тысяч фунтов, а может, больше.

an antique shop; to have no illusions about smth./smb.; authentic, authenticity; an authentic/original Van Gogh; The Courtauld Institute

Realize, Understand

Realize is usually preferable to *understand* in the sense of “be or become aware of”, “recognize (a fact)”,

eg 1. *I realize that you're busy but perhaps you could help me for a moment.*

2. *Do you realize (that) it's Saturday?*

3. *I soon realized that I was wasting my time.*

4. *He didn't realize his mistake until it was too late.*

5. *I never realized before how lonely she was.*

6. *Suddenly he realized that he was alone in the house.*

7. *You don't seem { how serious the situation is.
to realize { the seriousness of the situation.*

In some cases *realize* is not simply more usual than *understand* but has quite a different meaning. For example, "*I realize that ...*", as in sentence 1 above, means "I am aware (of the fact) that ..." whereas "*I understand that ...*" may mean "I have learnt, I have been told".

eg 8. *I understand that you are leaving our department.*

9. *I understood that the job had been given to someone else.*

This use of *understand* is characteristic of formal style. In informal style *I hear/heard* or *I've/I'd been told* would be more usual.

Another case where *understand* could have a different meaning is no. 4. *He didn't realize his mistake* means that he was not aware that he had made a mistake and implies that when someone tells him about it everything will be clear to him (or he may recognize the fact himself later). *He didn't understand his mistake* means that even when the mistake was pointed out to him he did not understand what was wrong.

In a few cases either *realize* or *understand* can be used with no difference in meaning.

eg 10. *I realize/understand how you feel.*

11. *They don't seem to realize/understand the importance of hard work.*

Realize also has other meanings quite separate from that of *understand*. They are:

(1) "convert (a hope, ambition, etc.) into reality";

eg 12. *Tony's hopes were soon realized.*

13. *He never realized his life-long ambition.*

(2) "exchange for money, sell";

14. *He was advised to realize the shares (акции) as quickly as possible.*

However, this use is mainly confined to specialized financial contexts and should be avoided in general conversation. Slightly more common are the meanings:

(3) "get (money) by selling";

eg 15. *He realized a profit on the house.*

and (4) "bring (money), of something sold";

eg 16. *The furniture realized a high price at the auction.*

Exercise. Fill in the blanks with the appropriate form of *realize* or *understand*.

1. Do you ... what time it is? 2. Do you ... this word? 3. I don't ... modern art. 4. He suddenly ... that it was his mother's birthday. 5. Do they ... that you need help? 6. I can't ... why he behaves like that. 7. I ... that you have a typewriter for sale. (= I have been informed) 8. I ... that it's rather late but perhaps it would be better to discuss the matter now. 9. Many years later his plan was ... 10. Then she ... that he was serious about resigning. 11. I didn't ... his explanation. 12. You don't seem to ... how difficult life is for them. 13. I never ... before how old the building is. 14. He ... about £200 on the sale of the china. (*past tense*) 15. Everyone should be made to ... the importance of disarmament.

Replace, Substitute

Replace and *substitute* can both be translated as *заменять* in certain cases, but they are used in different ways.

Replace has three meanings:

(1) "put back (in its place)";

eg 1. *He replaced the book on the shelf.*

2. *The operator told me to replace the receiver.*
(=of the telephone)

This is formal style for *put back/down*.

(2) "put smth. in place of smth. else";

eg 3. *If you lose this book you'll have to replace it.*
(=buy another copy of the same book)

4. *The equipment is very old and must be replaced.*
(=New equipment must be bought.)

5. (Instructions for an exercise) *Replace the underlined words with expressions from the text.*
(=Put expressions from the text instead of the underlined words.)

(3) "take the place of smth., smb.";

eg 6. *The motor car gradually replaced the horse-drawn carriage.*

7. *When Mr Smith retired, Mr Brown replaced him (as manager).*

Passive use is also fairly common in such sentences.

eg 8. *The horse-drawn carriage was gradually replaced by the motor car.*

9. *When Mr Smith retired he was replaced by Mr Brown.*

Substitute was originally used only as a noun, meaning a person or thing performing some function instead of another. Here are some examples of its nominal use in modern English.

10. *Margarine can be used as a substitute for butter.*
11. *Television is { no } substitute for live enter-*
{ a poor } tainment.
12. *Various substitutes for leather are now available,*
but few of them really look like leather.
13. *If you cannot attend the meeting (yourself) you*
must send a substitute.

Note the use of the preposition *for* in examples 10 and 11.

As a verb, *substitute* means "to use, put, etc. instead of something else".

- eg 14. *If necessary you may substitute margarine for butter.* (=use margarine instead of butter)
15. *The thieves stole the necklace and substituted a fake (for it), so that the theft would not be discovered immediately.* (=put a fake there instead of the original necklace)
16. (Instructions in an exercise) *Rewrite the following sentences, substituting a relative clause for the adverbial clauses in italics.* (=put a relative clause instead of the adverbial clauses)

The difference between *substitute* and *replace* (meaning no. 2) lies in the nature of the object. With *substitute* the object is the thing which is put instead of something else, whereas with *replace* the object is the thing *instead of which* something else is put. In some cases the same idea can be expressed by either verb, but the construction differs. For example. sentences 15 and 16 above could be rephrased using *replace*, as follows:

17. *The thieves stole the necklace and replaced it with/by a fake.*
18. *Rewrite the following sentences, replacing the adverbial clause in italics by a relative clause.*

With reference to people, *substitute* is used to mean "take smb.'s place".

- eg 19. *Mary substituted for the teacher who was ill.*
20. *I'm substituting for Mr Brown.*

Substitute differs from *replace* (meaning no. 3) here not only in that it is followed by the preposition *for* but also in that a person who substitutes for somebody else does so only temporarily, until the other person can carry out his duties again, whereas someone who replaces another person usually does so permanently. (See example 7 above.)

The best way to remember the distinctions between these two words is to memorize some simple examples such as those given above, where the situation makes the meaning clear.

Exercise. Reword the following sentences using *replace* or *substitute*. In some cases there may be two versions.

1. Electric light soon took the place of gaslight. 2. They used plastic instead of metal, because it was lighter. 3. Martin attended the meeting instead of John, because the latter was too busy. 4. Who will take Mr Fowler's place as head of department when he resigns? 5. The old wooden houses were demolished and brick ones built in their place. 6. Instead of the nouns in the following sentences put pronouns. 7. If you have no fresh milk you may use condensed milk instead. 8. He put the key back in the drawer. 9. They don't like rice so we cooked potatoes instead. 10. Evans played in the match instead of Bullock, who was injured. 11. Nowadays scientists often use synthetic materials instead of natural ones. 12. After the Revolution collective farms took the place of private estates.

Shop, Store

Shop is a general term for a place where goods are sold. The distinction between *shop* and *store* is as follows. In Britain, **store** is used mainly of a shop selling a variety of goods, a **department store** (универмар). The word *department* may be omitted, especially when the adjective *big* is included.

eg 1. *Most of the big stores (in London) stay open till 8 p. m. on Thursdays.*

Stores (plural form with singular meaning) is also used of a small shop selling a wide variety of goods, for example, in a village.

eg 2. *She usually did her shopping at the village stores.*

General stores is also used of a small shop of this kind, not only in the country but in a residential district of a town.

In the United States, **store** is the usual word for a place where goods are sold. Professor Albert H. Marckwardt¹ (an

¹ A COMMON LANGUAGE. British and American English. The BBC, 1964.

American), talking to an English professor, says: "Broadly speaking, our 'store' is what you call a 'shop'. In America a merchant will call his store a shop if he wants to give it an air of elegance". To which the English professor replies that the British are very quickly adopting the American use of *store* in the sense of *shop*.

A *chain store* is one of several or many stores owned by the same person or company and selling the same goods. These stores may be all over the country (like the famous Marks and Spencer shops, selling mainly clothes) or only in one area. *Chain* is also used in such sentences as.

3. He owns a { *chain of supermarkets/restaurants/garages.*
supermarket/restaurant chain.

Note. A *supermarket* is a large self-service shop selling food and sometimes other goods, especially household goods (универсам). Even larger shops, like self-service department stores, are called *hypermarkets*.

Remember that *shop* has another meaning, too: "a workshop or department of a factory" (цех). It has this meaning in the following expressions:

— **shop floor** (in the context of industry)

eg 4. *There is a lot dissatisfaction on the shop floor.*
(=among the workers)

— **shop steward** — member of a trade union elected by his fellow-workers to represent them on the local committee

— **closed shop** — department of a factory or, by extension, other place of work where membership of a trade union is compulsory. This expression may also be used more widely, with reference to a whole industry or profession.

eg 5. *The Tory government declared its opposition to closed shops.*

Exercise. Fill in the blanks with *shop(s)* or *store(s)*.

1. Is there a ... near here? 2. They went to a furniture ... to look for a new dining table. 3. You'll probably find a wider choice in one of the big 4. She works in a 5. — What time do the ... open in England? — Usually at nine o'clock. 6. She did most of her shopping at a supermarket in the centre but when she ran out of something unexpectedly she went to the general ... on the corner. 7. — Are you in favour of the closed ...? 8. Some streets in London have mainly one kind of For example, Bond Street has a lot of jewellers' ... and Charing Cross Road is full of book 9. Small ... often cannot compete with supermarkets and department ... and go out of business. 10. The 1960s saw the rise of the boutique [bu:'ti:k], a small ... selling fashionable clothes at moderate prices in an informal atmosphere.

