

N. JEGOROVA ja I. STRŽALKOVSKATA

Saudeksemlar

INGLISE KEELE ÕPIK

KESKKOOLI **XI** KLASSILE

RK

„PEDAGOOGILINE KIRJANDUS“

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ESTICA

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TOIMETAJA PAUL VAARASK

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TALLINN 1949

Kinnitatud Eesti NSV Haridusministeeriumi poolt.



ESTICA

TARTU ÜLIKOOLI
RAAMATUKOGU
ARHIIVKOGU

FIRST LESSON.

All our energy, all our life
to the cause of Lenin-Stalin.

SPEECH OF COMRADE STALIN

*at the Kremlin Reception of High School Personnel
on May 17, 1938.*

Comrades, permit me to propose a toast to science, to its welfare, to the health of the people of science. To the welfare of science, to that science which does not isolate itself from the people, which does not hold itself aloof from the people, but is ready to serve the people, is ready to pass on all the conquests of science to the people, which serves the people not from compulsion but voluntarily, readily. (*Applause.*)

To the welfare of science, that science which does not allow its old and recognized leaders to retire smugly into the shell of the priests of science, of the monopolists of science, which understands the meaning, significance and omnipotence of the union of old and young scientific workers, which voluntarily and readily opens all the doors of science to the young forces of our country and gives them the opportunity to conquer the summits of science, which recognizes that the future belongs to the youth of science. (*Applause.*)

To the welfare of science, of that science whose representatives, understanding the power and significance of established traditions in science and skilfully utilizing them in the interests of science, do not by any means want to be the slaves of these traditions; to that science which has the daring and determination to break down old traditions and standards when these become obsolete, and an impediment to further progress, to that science which is capable of creating new traditions and new standards. (*Applause.*)

Science, in its development, knows not a few courageous people who were capable of breaking the old and creating the new regardless of all obstacles, regardless of everything.

Such men of science as Galileo, Darwin, and many others are universally known.

I should like to dwell upon one of such coryphaei of science who is at the same time the greatest man of modern times. I have in view Lenin, our teacher, our educator. (*Applause.*) Remember 1917. On the basis of a scientific analysis of the social development of Russia, on the basis of a scientific analysis of the international situation, Lenin came to the conclusion that the only way out of the difficulty was the victory of socialism in Russia. That was a more than unexpected way out for many of the contemporary people of science. Plekhanov, one of the outstanding people of science, stated that Lenin was "raving". Other equally well-known men of science stated that "Lenin had gone crazy . . ." The scientists of that time came out against Lenin, as against a man who was destroying science.

But Lenin was not afraid to go against the current, against inertia. And Lenin was victorious. (*Applause.*) There is an example for you of a man of science boldly carrying on a struggle against antiquated science and laying down the road to the new science. It sometimes happens that the new roads of science and technique are not laid down by well-known people but by people completely unknown to the world of science, simple people, practical workers, innovators of affairs.

Here at the same table sit comrades Stakhanov and Papanin, men unknown in the scientific world, not possessing scientific degrees, practical men of business. But who does not know that Stakhanov and the Stakhanovites in their practical work in the sphere of industry overthrew as obsolete the existing standards, established by well-known men of science and technology, and introduced new standards corresponding to the demands of true science and technology? Who does not know that Papanin and the Papaninites during their practical work on the drifting floe, incidentally, without any special labour, upset the old conception of the Arctic as antiquated, and established a new one corresponding to the demands of true science?

Who can deny that Stakhanov and Papanin are innovators in science, men of our progressive science?

And such are the "miracles" of science.

I spoke of science. But there is science of all kinds. The science of which I spoke is called *progressive science*.

To the welfare of our progressive science! To the health of the people of progressive science! To Lenin and Leninism!

To the health of Stakhanov and the Stakhanovites!

To the health of Papanin and the Papaninites! (*Applause.*)

Explanatory Notes.

to permit — to allow.

summit — top.

daring — one who is not afraid, fearless.

determination — decision, resolution.

obsolete — gone out of use.

courageous — brave.

innovator — one who introduces something new.

conception — idea.

antiquated — no longer in use, obsolete.

Pronounce:

use

unification

utility

universe

know

old

coast

toast

but

smug

compulsion

fire

tired

science

quiet

Word-Building:

Verb

Noun

Adjective

Adverb

science

scientific

scientifically

universe

universal

universally

practise

practice

practical

practically

conclude

conclusion

conclusive

conclusively

- I. Translate the text into Estonian with the help of the dictionary.
- II. Make up a list of new words.
- III. Find the synonyms of the following words in the text:
allow, willingly, strength, bravery, fight, famous, work.

SECOND LESSON.

HEROES OF SOVIET LAND.

Great are the expanses of our land; they cover one sixth of the globe. Its sixteen republics form one great Socialist country, the only one in the world.

In the north there is eternal ice, and in the south it is so hot that tea and orange and lemon trees grow.

In natural wealth it is the richest country in the world. Zinc and lead are obtained from the island of Vaigatch. In the Polar Regions of the Urals there are gold, platinum and many other valuable natural resources. Coal is mined in some of the regions of high arctic latitude.

Natural wealth is still being discovered thanks to the Arctic exploration work which is being carried on by the Soviet Government.

Great are the heroes of Soviet land, men of the new Stalin epoch. Some of them enjoy a half-legendary fame. Such, for instance, was Chapayev, of whom many songs are sung and many folk-tales are told.

Valeri Chkalov, another of the legendary heroes reared by Comrade Stalin, gave a glorious example of an iron will. Everybody remembers the two great flights under the leadership of Chkalov and Gromov from Moscow to the United States via the North Pole. It was a journey such as Jules Verne might have written about in one of his novels. It has been Chkalov's dream to make a flight round the globe without a single landing. His recent death was a great blow to the country and he is mourned in every corner of our land. His name will remain with us and will enter the glorious annals of the history of socialism as that of a pioneer of science. Chkalov may be compared to Columbus, for, like the latter, he has discovered a new way to America.

When in the Arctic, Papanin declared: "We shall continue our work calmly, surrounded by eternal silence and eternal snow and ice, knowing that our great country is thinking of us and caring for us."

What at one time seemed quite impossible in the Arctic is being done scientifically and systematically to-day. The local production of food-stuffs is being organized with local supplies and vegetables. Reindeer-breeding is being systematically encouraged as well as the breeding of animals for their furs.

The General Administration of the Northern Sea Route considers it one of its chief tasks to develop Soviet trade in the Arctic.

Formerly uninhabitable deserts are being turned into habitable and productive land.

The nomadic tribes of the north are being changed into cultured peoples. Their cultural level is being raised. Modern apartment houses, hospitals, schools and cinemas are being built.

Thus many cities have sprung up in the Arctic in places once populated only by a few Laplanders: Kirovsk with over 40 000 inhabitants; Igarka, another Arctic city, the inland port on the great Yenisey River, which in 1928 had a population of about 30 persons, has to-day a population of over 15,000.

Komsomolsk with its young heroic inhabitants is well known to everybody.

Soviet women do not lag behind the men. They no longer confine themselves to the narrow circle of family life, but are ready to give up their lives to the service of their country.

Thousands of young girls offered to go to Sakhalin, to Nikolayevsk on the Amur, and to Komsomolsk.

It is because of the heroism and enthusiasm of the people that our Soviet Land is invincible.

Explanatory Notes.

expanse (*here*) large tract of land; territory.

to explore — to search for, to go into for the purpose of discovery.

annals — a narrative of events written year by year; historical records.

resources — wealth.

nomadic — wandering.

eternal — one that lasts for ever; without beginning or end; that has existed and always will exist.

formerly — before.

to lag behind — to stay behind.

invincible — one who cannot be conquered, unconquerable.

Exercises.

Pronounce:

carry	talk	corner	copper	gold
landing	walk	mourn	common	folk
valuable	chalk	explore	offer	motor
expanse	saw	foremost	cotton	floe

Word-Building:

Verb	Noun	Adjective	Adverb
explore	exploration, explorer		
mine	mine, miner		
	wealth	wealthy	
	culture	cultural	
glorify	glory	glorious	gloriously
signify	significance	significant	significantly
discover	discovery		
	eternity	eternal	eternally
create	creation, creator	creative	
prosper	prosperity	prosperous	

I. Give the synonyms to the following words:

territory, riches, determination, travel, job, daring, courage, idea, to allow.

II. Give the opposites to the following words:

progress, wealth, to forget.

III. Fill in the blanks with the words from the text.

- 1) Ice which never melts is called
- 2) Coal, iron, lead and petroleum are
- 3) The people who live in a town are its
- 4) The town has a . . . of 10,000.
- 5) A hot dry place where nothing grows is called a . .
- 6) Places where people cannot live are
- 7) Arctic animals are bred for their

THIRD LESSON.

CHARLOTTE BRONTË. (1816—1855)

Charlotte Brontë, an English 19th century novelist, was a contemporary of Dickens, Thackeray and Elizabeth Gaskell.

She wrote five novels, among which "Jane Eyre", the



story of a poor governess, occupies the first place. Besides an interesting plot the book also contains the famous description of "Lowood Charity School", which ranks with some of the descriptions of English schools of those days by Ch. Dickens and W. M. Thackeray.

Charlotte Brontë's realistic presentation of life and manners deserved her the high praise of Karl Marx.

LOWOOD.

(From "Jane Eyre" by Charlotte Brontë.)

The great noise lasted for some minutes, during which Miss Miller repeatedly exclaimed: "Silence!" "Order!" When it was quiet again, Miss Miller walked from class to class.

A distant bell rang. The girls were marched into another room to breakfast.

How happy I was at the prospect of getting something to eat! The dining-room was a great gloomy room; on two long tables smoked basins of something hot, which sent forth a bad odour.

The girls whispered: "Disgusting! The porridge is burnt again."

I ate a spoonful or two of my portion without thinking of its taste; but burnt porridge is almost as bad as rotten potatoes.

The spoons moved slowly. Breakfast was over, and none had breakfasted.

One of the teachers tasted the porridge and exclaimed: "Awful stuff! How shameful!" We left the dining-room and went to the school-room.

A clock in the school-room struck nine; Miss Miller cried: "Silence! To your seats!"

"Monitor of the first class, fetch the globes!"

While the direction was being carried out, we sat silent.

The superintendent of Lowood, having taken her seat before a pair of globes placed on one of the tables, commenced giving a lesson in geography; the lower classes were called by the teachers; they were having repetitions in history, grammar, writing and arithmetic while music lessons were being given to some of the elder girls.

The length of each lesson was measured by the clock, which at last struck twelve. Then Miss Temple, the superintendent, rose: "I have a word to address to the pupils," said she.

"You had this morning a breakfast which you could not eat; you must be hungry. I have ordered that a lunch of bread and cheese shall be served to all."

The teachers looked at her with surprise. "It is being done on my responsibility," she added and left the room.

Meantime the bread and cheese was brought and was being distributed to the delight of the whole school.

Then we were ordered to go into the garden.

The stronger among the girls ran about and played games, but many pale and thin ones gathered together for shelter and warmth on the verandah; and amongst these, I heard frequently the sound of a cough.

Explanatory Notes.

contemporary — one who lives at the same time with another person.

to rank — to set in line, to place, to class or classify.

distant — far off, far away.

spoonful — as much as fills a spoon.

stuff — material of which something is or may be made.

to shelter — to protect.

Exercises.

Pronounce:

taste

basin

place

face

measure

treasure

pleasure

enough

rough

cough

quite

light

delight

bright

- I. a) State whether *spoonful* is a noun or an adjective.
b) Build a noun from the adjective *distant*.
- II. Give the synonyms to the following words:
delight, pair, to commence, to fetch, order, frequently.
- III. Give the opposites to the following words:
gloomy, silent, low, to commence, strong, pale, warm, frequent.
- IV. Convert the following simple sentences into complex sentences.
 - 1) The superintendent, having taken her seat before a pair of globes placed on the table, commenced giving a lesson in geography.
 - 2) Having written their exercises, the girls rose and marched out of the room.
 - 3) Having told the girls to keep quiet, Miss Miller walked out of the room.

V. Write out from the text all the sentences in the past continuous passive tense and translate these sentences into Estonian.

VI. Put the verbs in brackets into the proper tense.

1) While the grammar lesson (to be given) to the pupils, they sat silent.

2) While the exercises (to be written) by the pupils, the teacher walked silently from one desk to another.

3) While food (to be distributed) among the pupils, they sat in the dining-room.

VII. Translate into English:

1) Sellal kui nooremad tütarlapsed mängisid aias, vane-maile tütarlastele anti muusikatunde.

2) Seda teen ma just praegu.

3) Sellal kui õpilastele seletati grammatikat, olid nad väga tähelepanelikud.

VIII. Write five questions based on the story.

FOURTH LESSON.

LOWOOD.

(Continued.)

My first quarter at Lowood seemed an age; and not the golden age either.

During January, February, and part of March, the deep snows prevented our going beyond the garden walls. Our clothing was insufficient to protect us from the severe cold: we had no boots, the snow got into our shoes and melted there. We had no gloves. Our hands and feet were inflamed. How we longed for the light and heat of a good fire when we got back after our walk! But, to the little ones at least, it was denied: each hearth in the schoolroom was immediately surrounded by elder girls and behind them the younger children gathered in groups.

Our supply of food was hardly sufficient to keep alive a delicate invalid.

Our only consolation came at tea-time, in the shape of a double ration of bread with a little butter on it.

The Sunday evening was spent in repeating by heart the Church Catechism and listening to long sermons, which made us yawn.

Half a dozen little girls, overpowered with sleep, would fall down and be taken up half dead. Then they would be pushed into the centre of the school-room and obliged to stand till the sermon was finished.

One afternoon there came Mr. Brocklehurst, a clergyman, who directed everything at Lowood and to whom Miss Temple had to answer for all she did. It was Mr. Brocklehurst who bought all our food and all our clothes.

When he came into the room, Miss Temple rose to greet him. He stood beside her and began speaking low in her ear. I happened to be seated at the top of the room and heard everything they said.

"There is one thing that surprised me," he said. "I found in settling accounts with the housekeeper, that lunch, consisting of bread and cheese, has twice been served to the girls during the past fortnight. How is this? I look over the regulations and find no such meal as lunch mentioned. Who introduced this innovation? and by what authority?"

"I must be responsible for it, sir," replied Miss Temple; "the breakfast was so ill prepared the pupils could not possibly eat it; and I dared not allow them to remain fasting till dinnertime."

"Madam, the aim of this institution is to accustom the girls to be patient."

"Man shall not live by bread alone."

"You do not seem to follow my educational plan, and put bread and cheese, instead of burnt porridge, into these children's mouths. You may thus feed their bodies, but you little think how you starve their souls!"

Explanatory Notes.

insufficient — not sufficient.
to be inflamed — (*here*) to redden with fever.
to deny — to declare anything to be untrue; (*here*) to refuse.
immediately — at once.
supply — provision.
consolation — comfort.

ration — portion of food.
manager — director.
housekeeper — one who looks after or keeps the house.
fortnight — *short for* fourteen nights; fourteen days.
ill prepared — badly prepared.
to dare — not to be afraid.

Exercises.

Pronounce:

yawn
bought
fortnight

supply
alive
either

sufficient
patient
innovation

I. a) Form nouns from the following verbs:

to starve, to execute, to institute, to educate, to introduce, to innovate.

b) Form nouns from the adjectives *patient* and *distant*.

c) Turn the adjectives *educational*, *revolutionary*, *progressive* into nouns.

II. Give the synonyms to the following words:

to protect, sufficiently, to surprise, to consist of, twice, to get accustomed, instruction.

III. Give the opposites to the following words by adding proper negative prefixes to them:

educated, sufficient, prepared, regular, responsible, possible.

IV. Pick out of the story all the irregular verbs and give their three principal forms.

V. State whether *shall* in this story is used to denote merely the future tense or to express command. Write out two sentences where it expresses command.

VI Write out from "Lowood" (both parts) all the passive constructions in the past tense.