Some, A Few, Several

The distinction between *some* and *any* has been dealt with by various writers but little attention seems to have been paid to the use of *some* in contrast to *a few* or *several*.

There are sentences where either *some*, *a few* or *several* can be used to mean an indefinite number (with countable nouns).

- eg 1. *I bought some/a few/several books today.*
2. *After dinner he wrote some/a few/several letters.*
3. *There are some/a few/several shops in this street.*
4. *She invited some/a few/several of her colleagues to the party.*
5. *Some/A few/Several people complained about the delay.*
6. *We had to wait for some/a few/several hours.*
7. *They asked the lecturer some/a few/several questions.*

Some is the most neutral here, the least specific. It simply means more than two, and although the number implied is not usually large, this is not specified. In many cases it is the plural form of the indefinite article or the pronoun or numeral *one*.

- eg 8. *I bought { a book / some books } today.*
9. *{ A child was / Some children were } playing in the garden.*
10. *She invited one/some of her colleagues.*

Here all the stress falls on the following noun and *some* is in its weak form [səm], except when functioning as a pronoun (example 10).

The strong form of *some* [sʌm] has other uses, too. Firstly, it may denote a considerable amount or number, or at least more than one would expect.

- eg 11. *I shall be away for some time.* (=rather a long time)
12. *The village was some distance from the railway station.*
13. *They drove some miles out of their way.*
14. *It was some days before the news reached them.*

This use of *some* seems to be confined to nouns denoting distance or length of time (or other units of measurement).

It should also be mentioned that *several* is more common in this type of sentence in non-formal style (with countable nouns). (See below.)

Secondly, it may be used in contrast to *other(s)*, *the rest* or *all*.

eg 15. *Some children learn to read very quickly.*

16. — *Did you do all the exercises?*

— *No, only some of them.*

Thirdly, it has an adverbial use, meaning *about*, *approximately*.

eg 17. *That was some twenty years ago.*

18. *There were some fifteen people there.*

However, this is not common and confined to formal style.

A few and **several** are more specific than the weak form of *some*, since they denote a *small* number rather than simply an *indefinite* number. The difference between them lies in their emphasis. *A few* means simply a small number (unless modified by *only* or some other word), whereas *several* implies that the number, although small, is larger than one might expect in the circumstances. Compare the following sentences:

19a) *After dinner I wrote some letters.*

(How many is not important; all the emphasis is on *letters*.)

b) *After dinner I wrote a few letters.*

(A small number is specified, although not stressed.)

c) *After dinner I wrote several letters.*

(More than you might expect, more than usual, although not many.)

20a) *She invited some of her colleagues.*

b) *She invited a few of her colleagues.*

c) *She invited several of her colleagues.*

A few hardly differs from *some* in such sentences and the two are practically interchangeable. However, there are cases where *a few* is preferable to *some*.

eg 21. *I should like to say a few words about my visit to England.*

Here the fact that the number is small has a certain importance. With nouns denoting distances, weights, periods of time and other measurements, *a few* is also preferable because, as

already mentioned, *some* in such cases generally means a considerable number. Here are some examples:

- 22. *They drove on for a few miles.*
- 23. *We picked a few pounds of blackberries.*
- 24. *He left the room for a few minutes.*
- 25. *She's gone away for a few days.*

Few can be used with *only* to show that the number is smaller than expected or desired.

- eg 26. *There are only a (very) few eggs left.*
27. *We went out to pick mushrooms but we only found a few.*

On the other hand, *few* can be used with *still* to give a positive emphasis (though less positive than *several*).

- eg 28. *There are still a few tickets left.*

In the expressions **quite a few** and **a good few** the word *few* loses its meaning of "a small number". These expressions mean a fairly large number, although less than *many*.

29. *We found { quite a / a good } few mushrooms.*
30. *There were { quite a / a good } few people at the concert.*

Quite a few is more common than *a good few*.

A few is preferable to *some* in answers to questions where the verb is not repeated.

- eg 31. — *Did you do any exercises?*
— *Yes, { a few. / quite a few. }*

Some is possible here but not usual.

Several, as mentioned above, also means a small number but with a positive emphasis, sometimes implying more than one might expect or consider necessary. Here are some more examples:

32. *I rang him several times but nobody answered.*
33. *We walked for several miles before we found the house.*
34. *Several people were injured in the explosion.*

Exercise. Fill in the blanks with *some*, *a few*, or *several*, in the case of *some* differentiating between the strong form [səm] and the weak form [səm]. Although in some sentences there is more than one possibility, one word is on the whole more appropriate than the others.

1. After the lecture he showed us ... slides. 2. — I'm surprised you haven't heard of him. He's published ... books. 3. — I'd like to say ... words about the famous English landscape painter John Constable. 4. — Would you mind waiting (for) ... minutes? 5. ... of the applicants were very well qualified. 6. — If you're hungry I'll make ... sandwiches. 7. He was ill for ... time and the publication of the book was delayed. 8. — Did you enjoy the stories? — ... of them. 9. I've told him ... times not to ring me late in the evening but he takes no notice. 10. — Were there any questions? — Yes, 11. — I'm going away for ... days tomorrow. 12. — I didn't think there were many plums on that tree. — Oh yes. There were quite We picked ... pounds. 13. — I've brought you ... flowers. 14. ... people find him irritating. 15. Michael's very gifted. He can play ... instruments.

Such

In some cases the use of **such** coincides with that of the Russian *такой*. This is so when the word has an emphatic, intensifying function.

- eg 1. *Where did you buy such a lovely dress?*
(Где ты купила такое прелестное платье?)
2. *He always writes such interesting letters.*
(Он всегда пишет такие интересные письма.)

Here *such* serves to intensify the force of the following adjective and is semantically equivalent to the adverb *so*: *so lovely* (of a dress), *so interesting* (of letters).

The actual presence of an adjective is not essential; sometimes an adjectival idea is merely implied.

- eg 3. *They made such a fuss when they were not allowed in.* (=such a terrible fuss)
(Они такой шум подняли, когда их не пропустили.)
4. *I've never seen such peaches in my life.* (=such lovely/awful peaches — depending on the context and tone of voice)
(Я таких персиков в жизни не видел.)

Such in this sense may also introduce:

(1) a comparison;

- eg 5. *I've never seen such a big dog as John's.*
(Я никогда не видел такой большой собаки, как у Джона.)

(2) a result clause;

- eg 6. *Ann did such an interesting piece of research that she was invited to read a paper on the subject.*

(Энн провела такое интересное исследование, что ее пригласили выступить с докладом на эту тему.)

Such as, like такой, как may be used to introduce examples in formal style.

eg 7. *The suffix “-arium” occurs in such words as “aquarium”, “solarium” and “planetarium”.*

(Суффикс *-arium* встречается в таких словах, как *aquarium*, *solarium* и *planetarium*.)

This use of *such* is strictly speaking generic (meaning “of this kind”) but in practice the generic element is hardly felt.

This leads us to the most important distinction between the use of *such* and такой. Except for the cases mentioned above, *such*:

(1) usually has a generic meaning, denoting a type, not a particular case;

(2) is usually confined to formal (or semi-formal) style.

In non-formal style *like this/that*¹ or *this/that*¹ *kind/sort of* is used instead. In semi-formal style *of this/that*¹ *kind/sort* can be used. The exact form chosen also depends to a certain extent on the other words in the sentence. Here are some examples.

8. { *Such weather is rare in Leningrad.* (formal)
 This/That kind of weather is rare in Leningrad.
 (semi-formal, informal)
 Weather like this/that is rare in Leningrad.
 (informal)
9. { *Such films are not suitable for children.* (formal)
 Films of that kind/sort are not suitable... (semi-formal)
 Films like that are not suitable... (informal)

Note. The ungrammatical form *these/those kind/sort of* can also be heard in conversation, even among educated people.

Those kind/sort of films are not suitable for children.

10. — *There are courses for teachers to improve their qualifications.*

- Yes, { *we have such courses, too.* (formal)
 we have courses like that, too. (semi-formal,
 informal)
 we have those kind of courses too. (informal)

¹ The general tendency is for *this* to be used with reference to things near or about to be mentioned, and *that* for things further away, or which have just been mentioned.

The above examples illustrate the stylistic limitations of *such* in a generic sense. It occurs mainly in lectures, formal discussions and particularly in written English, for example, in textbooks, newspapers and fiction. Here is an example from fiction ("Anglo-Saxon Attitudes" by Angus Wilson).

11. *Gerald Middleton was a man of mildly but persistently depressive temperament. Such men are not at their best at breakfast, nor is the week before Christmas their happiest time.*

Occasionally *such* is used deliberately in conversation to create a formal, and sometimes cold, atmosphere:

12. *I will not tolerate such behaviour.*

On the whole, however, *such* in a generic sense should be avoided in conversation and informal writing, and one of the alternatives with *this/that* used instead, as illustrated above.

In sentences where the type is defined in a following subordinate clause, the *indefinite article* is used, both in formal and informal style.

- eg 13. *He read about a sea where you cannot drown.*
(такое море, где нельзя утонуть)

14. *I bought a wollen material which does not crease.*
(такой шерстяной материал, который не мнётся)

In the plural there is naturally no article.

- eg 15. *There were moments when I thought he'd forgotten his lines.*
(такие моменты, когда мне казалось, что он забыл свою роль)

In this type of sentence the generic element is weaker.

Such does not usually occur with reference to a particular case, even in formal style and should not therefore be used to translate такой in such cases. Instead an article or a demonstrative pronoun should be used, as follows:

- (1) *the definite article*;

- eg 16. В русском (языке) есть такое слово *угостить*.
In Russian there is the word "ugostit".

17. Мне попалось в газете такое выражение "to get the sack". Что оно значит?
I came across the expression "to get the sack" in a newspaper. What does it mean?

18. У русских есть такой обычай: перед дальней дорогой обязательно на минуточку присесть.
The Russians have the custom of sitting down for a minute before a long journey.

It is true that такой is not essential in all sentences of this type (for example, in sentences 16 and 17 above) but its use is characteristic of colloquial style and Russian speakers tend to include *such* in English sentences by analogy.

(2) *the indefinite article*;

- eg 19. Был такой проект — построить в этом месте станцию метро.

There was a plan to build a metro station here/there.

Такой in this type of sentence, as in examples 16 and 17 above, is also superfluous and may be omitted.

If a name is given, *called* is generally included in English.

- eg 20. Есть такое общество «Знание».

There's an association called "Znaniye".

21. У вас есть такой студент Кузнецов?

Have you got a student called Kuznetsov?

(3) *this/that* — when the particular instance is given in a separate clause or sentence. *This* (pl. *these*) is used when the instance follows, *that* (pl. *those*) when it has already been given, at least in conversation.

- eg 22. Возьмем такой пример.

Let's take this example. (The example follows)

23. Сложилась такая ситуация.

This was the situation. (A description of the situation follows)

24. Мне нравится такая идея.

I like that idea.

25. В таком случае я подожду до завтра.

In that case I'll wait till tomorrow.

In formal style, however, especially in written English, *this* and *these* are often used with reference to something already mentioned.

- eg 26. (After the meaning of a word has been explained)

This word is often used in the press.

27. (After some experiments have been described)

These experiments produced some interesting results.

34. — *There's no such word as "glain".*

In practice, the above use of *such* appears to be limited to a fairly small group of cases, mainly interrogative and negative sentences with the verb *to be*, where the existence of something is being questioned or denied, or positive sentences asserting something which has been questioned. Other examples are:

35. *Is there such a town as Beverley?*

36. *There's no such writer as Dunleavy.*

37. *There is such a rule.* (emphatic assertion)

38. *There's no such person (on my list).*

In situations like that in example 38, **of that name** is often used.

eg 39. *There's nobody of that name on my list.*

40. — *Could I speak to Mr Fowler, please.* (on the telephone)

— *There's nobody of that name (living/working) here* or: — *We haven't got a Fowler* or: — *We haven't anyone called Fowler.*

41. *I don't know anybody of that name.*

42. — *I was told that you teach Peter Williams.*

— *Yes, I have (got) a student of that name.*

The above remarks about the use of *such* in comparison with такой can be summarized briefly as follows. *Such* is a less common and less colloquial word than такой and should be used only in the following cases:

1) in formal and informal style a) as an intensifier; b) in sentences of the type *Is there such a ... as ...?*, *There's no such ... as ...*.

2) in formal style only a) in a generic sense; b) to introduce examples.

In other cases *such* should be avoided as a translation of такой. Instead an article or a demonstrative pronoun should be used, depending on the context and the structure of the sentence.

Exercise. Translate the following sentences into English.

1. Почему он себя вел таким образом? 2. — В русском языке есть такое слово «стажер». — А по-английски нет такого слова. 3. — Как можно перевести такое выражение: «to lose heart»? 4. В общежитии есть такая комната, где можно смотреть телевизор, разговаривать с друзьями. 5. — У вас в больнице работает сестра по фамилии Николаева? — Есть такая. 6. — В одном из романов Айрис Мердок я встретил такую фразу: «to come porlocking». — Я такой фразы никогда не

слышал. 7. — По-моему, такого закона нет. 8. Учебник дает такое объяснение: ... (объяснение следует). 9. В Советском Союзе существуют такие лагеря, где дети могут провести летние каникулы. 10. — Попросите, пожалуйста, к телефону Ивана Петровича. — У нас такого нет. 11. — У тебя есть такая книга? — Нет, я ее не купил. 12. — Почему эта улица называется «Маклина»? — Был такой шотландский коммунист Маклин. 13. — Очень трудно работать с такими людьми. На них нельзя положиться. 14. — Я люблю такие конфеты.

Thank You

Thank you is used alone (or simply with *very much* or *so much*) mainly when the speaker has been given something, or when somebody has helped him in some way or addressed some good wish to him (for example, "*Happy Birthday*" or "*Have a good holiday*"). It is not enough in response to an offer, for example an offer of something to eat or drink. In this context "*Thank you (very/so much)*" is ambiguous; it may be understood either as an acceptance or a refusal, depending on the tone of voice, although on the whole it is more likely to be taken for an acceptance (in contrast to the Russian спасибо). It is therefore better to use the responses "**Yes, please**" or "**No, thank you**" (with no pause after *yes* and *no*).

Thank you without *no* can naturally be used as one takes something or when one has already taken it, or, for example, when followed immediately by *but...*

eg — *Would you like a cup of tea?*

— *Thank you, but I've just had one.*

Thank you alone should also be avoided when replying to inquiries about health, for example, "*How are you?*" or "*How's your mother keeping?*" To reply simply "*Thank you (very much)*" in such cases will create an impression of mystery about the person's health, because it avoids answering the question. Custom requires that some sort of answer, usually general, be given, followed by "*thank you*" if the answer is favourable. The most usual forms are:

<i>Very/Quite/Fairly well,</i>	} <i>thank you.</i>
<i>All right,</i>	
<i>Not too/so bad,</i>	
<i>Fine, thanks. (informal)</i>	

If the answer is unfavourable, "*I'm afraid*" (=unfortunately) is used instead:

*Not very/too well, I'm afraid.
I'm afraid she's got flu.*

Exercise. Give an appropriate response to the following questions and statements.

1. Would you like some chocolate? 2. Hallo. How are you? 3. Let me help you with your suitcase. 4. Have a nice weekend. 5. Do have some more cake. 6. How are the children? 7. Wait a minute. I'll open the door for you. 8. Would you like a rest now? 9. Happy New Year! 10. How is your brother now?

Tiring, Tiresome

In the sense of "making one tired" (утомительно) **tiring** is generally used nowadays.

eg 1. *The journey was very tiring.*

2. *I find the work tiring.*

3. — *Let's have the meeting after the lecture.*

— *Oh, no! That will be too tiring.*

Tiresome was formerly used in this sense but gradually changed its meaning to "annoying", "irritating", sometimes with an element of "dull", "boring", too.

eg 4. *How tiresome! I've left my watch at home.*

5. *The children were very tiresome today.*

6. *I find all this paperwork extremely tiresome.*

However, **tiresome** is now mainly confined to formal style. In conversation **annoying** or **irritating** is used instead.

Exercise. Fill in the blanks with *tiring*, *tiresome*, *annoying* or *irritating*, following modern usage. If you think that there is more than one possibility, give both and explain the difference.

1. — I enjoy my work but it's very 2. — How ...! The heel has come off my shoe. 3. — The lift's broken at the moment, so we have to walk up to the ninth floor. — That must be very 4. Won't you find it ... to do everything in one day? 5. I find the constant delays very 6. Giving two lectures in one evening is too 7. Paul can be very ... at times. Today he nearly drove me mad. 8. What a ... day it has been! 9. Housework is very ..., especially cleaning floors. 10. I found the conversation 11. Then they had to discuss the ... business of the house. 12. Travelling overnight without a sleeper will be too

Too, Very

In negative sentences **too** may have the same meaning as **very**.

eg 1. — *How are you?*

— *Not too bad, thanks or: I'm not feeling too well.*

2. *He's not too keen on opera.*

In affirmative sentences, however, *too* means "more than necessary or desirable".

eg 3. *I can't do it now. I'm too busy.*

4. *He spoke too fast. I couldn't understand half of what he said.*

It therefore follows that *too* is not used with adjectives or adverbs which usually denote something desirable (for example, *beautiful, interesting, politely, fluently*), unless modified.

eg 5. *She is very beautiful.*

6. *She is too beautiful* { *for the part of one of the*
ugly sisters.
to play the part of

She should play Cinderella.

7. *He speaks English very fluently.*

Cf. He spoke too fast.