VII. Write questions referring to the words in italics.

- 1) *Music lessons* were being given to the elder girls.
- 2) Music lessons were being given to *the elder* girls.
- 3) It is being done on *my* responsibility.
- 4) *It* is being done on my responsibility.
- 5) The teachers looked *at her* in surprise.

VIII. Write out from the story (both parts) all the words referring to food and make up five sentences using them.

IX. Answer the following questions:

- 1) What kind of school does Charlotte Brontë describe in her novel?
- 2) Did rich parents send their children to such schools?
- 3) What are children that have no parents called?
- 4) With whose descriptions of school life in the middle

of the nineteenth century in England would you compare Charlotte Brontë's description of Lowood?

5) Whose praise had it deserved?

6) Do you remember an episode in "Oliver Twist" dealing with the insufficient rations accorded to poor orphans in a similar school? Say what you remember about it.

7) Who robbed the children of their food and clothes?

8) What kind of man was Mr. Brocklehurst?

9) What was his educational plan?

X. Write a short outline of the story.

XI. Write a composition about bourgeois schools for the children of the poor. Describe how the children were fed, clothed and treated there.

FIFTH LESSON.

ORDER OF THE DAY OF THE PEOPLE'S COMMISSAR OF DEFENCE OF THE U.S.S.R.

№ 130

Moscow, May 1, 1942

Comrades, men of the Red Army and the Red Navy, commanders and political instructors, men and women guerillas, working men and women, men and women of the farms, people engaged in intellectual work, brothers and sisters on the other side of the front, in the rear of the German-fascist troops, who have temporarily fallen under the yoke of the German oppressors!

I greet you in the name of the Soviet Government and of our Bolshevik Party, and extend to you my best wishes on the occasion of the First of May!

Comrades! This year International May Day finds the peoples of our country engaged in a war in defence of our fatherland against the German-fascist invaders. The war has laid its impress on every phase of our life. It has laid its impress also on this day, the First of May holiday. In view of the fact that we are at war, the working people of our country have waived their holiday rest in order to spend the day in intensive work for the defence of our country. Living at one with our fighters at the front they have made the First of May holiday a day of toil and struggle in order to afford the front the greatest possible assistance and supply

it with the greatest possible number of rifles, machine-guns, artillery guns, trench mortars, tanks and aircraft, and with the utmost possible quantities of ammunition, cereals, meat, fish and vegetables.

This signifies that in our country front and rear constitute a single indivisible fighting camp, ready to overcome any difficulties on the road to victory over the enemy...

J. STALIN

*People's Commissar of Defence
of the U.S.S.R.*

Explanatory Notes.

guerilla — irregular warfare.

men and women guerillas — partisans.

temporary — lasting only for a time.

in the name of — as representing.

impress — characteristic mark.

in view of — considering.

at one — agreed.

to afford — to supply.

assistance — help.

aircraft — aeroplanes.

ammunition — military stores (of powder, shot, shell, etc.).

cereals — kinds of edible grain.

single — so much as one.

to overcome — to master, to be victorious.

Exercises.

Pronounce:

guerillas
assistance
artillery
political

ammunition
indivisible
single
signify

engage
phase
invader
waive

vegetables
intensive
intellectual
extend

Word-Building:

Verb

instruct
oppress
defend
invade
assist
signify

Noun

instructor, instruction
oppressor, oppression
defence
invader, invasion
assistance
significance
difficulty
victory
impress, impressibility

Adjective

instructive
oppressive
defensive
invasive
assistant
significant
difficult
victorious
impressible

I. Translate the text into Estonian with the help of the dictionary.

II. Make up a list of new words.

- III. Write out from the text all the words referring to the war.
- IV. Find the synonyms of the following words in the text:
to master, only one, help, to supply, aeroplanes, military stores, considering, irregular warfare.

V. Analyse the following sentences:

1. The war had laid its impress on every phase of our life.
2. In view of the fact that we were at war, the working people of our country had waived their holiday rest in order to spend the day in intensive work for the defence of our country.
3. That signified that in our country front and rear constituted a single indivisible fighting camp ready to overcome any difficulties on the road to victory over the enemy.

VI. Translate the following sentences into Estonian:

1. They greeted us in the name of the Soviet Government.
2. We defended our fatherland against the German-fascist invaders.
3. The working people of our country supplied the front with the utmost possible quantities of ammunition, cereals, meat, fish and vegetables.
4. The war laid its impress on every phase of our life.
5. We were living at one with our fighters at the front.

VII. Translate the following sentences into English:

- 1) Rinne ja tagala kujutasid meil ühtset ja lahutamatut sõjalaagrit.
- 2) Nõukogude Liidu kangelane tervitas koosolekut oma polgu nimel
- 3) Miitingul viibis palju partisane.
- 4) Me loobusime puhkepäevast, et intensiivselt töötada kodumaa kaitseks.
- 5) Meie maa töotajad varustasid rinnet püssidega, kuulipildujatega, kahuritega, miinipildujatega, tankidega ja lennukitega.
- 6) Meie maa rahvad pidasid sõda saksa fašistidega.
- 7) Me ületasime kõik raskused ja saavutasime võidu vaenlase üle.

VIII. Answer the following questions:

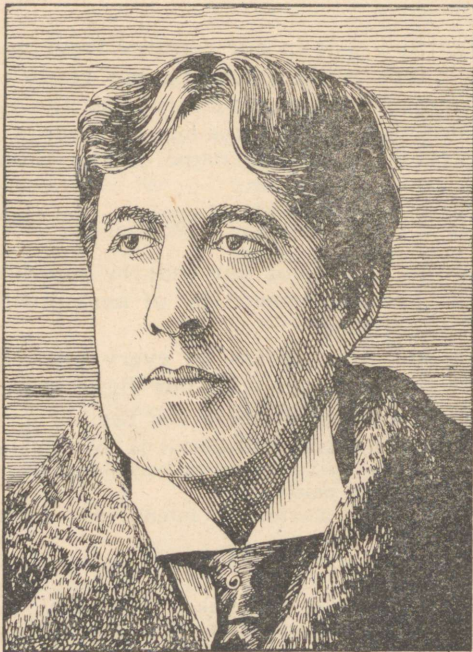
1. To whom and on what occasion was the Order of the Day addressed?
2. In what war were the peoples of our country engaged?
3. What impress had the war laid on the First of May holiday?
4. With what did the working people of our country supply the front?
5. What fighting camp did front and rear in our country constitute?

SIXTH LESSON.

OSCAR WILDE.

(1856—1900)

Wilde, a well-known dramatist, novelist, short-story writer and poet, was a representative of the theory of "art for art's sake", sometimes also called the theory of "pure art".



The æsthetes who supported it denied the educational value of art and literature.

Wilde declared all art to be perfectly useless. Bernard Shaw, his great contemporary, was one of Wilde's opponents in this respect.

Wilde is famous for his epigrammatic style, his brilliant wit and his paradoxes.

He wrote a number of comedies: "Lady Windermere's

Fan", "The Importance of being Earnest", "The Ideal Husband" and "The Woman of no Importance".

They are written in an easy style, but lack any serious purpose.

Wilde's only novel, "The Picture of Dorian Gray", presents his æsthetic theory. The book is rich in paradoxes on life and art.

Besides the above works he wrote several volumes of prose tales, among which the tales of "The Happy Prince", "The Nightingale and the Rose", "The Devoted Friend" are considered to be the best.

Though an æsthete, Oscar Wilde sometimes introduces social motives in his works.

Thus, we have the problem of social inequality in all of the above tales.

In "The Devoted Friend" he shows the exploitation of the poor by the rich, who, like the miller, pretend to be doing things for others, while they have nothing but their own interests in view.

This tale is a satire on bourgeois life, the greedy, hypocritical, selfish miller being a typical representative of that class.

THE DEVOTED FRIEND.

By Oscar Wilde.

Little Hans had a great many friends, but the most devoted friend of all was big Hugh the Miller.

Indeed so devoted was the rich Miller to little Hans, that he would never go by his garden without leaning over the wall and plucking some flowers or a handful of sweet herbs, or filling his pockets with plums and cherries if it was the fruit season.

"Real friends should have everything in common," the Miller used to say, and little Hans smiled and felt very proud of having a friend with such noble ideas.

Sometimes, indeed, the neighbours thought it strange that the rich Miller never gave little Hans anything in return, though he had much flour stored in his mill, and six cows, and a large flock of woolly sheep.

Little Hans worked in his garden. During the spring, the summer, and the autumn he was very happy, but when the

winter came, and he had no fruit or flowers to bring to the market, he suffered a good deal from cold and hunger, and often had to go to bed without any supper but a few dried pears, or some hard nuts. In the winter, also, he was very lonely, as the Miller never came to see him.

"There is no good in my going to see little Hans as long as the snow lasts," the Miller used to say to his wife, "for when people are in trouble they should be left alone. So I shall wait till the spring comes, and then I shall pay him a visit, and he will be able to give me a large basket of flowers, and that will make him so happy."

"But could we not ask little Hans up here?" said the Miller's youngest son. "If poor Hans is in trouble, I will give him half my porridge."

"What a silly boy you are!" cried the Miller; "I really don't know what is the use of sending you to school. You seem to learn nothing. If little Hans came up here, and saw our warm fire, and our good supper, and our red wine, he might be envious, and envy is a terrible thing. Besides, if Hans came here, he might ask me to let him have some flour on credit, and that I could not do. Flour is one thing and friendship is another."

"How well you talk," said the Miller's wife, pouring herself out a large glass of warm ale.

"Lots of people act well," answered the Miller, "but few people talk well, which shows that talking is much the more difficult thing of the two."

As soon as the winter was over, the Miller said to his wife that he would go down and see little Hans.

"What a good heart you have!" cried his wife; "you are always thinking of others. Don't forget to take the big basket with you for the flowers."

So the Miller went down the hill with the basket on his arm.

"Good morning, little Hans," said the Miller.

"Good morning," said Hans, smiling from ear to ear.

"How have you been all the winter?"

"It is very good of you to ask. I am afraid I had rather a hard time of it, but now the spring has come, I am quite happy and my flowers are doing well."

"How lovely your primroses are looking, by-the-by," said the Miller.

"It is a most lucky thing for me that I have so many. I am going to bring them into the market and buy back my wheelbarrow with the money."

"You don't mean to say you have sold it?"

"The fact is I was obliged to. You see the winter was a very bad time for me, and I really had no money at all to buy bread with."

"Hans," said the Miller, "I will give you my wheelbarrow; it is true one side of it is gone, and there is something wrong with the wheels. I have got a new wheelbarrow for myself. Yes, you may set your mind at ease."

"And now as I have given you my wheelbarrow, you would like to give me some flowers in return. Here is the basket, and mind you fill it quite full."

"Quite full," said little Hans sorrowfully, for he knew that if he filled it, he would have no flowers left for the market.

But he would sooner have the Miller's good opinion than money, so he ran and plucked all his pretty primroses and filled the Miller's basket.

(To be continued.)

Explanatory Notes.

paradox — a statement presenting the reverse of what is usually considered to be true, a self-contradictory statement.

a great many — very many.

mill — one who owns a mill.

but a few dried pears — only a few dried pears.

trouble — difficulty, sorrow.

to pay a visit — to go to see somebody.

to be doing well — to succeed, to prosper.

lovely — very pretty.

primrose — a kind of flower.

Exercises.

Pronounce:

turn	pluck	common	sold	market
return	hunger	flock	alone	basket
burn	supper	got	noble	art
purpose	suffer		going	barn

- I. a) Form adjectives from the following nouns by adding proper adjective-forming suffixes to them:

friend, wool, hunger, thirst, truth.

- b) Form nouns from the following adjectives by adding proper noun-forming suffixes to them:

difficult, happy, real, great, rich, hard.

- II. Give the opposites to the following adjectives:

lucky, happy, true, real, new, selfish, pretty, easy.

- III. Write out from the story all the sentences containing *shall* and *will* and state their function in the following manner:

"I will give you my wheelbarrow."

Here *will* expresses intention or resolution.

- IV. Pick out all the sentences containing *should* and *would* and state their function.

- V. Translate into English:

- 1) Kas te oleksite nii lahke ja tootsite mulle homseks selle raamatu?
- 2) Mis kasu on sellest, kui ma teda külastan talvel?
- 3) Mölder ütleb oma naisele, et ta kavatseb saata Hansu enda asemel turule.
- 4) Ära sellepärast muretse!

- VI. Write out of the text all the sentences containing *mind*. Write 4 sentences using *would you mind* containing the following verbs:

to open, to bring, to go, to tell.

- VII. Fill up the blanks with *shall* or *will*.

You — return this book to me. He — have my wheelbarrow. He — get a bad mark if he does not prepare his lesson. — you give me some plums, cherries and pears? — I open the window? Who — tell me how to explain this word?

- VIII. Turn the dialogues into indirect speech.

- IX. Answer the following questions:

- 1) Who was little Hans' most devoted friend?
- 2) What did the miller usually do when he passed by Hans' garden?
- 3) What did the miller say about friendship?
- 4) Did their neighbours think it natural that the miller never gave his friend anything in return?
- 5) Why did the miller come to see little Hans only in summer?
- 6) Would little Hans sooner have friendship than money?

- 7) What did Hans hope to buy back?
- 8) Was the miller as kind, unselfish and devoted a friend as he pretended to be?
- 9) What are people called who pretend to be what they are not?

SEVENTH LESSON.

THE DEVOTED FRIEND.

(Continued.)

The next day the Miller came to Hans' cottage with a large sack of flour.

"Dear little Hans, would you mind carrying this sack of flour for me to the market?"

"Oh, I am so sorry," said Hans, "but I am really very busy to-day."

"I think that, considering that I am going to give you my wheelbarrow, it is unfriendly of you to refuse."

So Hans ran for his cap and set off to the market with the big sack over his shoulder.

It was a very hot day, the road was dusty and Hans was very tired.

Early the next morning the Miller came down to get the money for his sack of flour.

"I want you to come up to the mill as soon as you are dressed and mend my barn roof for me."

"Do you think it would be unfriendly of me if I said I was busy?" Hans asked in a timid voice.

"I do not think it is much to ask of you, considering that I am going to give you my wheelbarrow!"

Hans worked all day at the Miller's barn. When he had finished, the Miller said: "I want you to drive my sheep to the mountain to-morrow."

Somehow he was never able to look after his flowers at all, for the Miller always sent him off on long errands or got him to help at the mill.

Hans was afraid his flowers would think he had forgotten them.

But he worked for the Miller who said beautiful things about friendship.

One evening little Hans was sitting by the fireside when a loud knock came at the door.

Hans opened the door and saw the Miller, standing there with a lantern in his hand.

"Dear little Hans," cried the Miller, "my little boy has fallen off a ladder and hurt himself. It is such a bad night that it has just occurred to me that it would be much better if you went for the Doctor instead of me."

"Certainly. I take it quite as a compliment and will start off at once. But you must lend me your lantern, as the night is so dark that I am afraid I might fall into the ditch."

The Miller said it was his new lantern and refused to give it to Hans.

After he had been walking for about three hours, Hans came to the Doctor's house.

"Who is there?" cried the Doctor.

"Little Hans, Doctor."

"What do you want, little Hans?"

"The Miller's son has fallen from a ladder, and the Miller wants you to come at once."

The Doctor came downstairs, and rode off in the direction of the Miller's house, little Hans walking behind him.

The storm grew worse and worse, the rain fell in torrents, little Hans could not keep up with the horse.

He lost his way, fell into a deep hole and was drowned. His body was found the next morning.

Everybody went to little Hans' funeral, as he was so popular, and the Miller was the chief mourner.

"As I was his best friend," he said, "I should have the best place." And he walked at the head of the procession.

"I had as good as given him my wheelbarrow and now I don't know what to do with it. It is very much in my way."

Explanatory Notes.

a cottage — a small house.

to set off — to start off; to leave for.

to mend — to repair, to improve.

to look after — to take care of.

by the fireside — near the fire.

to occur — (*here*) to come to one's mind.

to keep up with — to go at the same rate, to go at the same speed.

as good as ... — nearly, almost.

as good as given him my wheelbarrow — nearly given him my wheelbarrow.