When used with words denoting something undesirable, *too* generally implies that some limit has been exceeded. Compare the following pairs of sentences:

8a. *He's very ill.*

b. *He's too ill.*

9a. *The train was very crowded.*

b. *The train was too crowded.*

Sentences *b* have meaning only within a certain context, because they imply that something has become impossible. *He is too ill* can be used only in the context of some suggested action.

eg 8c. *He's too ill to go out.*

d. *You can't see him. He's too ill.*

The train was too crowded implies that the person(s) concerned did not get onto the train. If he did get on in spite of the fact that it was crowded, *too* is illogical. Here only *very* is possible:

9c. *The train was too crowded so we had to wait for the next.*

d. *The train was very crowded and we had to stand all the way.*

Similarly, only *very* can be used in such general statements as:

10. The trains are very crowded at this time of day.

Exercise. Fill in the blanks with *too* or *very*.

1. Your translation was ... careless. 2. We can't give him a very good mark. His translation was ... careless. 3. The manager is ... busy but he'll try to see you. 4. This wine is ... good. 5. This wine is ... good for cooking. 6. —How are you? — Not ... bad, thank you. 7. It's ... cold today. 8. It was ... cold to bathe yesterday. 9. He's ... intelligent for that job. 10. She can type ... fast. 11. I was ... tired so I went to bed early. 12. Coffee has become ... expensive.

Town, City

Town is the more general word and the more widely used. It can be applied to any centre of population larger than a village, sometimes including those which have the status of city. Here are some examples of usage:

- 1. She was born in a small/large town in the north of England.*
- 2. Which is the most important town in the area?*
- 3. We visited many English towns.*

Town is often contrasted with *country*.

- eg *4. Would you rather live in a town or in the country?*
5. When he retired they moved out (of the town) into the country.
6. The family had both a town house and a country house.

Without an article it often denotes the most important town (or city) in the speaker's neighbourhood, or the centre of the one in which he lives (if he lives in the suburbs).

- eg *7. I'm going into town today to do some shopping.*
8. I saw him in town a few days ago.

Formerly *town* was frequently used with reference to London, even when it was not the nearest city, with *up* denoting movement to the capital.

- eg *9. The next day Mr Bennett went up to town (from York) to consult his solicitor.*
10. They usually spent the winter in town.
11. Mr Irving is out of town for the weekend.

However, this use is now comparatively rare, except when London is the speaker's nearest city. In other cases *London* is used instead.

City is used loosely to denote a large and important town. Strictly speaking, however, a city in Britain is a town which has been created a city by royal charter. Such charters were often given to towns with a cathedral (the most important church in the area) and therefore most cathedral towns are cities. The fact that some English cities are comparatively small can be explained as follows. They were created several centuries ago, when they were important centres, but they gradually lost their importance and only grew slowly, whereas other towns grew very quickly and overtook the old cities in population and importance, especially during the Industrial Revolution. These large industrial towns were eventually given the status of city and the older cities kept their title, too.

The official name of a city begins with *the City of ...*, for example, *the City of York*. However, *the City of* is included only in very formal style (official notices, laws, regulations, etc.). In America, however, *City* sometimes follows the name of the place, for example, *New York City*, *Kansas City*, and is included in all cases when it is necessary to distinguish the city from the state of the same name, in which it is situated (for example, New York City — New York State, Kansas City — Kansas State).

The City in Britain is the City of London, that is, the eastern part of central London governed by the Lord Mayor and Corporation, now the financial and commercial centre.

With reference to foreign countries it is the custom to use *city* of the larger and more important towns, and of ancient and historic ones, although there is some variation here.

City, not *town*, is used with the word *capital* (capital city), although *capital* is often used alone in this sense.

Exercise. Fill in the blanks with *town* or *city* (sg. or pl.). Note that in a few cases both words are possible.

1. What ... do you come from? 2. There was no doctor in the village so he had to cycle to the nearest ... 3. Most banks have their head office in the ... (of London). 4. Leningrad is a very beautiful ... 5. We had lunch in ... and then went to the cinema. 6. They drove through one ... after another. 7. We went on a tour of the old ... 8. She enjoyed the peace and quiet of the country after the noise and bustle of the ... 9. A concert was given by the ... of Birmingham Symphony Orchestra. 10. Shall we go to ... tomorrow? 11. Do they live in New York ...? 12. — Is Norwich a big ...? — Yes. In fact it's

a 13. People from all the ... and villages in the area took part in the competition. 14. Vienna is the capital ... of Austria. 15. We visited the ancient ... of Samarkand, Bukhara and Khiva.

Treat (*v* and *n*)

The verb **treat** means “to buy something for someone else as a friendly gesture, with the idea of giving him pleasure”.

- eg 1. *Let me treat you to an ice-cream.* (= buy you one)
2. *I'll treat you.* (= pay for you, e.g. at a restaurant, theatre, etc.) or: *It's/This is my treat.*
3. *As it was her birthday she treated everybody to coffee and cakes at the nearby café.*

One may also **treat oneself**.

- eg 4. *I treated myself to lunch at an Italian restaurant.*
5. *She treated herself to a new dress.*

This means “to buy for oneself something which one does not usually have, something exceptional and pleasant”.

Thus *treat*, unlike the Russian verb, угощать is usually (although not necessarily — see below) connected with money, with buying or paying for something. It is therefore incorrect to use *treat* with reference to food or drink offered to guests at home. English people do *not* say:

- * *She treated us to a nice dinner.*
- * *Let me treat you to some cake.*
- * *Treat yourself to some grapes.*

but, for example:

6. *She gave us a nice dinner.*
7. *Would you like some cake* or: *Do have some cake.*
8. *Have some grapes* or:

Help yourself to (some) grapes. — if the dish is left on the table.

These sentences do not express the full idea of угощать but this is impossible in English.

Another difference between *treat* and угощать is that *treat* does not necessarily refer to food and drink. For example, it may be used when someone pays for someone else's theatre or cinema ticket.

- eg 9. — *I hardly ever go to Covent Garden now. The tickets are so expensive.*
— *I'll treat you for your birthday.*

Here *treat* corresponds to приглашать.

As mentioned above, *treat* is not always connected with payment, at least not directly; it may mean simply something exceptional and pleasant.

eg 10. *We're treating the children to a day in London.*

In some cases no payment is involved at all.

eg 11. *I treated myself to a day off yesterday.*

(of a person working at home, for example, or a housewife)

Treat may be used as a noun in situations of this type.

eg 12. *The children were allowed to stay up late as a special treat.*

13. *It's a real treat for me to spend an evening just relaxing.*

Treat in such situations (examples 10-13) appears to have no Russian equivalent.

Exercise 1. In which of the following situations can *treat* be used? Make up sentences which could be used in or about each situation, using the examples given above as models.

1. John took his parents out to dinner at a restaurant. 2. Christine offers her guests some coffee. 3. When Pat went to see her friends she took them some jam she had made. 4. Paul took his niece and nephew to the zoo. 5. Diana asks her guests to have some strawberries. 6. Brenda bought herself some French perfume. 7. Philip gave his neighbours some tomatoes he had grown in his garden. 8. Susan made a cake and asked her friends in the hostel to have some. 9. Janet paid for her friend's dinner at a restaurant as well as her own. 10. Andrew bought himself a rather expensive record which he very much wanted.

Exercise 2. Translate the following sentences into English.

1. Мальчик выбежал во двор и угостил леденцами всех своих приятелей. 2. Она часто пекла пироги и угощала соседей. 3. Бутерброды, фрукты перед вами. Угощайтесь! 4. По вечерам его часто приглашали в ресторан, где угощали великолепным вином, фруктами и всевозможными деликатесами (delicacies). 5. Скоро варенье будет готово, и я угощу тебя. 6. Она повела детей в кафе и угостила их мороженым. 7. В Сибири меня часто угощали пельменями. 8. Старуха угостила солдата яблоком. 9. Я хочу угостить вас грибами, которые я сам мариновал. 10. Гостей пригласили в ресторан и угощали русскими блинами и икрой.

Used To

Used occurs with **to** in the following two constructions:

1. *as a finite verb, denoting something that existed or was*

done in the past (generally a repeated action) but no longer exists or is done now.

Used here is the past tense of *to use*, the present form *use* having become archaic in this sense. It is pronounced [ju:st], although the final *t* is not usually sounded before a following *t*, as in *used to* ['ju:stu]. *To* here is part of the following infinitive.

- eg 1. *We used to live in the centre.* (but we don't live there any longer)
2. *I used to go to work on the bus before the new metro station opened.* (but now I go on the metro)
3. *There's the café we used to go to.* (We don't go there any more.)
4. *Ann used to play the piano very well in her youth.*
5. *Mother used to read us a story every night before we went to bed.*
6. *There used to be some old wooden houses here.*

The second verb is generally omitted when implied by the context.

- eg 7. *She doesn't come to see me as often as she used to.*
8. — *Have a cigarette.*
— *No, thank you. I don't smoke.*
— *Oh, I thought you did.*
— *No. I used to, but I gave it up last year.*

This construction is very useful to guides and others showing people round historic places:

9. *Peter-Paul's fortress used to be a prison.*
10. *This is the place where they used to make tar for ships.*

It is clear from the above examples that *used to* does not always denote a repeated action (nos. 1, 6, and 9). *We used to live in the centre* obviously does not mean *We usually lived in the centre*. Even in those sentences where the verb does denote a repeated action (nos. 2-4, 7, 8, 10) this is not the main idea. For example, *I used to go to work on the bus* is not synonymous with *I usually went on the bus*. The first sentence means that formerly (always, usually or only sometimes — it is not relevant here) I went on the bus, whereas now I do not; the second means that in most cases I went by bus but sometimes by some other means of transport, or walked. *Used to* does not necessarily imply fre-

quent repetition, for we may say *I sometimes/occasionally used to go on the bus*. The main idea is that I no longer do so at all.

It therefore follows that the most appropriate Russian translation of *used to* with the infinitive is the imperfect aspect of the verb, with the inclusion of *раньше* or *когда-то* if there is no adverbial modifier in the English sentence.

eg 1. *We used to live in the centre.*

Мы раньше жили в центре.

2. *I used to go to work on the bus before the new metro station opened.*

Я ездил на работу на автобусе до тех пор, пока не открылась новая станция метро.

3. *There's the cafe we used to go to.*

Вот кафе, где мы раньше бывали.

4. *Ann used to play the piano very well in her youth.*

Энн хорошо играла на рояле в молодости.

5. *Mother used to read us a story every night before we went to bed.*

Мама нам каждый вечер читала сказку перед сном.

6. *There used to be some old wooden houses here.*

Здесь когда-то стояли старые деревянные дома.

As already mentioned, the present tense of *use* (meaning "have as one's habit") has become archaic and no longer occurs. Therefore such sentences as **I use to get up at 8 o'clock* are now incorrect. Even worse are sentences of the type **I am used to get up at 8 o'clock*, which are a mixture of *used to* with the infinitive and *to be used to* with the gerund. (See below.)

Repeated or habitual action in the present is expressed by the present indefinite tense.

eg 11. *I get up at 8 o'clock.*

12. *She goes to see her mother on Sundays.*

These sentences imply regularity, repetition. The habitual aspect may be emphasized by adverbial modifiers such as *usually*, *generally*, *as a rule*, or by the expressions *to be in the habit of*, *to have a habit of*.

eg 13. *I usually/generally get up at 8 o'clock.*

14. *We go skiing on Sundays as a rule.*

15. *She { is in the habit } of ringing me up at about
 { has a habit } one o'clock in the morning.*

Another aspect of *used to* with the infinitive which sometimes causes difficulty is the formation of the interrogative and negative. The traditional way is without *do*, like the anomalous (or special) finites.

eg 16. *Where used they to live?*

17. *January 1st used not to be a public holiday in England.*

18. *You used to wear your hair long, use(d)n't you?*

However, there is a growing tendency to treat *use* as a normal finite and say, for example:

19. *He didn't use(d) to smoke as much as he does now.*

20. *He used to smoke, didn't he?*

21. — *There used to be an old apple tree in the garden.*

— *Oh, did there?*

22. *Did you use(d) to climb the old apple tree in the garden?*

II. "*Used*" as a past participle with adjectival function — followed by the preposition *to* and either a noun, pronoun or gerund.

Used to here means "accustomed to" and is introduced by the verb *to be*, *to get* or, less often, by some other link verb such as *to become* or *to grow*. Any tense may be used, as required by the situation.

eg 1. *I was born here, so I'm used to the climate.*

2. *I don't mind the cold because I'm used to it.*

3. *She isn't used to getting up early.*

4. *He found the job very tiring at first, because he wasn't used to hard work.*

5. — *I don't like the new system of paying bus fares.*

— *Don't worry. You'll soon get used to it.*

— *Well, they say one can get used to anything.*

6. *I didn't like the district at first but now I'm getting used to it.*

7. *When they first moved in, the traffic kept them awake at night, but they gradually got used to it.*

The distinction between *get used to* and *be used to* is that *get* denotes a change of state, a process, whereas *be* denotes the state achieved as a result (see p. 60). Here are some more examples to illustrate the distinction.

—get used to

8. *It took English people a long time to get used to decimal currency.*
9. *She was just getting used to the new district when they moved again.*
10. *I haven't got used to living in the suburbs yet.*
11. *It takes a bit of getting used to.*

This is an idiom meaning that something is rather difficult to become accustomed to.

—be used to

12. *I'm used to the climate.*
13. *He was used to getting up early.*
14. *They quarrelled constantly about money, because she had been used to a much higher standard of living before their marriage.*

It is clear from these examples, and those quoted earlier (nos. 1-7) that there is no justification for saying that привык always, or even usually corresponds to *got used to*. Привык(ла/ли) is the correct translation not only of *got used to* (sentence 7) but also of *am/is/are/was/were used to* (sentences 1-4, 12, 13). The sentence Я привык(ла) has to be translated in various ways, in accordance with the principles outlined above. The possible translations are:

- a. *I'm used to it.* — state in the present
- b. *I was used to it.* — state in the past
- c. *I got used to it.* — change of state in the past
- d. *I've got used to it.* — completion of change, with reference to the present
- e. *I'd got used to it.* — completion of change with reference to the past

In practice, situations requiring the first and second translations occur more often than those where the others are appropriate. Such sentences as *I got used to it*, with no adverbial modifier or other reference to the past, are comparatively rare. When they do occur, the reference to the past is provided by the context.

- eg 15. — *I didn't like my new job at first. Everything seemed so difficult. I was in such a state that I even thought of leaving.*
— *And what happened in the end?*
— *I (gradually) got used to it.*

As for the perfect tenses, these occur in such sentences as:

16. *Have you got used to your new flat now?*
17. *I haven't got used to the new timetable yet.*
18. *She's got used to the idea of moving now.*
19. *By the end of the year she (had) got used to the work.*
20. *When he (had) got used to the terminology he found that he could translate everything they gave him.*

As indicated by the brackets, the past perfect may be replaced by the past indefinite in many cases. Although the perfect tenses occur as shown above, they are not very often used, because a completed process tends to be regarded as a state and expressed by the verb *to be*. Even in the examples given, *to be* is possible, with a corresponding slight shift of emphasis.

21. *Are you used to your new flat now?*
22. *I'm not used to the new timetable yet.*
23. *She's used to the idea of moving now.*
24. *By the end of the year she was used to the work.*
25. *When he was used to the terminology he found that he could translate everything they gave him.*

Finally it should be mentioned that *used to* with a noun, pronoun or gerund is characteristic of non-formal style. In formal style we find **accustomed to** instead. *Get* is replaced in formal situations by **become** or **grow**. (See also p. 60.) This gives the following picture:

	Non-Formal Style	Formal Style
Denoting a state:	<i>be used to</i>	<i>be accustomed to</i>
Denoting a change of state:	<i>get used to</i>	<i>become/grow accustomed to</i>

Exercise. Fill in the blanks with the appropriate form of *be* or *get* where necessary. In some cases a negative particle may also be required by the sense.

1. When he was a boy he ... used to play football.
2. — Wouldn't you like to sit down? — No, thank you. I ... used to standing.
3. — I don't like the food here. — You'll soon ... used to it.
4. At first I made very slow progress, because I ... used to the system.
5. We ... used to go out more often before the baby was born.
6. — Didn't you find it difficult to concentrate with the radio on? — No. I ... used to it.
7. She ... used to wear her hair long.
8. They say one can ... used to anything.
9. He felt very lonely, as he ... used to living by himself.
10. The children ... used to the new teacher by the end of the month.
11. I can't ... used to the new machine.
12. My father ... used to read a lot before his eyesight got so bad.
13. He was very annoyed by her

remark, because he ... used to being spoken to like that. 14. She ... used to dream of becoming a famous actress. 15. It took me a long time to ... used to the new methods. 16. This street ... used to be called Horseguards Avenue. 17. There was no letter from David but Janet did not worry. She ... used to his thoughtlessness. 18. Motorists from abroad often have difficulty in Britain, because they ... used to driving on the left.

Useful, Helpful, Good (for the Health)

Useful is applied to such things as tools, household utensils and gadgets (electric mixers, toasters, etc.), books, maps, etc., information, advice, ideas. Here are some examples of usage:

1. *Thank you for the potato-peeler. It will be very useful.*
2. *Alan always gives useful presents but Margaret prefers something decorative.*
3. *It's a very useful book.*
4. *I find the index useful.*
5. *There are some useful exercises in this book.*
6. *John gave me some useful advice about record-players.*

Useful is also used of clothes, meaning that they can be worn often or on various occasions:

7. *This is a very useful jacket. It goes with everything.*

Note the expressions **to find smth. useful** (see example 4) and **to come in useful**, which often occurs in colloquial English in the sense of "prove to be useful".

8. *The money I earned will come in (very) useful (for my holiday).*

Useful is sometimes applied to people in colloquial style, meaning "able to help; capable".

- eg 9. *Peter's a useful person to have around.*
10. *Johnson is a useful member of the team.*

The expression **make oneself useful**, also colloquial, means "do something to help".

- eg 11. (When some friends are preparing for a party)
— *Don't just sit there. Make yourself useful. Cut some bread, or lay the table.*

On the whole, however, **helpful**, meaning “willing to help”, is more often used with reference to people.

eg 12. *Angela is a very helpful person.*

13. *The librarian was very helpful. She showed me how to use the catalogue.*

14. (Customer to shop assistant) — *Thank you for being so helpful.*

Note that *helpful* is usually preceded by an adverb of degree such as *very*, *most* or *so*.