Exercises.

Pronounce:

walk	beautiful	lend	sack
chalk	refuse	mend	ladder
talk	use	send	stand
	accuse	bend	lantern

- I. a) Turn the adverb *certainly* into an adjective.
b) State the two parts in the word *downstairs*.
Write another word of the same type that you know and make up two sentences using it.
c) Build nouns from the words *to grow* and *true* by adding a proper noun-forming suffix.
- II. Translate into Estonian the following sentences containing the accusative with the infinitive:
- 1) I want you to come up to the mill.
 - 2) I want you to mend my barn roof for me.
 - 3) I want you to drive my sheep to the mountain tomorrow.
 - 4) "The Miller wants you to come at once," said little Hans to the doctor.
- III. Translate the following sentences into English using the accusative with the infinitive:
- 1) Möldri noorem poeg tahtis, et Hans tuleks veski juurde.
 - 2) Hans kuulis, kui keegi uksele koputas.
 - 3) Mölder teadis, et Hans on hea mees.
 - 4) Mölder nägi oma poega redelilt kukkuvat.
 - 5) Hans soovis, et mölder laenaks talle oma uut laternat.
- IV. a) Write out of the story all the idiomatic expressions with *mind* such as:
- would you mind, to make up one's mind, to change one's mind,
- and make up five sentences using them.
- b) Make up three sentences using the following idiomatic expressions with the verb *to pay*:
- to pay attention to ...
- to pay a visit to ...
- to pay a compliment to ...
- c) Make up four sentences using the following idiomatic expressions:
- I had better, I had rather, I had sooner, I should sooner.

- V. Write out two of the miller's paradoxes (about people in trouble and about people talking well).
- VI. 1) Characterize the miller, using the following adjectives: **greedy, selfish, hypocritical, sly.**
2) Characterize little Hans, using the following adjectives: **unselfish, good, natural, kind-hearted, hard-working.**
- VII. Dramatize the story.

EIGHTH LESSON.

HANDFUL OF SALT.

(From the Newspapers.)

The battery cook, a freckled youngster of medium height, was busy stirring the cabbage soup. His left arm was in a sling. I knew he had been wounded in a hand-to-hand skirmish with some Germans and was curious to know the details.

"It was salt that started the whole business," the cook told me. "I was carrying some salt over to the cauldron when I stumbled and dropped it into the mud. That happened to be the last of my stock.

"What was I to do? How could I serve the men a saltless dinner?

"As there was a village not far from where we were stationed, I walked over to get some salt from the peasants. I was already on my way back when two German suddenly sprang at me from behind some bushes.

"Taking a big handful of the salt, I threw it right into their faces. It did the trick all right. While they were trying to clear their eyes, I slipped my rifle off my shoulder and got in a couple of blows with the butt. One of the Germans was knocked out completely, but the other had time to knife my arm before I ran him through with my bayonet.

"I bandaged up my arm, took the pistols off the Germans and set off on my way back to my kitchen. Then suddenly I remembered I had used up all the salt in the fight with the Germans. There was nothing for it, but to go back to the village for more.

"Excuse me," I said, "But I had to use the salt you gave me myself. I still haven't got any to cook the men's dinner with."

"I then told them what had happened. They were tickled at the idea of my having salted Fritz, and gave me some more salt.

"I was late with dinner that day, but the men all agreed that I had a valid excuse."

Explanatory Notes.

handful — enough to fill the hand.

youngster — an active or lively boy.

mud — mixture of dirt and earth with water.

to spring — to jump from the ground.

it did the trick all right — it accomplished the purpose.

to clear — to make clear.

to get in — to deliver (a blow).

a couple of — two.

to knock out — to defeat.

to knife — to cut *or* stab with a knife.

to run through — to pierce.

to bandage up — to bind up.

to set off — to begin going.

to use up — to use the whole.

to tickle — to stir the sense of humour.

valid — sound, well-grounded.

Exercises.

Pronounce:

stumble

right

detail

stir

soup

couple

height

medium

skirmish

wounded

youngster

behind

completely

German

threw

while

agreed

serve

knew

I. Fill in the blanks with the words from the text.

1) The battery cook had been wounded in a ... skirmish with some Germans, and his arm was in a ...

2) He was carrying some salt over to the ... when he ... and dropped it into the ...

3) The battery was ... near a village.

4) Two Germans suddenly ... at him from behind some ...

5) The cook threw a big ... of salt right into their ...

6) It did the ... all right.

7) One of the Germans was ... out completely.

8) He suddenly remembered that he had ... up all the salt.

9) The cook was ... with dinner that day, but the men all ... that he had a ... excuse.

II. Write out the following sentences and analyse the *ing*-form in each of them:

1) The battery cook, a freckled youngster of medium height, was busy stirring the cabbage soup.

2) Taking a big handful of the salt, I threw it right into their faces.

3) They were tickled at the idea of my having salted Fritz.

III. Translate into English:

1) Minu õde on keskmist kasvu, aga tema mees on pikka kasvu.

2) Ta oli huvitatud teada saama üksikasju.

3) See peotäis soola oli viimane minu tagavaras.

4) Me peatusime küla läheduses.

5) Ma olin juba tagasi tulemas, kui silmasin kaht sakslast.

6) Ta oli haavatud ja sidus ise oma käe.

7) Midagi polnud parata, oli tarvis pöörduda tagasi külla soola järele.

8) Ma jutustasin neile kõik, mis minuga juhtus.

IV. Answer the following questions:

1) Who had been wounded in a hand-to-hand skirmish with some Germans?

2) What started the whole business?

3) Where did the cook go to get some salt?

4) What happened when he was on his way back?

5) What did the cook do with his handful of salt?

6) What were the Germans trying to do?

7) Who wounded the cook?

8) What did he suddenly remember on his way back to the kitchen?

9) Where did he go back again?

10) Did he have a valid excuse?

V. Write a short outline of the story.

VI. Relate the story in your own words.

GRAMMAR REVIEW.

I. Insert the proper tense of the verbs given in brackets.

1) Soviet engineers (to plan) new aeroplanes which (to set) new records in world aviation.

2) When the Soviet scientists (to establish) a permanent meteorological station at the North Pole?

3) I never (to be) in the South.

4) The miller's wife (to sit) by the fireside when her husband (to come) into the room.

5) "As soon as the winter (to be) over, I (to pay) little Hans a visit," said the miller.

6) When little Hans (to mend) the miller's barn roof, the miller (to send) him off on a long errand.

7) Little Hans (to work) for two hours, then he (to stop) for a rest.

8) The night (to grow) darker and darker and little Hans (to lose) his way.

9) "This time next year I (to work) again in my little garden," thought Hans falling asleep.

10) "If you (to wait) here, I (to go) and (to get) you the book," said Fred.

11) After he (to turn) the basket upside down, he (to understand) what the matter (to be).

12) I just (to answer) his letter.

13) As soon as I (to be) ready, I (to send) you a note.

14) She (to live) in this town for five years and she likes it ever so much.

II. Insert the definite or the indefinite article where necessary and explain why you do so.

1) Both — M. Twain and O. Henry are American writers.

2) Florida is — southern town.

3) She is — excellent teacher.

4) — girl I have told you about is staying at my friend's house.

5) — fire and — water are elements.

6) — water in this river is clearer than in — other.

7) At five o'clock in the afternoon — terrible storm came on.

8) — storm lasted for 24 hours.

9) Leningrad is situated on — Neva.

10) — childhood is — happiest time in our life.

III. Insert the proper preposition in the following sentences:

1) Ten minutes later the stranger was — his door.

2) I have stayed — the country — two months.

3) He took a purse — his pocket.

4) While living — the Volga, he got acquainted — many interesting people.

- 5) A little child fell — the river and was drowned.
- 6) I go — bed — supper.
- 7) — ten o'clock — the morning we arrived — Washington.
- 8) We usually go — the market to buy fruit and vegetables.

IV. Analyse the following sentences:

- 1) The next morning the miller came to little Hans' cottage.
- 2) One evening little Hans was sitting by the fireside.
- 3) Everybody went to little Hans' funeral.
- 4) John went to the cinema late in the evening.
- 5) I shall meet him in the hall.
- 6) You must go to the meeting immediately.

V. Translate the following sentences into English:

- 1) XI klassi õpilased peavad lugema Dickensit originaalis.
- 2) Kas te ei sooviks minna teatrisse „Tom Sawyerit“ vaatama?
- 3) Lapsepõlves ma tavatsesin lugeda „Tom Sawyerit“, kuni teadsin teda peaaegu peast.
- 4) Referent ütles, et ta vastab küsimustele järgmisel koosolekul.
- 5) Meie inglise keele õpetaja soovib, et me kirjutaksime kirjandi teemale: „Mispärast me õpime inglise keelt“.
- 6) Ma nägin, kui ta võttis raamatu ja pani selle oma portfelli.
- 7) Kui ma olin suvel maal, ma ujusin sageli ja lamasin tundide viisi päikese käes.
- 8) Teie peaksite parandama oma käekirja.

NINTH LESSON.

SHELLEY.

(1792—1822)

Percy Bysshe Shelly is one of the greatest lyricists of world literature. Like his famous contemporary — Byron, Shelley is a representative of revolutionary romanticism in England.

Ever since his childhood, Shelley had felt a great enthusiasm for the French Revolution. Like Byron too he became an outcast and died in exile.

In 1811 he was expelled from Oxford University for writing an essay called "The Necessity of Atheism". The university authorities offered to forgive him if he promised to give up his revolutionary and atheistic ideas, but he refused



to do so, and broke with his family and with his class as a whole for ever.

Shelley visited many parts of Ireland, making revolutionary speeches on different social and political questions of the hour.

He was greatly influenced at the time by the political doctrine of William Godwin, author of "The Political Justice". Godwin's theory is reflected in Shelley's earlier works, such as: "Queen Mab" and "The Revolt of Islam". A little later Shelley married Godwin's daughter in spite of public

opinion; and his two little children by his first wife were taken away from him by the Lord Chancellor, as Shelley's second marriage was thought to be immoral.

The young poet had to leave England and go to the continent.

He went to Switzerland, where he met Byron, and then to Italy and lived there till his death, which was as tragic as his life.

Shelley was very fond of boating. He had a boat named "Ariel" after the wood spirit in Shakespeare's comedy, "The Tempest". One day, as Shelley was boating on a lake, a storm came on and he was drowned. As the poet had always been a confirmed atheist, his friends did not bury him, but burned his body on the spot where it had been washed up.

Shelley was a utopian socialist and his revolutionism bears a somewhat abstract character in his earlier poems. But in 1819 he turns to open revolt. This is best seen in his "Song to the Men of England", from which extracts are given below, and in "The Mask of Anarchy".

Shelley's poetry possesses great emotional power, lyric beauty and rhythmic grace. In it he protests against tyranny and oppression. In "Prometheus Unbound" he rebels against social injustice and expresses his militant love of humanity.

SONG TO THE MEN OF ENGLAND.

By Shelley.

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?

Wherefore feed and clothe and save
From the cradle to the grave,
Those ungrateful drones who would
Drain your sweat — nay, drink your blood?

Wherefore, Bees of England, forge
Many a weapon, chain, and scourge,
That these stingless drones may spoil
The forced produce of your toil?

Have ye leisure, comfort, calm;
Shelter, food; love's gentle balm?
Or what is it ye buy so dear
With your pain and with your fear?

The seed ye sow another reaps;
The wealth ye find another keeps;
The robes ye weave another wears;
The arms ye forge another bears.

Sow seed, — but let no tyrant reap;
Find wealth, — let no impostor heap;
Weave robes, — let not the idle wear;
Forge arms, in your defence to bear.

Shrink to your cellars, holes, and cells;
In halls you deck another dwells.
Why shake the chains ye wrought? Ye see
The steel ye tempered glance on ye.

With plough and spade and hoe and loom
Trace your grave, and build your tomb,
And weave your winding sheet, till fair
England be your sepulchre!

Explanatory Notes.

an outcast — one who is cast
away, driven out.

to break with — to stop every
intercourse with, to stop being
friendly.

doctrine — theory.

to compel — to force, to oblige.

to establish — to found.

wherefore (*poet.*) — why.

ye (*poet.*) — you.

to lay low (*poet.*) — oppress.

toil — hard labour.

robe — dress, clothes.

to feed — to give food.

drone — male bee, a non-worker,
one who lives on the labour of
others, a parasite.

to drain — to make dry.

no (*poet.*) — no.

idle — lazy.

wealth — riches.

to bear — to carry.

to heap — to collect.

Exercises.

Pronounce:

theory	re'tell	low	reap	wear
authority	com'pel	robe	heap	bear
enthusiasm	ex'pel	clothe	seed	tear
atheism	re'bel	drone	feed	care

- I. a) Add a negative prefix to the following words and translate them into Estonian:

truth, true, rest, pleasant, comfortable, natural, to dress.

- b) Write out from the poem an adjective in the function of a noun and give three others of your own.

Make up your sentences with adjectives used as nouns.

- c) Form nouns from the following verbs:

to weave, to toil, to reap, to spin, to read, to write, to act, to paint, to conduct.

- II. Answer the following questions:

- 1) What did Shelley feel great enthusiasm for?
- 2) Why was he expelled from Oxford University?
- 3) Whom was he influenced by in the earlier period of his life?
- 4) Why was he obliged to leave England?
- 5) Whom did he meet in Switzerland?
- 6) Where did Shelley settle with his family?
- 7) What were the sad circumstances of Shelley's death?
- 8) In which of his poetic works did Shelley turn to open revolt?

- III. Put the poem into prose.

- IV. Learn the poem by heart.

TENTH LESSON.

WASHINGTON IRVING.

(1783—1859)

Irving, an American writer of note, is famous for his quiet humour, delicate observation and comic drawing of strange characters and incidents. Irving is fond of treating the seeming supernatural, which in the end he usually explains quite rationally.

His "Sketch Book", from which the present story is taken, is an account of his wanderings through America and Europe.

The stories contained in that collection, "Rip Van



Winkle", "The Spectre Bridegroom", "The Legend of Sleepy Hollow", rank among his best works. The story below is an imitation of a folk-tale.

THE SPECTRE BRIDEGROOM.

By W. Irving.

On a high mountain in a wild part of Europe there stood many, many years ago an old castle.

The owner of the castle had but one child, a daughter, who, it was said, had not her equal in all the country. She had been brought up with great care by two maiden aunts. By the time she was eighteen she could read without diffi-

culty, had made considerable progress in writing; could sign her own name without missing a letter; could play a number of songs on the harp and guitar.

When she was eighteen she was engaged to a nobleman and the marriage was arranged, though the young people had never seen one another. The young man had been recalled from the army for the purpose, and was on his way to his bride.

A letter had been received from him, mentioning the day and hour when he might be expected to arrive.

The castle was making preparations for his reception. The aunts had quarrelled about the bride's dress in the morning. So the young lady had taken advantage of it and dressed according to her own taste, which was a good one. Everything was ready to receive the guest, but he delayed to make his appearance.

While they were waiting for him in the castle, an interesting scene was going on in the forest.

The bridegroom met on his way one of his friends, his youthful companion-in-arms with whom he had served in the army.

While they were riding through a wood, they were attacked by a gang of robbers. They defended themselves bravely but the bridegroom received a mortal wound and was carried to the city.

On his death-bed he begged his friend to go instantly to the castle and explain the cause of his not keeping his appointment with his bride.

"Unless this is done," he said, "I shall not sleep quietly in my grave." His friend promised him to do as he wished. The poor young man soon died.

Meanwhile at the castle they were still expecting the guest. Night was drawing near, but no guest arrived.

The banquet could no longer be postponed. The meats were already overdone, the cook in an agony. They were obliged to begin the feast without the presence of the guest.