In the sense of “beneficial (to the health)”, neither *useful* nor *helpful* is used, but **good for you**.

eg 15. *You should eat more fruit. It's very good for you.*

16. *Swimming is good for you.*

Where appropriate the pronouns *me*, *him/her*, etc. are used.

17. *It will be good for me to go to bed early.*

Good for you/me, etc. are characteristic of informal and semi-formal style. In formal style **good for the health** or **beneficial** is used instead.

eg 18. *Raw vegetables are very good for the health.*

19. *Massage is often beneficial in such cases.*

Exercise. Fill in the blanks with *useful*, *helpful* or *good for you*.

1. I found the discussion very 2. I want to give her something ... for her birthday. 3. — Eat up your cabbage, Brian. It's very 4. Paul will be a ... person to have on the committee. 5. I didn't know what to choose but the assistant was very 6. — Don't throw that box away. It may come in 7. This book will be particularly ... to teachers. 8. — This is such a ... skirt. 9. It will be very ... to go skiing regularly. We shall get plenty of exercise and fresh air. 10. When I go to see my friends I try to make myself 11. — This salad is very nice. — It's very ..., too. 12. He finds the electric drill he bought very

Variant, Version

Variant is a learned word applied mainly to different forms of words, sayings, texts, etc., or species (of plants, animals, etc.).

eg 1. *“Hullo”, “hello” and “hallo” are three variants of the same word.*

2. *There are two variants of this saying: “A poor workman blames his tools” and “A bad workman quarrels with his tools”.*

3. *Even after a close study of the two manuscripts scholars could not agree as to which was the original variant of this phrase.*

Version is much more widely used, in various contexts. Firstly it is applied to a particular translation (of a whole work, a passage or simply a phrase or word).

eg 4. *Which version of "Eugene Onegin" do you like best?*

5. (When discussing a translation in class)

— *I've got a different version.*

6. — *Can anybody suggest a better version?*

7. — *Your version is rather clumsy.*

It may also denote one of two or more existing variants of a book or other work.

eg 8. — *I've just read "The Magus" by John Fowles.*

— *The original version or the revised version?*

9. *There are several modern versions of Shakespeare's plays.*

10. — *Have you seen "My Fair Lady"?*

— *Yes, the screen version, not the stage version.*

Another meaning of *version* is "one person's account of an event or situation as compared with that of another person".

eg 11. *The girl said she was just standing at the side of the road waiting to cross, but the driver's version was quite different. He said she dashed out in front of the car.*

12. *All the witnesses gave different versions of what happened.*

13. *I've listened to everybody else. Now tell me your version.*

Version is also used of goods (produced and sold).

eg 14. *This dress is a cheaper version of the one we saw in the other shop.*

15. *The new version of this tape-recorder has a better microphone.*

Exercise. Fill in the blanks with *variant* or *version* (sg. or pl.).

1. "A University Grammar of English" by Quirk, Greenbaum, Leech and Svartvik is a shorter ... of "A Grammar of Contemporary English" by the same authors. 2. I shan't decide anything until I've heard Bill's ... of the affair. 3. *Thresh* and *thrash* are two ... of the same verb. 4. — Alison, please read out your ... (of a translation)

5. — Which ... of the song do you like best? 6. — Your sewing machine's the same as mine, isn't it? — It's the same model, but a slightly smaller 7. The ... *sarvant* occurs in only one text; the others all have *servant*. 8. The newspaper I read gave a different ... of the incident. 9. *Thru* is an American ... of *through*. 10. I enjoyed the orchestral ... more.

Wage, Salary, Pay, Stipend, Fee, Royalties

These words are all used to denote money paid for work but they are not interchangeable. Their usage is as follows: **wage(s), salary.**

Most employed people are paid a *wage* or a *salary*. The difference between these two words, and the forms of payment they denote, is related to the traditional distinction between a *trade*, that is, a manual occupation or other occupation not requiring advanced study, and a *profession*, that is, an occupation requiring advanced study, especially a university degree.¹ Thus factory-workers and other manual workers, clerks, typists and other office-workers below management level, shop assistants, and so on receive *wages*, whereas professional people (for example, teachers, doctors, lawyers, managers) receive *salaries*.

However, *wage* and *salary* are not synonyms, differentiated only according to the type of occupation. Wages are usually paid *weekly, in cash*, whereas salaries are usually paid *monthly, by cheque*. Thus a factory-worker or a typist, for example, receives a small sealed envelope or **wage packet** every week (usually on Thursday or Friday), inside which is the money he or she has earned and a slip of paper (or **wage slip**) giving details about how the amount has been calculated, including deductions for income tax, etc.

The wages of many industrial workers are made up of several elements: their **basic wage**, which is the fixed sum they receive for a certain number of hours (usually 40-44 hours a week) at the **basic rate (of pay)**; **overtime pay**, for any extra hours, which are paid at a higher rate, called the **overtime rate**; and sometimes a **bonus** (an additional payment for a particular reason, for example, higher productivity). Thus their wages vary at least slightly from week to week.

The plural form *wages* is widely used even when the sense is singular.

¹ For a full treatment of these words see: *Povey J., Walshe I. AN ENGLISH TEACHER'S HANDBOOK. M., 1982.*

eg 1. *He went to get his wages.*

2. *His wages are £130 a week.*

The distinction between *wage* and *wages* with singular meaning is not clear cut. However, the following tendencies can be observed in practice.

The singular form is mainly confined to cases where the word is modified by an adjective or other attribute.

eg 3. *The minimum wage in the ship-building industry is £... a week.*

Other expressions with *wage* include:

a good/decent/regular/living wage

Note. *Living* here means "enough to live on".

Even when there is an attribute the plural form is often used, at least with such adjectives as *good*, *decent* and *regular* (but not, for example, with *minimum* or *living*).

eg 4. *He earns good/decent/regular wages.*

The singular form *wage* is usual when it is itself attributive, as in:

— **wage packet** — see above

— **wage increase/rise**

— **wage freeze** = a (usually temporary) ban on wage increases

— **wage-earner** = one who works for wages (contrasted with the salaried classes)

As stated above, *salaries* are paid to professional people, monthly, by cheque. At the end of the month such people are given a cheque for a certain amount, or, more often, simply a slip of paper informing them that this sum has been paid into their bank account. This slip also shows the deductions which have been made, for example, for income tax, like the wage slip described above. When a person receives his salary slip he can go to the bank and draw out all or part of the money, and write cheques to other people or institutions; for example, he can pay his rent, his gas, electricity and telephone bills by cheque, and pay for large purchases in shops by cheque, too. Thus a person who receives a salary must have a bank account, whereas a wage-earner need not (and usually does not).

Salaries are not so closely linked to the number of hours worked as wages. Salaried people often (although not always) have to work a certain number of hours a week but if they work extra hours they are not paid any more.

Sometimes salaries are expressed as a yearly figure, for example, £15,000 p. a. (Lat. *per annum* = per year). This is the usual practice in advertisements for jobs in newspapers. Speaking about a person's income we can say, for example, "*He earns £15,000 a year*". However, this does not mean that he is paid yearly, although the amount may include other income besides his regular salary.

pay

The use of *pay* as a noun was formerly restricted to the armed forces. Hornby gives the following definition: "Money paid for regular work or services, esp. in the armed forces. ('Pay' is used instead of 'wages' and 'salary' in the Army, Navy and Air Force)". During recent years, however, it has come to be widely used as a general term, including both wages and salaries. There are probably three reasons for this development:

(1) It enables one to avoid using "wages and salaries" in general statements relating to all employed people;

eg 5. *Higher pay usually leads to higher prices.*

(2) The distinction between those jobs in which workers receive wages and those where they receive a salary (the old distinction between a trade and a profession) is not as clear cut as it used to be. Using *pay* avoids this difficulty in borderline cases.

(3) *Pay* is a short word and therefore especially favoured by journalists.

Thus *pay* can be used either as a general term, as in example 5 above, or instead of *wage(s)* or *salary/ies* in such sentences as:

6. *Miners are demanding higher pay.* (= wages)

7. *Discussions about teachers' pay will take place next week.* (= salaries)

Pay is used in many expressions, especially in the mass media but also in conversation. Here are some of the most common.

— **pay day** — the day on which one is paid (There is no corresponding expression with *wage* or *salary*.)

— **pay packet** = wage packet (see above)

This expression may also be used to denote the wages themselves.

eg 8. *The latest rise will add £3 to the miners' weekly pay packet.*

- **pay slip** = wage/salary slip (see above)
- **pay cheque** = salary cheque (see above)
- **pay rise/increase**
- **pay claim** — a demand for higher pay

eg 9. *The dockers have put in a 15% pay claim.*

- **pay offer** — an offer of a pay increase, made by the employers in response to a pay claim (It is nearly always lower than the amount demanded.)

eg 10. *The electricity workers have accepted/rejected the management's latest pay offer.*

- **pay talks/negotiations** — talks/negotiations about pay
- **equal pay** (for equal work)

In practice this usually means equal pay for men and women doing the same work.

- **pay parity** ['pærəti] — equal pay for workers in different companies or industries doing the same or comparable work.

eg 11. *Drivers employed by British Road Services (a state-owned corporation) are demanding pay parity with drivers in the private sector.*

- **gross pay** — pay before deductions for income tax, etc.
- **nett pay** — pay after deductions, i. e. what a worker actually receives
- **take-home pay** — a colloquial equivalent of *nett pay*

Pay

is also used of money paid not *for* work but *instead of* work.