Suddenly they heard the sound of a horn that gave notice of the approach of a stranger. The drawbridge had been let down, and the stranger was before the gate. He was a tall, pale gallant cavalier, romantic-looking and melancholy.

"I am sorry to arrive so late," said the stranger.

But his host did not let him speak.

The stranger tried several times to stop his eloquence but in vain.

At that moment there appeared the blushing bride. He looked at her with admiration. A sweet smile was playing about her lips. She was quite pleased with so gallant a cavalier.

Her father led the way to the untasted banquet.

(To be continued.)

Explanatory Notes.

a writer of note — an outstanding writer.

had but one child — had only one child.

maiden aunts — not married aunts.

to recall — to call back.

to delay — (*here*) to be late.

mortal wound — deadly wound.

cause — reason.

to arrive — to come.

to postpone — to put off.

overdone — (*here*) overcooked.

drawbridge — a bridge which may be drawn up and let down at will.

to blush — to grow red in the face.

Exercises.

Pronounce:

talk

super/natural

delay

let

walk

super/vision

play

get

chalk

superin'tendent

lay

guest

- I. a) Form nouns from the following verbs:

to own, to rob, to prepare, to explain, to receive, to arrange, to appear, to defend.

- b) Form adjectives from the following nouns by adding an adjective-suffix to them:

beauty, youth, care, hope, joy.

- II. Find three compound and three complex sentences in the text; write them out, underline the conjunctions, and say what clauses they contain.

- III. Say what parts of the sentences the words given in italics are and write questions referring to these words.

1) *In a wild romantic part of Europe* there stood many, many years ago an old castle.

2) She had been brought up with great care *by two maiden aunts*.

3) She had been brought up *with great care* by two maiden aunts.

4) He was carried *to the city*.

5) The castle was making preparations *for his reception*.

6) The bridegroom received *a mortal wound*.

7) She could sign her own name *without missing a letter*.

IV. Write out the three following sentences, underline the gerund and state its function in the sentence; translate these sentences into Estonian.

1) She made considerable progress in writing.

2) She could sign her own name without missing a letter.

3) He explained the cause of his not keeping his appointment.

V. Translate into English the following sentences using gerund with the possessive.

1) Ta ei osanud seletada oma hilise saabumise põhjust.

2) Millisel põhjusel te ei pidanud oma lubadust?

3) Nad kiitsid heaks, et ta võtab inglise keele tunde.

VI. Answer the following questions:

1) Where was the castle situated?

2) How many children did its owner have?

3) What had the girl learned to do?

4) Had the young people ever seen each other?

5) What happened to the young men in the forest?

6) What was the impression the young people produced upon one another?

ELEVENTH LESSON.

THE SPECTRE BRIDEGROOM.

(Continued.)

The young man took little notice of the company, but seemed lost in admiration. There was tenderness and gravity in his manner. The bride looked quite happy.

As the evening advanced, his conversation with the bride became more and more mysterious. He became gloomy. There were pauses in the conversation. The host began to relate wild tales and supernatural legends.

One story followed another. Some of the ladies were frightened into hysterics when the goblin horseman carried

away the fair Leonora, a story which since had been put into verse, and is read by all the world.¹

The bridegroom listened to this tale with deep attention.

As the story drew to a close, he began to rise from his seat, growing taller and taller until he seemed to the bride's father to be almost a giant.

The moment the tale was finished, he took farewell of the company.

"What! going to leave the castle at midnight?" asked the father.

He told him a chamber was ready for him if he wished to rest. But the stranger shook his head and said mysteriously: "I have an appointment in the cathedral."

He sprang upon his horse and was lost in the darkness of the night.

Two ladies fainted at once.

The next day there arrived the news of the bridegroom's murder and his funeral in the cathedral.

The young bride felt very miserable.

On the night of the second day, as the castle clock was striking midnight, a sound of music came from the garden.

The bride rose and, accompanied by one of her aunts, stepped to the window and saw among the trees the figure of her bridegroom.

The next morning, at breakfast, the news was brought to her father, that her room was empty, the window was open. Then her aunt related the scene in the garden and concluded that the spectre must have carried off his bride.

The father felt quite miserable. His only daughter had either been carried away to the grave, or he was to have some wood-demon for his son-in-law, and perhaps a troop of goblin grandchildren.

Suddenly a lady was seen approaching the castle on a horse. She galloped up to the gate, sprang from her horse and fell at her father's feet. It was his lost daughter, and the companion at her side — the Spectre Bridegroom. His appearance was improved since his last visit. His dress was splendid, he was no longer pale and melancholy, his eyes sparkled with joy.

¹ Washington Irving refers to Bürger's famous ballad "Lenore".

The mystery was cleared up.

The bridegroom related his adventure with his friend; he told how he had come to the castle to deliver the unwelcome news, but how the girl's father had interrupted him and he could not tell his tale; how deeply impressed he was by the young girl's beauty and how he had wedded her.

The old man loved his daughter; he was happy she was alive and that her husband was not a goblin.

Matters, therefore, were happily arranged. The young couple was pardoned on the spot. And so the story ends.

Explanatory Notes.

to take notice of — to pay attention to.

host — master of the house.

to take farewell of somebody — to say good-bye to somebody.

midnight — 12 o'clock in the night (from "middle of the night").

to clear up — to make clear, (here) to explain.

Exercises.

Pronounce:

often
whistle
castle
listen

observe
reServe
resolve

relate
tale
chamber
faint

brighten
frighten
light
fight

- I. a) Write out from the story the words with negative prefixes as in *untasted, unwelcome*.
b) Form adjectives with negative meanings from *successful, comfortable, happy, fortunate*.
c) Form nouns from the following verbs: *to improve, to employ, to arrange, to manage, to pay*, and make up five sentences using them.
d) Write five words with the suffix *-ness*.
- II. a) Make up two sentences of your own using the idiomatic expression: *on the spot*.
b) Make up two sentences using the word *only* in the function of an adjective.
- III. Answer the following questions:
1) What stories did host relate?
2) Why did the bride's father feel unhappy when his daughter disappeared?
3) How was the mystery cleared up?
- IV. Write a short outline of the story.
- V. Relate it in your own words.

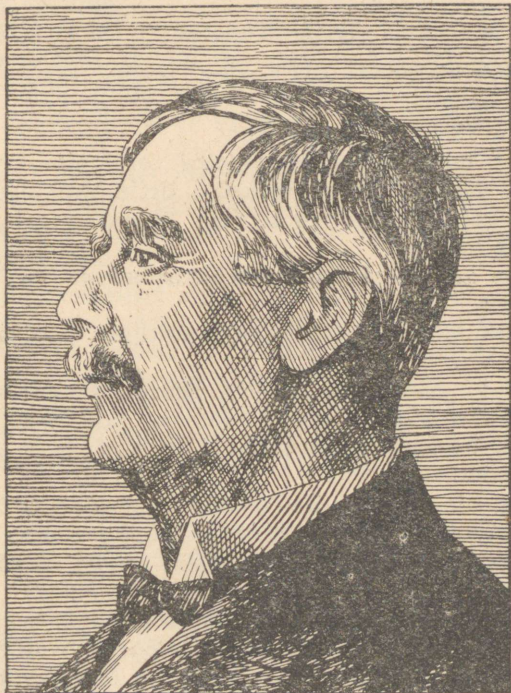
TWELFTH LESSON.

HERBERT WELLS.

(1866—1946)

Wells is a modern English novelist, short-story writer and journalist.

He has produced a great number of scientific romances.



or scientific fantasies, the best known of which are: "The Time Machine", "The Invisible Man", "The War of the Worlds" and "The First Men in the Moon".

He has written a number of realistic novels as well, some of them dealing with the World War, as "Mr. Britling Sees it Through". He expresses in them his pacifist anti-war views.

The story of "The Flowering of the Strange Orchid" is taken from a collection of short stories, published in 1911 under the title of "The Country of the Blind".

Wells is fond of basing his stories and romances upon the latest scientific discoveries. He usually combines realism with fantasy.

THE FLOWERING OF THE STRANGE ORCHID.

By H. Wells.

Winter Wedderburn was a shy, lonely man, provided with a little income.

He had no definite employment.

He might have collected stamps or coins, but as it happened, he grew orchids and had a little hothouse.

One day he said over his coffee: "Something is going to happen to me to-day."

"Oh, don't say that!" said his housekeeper — who was also his cousin.

"You misunderstand me. I mean nothing unpleasant," he said.

"To-day," he continued, after a pause, "Peters' are going to sell some plants from the Andamans and the Indies. I shall go up and see what they have. It may be I shall buy something good."

He passed his cup for his second cupful of coffee. "Are these things collected by that poor young fellow you told me of the other day?" asked his cousin, as she filled his cup. He nodded.

"Nothing ever happens to me," he remarked, beginning to think aloud. "I wonder why? Things happen to other people. There is Harvey. Only the other week, on Monday he picked up sixpence, on Friday his cousin came home from Australia and on Saturday he broke his ankle. How very exciting!" said he.

"It can't be good for you," remarked his housekeeper.

"Still... you see, nothing ever happens to me. When I was a little boy I never had accidents. I never fell in love as I grew up. Never married. That young orchid-collector was only thirty-six when he died. And he had been married twice

and had had malaria fever four times. He was wounded; and in the end he was killed by jungle-leeches. It must have been very interesting, except, perhaps, the leeches..."

He looked out of the window at the sky and sunlit garden, and then at his cousin's face.

"I think you had better take an umbrella if you are going to London," she said.

When he returned he was very excited. He had made a purchase of orchids.

He looked at his purchase lovingly, as he ate his soup.

They were laid out on the spotless tablecloth before him.

"I knew something would happen to-day. And I have bought all these. Some of them I am sure will turn out remarkable."

"That one was not identified. It may be a new species. And it was the last that poor Batten ever collected."

"I don't like the look of it," said his housekeeper. "It's such an ugly shape."

Wedderburn smiled and looked at the root. "It is certainly not a pretty thing, but it may turn out to be a very beautiful orchid indeed. To-morrow I shall be with these things. I shall set to work to-morrow.

"They found poor Batten lying dead, or dying, in a swamp with one of the very orchids crushed under his body. He had been unwell with some kind of fever, and I suppose he fainted.

"Every drop of blood, they say, was taken out of him by the jungle-leeches. It may be that very plant that cost him his life to obtain," he added.

"I don't like it the better for it," said his cousin. "Fancy dying away from every comfort in a swamp to have orchids," she observed.

"The natives took care of all his collection."

"I should be afraid of some malaria clinging to them. And just think, that there has been a dead body lying across that ugly thing."

The next few days Wedderburn was very busy in his little hothouse, plunged in all the mysteries of an orchid grower. He considered he was having a wonderfully eventful time.

(To be continued.)

Explanatory Notes.

employment — work, occupation.
greenhouse or hothouse — a house where plants and flowers, usually tropical plants, are grown.

housekeeper — one who takes care of the house.

to misunderstand — to understand in the wrong way.

cupful — a quantity that fills a cup.

sunlit — lit (*from* "to light") by the sun.

to turn out — (*here*) to prove to be, to become.

to identify — (*here*) to classify.

one of the very orchids — one of the same orchids.

Exercises.

Pronounce:

journey
journal
join
joy

sing
ring
bring
cling

cultivate
educate
shape
save

- I. a) Write out all the nouns with the suffix *-ment* continued in the story.
b) Write two compound nouns of the same type as *shoemaker*.
c) Note the suffix *-ful* in *cupful* and *mouthful*: here it is not an adjective-suffix, but a noun-suffix; compare these nouns to the noun *handful*.
d) Write two sentences with adjectives with the suffixes *-ful* and *-less*.
- II. a) Make up three sentences using the following idiomatic expressions:
to start working, to be going to... (to intend); to be having a good time.
b) Write four sentences using these expressions:
I had rather, I had better, I had sooner in the sense of "I should prefer".
- III. Turn the following sentences into indirect speech:
1) "You misunderstand me. I mean nothing unpleasant," said Wedderburn.
2) "Have these things been collected by that poor fellow?" asked his cousin. — "Yes, they have been collected by him," said the man.
3) "Nothing ever happens to me," he remarked.
4) "To-morrow I shall be busy with these things," said he.

IV. Change the following sentences using the participle as an adverbial.

1) "Is it the young fellow you told me of?" asked his cousin, as she filled his cup.

2) "Nothing ever happens to me," he remarked as he began to think aloud.

3) "Now I must go," he said as he put down his cup.

4) He looked at his purchase, as he ate his soup.

V. Answer the following questions:

1) Whom do we call a housekeeper? 2) Whom do we call a goal-keeper? 3) Whom do we call a book-keeper?

4) What do we call a man who makes shoes? 5) What do we call a woman who makes dresses?

VI. Tell the story in your own words.

VII. Write ten questions based on the story.

THIRTEENTH LESSON.

THE FLOWERING OF THE STRANGE ORCHID.

(Continued.)

Several days after the strange orchid began to show signs of life.

Wedderburn was very happy and took his housekeeper to see it.

"These little things coming out," he said to her, "are aerial rootlets."

"They look like fingers trying to get at you. I can't help disliking them," she replied.

"I don't remember any aerial rootlets quite like these. You see they are a little flattened at the ends," he continued.

"I don't like them," said his housekeeper. "I can't help thinking of that corpse."

"But that was only a guess of mine," he said.

Wedderburn was waiting anxiously for the approaching flowering of this strange plant.

At last the great thing happened.

There was a new odour in the air, a rich sweet scent in the greenhouse.

He rushed to the strange orchid, and stopped before it in admiration. The flowers were white, with streaks of golden orange upon the petals. He could see that his orchid belonged to a new kind of orchid.

And the scent! The blossom swam before his eyes.

He would see if the temperature was right. He made a step towards the thermometer which was quite close to the orchid.

At half past four his cousin made tea according to their custom.

But Wedderburn did not come in. Then she went to the hothouse, opened the door and called his name.

There was no reply.

The air was full of an intense perfume.

Then she saw him lying, face upward, at the foot of the strange orchid.

The tentacle-like aerial rootlets were crowded together like grey ropes round his neck, chin and hands. She did not understand. Then she saw some blood upon his cheek.

She ran towards him and tried to pull him away from the leechlike suckers.

The scent of the blossom began to make her head reel. Everything swam around her. She felt she was fainting. Suddenly she had a brilliant inspiration. She caught up a flower-pot and smashed the windows of the greenhouse with it.

The orchid was crashed to the floor, but still clung to its victim.

She tore the sucker rootlets one by one, and at last released him.

On hearing the smashing of glass the gardener came running to the hothouse. She asked him to bring some water. Wedderburn's face was bleeding from a dozen circular patches. She washed his face.

At last Wedderburn opened his eyes and she explained to him, "You fainted in the hothouse."

"And the orchid?"

"I will see to that," she said.

He had lost a good deal of blood. They gave him brandy and carried him upstairs to bed.

His housekeeper told the doctor her story.

"Come to the orchid-house and see," she said. When they were there they saw that the aerial rootlets lay dead, the stem was broken by the fall of the plant and the flowers were now ugly and brown at the edges of the petals.

The doctor stooped and saw that one of the aerial rootlets stirred feebly.

The next morning the orchid lay there black, withered and ugly. But Wedderburn was bright and happy upstairs in the glory of his strange adventure.

Explanatory Notes.

aerial — *adjective form air.*

rootlet — a little root.

I can't help ... — I can't prevent myself from ...

to flatten — to make flat.

to reel — to turn round and round.

to smash — to break.

to see to — to look after, to take care of.

feeble — weak.

to stir — (*here*) to move, to set in motion, to give a slight movement.

bright — (*here*) lively, gay.

to release — to make free.

Exercises.

Pronounce:

mend	rope	sudden	dash	deal
lend	approach	sucker	crash	reel
scent	only	supper	smash	feel
bend	open	crush	ration	bleed

Word-Building:

Verb	Noun	Adjective	Adverb
glorify	glory	glorious	gloriously
admire	admiration	admirable	admirably
collect	collection	collective	collectively
inspire	inspiration	inspiring	
bleed	blood	bloody	
	ugliness	ugly	
	anxiety	anxious	anxiously

- I. Find the synonyms of the following words:

odour, blossom, reply, habit, corpse, feeble.

Write sentences using these words.

- II. Give the opposites to the following words:

upward, backward, northward, eastward, to close, to fade.

III. Translate the following sentences into Estonian:

- 1) It is the very plant I have spoken to you about.
- 2) It is the only way out.
- 3) She was his only daughter.
- 4) I can't help thinking about it.

IV. Translate into English:

- 1) Katus oli nii kõrgel tänava kohal, et temal hakkas pea pööritama.
- 2) Ta langes minestusse.
- 3) Ta astus nii lähedale, et ma ei saanud olla teda nägemata.
- 4) Ta oli väga sarnane oma õele.
- 5) Ta on nii huvitatud pildist, et ma ei suuda teda sellest eemale tõmmata.

V. Answer the following questions:

- 1) What were Wedderburn's occupations?
- 2) What did he collect?
- 3) Was his life eventful?
- 4) Was he satisfied with his existence?
- 5) What did he think about Batten, his friend, the orchid collector?
- 6) Where did Wedderburn grow his orchid?
- 7) When did Wedderburn think he was having a good time?
- 8) What did he wait for?
- 9) What did his orchid look like?
- 10) What happened to him in his greenhouse?
- 11) What became of his orchid?
- 12) How did his cousin manage to save his life?

VI. Relate the story in your own words.

GRAMMAR REVIEW.

I. Insert the proper tense of the verbs given in brackets.

- 1) After the young man (to send) his bride a letter, he (to begin) to get ready for the long journey.
- 2) While they (to prepare) for the feast, the young man (to meet) with an accident.
- 3) Unless you (to do) this work correctly, I not (to change) your mark.

- 4) I just (to receive) a letter from a friend of mine.
- 5) You ever (to hear) the story of Lenore?
- 6) As the castle clock (to strike) midnight, the girl (to step) to the window and (to see) her bridegroom.
- 7) How long you (to study) at this school?

II. Insert the proper prepositions.

- 1) He was educated — England, but — the age — 17 returned — India.
- 2) He was put — bed and nursed — a kind old woman who knew something — medicine.
- 3) The bridegroom met — his way one — his friends — whom he had served — the army.
- 4) He sprang — his horse and was lost — the darkness — the night.
- 5) He looked — the window — the sky and — the sunlit garden.
- 6) She galloped — the gate, sprang — her horse and fell — her father's feet.

III. Insert the proper article and explain your reason for doing so.

- 1) — two latter stories are — new type of animal story that came into — fashion in — nineties of — last century.
- 2) She was — daughter of — miller.
- 3) He was — traveller in — East.
- 4) — owner of — castle had — daughter, who was — most beautiful girl in all — country.
- 5) — next day — lady was seen approaching — castle on — horse.

IV. Turn the following sentences into indirect speech:

- 1) "Unless this is done," he said, "I shall not sleep quietly in my grave."
- 2) The doctor said to the unhappy wife: "We shall nurse him and when your husband is well he will start working again."
- 3) "He will never be able to work as he did before," she replied.
- 4) "Oh yes, he will," said the doctor.
- 5) "Now I am going back to my patients," he continued.

V. Write out the following sentences, underline the *ing*-forms and state whether they are gerunds or present participles and what function they have in the sentence.

1) Shelley was expelled from the Oxford University for writing an essay called "The Necessity of Atheism".

2) Shelley visited many parts of Ireland making revolutionary speeches.

3) Shelley was drowned while boating during a storm.

4) This girl is very good at writing compositions.

5) He sent her a letter, mentioning when he could arrive.

6) Passing by a wood, they were attacked by robbers.

7) The castle was making preparations for his reception.

VI. Write down sentences 2, 3 and 6 from the preceding exercise and make them complex.

VII. Write down the following complex sentences and say what clauses they contain:

1) After Shelley had married Mary Godwin, he was forced to leave England.

2) A letter had been received mentioning when he would come.

3) Although night was drawing near no guest arrived.

VIII. Turn the following sentences into the passive.

1) Soviet engineers are building big, fast aeroplanes that will reach the eastern American cities by way of the North Pole.

2) We are building new motor-roads.

3) We are mining coal in the Arctic Region.

4) The Soviet Government is erecting new cities in the Arctic.

5) The teacher was giving an English lesson to the elder girls.

6) The speaker made a brilliant speech.

7) I shall take my sister to Moscow with me.

FOURTEENTH LESSON.

MOUNTAIN EAGLE.

By J. STALIN.

I first made the acquaintance of Lenin in 1903. It is true that this was not a personal acquaintance, it was an acquaintance established by correspondence.

But this made an ineradicable impression upon me which has never left me all the time I have been working for the Party.

At that time I was in exile in Siberia. My introduction to the revolutionary activity of Lenin at the end of the nineties, and especially after 1901, after the publication of the *Iskra*, convinced me that Lenin was a man out of the ordinary. At that time I did not regard him merely as a leader of the Party, but as, practically, its creator, because he alone understood the internal nature and the urgent needs of the Party.

Lenin was not merely one of the leaders, but a leader of a superior type, a mountain eagle, who knew no fear in the struggle, and who boldly led the Party along the unexplored paths of the Russian revolutionary movement.

Explanatory Notes.

to establish — to found.

a man out of the ordinary — not
an ordinary man.

to regard — to consider.

of a superior type — of a higher
type.

boldly — bravely.

unexplored — not explored.

Exercises.

Pronounce:

read
eagle
leader
teacher

merely
nearly
clearly
dearly

movement
improvement
truth
youth

Word-Building:

Verb

acquaint

impress

introduce

revolt

convince

act

Noun

acquaintance

person

impression

introduction

revolution

revolutionary

conviction

act, action

activity

Adjective

personal

introductory

revolutionary

convincing

active

Adverb

personally

actively

Ex bibl. univ.

practise	{	practice	practical	practically
lead	{	leadership		
		leader	leading	
explore	{	explorer		
	{	exploration		

- I. Make up a list of new words.
- II. Write three sentences with the following verbs:
to establish, to convince, to regard.
- III. Make a written translation of the article.

FIFTEENTH LESSON.

CHARLES DICKENS.

(1812—1870)

Dickens came of a petty bourgeois family.

His father was ruined when Charles was a little boy.

He had to go through many hardships, while his father was in a debtors' prison, and learned at an early age what capitalist exploitation was like.

His early life was one of want and poverty.

Dickens worked at a blacking factory and was one of the poor exploited children, whom he so masterfully depicted in his later life. Dickens began his literary career as a newspaper reporter.

At twenty-five he attained fame with the publication of the "Pickwick Papers" (in 1837), a great masterpiece, full of farce, pathos, caricature and humour.

That work consists of loosely bound incidents, presenting each a separate story in itself.

His "Papers" are remarkable for their dynamic power. Over a thousand characters, humorous, pathetic or grotesque move in them, to the delight of the reader.

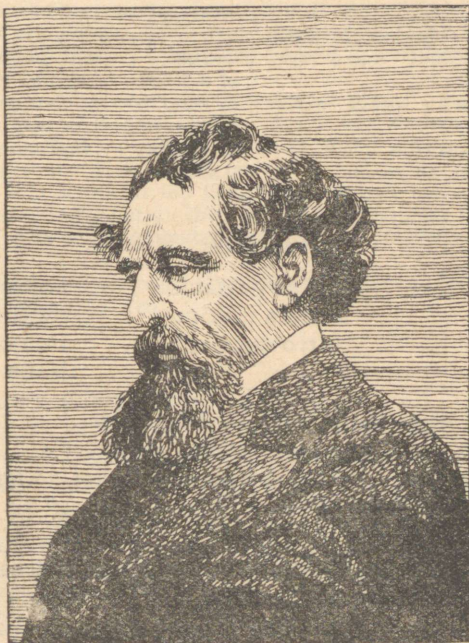
Mr. Pickwick is an English Don Quixote; Sam Weller, his servant, is a nineteenth century Sancho Pansa.

The following novels rank among his best: "Bleak House", "Dombey and Son", "David Copperfield", "A Tale of two Cities".

Dickens does not reveal any development of character in his heroes. They are either good from beginning to end, as is the case with his young heroes, or else wicked rich men,

whom he reforms at a stroke, like his Scrooge ("Christmas Carol"), Dombey, or Tackleton ("The Cricket on the Hearth").

The author himself seems to have been conscious of this, for speaking of Dombey, he declares: "The next issue will present all the personages nine or ten years older than they now are, but not much altered in character."



Dickens was chiefly preoccupied with social abuses; he protested against workhouses, debtors' prisons, bad schools, the exploitation of children, the abuses of the law courts.

Though an original observer, Dickens does not offer a very wide range of social portraits, ignoring the army, the fleet, parliament and the industrial world, except in his "Hard Times", where he does not give us a typical representative of the proletarian class in Stephen.

His attitude is negative not only towards the bourgeoisie, but towards the landed aristocracy as well.

It is fully displayed in "David Copperfield", in "Bleak House" and in "Our Mutual Friend".

Among his portrait gallery we have the unforgettable Mr. Pecksniff ("Martin Chuzzlewit"), Mr. Bounderby ("Hard Times"), Mr. Dombey ("Dombey and Son").

Explanatory Notes.

want — need.

blacking factory — a factory that produces substance used for blacking leather.

masterfully — with great skill, mastery.

to depict — to describe.

to attain — to get, to reach.

masterpiece — best work of a writer, painter, etc.

delight — great pleasure, joy.

at a stroke — suddenly, at once.

to alter — to change.

to ignore — to pay no attention.

to display — (*here*) to describe, to show.

Exercises.

Pronounce:

fame

pathos

range

attain

unfor'gettable

contra'diction

intro'duction

abuse

mutual

humour

issue

Note the silent *b* in *debt*, *debtor*.

- I. a) Give the synonyms of the following words:
want, to depict, delight, for instance, to alter, to ignore.
Write five sentences using them.
- b) Give the opposites to the following words:
wisdom, servant, best, wicked, negative, bitter, definite.
- II. Translate the text into Estonian consulting the dictionary.
- III. Answer the following questions:
 - 1) What do you know about Dickens's early life?
 - 2) When did Dickens become famous?
 - 3) What are the "Pickwick Papers" famous for?
 - 4) Whom do Mr. Pickwick and Sam Weller remind us of?
 - 5) Which of Dickens's novels have you read in translation?
 - 6) What social abuses does Dickens protest against in his novels?
 - 7) Are the characters of his heroes static or dynamic?
 - 8) What is Dickens's style famous for?
 - 9) What literary school does Dickens belong to?
- IV. Relate Dickens's biography in your own words.

SIXTEENTH LESSON.

JO.

By Ch. Dickens.

The extract below has been taken from "Bleak House", where Dickens revolts against the abuses of the law.

Jo belongs to Dickens's picture gallery of homeless, oppressed children.

He is a street sweeper, has no parents or relatives, and is quite as ignorant as the children of the poor were at the time according to the testimony of Marx (Capital, v. I) and Engels (Conditions of the Working Class).

Jo is not the hero of the novel and appears in its pages only occasionally, therefore the student must not expect any unity and should consider the present extracts as three separate sketches, just as Dickens presents them in the novel.

Sketch I is a scene at the Court of Law. A half-starved, beggarly looking boy is brought before the Coroner as a witness capable of throwing some light on the circumstances of the mysterious death of a poor man.

The passage has not been adapted and presents Jo's answers to the questions being put to him.

I.

"Oh, here's a boy, gentlemen!"

Here he is, very muddy, very hoarse, very ragged.

"Now, boy! Name?" — "Jo." Nothing else that he knows about. Never heard that everybody has two names. Doesn't know that Jo is short for a longer name. Thinks it long enough for him.

Finds no fault with it. "Spell it?" — "No."

He can't spell it. No father, no mother, no friends.

Never been to school. What's home?

Knows a broom is a broom, and knows it's wicked to tell a lie.

"This won't do, gentlemen!" says the Coroner. "Put the boy aside."

II.

Sketch II presents a picture of Jo's sad existence ("Jo lives — that is to say, Jo has not yet died").

What is Jo?

Jo is a little outlaw with a broom.

He sweeps his crossing all day long.

When asked a question he replies: "Don't know anything."

He knows that it's hard to keep the mud off the crossing in dirty weather, and harder still is to live by doing it. Jo lives — that is to say, Jo has not yet died — in a dirty place, known to the like of him by the name of Tom-all-alone's.¹

It is a black street, avoided by all decent people.

The ruined houses contain by night a swarm of misery.

It must be a strange state to be like Jo!

To pass through the streets, and be moved on. Jo comes along. The day changes into night and becomes dark and drizzly.

Jo sweeps his crossing among the mud and wheels and the horses, and gets but a little sum to pay for the shelter of Tom-all-alone's.

Twilight comes on; gas begins to start up in the shops; the lamplighter with his ladder runs along the pavement.

A wretched evening begins to close in.

(To be continued.)

Explanatory Notes.

passage — (*here*) extract.

muddy — dirty.

crossing — the place where several streets cross.

the like of him — people such as he, people who are like him.

swarm — (*here*) collection, crowd (swarm = a body of bees).

to be moved on — to be told to move on.

drizzle — fine rain.

to come on — to begin.

gas begins to start up — (*here*) to flash up; to appear.

wretched — very miserable.

to close in — (*here*) to come to an end.

Exercises.

Pronounce:

few

home

ex'pel

passage

street

use

close

ex'pect

manage

sweep

abuse

revolt

ex'tend

carriage

weep

refuse

motion

ex'tract

ladder

wheel

¹ A house where tramps, beggars and homeless children used to spend the night.

I. a) Form nouns from the following words:

muddy, dirty, ruined, ragged.

b) Translate the idiomatic expression *to find fault with* into Estonian.

Make up two sentences using it.

c) Form adjectives from the following nouns:

mist, fog, sun, snow, dirt, luck.

II. Answer the following questions:

1) What did Jo find no fault with?

2) What did he think long enough for him?

3) Could he spell or read?

4) Did he go to school?

5) What was it he knew?

6) What was he obliged to do in the streets?

7) What does the first part of Jo's story end with?

8) What descriptions is Dickens famous for?

III. Relate the two sketches in your own words.

SEVENTEENTH LESSON.

JO.

(Continued.)

In Sketch III Dickens draws the picture of a supper-party at the house of a wealthy man, Mr. Snagsby.

The Snagsby family expect Mr. Chadband and his wife. Mr. Chadband is a selfish bourgeois who pretends to be a kind and unselfish man. He is a hypocrite like Mr. Pecksniff or like the Miller in "The Devoted Friend".

Little Jo stands beneath the window of Mr. Snagsby's house and sees all the preparations for the reception of the guests.

It is at that moment that the constable comes and tells him to move on, for beggars are not allowed to stop on the same spot.

III.

Mr. and Mrs. Snagsby expect to receive company. The expected guests are rather select than numerous, being Mr. and Mrs. Chadband, and no more.

Mr. Snagsby, in his best coat, looking at all the preparations says to Mrs. Snagsby: "At what time did you expect Mr. and Mrs. Chadband, my love?" The bell at the door tinkles and Mr. Chadband and Mrs. Chadband make their appearance.

He is a large yellow man with a fat smile.

He moves softly, not unlike a bear who has been taught to walk upright, and looks as if he wanted to grovel. His wife is a stern, silent woman.

"My friends," says Mr. Chadband, "peace be on this house! On the master of the house, on the mistress of the house, on the young maidens, and on the young men!"

"My friends," he proceeds, "what is this which we now see as being spread before us?"

"Refreshment. We need refreshment, my friends, because we are but mortal, because we are but of the earth, because we are not of the air. Can we fly, my friends? No! We are calculated to walk. Could we walk, my friends, without strength, my friends? Our legs would refuse to bear us.

"We derive our strength from bread in various form, from butter, from the milk which is yielded us by the cow, from the eggs which are laid by fowl, from ham, from tongue, from sausage, and from such like. Then let us partake of the good things which are set before us."