- **sick pay** — paid to workers who are ill
- **holiday pay** — paid to workers who are on holiday

Note also the expression **holiday with pay**.

eg 12. *Employees of this company are entitled to three weeks' { holiday with pay.
paid holiday.*

- **unemployment pay** — paid to those who are unemployed
- **strike pay** — paid by unions to workers on strike

stipend

This word was formerly used in the sense of *salary* but is now rare. The COD defines it as “fixed periodical money allowance for work done, salary, esp. clergyman's official income” and Hornby as “(esp. clergyman's) salary”.

The adjective **stipendiary** is sometimes used, meaning “re-

ceiving a salary, paid for one's work". For example, **stipendiary magistrates** are those who are paid for their work (they are professional lawyers) in contrast to ordinary magistrates, or Justices of the Peace, who are not.

Note that the money allowance paid to students by the state is called a **grant**.¹

fee

This is used of payments made to doctors, lawyers, teachers, architects and other professional people for their services, if these services are given on a private basis. Unlike a salary, a fee is not a regular payment but payment for certain work. In Britain doctors who work within the National Health Service receive a *salary* from the state; those who work privately receive *fees* from their patients. Private schools charge fees and can be called **fee-paying schools**. Colleges and universities, although not private, also charge fees. However, these fees do not represent the full cost of the education provided and the fees of many students (all except those whose parents have high incomes) are paid by the local authority, in addition to the maintenance grant.

royalty

Royalty is used as a countable noun to denote a payment made by a publisher to an author, editor or composer for each copy of a book, musical work, etc. sold, or by a performer or producer for each public performance of a play or musical work.

eg a. *The publisher offered him a royalty of 10% (of the price of the book on all copies sold).*

b. *He received £500 in royalties.*

The plural form is more common than the singular.

Another, similar meaning of *royalty* is "the sum paid to the proprietor of a patented invention for the use of it."

Exercise. Fill in the blanks with *wage*, *salary*, *pay*, or *royalty* (sg. or pl.), giving alternatives where possible. The occupation of the person(s) to whom payment is made is given in brackets where necessary.

1. Train drivers are demanding higher 2. The workers complained that they couldn't live on their (factory-workers) 3. He was a skilled craftsman and earned good 4. His . . . is £250 a month. 5. He could not afford to pay the solicitor's 6. He spends

¹ The usage of this word, and *scholarship* is treated fully in: *Povey J., Walshe I. AN ENGLISH TEACHER'S HANDBOOK. M., 1982 (unit 413).*

about a quarter of his ... on rent. (teacher) 7. It's ... day tomorrow. 8. Do miners receive high ... ? 9. The government announced a ... freeze. 10. Talks about nurses' ... will continue tomorrow. 11. What is the minimum ... in the building industry? 12. He was offered a more interesting job but at a slightly lower ... (engineer) 13. In England only best-selling writers can live on their ... 14. Bill felt very proud of himself when he received his first ... packet at the end of the week. 15. Public school ... are now so high that only a small minority of parents can afford to send their children there.

Want, Try, Attempt

Want expresses only desire. Therefore if the desire is translated into action to achieve what is desired, **try** should be used instead.

eg 1. *The thief tried to run away but a passer-by caught him by the arm.*

2. *I tried to open the cupboard but it was locked.*

Want can be used in such sentences only to denote a desire to do something.

Attempt can be used instead of *try* in formal style.

Try and *attempt* generally imply lack of success. Thus *He tried/attempted to run away* implies that he was unsuccessful, even if this is not stated. Similarly such sentences as *The writer tries/attempts to show/prove/describe, etc. ...* usually imply that he did not manage to do so, or only to a limited degree. If he was successful, we say simply "*The writer shows/proves/describes, etc. ...*"

Thus there are three separate situations, as illustrated by the following examples:

3. *He wanted to run away.* (but he didn't even try)

— desire, usually without action

4. *He tried/attempted to run away.*

— action, usually unsuccessful

5. *He ran away.*

— successful action.

Although *try* and *attempt* are synonymous in the above examples, the distinction being purely stylistic, *try* has other uses, in which it cannot be replaced by *attempt*, even in formal style.

eg 6. *Try one of these cakes.*

7. *Have you tried the new shampoo?*

Here *try* corresponds to the Russian *пробовать*. In this sense *try* can be followed by the gerund.

- eg 8. — *I'm always in a rush in the morning.*
— *Try getting up earlier.*

This means “get up earlier and see whether you are less rushed” and can be compared with *Try to get up earlier*, which means *Make an effort to do it*. The distinction between *try* with the gerund and with the infinitive can also be seen from the following pairs of sentences.

9a. *Try opening the window.*

(= Open it and see whether you feel better.)

b. *Try to open the window.*

(= Make an effort to open it. It's difficult to open.)

10a. *He tried speaking without notes.*

(= He spoke without notes to see whether the speech/lecture would be better.)

b. *He tried to speak without notes.*

(= He did his best to speak without notes but failed.)

Exercise 1. Fill in the blanks with the necessary form of *want*, *try* or *attempt*, or, where none of these are appropriate, change the infinitive to a finite form.

1. She ... to stop him but he was going too fast. 2. Did you ... to ask me something? 3. I ... to ask a question but there was no time. 4. Paul ... to ask a question but the others shouted him down. 5. I ... to get off the bus but the doors closed before I could make my way to the exit. 6. The scientists ... to prove that the disease was caused by radiation but the evidence was inconclusive. 7. In “*Oliver Twist*” Dickens ... to show the appalling conditions in which many people lived at that time. 8. He ... to ring the airport to inquire about the delay but the number was engaged. 9. Janet ... to sit down and rest but all the seats were occupied. 10. John ... to grow tomatoes in the garden but the plants hardly produced any fruit.

Exercise 2. Read each sentence as it stands and then reword it using *try*, either with the gerund or the infinitive.

Model: a. Cook the mushrooms in butter and see if you like them that way.

Try *cooking* the mushrooms in butter.

b. I did my best to explain it to her but I don't know whether she understood.

I tried to *explain* it to her.

1. Drink your tea with milk. You may prefer it that way. 2. I know you're very busy but do your best to come tomorrow. 3. We did our best to mend the television but we didn't succeed. 4. We may not be able to help you but we'll do our best. 5. Use this shampoo and tell me what you think of it. 6. I did my best to persuade Susan not to go, but it was useless. 7. Study in the morning. You may find it easier. 8. Make an effort to imitate my pronunciation. 9. Speak French and

see if they understand you. 10. You'll never learn to speak French unless you make an attempt to speak it. 11. I'll change doctors and see whether I get better treatment. 12. We must do our best to find a nanny.

Exercise 3. Read the Russian sentences with their possible English translations and discuss the differences in meaning or style between the various alternatives (indicated by oblique strokes or brackets).

1. Он хотел забыть этот утренний разговор, но мысли вновь и вновь возвращались к нему.

He wanted/tried to forget that morning conversation but over and over again the ideas came back into his mind.

2. Подсудимый заявил, что хотел начать новую жизнь, но бывшие сообщники ему помешали.

The accused declared that he (had) wanted/tried to start a new life but (that) his former accomplices had prevented him.

3. Он безуспешно пытался пробиться сквозь толпу.

He vainly tried/attempted to force his way through the crowd.

4. Режиссер пытается уклониться от решения проблемы, поставленной в пьесе.

The director { tries/attempts to avoid / avoids } (solving) the problem posed in the play.

5. Ребенок хотел помочь отцу, но только мешал ему.

The child wanted/tried to help his father, but only hindered him.

6. Президент не согласился с этим и пытался обвинить в распространении подобных утверждений представителей прессы.

The president disagreed with this and { tried/attempted to accuse / accused }

representatives of the press of spreading such statements.

7. В этот вечер я хотела попасть на новый американский фильм, но билетов не было.

That evening I { wanted to see / tried to get into } the new American film but there were no tickets.

8. Директор ремонтной мастерской пытался объяснить плохое качество работы отсутствием квалифицированных кадров.

The manager of the repair department { tried/attempted to explain / explained }

the poor quality of the work by the lack of qualified workmen.

Work, Job, Position, Post, Situation

All these words can be used to denote paid employment.

Work is the most general. It is uncountable in this sense and is used in such sentences as:

1. *I enjoy my work.*

2. { *My work is / I find my work* } *very interesting/boring/tiring, etc.*

3. *He's looking for work.*

4. *He's out of work.*
5. *The principle of equal pay for equal work has now been accepted.*

Work is also used in an extended sense to mean one's *place of work*.

- eg 6. — *Where's John?*
— *At work.*

7. *What time do you get* $\left\{ \begin{array}{l} \text{to work?} \\ \text{home from work?} \end{array} \right.$
8. *I met him on the way to work.*

However, *work* does not necessarily denote something for which one is paid, as illustrated by the following examples.

9. *There's always a lot of work to be done in the garden.*
10. *He said that shopping and cooking was women's work.*

It is also used of schoolchildren and students.