Having said these words, Mr. Chadband sits down at Mr. Snagsby's table, and helps himself.

At that moment the servant whispers to Mr. Snagsby that he is wanted.

Mr. Snagsby says rising: "Perhaps this good company will excuse me for half a minute," and leaves the room.

When he comes downstairs he sees a police constable holding a ragged boy by the arm. "This boy," says the constable, "although he's been told to many times, won't move on —"

"I'm always moving on, Sir," cries the boy, wiping away his tears with his arm. "I've always been moving and moving on ever since I was born. Where can I possibly move to, Sir, more than I do move?"

"He won't move on," says the constable calmly, "therefore I am obliged to take him into custody."

"Oh, my eye. Where can I move to?" cries the boy desperately, beating his bare feet upon the floor of Mr. Snagsby's passage.

"My instructions are that you are to move on."

"But where?" cries the boy.

"Well! Really, constable, you know?" says Mr. Snagsby.
"Really that does seem a question."

By this time Mr. and Mrs. Chadband and Mrs. Snagsby have appeared upon the stairs.

"The question is," says the constable, "whether you know this boy. He says you do."

"No, he doesn't," Mrs. Snagsby cries out.

"I do know something of this lad and I can't say there's any harm; perhaps on the contrary, constable."

"You are very poor, aren't you?" says the constable.

"Yes, I am indeed, Sir, very poor in general," replies Jo.

"Constable," says Mr. Snagsby, "I have no doubt he will move on. You know you really must do it, my lad."

The constable bids the company good afternoon and walks away.

Jo is requested to follow into drawing-room. On seeing him, Mr. Chadband rises and says:

"My young friend, you are to us a pearl, you are to us a diamond, you are to us a gem, a jewel. And why, my friend?"

"I don't know," replies Jo.

"Because you are a human boy! Because you are capable of receiving the lessons of wisdom, of profiting by the speech which I now deliver for your good. Because you are in a state of darkness."

At these words Jo gives a terrible yawn. He wants to go away.

After Jo leaves Mr. Snagsby's house he finds a dark corner, where he sits and munches a piece of bread, given to him by Mr. Snagsby. There he sits, the sun going down, the river running fast, the crowd flowing him in two streams — everything moving on to some purpose and to one end — until he is stirred up, and told to move on too.

Explanatory Notes.

to expect to receive company —
expect guests, or visitors.

to make one's appearance — to
appear, to come.

to walk upright — to walk upon
its hind legs.

to proceed — to continue.

refreshment — food.

to derive — to draw, to take.

to yield — to produce.

passage — (*here*) corridor.

lad — a young boy, a youth.

to bid — (*here*) to say.

to request — to ask.

to munch — to eat slowly.

to stir — to move.

oh my eye — exclamation of
surprise

Exercises.

Pronounce:

health	beneath	weather	first
wealth	reveal	feather	stir
selfish	receive	whether	dirt
guest	proceed		mirth

I. a) Write out from the text the nouns having the suffix *-ment* as in *refreshment*.

b) Form nouns from the following verbs:

to pay, to move, to manage, to pave.

c) Write three adjectives with the suffixes: *-ful*, *-less*, *-al* (as *mortal*).

d) Build adjectives from the following words:

strength, power, weakness, height.

e) Build nouns from the following words:

weak, idle, quiet, silent, lonely.

II. Give the opposites to the following words:

stern, silent, soft, large, fat, beautiful, pleasant, downstairs, darkness, stupidity, peace.

III. Expand the following contracted sentences:

1) Having concluded, Mr. Chadband sat down at Mr. Snagsby's table.

2) Having finished his meal, he stood up.

IV. Contract the following sentences:

1) When he comes downstairs he sees a police constable holding a ragged boy by the arm.

2) After Jo leaves Mr. Snagsby's house he finds a dark corner and sits down to rest.

3) Mr. Snagsby asks permission of the company and leaves the room.

V. Translate the following passive sentences into Estonian:

1) At that moment the servant whispers to Mr. Snagsby that he is wanted.

2) He has repeatedly been told to move on.

Write two similar sentences of your own.

VI. Translate the following sentences into English:

- 1) Mulle öeldi, et seda raamatut olevat raske saada.
- 2) Talle öeldi, et teda jäetavat teiseks aastaks sellesse klassi.
- 3) Mulle sageli helistatakse telefoniga.
- 4) Seda küsimust arutati mitu korda.

VII. Turn the following sentences into indirect speech:

- 1) "This boy," said the constable, "although he has been repeatedly told, will not move on."
- 2) "I am always moving on, Sir," cried the boy desperately.
- 3) "He will not move on," said the constable calmly, "therefore I am obliged to take him into custody."
- 4) "The question is," said the constable, "whether you know this boy."
- 5) "I know something of this boy and I cannot say there is any harm," said Mr. Snagsby.

VIII. Make up four sentences with the following expressions:

to be wanted, to be told, to be obliged, to be instructed;
e. g. *My teacher told me I was wanted.*

IX. Dramatize this scene in the following way: let four pupils represent Jo, the constable, Mr. Snagsby and Mr. Chadband.

X. Note the emphatic use of *to do* in the sentence:

"Where can I move to, Sir, more than I do move?"

Find another sentence in the story where *to do* is used emphatically.

XI. Answer the following questions:

- 1) What did Mr. Chadband look like?
- 2) What did Mrs. Chadband look like?
- 3) What did Mr. Chadband speak about before they sat down?
- 4) What kind of description does the second sketch contain?

XII. Relate all you know about Jo.

XIII. Read sketches I and II in the past tense.

XIV. Write out from the text all the words referring to food and add to them those you remember.

XV. Write a short paraphrase of the story.

EIGHTEENTH LESSON.

MARIA BAIDA.

By L. Ozerov.

The Sevastopolites called her "fearless Marusya" when she was still a Red Cross instructor. Before that she had worked behind the counter in a village store. But when the war broke out she decided that her place was at the firing line. After work she attended nursing courses and when the Germans penetrated to the Crimea her nimble fingers applied a bandage just as skilfully as she had formerly done up paper parcels. She was appointed Red Cross instructor of a rifle battalion, and it was here that she gained her fame as a fearless young woman.

But the desire grew in her to take her place on the firing line. At last she got her wish: she was assigned to a scout platoon. The life of a scout hardened Maria, polished her talent for calm courage, and put a still keener edge on her hatred for the enemy. Maria now knew firmly that when the test came she would not flinch.

The day of the test came, a hot June day, and through the thunder and roar of the Sevastopol battles the whole front heard the name of Maria Baida.

Maria and her comrades — automatic-riflemen — were in the front lines. This night the Germans lit up the whole terrain with flares, and as soon as the faint light of dawn appeared they began to send over hundreds of bombs and shells. Together with Sergeant-Major Mosienko and two Red Army men Maria kept a close watch on the German lines. As soon as the fascists went over the top her automatic rifle spoke. In a few minutes she had accounted for ten enemy soldiers.

The Germans pressed forward from all directions. The handful of automatic-riflemen had to change their positions constantly as they repulsed the furious attacks of the enemy. Maria sprang from trench to trench, quickly taking up a convenient position and opening fire. Ten more fascists were laid low by her accurate fire.

Then the ammunition gave out. Maria jumped up and ran quickly through the communication trench to the supply base. On the way the girl caught sight of a wounded Red

Army man. She quickly bandaged his wound and helped him to the dressing station. Then she seized several discs and three grenades and ran back to the spot where the unequal skirmish was taking place between the handful of Soviet men and a company of German automatic-riflemen.

Suddenly she heard a strange noise and saw four Germans leading off one of our men.

"They want to take him alive," thought Maria and she decided to save her comrade.

A short burst rang out. Three Germans fell. The fourth was wounded. The Red Army man was saved, and the girl hastened back to her friends.

The Germans were crawling along the ravines over the fields, through the vineyards. Everywhere she saw gray uniforms. Maria lay prone in a ditch and began to shoot the Hitlerites one by one.

Thus two hours passed. As many as a hundred fascists had already been accounted for. But the enemy continued to push forward. Suddenly a grenade burst near Maria, wounding her in the head and arm. One of her comrades dressed her wound. She took up her automatic rifle again and opened fire. Michael saw her pale face and shouted at her:

"Go to the rear."

"I'm going to stick it out to the end!" Maria objected firmly.

Soon for the second time only one disc remained between the two of them. The girl fired half a disc and again set off for more ammunition. She had not crawled more than two metres when she noticed three Germans close by under a tree. She threw a grenade. The three Germans remained on the spot.

Another few metres and she noticed a fourth soldier. She squeezed the trigger. But the shot did not follow . . . The German sprang to his feet and began to come towards her aiming his automatic rifle at her. It was a matter of seconds. Maria jumped forward and with a mighty swing split the skull of the German with the barrel of her rifle. From the dead soldier she took his gun and five magazines, and as if nothing had happened returned to Mosienko saying:

"Here you are, Misha. Now we're supplied . . ."

With the German automatic rifle Maria Baida worked

havoc among the fascists. Every shot told. Platoon after platoon was thrown into the attack. But all their attacks were repulsed.

Night came on. Maria and her comrades who had been fighting all day in encirclement decided to make their way to their own unit. Picking her way through the trenches, Maria found and bandaged eight wounded men. To each one she said frankly and honestly:

"There are only a few of us here. Almost everyone is wounded. But if we stick together the Germans won't get us. I know every bush here. We'll make our way through."

Maria led her comrades ahead to their battalion. For three hours they groped their way through the darkness and peril of the night. Wounds ached, blood oozed through hastily made dressings, but still they kept on, encouraged by this wonderful girl, tender as a sister and brave as a legendary hero.

At last they heard the familiar challenge.

"Halt! Who goes?"

"Friends," replied Maria loudly.

The sentry recognized her immediately. The men crowded around the girl. Everyone wanted to shake hands with her.

A very short time passed and her comrades once again congratulated the fearless riflewoman. The heroine of Sevastopol Sergeant-Major Maria Karpovna Baida had become a Hero of the Soviet Union.

Explanatory Notes.

nimble — swift, quick.

to apply a bandage — to bandage.

to do up a parcel — to pack (fasten) a parcel.

to harden — to make hard.

desire — wish.

to put a keener edge — to make stronger.

to flinch — to draw back.

flare — bright light.

faint — pale, weak.

dawn — first light, daybreak.

to keep a close watch — to watch closely.

to repluse — to drive back.

trench — deep ditch dug by troops.

to lay low — to upset.

to give out — to be exhausted.

to catch sight of — to begin to see.

to dress a wound — to put dressing on a wound.

skirmish — irregular fight.

to lie prone — to lie with face downwards.

to stick it out — to continue to resist.

to work havoc — to destroy.

to grope the way — to feel about.

to halt — to stop.

Exercises.

Pronounce:

fearless	nursing	store	parcel
rear	firmly	formerly	harden
near	skirmish	roar	darkness
appear	burst	forward	sergeant

Word-Building:

Verb	Noun	Adjective	Adverb
instruct	instructor instruction	instructive	
apply	appliance	applicable	
nurse	nurse		
	skill	former	formerly
	fame	skilful	skilfully
assign	assignment	famous	
harden	hardness	hard	
hate	hate hatred	hateful	hatefully
thunder	thunder	thunderous	
account	account	accountable	
light	light	light	
hasten	haste	hasty	hastily

- I. Translate the text into Estonian with the help of the dictionary.
- II. Make up a list of new words.
- III. Give the opposites to the following words.
to harden, to appear, to keep on, to attack, fearless, convenient, unequal, familiar, alive, everyone, front, light, top, quickly, everywhere, hatred.
- IV. Find the synonyms of the following words in the text:
swift, daybreak, to pack, wish, to feel about, to draw back, to be exhausted, to drive back, to stop.
- V. Fill in the blanks with the words from the text.
 - 1) She was not a coward, she was a . . . young woman.
 - 2) When the war . . . , he was not in Moscow.
 - 3) My sister works behind the . . . in a store.
 - 4) Maria was . . . Red Cross instructor.
 - 5) The . . . of Soviet men had to fight against a . . . of German automatic-riflemen.

- 6) Suddenly the ammunition
- 7) The Red Cross instructor helped the wounded man to the . . . station.
- 8) The Germans wanted to take him
- 9) Everywhere we saw grey
- 10) The automatic-riflemen lay . . . in a ditch.
- 11) A grenade . . . near them.
- 12) The Red Army man split the skull of the fascist with the . . . of his rifle.

VI. Translate the following sentences into Estonian.

- 1) When the war broke out, I began to attend nursing courses.
- 2) My husband was assigned to a scout platoon.
- 3) The life at the front put a still keener edge on his hatred for the fascists.
- 4) The Sergeant-Major kept a close watch on the German lines.
- 5) Many fascists were laid low by their accurate fire.
- 6) When the ammunition gave out, the rifleman ran quickly to the supply base.
- 7) The sergeant and the men lay prone in a ditch.
- 8) We decided to stick it out to the end.
- 9) The man set off for more ammunition.
- 10) It was a matter of seconds.
- 11) She worked havoc among the fascists.
- 12) Blood oozed through hastily made dressings.

VII. Translate the following sentences into English:

- 1) Tema ema töötab kaubamajas leti taga.
- 2) Võitlejad valvasid hoolsasti fašiste.
- 3) Peotäis nõukogude inimesi lõi tagasi kõik fašistide rünnakud.
- 4) Sakslased ei saanud teda elusalt kätte.
- 5) Punaarmeele ruttas oma väesalka (detachment).
- 6) Julge tütarlaps tuli tagasi, nagu poleks midagi juhtunud.
- 7) Kuna ta oli peast haavatud, tütarlaps sidus tal haava kinni ja viis ta sidumispunkti (dressing-station).
- 8) Haavatud püüdis pääseda oma väeosa juurde.
- 9) Valvesõdur tundis nad ära.
- 10) Igaüks tahtis suruda naissangari kätt.

VIII. Answer the following questions:

- 1) Where had Maria Baida worked before the war broke out?
 - 2) What did she do when the war broke out?
 - 3) What effect did the life of a scout have on Maria?
 - 4) When did the whole front hear the name of Maria Baida?
 - 5) When did the Germans begin the attack?
 - 6) Who kept a close watch on the German lines?
 - 7) How did the handful of automatic-riflemen fight against the Germans?
 - 8) Whom did Maria meet when she was on her way to the supply base?
 - 9) Whom did Maria save on her way back?
 - 10) What did Maria do when she returned to her friends?
 - 11) Why did Maria not go to the rear when she was wounded?
 - 12) What happened to Maria when she ran again for more ammunition?
 - 13) How did she get a German gun and five magazines?
 - 14) How were the German attacks repulsed?
 - 15) What did Maria and her comrades decide to do when night came?
 - 16) What happened on their way to their unit?
 - 17) What did everyone want to do when Maria returned to her unit?
 - 18) What did Maria Baida become a short time after?
- IX. Make a short outline of the story.
- X. Tell the story in your own words.

NINETEENTH LESSON.

BYRON.

(1788—1824)

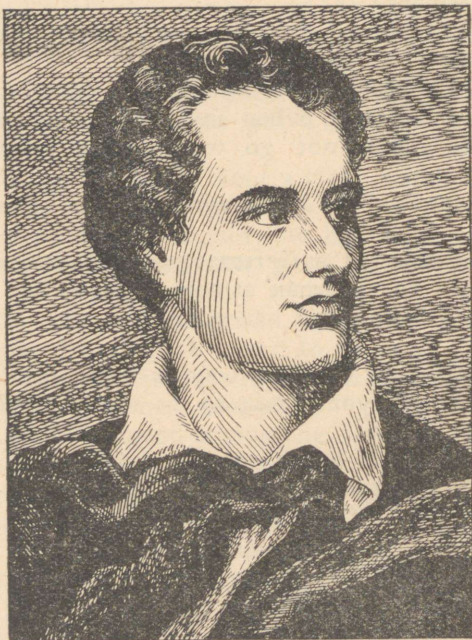
Shelley, a prophet of genius, and Byron, with his wild ardour and bitter satire upon contemporary society, have the greatest number of readers among the working class.