- eg 11. *Peter's work has improved this term.*
12. *Helen hasn't done much work lately.*

Remember that *work* is uncountable here, too. Speaking of an exercise, composition, etc. written by a schoolchild or student, we use *a piece of work*, or simply *work*, or specify the type.

- eg 13. *This is* $\left\{ \begin{array}{l} \text{a good piece of work.} \\ \text{a good translation/composition, etc.} \\ \text{good work.} \end{array} \right.$
14. *Give your work/translations/compositions/exercises in.*
 15. *You have only done two pieces of (written) work this term.*

In the case of written tests and examinations, we use *paper*.

- eg 16. *Give your papers in now, please.*
17. *Have you marked the (exam) papers?*

A **work** (pl. *works*) means "something created by an artist (a book, picture, piece of music, etc.)", "a work of art".

- eg 18. *This is one of Khrennikov's latest works.*
19. *Some people say that the picture is a work of genius.*

Job is a countable noun which formerly meant only some particular piece of work or a task which has to be done, usually something practical and not very large, for example, cleaning the windows or mowing the lawn or doing some minor repairs. *Job* is still used in this sense.

eg 20. *I've got a lot of jobs to do (in the house).*

21. *I'd like you to do a little job for me. Would you mind wiping these glasses?*

One may do jobs oneself or pay someone else to do them. An **odd job man** is one who does various jobs in the house and garden.

Nowadays, however, *job* is increasingly used to denote regular, paid employment (instead of *post*, *position* or *situation*).

eg 22. *I've applied for a* { *job as a teacher.*
teaching job.

23. *She got a job as a secretary when she left college.*

24. *It's a very interesting job.*

25. *He lost his job.*

26. *He's looking for a job.*

27. *I want to change my job.*

28. *She's constantly changing jobs.*

Note. Avoid using *several jobs* as in **She's changed several jobs.*

29. *A lot of jobs are advertised in newspapers.*

30. *A woman has to do her job and run the house as well.*

In some sentences *job* and *work* are interchangeable, *job* being countable and *work* uncountable.

eg 31. *My job/work is very interesting/boring/tiring, etc.*

32. *I enjoy my job/work.*

33. *He's looking for* { *a job.*
work.

In sentences where only a countable noun is appropriate, however, only *job* is possible, for example, in sentences 22, 25 and 27-30 above.

This use of *job* is still considered to be colloquial by some people but it is spreading fast to more formal style. It is increasingly used in the mass media, in such sentences as:

34. *The Liverpool factory will close next month, with the loss of 2,000 jobs.*

35. *The government promised to create more jobs.*

Post is still preferred to *job* in formal style with reference to professional people (that is, teachers, doctors, lawyers and others with a degree or similar qualification).

eg 36. *The post of chief librarian has become vacant.*

37. *He applied for a teaching post.*

(Cf. example 22 above.)

The stylistic distinction between *post* and *job* can be well illustrated by the following sentences from "The Word Child" by Iris Murdoch. The first is taken from the narrative and the second from a dialogue (about the same situation):

38. *I knew that my chances of getting an academic post, at my age and with my record, were nil.*

39. — *I can't get a university job now, Crystal, that's just a dream.*

Position is used in a similar but somewhat wider sense, not being confined to professional people. It is also formal.

eg 40. *He applied for the position of hotel manager.*

Situation was formerly used to denote a position as a domestic servant or similar, but is now archaic except in the expressions **SITUATIONS VACANT** and **SITUATIONS WANTED**. These are printed in newspapers at the top of columns containing advertisements for jobs available and requests for jobs respectively. These columns do not cover all types of occupation but only manual, clerical, secretarial, domestic work, or other work not requiring advanced training. Professional posts are advertised under the heading **APPOINTMENTS**.

Exercise 1. Fill in the blanks with *work, job, post, position* or *situation* (sg. or pl.).

1. What's his ... ? 2. Over three million people are now out of ... in Britain. 3. I can't stop now. I've got too much ... to do. 4. Applications for the ... of chief engineer must be received by March 31st. 5. I must stay at home this evening and do all my ... — ironing, mending, and so on. 6. If you're looking for a ... as a typist why don't you read the advertisements in the evening paper, under ... **VACANT**? 7. I've been offered a ... with a shipping company. 8. A lot of married women have ... nowadays. 9. The programme included several new ... by British composers. 10. I can't tell you your marks because I haven't marked your ... yet.

Exercise 2. Translate the following sentences into English.

1. Моя работа мне нравится. 2. Он ищет более интересную работу. 3. Она устроилась работать машинисткой в издательстве. 4. Ему предложили место заведующего. 5. — У меня сегодня очень много рабо-

ты. 6. (*Преподаватель на занятиях*) — Сдайте работы, пожалуйста. 7. Он хочет сменить работу. 8. Он на работе. 9. Ирина еще не пришла с работы. 10. Этот пейзаж — одна из его последних работ. 11. — Та-ня, вы написали очень хорошую работу, получили отлично. 12. Он слишком часто меняет работу.

Worker, Workman, Working Man

In the context of industry **worker** usually denotes a manual worker or one who operates a machine.

- eg 1. *Workers at the Ford Motor Company have decided to go on strike for higher pay.*
2. *The electricity workers are asking for a 25% pay rise.*
3. *The shop steward urged the workers to attend the meeting.*

It also has this meaning in political economy.

- eg 4. *Workers of the world, unite.*

However, *worker* may be used of anyone who works, and is therefore rarely used alone as a general term in other contexts. For example, *He's a worker* is unlikely to be understood in Britain as *He's a manual worker*. In fact, this sentence has another meaning, namely *He works hard* (whatever his job is). Instead English people say *He's a factory worker* or, if he does not work in a factory, *He's a carpenter/plumber/electrician*, etc.

Manual worker could be used in the above example, but it is more common as a collective term in such sentences as:

5. *The average earnings of manual workers in Britain are still lower than those of white-collar workers.*
6. *Many manual workers have been made redundant by automation.*

With reference to social class, the expression **working class** is used.

- eg 7. *He's working class.*

Note the absence of article here.

8. *He comes from a working-class family.*
9. *They live in a working-class district.*
10. *The proportion of students from working-class homes is still very low.*
11. *Working-class people rarely vote Conservative.*

The working class is naturally also used in its original, substantial sense.

eg 12. *The speaker promised to protect the interests of the working class.*

13. *Large resorts such as Blackpool are especially popular with the working class(es).*

The plural form *working classes* is often used without any apparent difference of meaning. (The SOED gives "chiefly pl.")

Worker is used in various compounds besides *factory worker* and *manual worker*. Some of the most common are:

— **office worker** — see p. 93

— **white-collar worker** = office worker, especially in contrast to a factory worker (who wears overalls)

— **mineworker/steelworker/farm worker**, etc.

— **research worker**

Except for *research worker*, compounds with *worker* are not often used with reference to the professions (see p. 135) although such expressions as *cinema worker* sometimes occur. Such expressions as those listed above are mainly used in the plural, collectively.

eg 14. *Office workers usually start work at 9 a.m., although in London many start later, at 9.30 or 10.*

Workman is used as a general term to include such manual workers as builders, decorators, plumbers, electricians, etc.

eg 15. *The workmen brought the materials on Friday and promised to start the job on Monday.*

However, we cannot use *workman* to state a man's occupation (**He's a workman*) or with reference to class (= *He's working class.*). Since women are rarely if ever employed as builders, decorators, etc. in Britain, there is no feminine form.

Workman also has a meaning similar to *craftsman* in such sentences as:

16. *He's a good/poor/skilled workman.*

17. A { *poor workman blames his tools.* (a common saying)
 bad workman quarrels with his tools.

Working man is sometimes used to denote a member of the working classes.

eg 18. *Greyhound-racing is sometimes said to be the working man's substitute for horse-racing.*

19. *The working man's drink is beer.*

It also occurs in the expression **working man's club**, a type of social (= recreational) club fairly widespread in the north of England.

Sometimes, however, *working man* seems to refer to any man who works.

Working woman is used mainly in the wider sense, meaning a woman who goes out to work (whatever her job), as opposed to one who stays at home, a housewife.

eg 20. *The number of working women in Britain has increased enormously since the war.*

Working wife/mother are also used in this general sense.

eg 21. *An increasing number of working wives expect their husbands to do their share of the shopping and housework.*

22. *More nursery schools are needed to make life easier for working mothers.*

Working people is sometimes used to denote members of the working class but more often in a wider sense, meaning all those who work. The exact meaning depends on the context.

Exercise. Translate the following sentences into English.

1. Он рабочий. 2. Она из рабочей семьи. 3. Петров очень хороший работник. 4. Многие рабочие нашего завода занимаются спортом. 5. Находясь в Цюрихе, Ленин несколько раз выступал перед швейцарскими рабочими. 6. На конференции выступали режиссеры, актеры, операторы и другие работники кино. 7. 1 Мая — праздник трудящихся всего мира. 8. До конца смены рабочие закончили разгрузку кирпича. 9. Докладчик отметил, что экономика во многом зависит от работников сельского хозяйства. 10. Наша Конституция гарантирует право на пенсию каждому трудящемуся. 11. Снова бастуют работники английских железных дорог. 12. В этом районе Лондона живут в основном рабочие.

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