Engels (Vol. III, p. 520).

Lord George Gordon Byron, great romantic poet and rebel, was a contemporary of Shelley. He came of an ancient aristocratic family.

Before he was of age, Byron produced a slender volume of poetry called "Hours of Idleness", bearing the following inscription upon it: "Series of poems original and translated by George Gordon Byron, a minor."

The critics of the "Edinburgh Review" attacked the young poet saying that this statement was unnecessary as his verse showed his age.



Byron never forgave them and three years later wrote his first satire "English Bards and Scotch Reviewers" where he displayed his gifts in attacking his enemies of the "Edinburgh Review".

Byron's life was as eventful and as unconventional as his poetry.

In 1812 he made two fiery revolutionary speeches in the

House of Lords, one in defence of the Luddites¹, the other on behalf of Ireland.

It was on account of these two speeches and perhaps due to his divorce from his wife, Miss Milbanks, that the poet was compelled to leave England.

He describes his parting with his native land in the first canto of "Childe² Harold's Pilgrimage". On leaving England, Byron went to Switzerland, where he made friends with Shelley.

After this Byron settled in Italy, where he found a rich field of action.

That country was then suffering under the yoke of the Austrian emperors, and our poet joined the Italian carbonari³, a revolutionary organization that was struggling for the national independence of Italy.

Byron remained in Italy until 1823.

When Greece began its struggle for independence against Turkey, he threw all his energies into the cause and died at Missolonghi in 1824, "engaged in the attempt to restore the country to its original state of freedom".

Besides "Childe Harold", an account of his wanderings through Europe, Byron wrote a number of dramas, among which "Manfred" and especially "Cain" occupy a prominent place. In "Cain" Byron expresses his revolt against God's tyranny.

It is incorrect to associate Byron with Byronism alone, a literary current so called after its creator.

He soon outgrew it and some years later he parodied his own oriental tales ("The Corsair", "Lara", and the "Giaour") in his masterpiece "Don Juan", a satiric in verse. It is as a satirist that we value Byron most in our country. "Don Juan" with its satire on manners, education, and religion ranks among the best specimens of satire in world literature. Byron and Shelley had a considerable influence upon the Chartist poets E. G. Jones, Massey and Cooper.

¹ Luddites — a name assumed by machine-breakers, who called themselves so after a legendary apprentice Ludd, who, having revolted against his master, killed the latter. He is often called King Ludd.

² Childe — an archaic word denoting a youth of noble birth.

³ Carbonari — charcoal burners.

SONG FOR THE LUDDITES.

I

As the Liberty Lads o'er the sea
Bought their freedom, and cheaply, with blood,
So we, boys, we
Will die fighting, or live free,
And down with all kings but King Ludd.

II

When the web that we weave is complete,
And the Shuttle exchanged for the Sword,
We will fling the winding-sheet
O'er the despot at our feet,
And dye it deep in the gore he has pour'd.

III

Though black as his heart its hue,
Since his veins are corrupted to mud,
Yet this is the dew,
Which the tree shall renew
Of Liberty, planted by Ludd!

Explanatory Notes.

before he was of age — before he
was twenty-one.
slender — (*here*) thin.
minor — a person that is under
twenty-one.
liberty — freedom.

a lad — boy.
the Liberty Lads o'er the sea —
French revolutionaries of 1789.
complete — finished.
gore — (*poet.*) blood.
hue — colour.

Exercises.

Pronounce:

re'bel	title	lay	current	due
com'pel	minor	display	suffer	excuse
ex'pel	fighting	portray	struggle	
ex'cel	striking	stay	Luddite	

Word-Building:

Verb	Noun	Adjective	Adverb
	ardour	ardent	ardently
inscribe	inscription		
	event	eventful	
	romance	romantic	romantically
	society	social	socially
produce	production	productive	productively
satirize	satire	satiric	satirically
consider	consideration	considerable	considerably

- I. a) Form nouns from the following adjectives:
idle, minor, bitter, satiric, major.
- b) Form adjectives from the following nouns:
independence, legend, speciality.
- c) Form nouns from the following verbs:
to occupy, to create, to correct, to settle, to attack, to express.
- II. Give the opposites to the following words:
ancient, a minor, following, to attack, uneventful, conventional, rich, independent, to be idle, oriental, national, active.
- III. Give the synonyms of the following words:
idle, to name, wealthy, prominent, mature, to force.
- IV. Answer the following questions:
 - 1) What did Engels say of Shelley and Byron?
 - 2) What was Byron's first work called?
 - 3) What did the critics of the "Edinburgh Review" say of Byron's first work?
 - 4) What satire did Byron write in answer to his enemies of the "Edinburgh Review"?
 - 5) What speeches did Byron make in 1812?
 - 6) Why did he have to leave England?
 - 7) Where did he go to?
 - 8) What did Byron do in Italy?
 - 9) What kind of organization were the Italian carbonari?
 - 10) Where did Byron die?
 - 11) Which of Byron's works have you read?
 - 12) Why is it incorrect to associate Byron only with Byronism as a literary current?

13) What kind of a poem is "Don Juan"?

14) In what way does "Don Juan" differ from Byron's oriental tales "The Corsair", "Lara", and the "Giaour"?

V. Write a composition about Byron.

VI. Translate the poem into Estonian.

GRAMMAR REVIEW.

I. Insert the correct tense of the verbs in brackets.

1) When the boy (to come) into the garden his aunt (to dig out) some little roots there.

2) After he (to tell) his aunt all his adventures, she (to take) him to the cottage.

3) "I (to be) very unhappy since my dear mother (to die)," said the orphan.

4) When Mr. Snagsby (to come) downstairs, he (to see) a police constable who (to hold) a ragged boy by the arm.

5) "Unless you (to move) on I (to take) you into custody."

6) After Jo (to leave) Mr. Snagsby's house he (to find) a dark corner and (to sit) there for a rest.

7) When you (to read) "David Copperfield"?

8) I (to finish) this book by the time you come to see me.

9) I (to write) my composition at this time to-morrow.

II. Insert the definite or the indefinite article where necessary.

1) Jones escaped from his father's house when he was — boy of ten.

2) His life was one of — want and — poverty.

3) When he comes downstairs he sees — police constable holding — ragged boy by — arm.

4) There he sits, — sun going down, — river running fast.

III. Insert a preposition where necessary.

1) I joined — the Communist Party — 1925.

2) When Greece began its struggle — independence — Turkey, Byron threw all his energies — the cause and died — Missolonghi — 1824, engaged — the attempt to restore the country — its original state of freedom.

3) The boy ran away — his master's house and got — his aunt's cottage.

4) There came — the house a lady.

- 5) She took him — the house and put him — the sofa.
- 6) We came running — the stairs as if the house were — flames.

IV. Put the following sentences into the passive:

- 1) The castle was making preparations for his reception.
- 2) Dickens depicted the sufferings of the poor.
- 3) The critics attacked the young poet.
- 4) Mr. and Mrs. Snagsby have invited some guests.
- 5) I was translating this text when I heard the bell ring.

V. Insert the correct form of the verb, making it agree with the subject in number and in person.

- 1) Shelley and his wife (to stay) in Italy when Byron came there.
- 2) Jones as well as Shelley and Byron (to be) the son of an aristocrat.
- 3) Either you or he (to have) to make this report.
- 4) Neither Byron nor Shelley (to be) on good terms with the English Government.
- 5) Don Quixote with his servant Sancho Pansa (to be) unforgettable characters in world literature.

VI. Complete the following conditional sentences:

- 1) If I have any spare time to-morrow, I
- 2) If he knew English well, he
- 3) If she had her leave last year, she
- 4) I shall go to the South next summer if I
- 5) They would come to see us if they
- 6) He would not have been so late if he

VII. Analyse the following simple sentences:

- 1) After the failure of the Chartist movement Jones deserted the chartists.
- 2) Marx in his letter to Engels makes many references to the poet.
- 3) Dickens began his literary career as a newspaper reporter.
- 4) In 1812 Byron made two revolutionary speeches in the House of Lords.
- 5) They went down before dawn to see the sun rise.

VIII. Analyse the following complex sentences:

1) When the poet was a boy of eleven he escaped from his father's estate to help the Poles, who were then in insurrection.

2) After his Swiss period, Byron settled in Italy, where he found a rich field of action.

3) It is because of his revolutionary speeches that Bryon had to leave England.

4) When Byron had left England he went to Switzerland, where he made friends with Shelley, who was staying there.

5) That Byron had to leave England is a thing easily explained.

6) What is really needed is more practice in actual speaking.

IX. Translate the sentences below into English using the following conjunctions:

as well as, neither — nor, either — or, and, with.

1) Mina ega minu vennad ei tantsi.

2) Šefid olid kutsunud oma piduõhtule nii õpetajaid kui õpilasi.

3) Teie või teie õde peate tooma mulle raamatu.

4) Nii mina kui mu sõbrad on hästi ette valmistatud kevadisiks eksameiks.

5) See naisterahvas oma lapsega käib sageli meie aias jalutamas.

X. Put the following sentences into indirect speech:

1) "Why have you not answered my letter?"

2) "It is because I am very busy just now."

3) "Come and stay with us in the country."

4) "I am afraid life in the country will seem dull to me."

5) "I shall be very sorry if you don't come."

6) "Oh, don't, I shall try and do my best to come with you for a couple of days."

XI. Use the nominative with the infinitive (or the passive construction) in the following sentences:

1) Jo (to be told) repeatedly to move on.

2) Little Hans (to be wanted) at the mill.

3) The constable said Mr. Snagsby (to be wanted) downstairs.

TWENTIETH LESSON.

O. HENRY.

(1862—1910)

O. Henry, a well-known American short-story writer, whose real name was Porter, came of a poor petty-bourgeois family.



Many of his stories were written in prison, where he had been put on a false charge.

O. Henry is a great master of the technique of the short story. His powers of invention are great. He is fond of keeping his reader in suspense; when the reader is expecting one ending, the author surprises him with another, entirely unexpected.

The story we offer is an illustration of his favourite devices.

WITCHES' LOAVES.

By O. Henry.

Miss Martha Meacham kept the little bakery on the corner. Miss Martha was forty, she possessed two false teeth and a sympathetic heart.

Two or three times a week a customer came in whom she began to take an interest. He was a middle-aged man, wearing spectacles and a brown beard. He spoke English with a strong German accent. His clothes were worn and darned in places. But he looked neat, and had very good manners. He always bought two loaves of stale bread. Fresh bread was five cents a loaf. Stale ones were two for five. Never did he call for anything but stale bread.

Once Miss Martha saw a red and brown stain on his fingers. She was sure then that he was an artist and very poor. No doubt he lived in a garret where he painted pictures and ate stale bread and thought of the good things to eat in Miss Martha's bakery.

Often when Miss Martha sat down to her chops and light rolls and jam and tea, she would sigh and wish that the gentlemanly artist might share her tasty meal instead of eating the dry crusts in his garret. Miss Martha's heart was a sympathetic one.

In order to test her theory as to his occupation, she brought from her room one day a painting that she had bought at a sale. It was a Venetian scene. A marble palace stood in the foreground. For the rest there were gondolas, clouds and sky.

Two days later the customer came in.

"Two loaves of stale bread, if you please," he said. "You have here a fine picture, madam," he continued. "Yes?" said Miss Martha. "You think it is a good picture?"

"The palace," said the customer, "is not well drawn; its perspective is not true." He took his bread and went out.

Yes, he must be an artist. Miss Martha took the picture back to her room.

What a thing it would be if genius were backed by a bakery, and a sympathetic heart! But these were day-dreams, Miss Martha.

The customer kept on buying stale bread. Never a cake, never a pie, never any fresh bread. She thought he began looking thinner and discouraged. She wanted to add something good to eat to his purchase. But she dared not. She knew the pride of artists.

Miss Martha began to dress better and look after her complexion.

One day the customer came in for his stale loaves. While Miss Martha was reaching for them, a fire-engine came past. He ran to the door to look.

Suddenly inspired, Miss Martha seized the opportunity. On the bottom shelf behind the counter was a pound of fresh butter she had bought ten minutes before. With a bread-knife Miss Martha made a deep slash in each of the stale loaves, put a great quantity of butter inside and pressed them together. When the customer turned once more, she was tying the paper around them.

For a long time that day she thought about him and imagined his surprise and pleasure at discovering the butter in the loaves.

Suddenly the front door bell tinkled furiously. Somebody was coming in, making a great deal of noise. Miss Martha hurried to the door. Two men were there. One was a young man she had never seen before. The other was her artist. His face was very red, his hat was on the back of his head, his hair in disorder. He clenched his two fists and shook them at Miss Martha shouting:

"Blockhead, old cat, you have ruined me!" His young companion took him by the collar.

"Come on," he said, "you have said enough," and dragged the angry one out of the bakery.

"I think you ought to be told, ma'am," he said, "what it is all about. This gentleman's name is Blumberger. He's an architectural draughtsman. I work in the same office with him. He has been working hard for three months drawing a plan for a new city-hall. It was a prize competition. He finished inking the lines yesterday. You know, a draughtsman always makes his drawing in pencil first. When it's done, he rubs out the pencil lines with handfuls of stale breadcrumbs. That's better than India rubber. Blumberger has been buying the bread here. Well, to-day . . . you know, ma'am, that butter

isn't. . . well, Blumberger's plan isn't good for anything now, except to cut up into railroad sandwiches."

Miss Martha went to the back room. She took off her blue silk blouse and put on the old brown serge blouse she used to wear.

Explanatory Notes.

customer — a buyer.

neat — tidy.

occupation — (*here*) profession.

painting — (*here*) picture.

to back — (*here*) to support, to help.

slash — cut.

what it is all about — what is the matter.

Exercises.

Pronounce:

stale

butter

quantity

complexion

cake

customer

quality

collection

bakery

crust

quarter

production

I. Give the opposites to the following words:

dry, top, background, silence, pleasure, to buy, to discourage.

II. Form nouns from the following verbs:

to possess, to occupy, to continue, to inspire, to complete.

III. Complete the following sentences:

1) I shall tell you all about it if. . . .

2) Miss Martha would never have buttered the loaves if. . . .

3) If I had known that before,

4) If he had not run to the door to look at a fire-engine,

5) Miss Martha thought she would invite him to share her meal if. . . .

IV. Translate the following sentences into English:

1) Te võite teha selle joonise pliiatsiga (in pencil).

2) Ta jätkas joonistamist hoolimata helistamisest.

3) Me kasutasime juhust ja kutsusime oma õpetaja osa võtma meie muusikaringi tööst.

4) Ma viskasin ära oma portfelli, mis oli nii kulunud, et ta enam kuhugi ei kõlvanud.

5) Meie klassi õpilased on väga huvitatud suusaspordist.

V. Write out from the text sentences containing *ing*-forms, state whether these are gerunds or present participles and what function they have in the sentence.

VI. Relate the story in your own words.

TWENTY-FIRST LESSON.

JACK LONDON.

(1876—1916)

Jack London, American novelist and short-story writer, spent his childhood near San-Francisco in Oakland, where his father owned a ranch.



When he was ten, his father was ruined and Jack was obliged to help his family by selling newspapers.

He read many books of romance and adventure and longed for the sea.

During the winter of 1893—1894 he worked in a jute mill. Then he became a tramp, wandering over the United States and Canada.

He described these years of wandering in a book called "The Road". Some years later he entered the university of

California, but soon had to give up his studies and take a job in a laundry. He spent his spare time studying and preaching socialism.

Some time after he left for Klondike and later went to the gold fields of Alaska. There he had an attack of scurvy, and came back. He was made famous by his book "The Call of the Wild". "Martin Eden" is another of his well-known books. The story is mainly autobiographical.

The present story was written in 1911 and included into a volume of short stories called "When God Laughs". It describes the labour conditions on the plantations.

THE CHINAGO.

By Jack London.

Ah Cho did not understand French. He sat in the crowded court-room, very weary and bored. He thought of the stupidity of the Frenchmen who took so long to find out the murderer of Chung Ga, and who did not find him at all. The five hundred coolies on the plantation knew that Ah San had done the killing, and here was Ah San not even arrested.

Ah Cho had done nothing of which to be afraid. He had no hand in the killing.

It was true he had been present at it and Schemmer, the overseer on the plantation, had rushed into the barracks immediately afterward and caught him there, along with four or five others, but what of that?

Chung Ga had been stabbed only twice.

It was clear that five or six men could not have inflicted two wounds. At the most, if a man had struck but once, only two men could have done it.

Ah Cho was twenty-two years old. He sat quietly while the magistrate performed the Judgement. His three companions were also quiet when the interpreter explained that the four of them had been found guilty of the murder of Chung Ga, and that Ah Chow should have his head cut off, Ah Cho serve twenty years in prison in New Caledonia, Wong Li twelve years and Ah Tong ten years.

There was no use in getting excited about it. Even Ah Chow remained expressionless as a mummy, though it was his head that was to be cut off.

The five Chinagos were taken back to jail.

They were not shocked nor grieved. The heavy punishment for a crime they had not committed was no stranger than the countless strange things that the white masters did.

In the weeks that followed, Ah Cho often looked at Ah Chow with mild curiosity.

His head was to be cut off by the guillotine that was being erected on the plantation.

For him there would be no old age. As for himself, Ah Cho was not afraid. Twenty years were merely twenty years.

(To be continued.)

Explanatory Notes.

to long for — to wish something very strongly.

jute — a plant imported chiefly from Bengal and used for making bags, sacks, etc.

tramp — one who travels from place to place on foot.

to wander — to travel (on foot) without any definite aim.

weary — very tired; worn out with fatigue.

to have a hand in — to take part in.

along with four others — together with four others.

interpreter — one who translates or explains; one who translates from a foreign language.

curiosity — desire to know or learn.

Exercises.

Pronounce:

utility	punish	white	man
stupidity	rush	time	stab
university	struck	fine	sat
unity	funny	crime	hand

- I. a) Note the noun-suffix in the words:

murderer, interpreter, overseer.

Form nouns from the following verbs:

to work, to lead, to toil, to manage, to write.

- b) Note the noun-suffix in *judgement* and *punishment*.

Write five more words with the same suffix.

- c) Note the negative suffix in *expressionless* and *countless*.

Write five adjectives with this suffix.

d) Pay attention to the negative prefix in the following words:
interpret — **mis**interpret.
interpretation — **mis**interpretation.
understand — **mis**understand.
fortune — **mis**fortune.

Write four sentences using the words with this prefix.

II. Analyse the sentences given below in the following way:

- a) Write out simple sentences and say by what part of speech every part of each sentence is expressed.
- b) Write out compound sentences, underline the conjunction and analyse the sentences in the same way as you did with simple ones.
- c) Write out complex sentences and say what clauses they contain.
 - 1) He sat in the crowded room, very tired and bored.
 - 2) He thought of the stupidity of the Frenchmen who took so long to find out the murderer of Chung Ga.
 - 3) The five hundred coolies on the plantation knew that Ah San had done the killing.
 - 4) He had been present at the killing and the overseer caught him there.
 - 5) It was clear that five men could not inflict two wounds.
 - 6) He sat quietly while the magistrate performed the judgement.
 - 7) The five Chinagos were taken back to jail.
 - 8) He was young, but for him there would be no old age.

III. Change the following sentences into the active:

- 1) Ah San was not even arrested.
- 2) Chung Ga was stabbed only twice.
- 3) The five Chinagos were taken back to jail.

IV. Answer the following questions:

- 1) What do you know of J. London's childhood?
- 2) In what book did he describe his years of wandering?
- 3) What books by J. London have you read?
- 4) What stories belong to his Alaska period?
- 5) Where is the present story taken from?
- 6) What does this story tell us about?

TWENTY-SECOND LESSON.

THE CHINAGO.

(Continued.)

Cruchot was a gendarme. He was stupid. Cruchot it was who received the order from the judge to the jailer to deliver over to Cruchot the person of Ah Chow.

Now, it happened that the judge had given a dinner the night before to the captain and officers of the French man-of-war. His hand was shaking when he wrote out the order, and he did not read it over.

It was only a Chinago's life he was signing away, anyway. So he did not notice that he had omitted the final letter in Ah Chow's name.

The order read "Ah Cho", and when Cruchot presented the order, the jailer showed to him the person of Ah Cho. Cruchot took that person beside him on the seat of a wagon and drove away.

Ah Cho was glad to be out in the sunshine and smiled. He thought Schemmer had sent for him to be brought back to the plantation. Schemmer wanted him to work.

He smiled with such good nature that even Cruchot was astonished.

"You are funny," he said at last.

Ah Cho smiled again.

"You laugh too much," said Cruchot. "One's heart should be full of tears on a day like this."

"I am glad to get out of jail."

"Well, well," said Cruchot finally, "so you don't know?"

"Know what?" Ah Cho asked in alarm. "Won't Schemmer let me work for him any more?"

"Not after to-day," Cruchot laughed.

It was a good joke. "You see, you won't be able to work after to-day. A man with his head off can't work, eh?"

Ah Cho was silent. Then he spoke: "Is Schemmer going to cut off my head?"

Cruchot nodded. "It is a mistake," said Ah Cho, gravely, "I am not the Chinago that is to have his head cut off. I am Ah Cho. The judge has determined that I am to stay twenty years in New Caledonia. I am not Ah Chow."

"Shut up!" shouted Cruchot.

Soon they reached the plantation and the mules trotted up to the foot of the guillotine in the shade of which stood the impatient sergeant. Ah Cho was hurried up the ladder of the guillotine. Beneath him he saw assembled all the coolies of the plantation.

Schemmer had decided that the event would be a good object-lesson, and so he called in the coolies from the fields and compelled them to be present. As they caught sight of Ah Cho they saw the mistake, but they said nothing. The whites had doubtlessly changed their minds. Instead of taking the life of one innocent man, they were taking the life of another innocent man. Ah Cho looked at the sergeant and said to him: "The judge said that Ah Chow was to have his head cut off," he began. The sergeant was thinking of the fifteen-mile ride before him, and of Berthe, the pretty girl who was waiting for him at the end of it.

"Well, I am not Ah Chow. I am Ah Cho. The jailer has made a mistake. Ah Chow is a tall man, and you see I am short." The sergeant looked at him and saw the mistake.

"Schemmer!" he called. Come here. Look at him. Is he the Chinago?"

Schemmer was surprised.

"Look here," he said finally, "we can't postpone this affair. I've lost three hours work already out of those five hundred Chinagos. I can't take them a second time from their labour. Let's cut off his head just the same. It is only a Chinago."

"All right," replied the sergeant.

"Go ahead with it. He is only a Chinago, it is true!"

Explanatory Notes.

man-of-war — war-ship.

to sign — to put one's name on paper.

to omit — to leave out.

impatient — not patient.

grave — serious.

to determine — to decide.

doubtless — without any doubt.

to postpone — to put off.

Idiomatic Expressions.

to catch sight of . . . — to notice suddenly, to remark.

to change one's mind — to change one's resolution.

to make up one's mind — to decide, to resolve.

to afford something — to have sufficient money to pay for something.

Exercises.

Pronounce:

jail	stop	ride	reach	fear
shake	trot	drive	beach	near
mistake	nod	final	beat	tear
shade	drop	sign	seat	clear

Word-Building:

Verb	Noun	Adjective	Adverb
	impatience	impatient	impatiently
	nature	natural	naturally
omit	omission		
fill	fullness	full	fully
sign	signature		
plant	plantation		

- I. Make up four sentences with the following verbs:
to omit, to fill, to sign, to plant.
- II. Answer the following questions:
 - 1) Why did the judge make a mistake?
 - 2) Which letter did he omit in Ah Chow's name?
 - 3) What did this mistake lead to?
- III. Analyse these sentences in the following way:
 - a) Write out compound sentences, underline the conjunction and say by what part of speech every part of each sentence is expressed.
 - b) Write out complex sentences and say what clauses they contain.
 - 1) The judge had given a dinner the night before and he had drunk very much.
 - 2) His hand was shaking when he wrote out the order.
 - 3) He did not notice that he had omitted the final letter in Ah Chow's name.
 - 4) When Cruchot presented the order the jailer showed him the person of Ah Cho.
 - 5) He thought that the overseer had sent for him.
 - 6) The coolies saw the mistake, but they said nothing.
 - 7) He was thinking of a pretty girl who was waiting for him.
 - 8) The sergeant looked at the coolie and he saw the mistake.
- IV. Pick out of the text one sentence containing the construction "accusative with the infinitive".
Write four sentences of your own containing this construction.

V. Put the following sentences into indirect speech:

1) "You are funny," said Cruchot, "why do you laugh?"

2) "I am not going to work on the plantation?" asked Ah Cho in alarm.

3) "I am not the Chinago that is to have his head cut off. I am to stay twenty years in New Caledonia," said Ah Cho.

4) Ah Cho said to the sergeant, "The jailer has made a mistake; Ah Chow is a tall man and I am short."

5) "Come here! Look at him!" shouted the sergeant to the overseer.

VI. Write a short outline of the story.

VII. Write a composition about Jack London.

GRAMMAR REVIEW.

I. Insert the proper tense of the verbs given in brackets.

1) Two years ago I (to be) in Moscow, but I (to be) never there since.

2) I (to know) comrade B. for ten months.

3) When (to see) you him?

4) I (to see) him yesterday.

5) I (to finish) that book by the time you (to come) to-morrow.

6) We (to walk) for four hours and we are very tired.

7) I (to buy) a new watch because I (to break) my old one.

8) They (to play) chess, when he knocked at the door.

9) Ring me up before you (to come).

10) Come to see me as soon as you (to arrive) in Moscow.

II. Insert the proper form of the verb or complete the following sentences:

1) You shall read this book whether you . . . (to like) it or not.

2) I . . . (to come) late if I . . . the bus.

3) If it . . . fine weather, we might go for a walk.

4) We shall go on an excursion to-morrow, if it . . . not rain.

5) I shall consider the matter settled, unless you . . . object to it.

6) I shall do that, if . . .

III. Turn the following sentences into the passive:

1) Soviet engineers are constructing many powerful aeroplanes.

2) Brave Soviet pilots are planning wonderful new flights.

3) The Soviet Government is turning the Arctic into a habitable and productive land.

4) The doctors in the Arctic are taking special care of the health of our polar explorers.

IV. Put the following sentences into indirect speech:

1) "Go away," said the constable to Jo.

2) "Where am I to go?" he replied.

3) Jo said, "I have been very unhappy since my parents died. I have been taught nothing."

4) "What shall we do with him?" asked Mr. Snagsby.

5) "I shall take him into custody," the constable declared.

V. Translate the following sentences using the accusative with the infinitive.

1) Ma pidasin teda targaks inimeseks.

2) Ma teadsin tal olevat hea mälu.

3) Meie õpetaja soovib, et meie hästi valdaksime inglise keelt.

4) Ta nägi oma tädi keetvat moosi.

5) Harri kuulis teda trepist alla jooksvat.

VI. Translate the following sentences into English using the present participle:

1) Jane astus aeda, viies kaasa hommikusöögi.

2) Olles käskinud õel kütta vannitoa ahju, pani ema mu diivanile.

3) Olles andnud mulle suppi, läks ta jälle aeda.

VII. Insert the correct form of the verb, agreeing with the subject in number and person.

1) Miss Miller and Jane (to be) in the dining-room when the other pupils entered it.

2) Either the miller or Hans (to have) to go to the market.

3) Mr. Chadband with his wife (to be expected) at Mr. Snagsby's house.

4) Mr. Chadband as well as his wife (to be) going to enjoy the refreshment.

5) Mr. Snagsby as well as his guests (to be) astonished when they heard the bell ring.

VIII. Write out the following sentences, underline the attributes in them and say by what part of speech they are expressed.

- 1) Her parents got ruined.
- 2) She had a lovely face.
- 3) The young man was an Englishman.

IX. Write out the following sentences and say whether the words in italics are extensions of time, place or manner.

- 1) They brought their baby *to the city*.
- 2) They brought their baby to the city *to be nursed*.
- 3) *One day* we went out for a walk.
- 4) We came back *late in the evening*.
- 5) I put down my portfolio *on the sofa*.
- 6) My wife was sitting *in the dining-room*.
- 7) His wife cried *with joy*.

X. Write out the following sentences and say which of them are simple sentences and which are compound ones.

- 1) She was the daughter of a worker.
- 2) Her parents died of cholera and she was left alone.
- 3) One day he came back late in the evening and held something heavy in his arms.

XI. Write out the following sentences, underline the conjunctions, and say which of these sentences are compound, complex, or simple sentences.

- 1) My wife was sitting in the dining-room.
- 2) They put the sick man down on the sofa and his wife began to nurse him.
- 3) When he went away we walked back to the mill.

XII. Say what kind of subordinate clauses the following sentences contain:

- 1) The children in the Soviet Union are happy because everybody is kind to them.
- 2) One day, when the weather was fine, we went out for a walk.
- 3) He was put to bed because he was feeling very ill.

XIII. Expand the following simple sentences into complex ones.

- 1) The young girl cried with horror on hearing these words.

- 2) He fell over the cliff while gathering some plants.
- 3) Being a good-natured boy, Hans did not get angry with the miller.

XIV. Insert *should* or *would* in the following sentences:

- 1) He — sit for hours in his garden reading poetry.
- 2) — you kindly tell me the time?
- 3) You — do all you can to help the weak pupils to master English.
- 4) We — remember that it is our duty to work well.
- 5) He — work more.
- 6) I — not eat anything more.

XV. Insert the definite or the indefinite article where necessary.

- 1) — horse is — animal. 2) — horses are — animals.
- 3) — iron, — copper and — zinc are — minerals. 4) — time is money. 5) — history, — geography and — literature are our favourite subjects. 6) — spring is — delightful season. 7) — dinner is the principal meal of — day. 8) He was sent to — school. 9) Byron was — English poet of — 19th century. 10) While — boy he wrote — volume of — poems. 11) “— School for Scandal”, — comedy of Sheridan’s, was written when — author was but 26 years old. 12) We shall be out of — town for — next fortnight. 13) When do you leave — town? 14) I went to his house with — intention of telling him about — news. 15) — great poets Byron, Shelley, Lermontov and Pushkin all died at — early age.

XVI. Insert *to* before the infinitive where necessary.

- 1) You may — go. 2) He could not — speak. 3) You ought — know better. 4) I watched him — cross the street. 5) We saw them — come upstairs. 6) I turned — see what was going on. 7) The students were obliged — wait.

XVII. Put the right adjective in the right place.

- | | | |
|---------|---|--|
| great | } | Newton was a — man. We live in a — house. |
| large | | |
| fresh | } | I have got a — supply of eggs, but I cannot say whether they are — or not. |
| new | | |
| old | } | His library contains many — editions of — authors. |
| ancient | | |

SHERIDAN.

(1751—1816)

Richard Brinsley Sheridan is one of the greatest 18th century dramatists. His two best known comedies are "The



Rivals" (1775) and "The School for Scandal" (1775). In "The School for Scandal" he depicts the upper society of London given up to scandal and intrigue. This comedy is

remarkable for its brilliant and witty dialogue of which the extract below may serve as a good illustration.

"The School for Scandal" has been produced with great success in the Soviet Union.

EXTRACT FROM "THE SCHOOL FOR SCANDAL"

By R. B. Sheridan.

ACT II.

Scene I.

A room in Sir Peter Teazle's house. Enter Sir Peter and Lady Teazle.

Sir Peter. Lady Teazle, lady Teazle, I'll not bear it!

Lady Teazle. Sir Peter, sir Peter, you may bear it or not, as you please! but I ought to have my own way in everything, and what's more, I will too. What! though I was educated in the country, I know very well what women of fashion in London should do.

Sir Peter. Very well, madam, very well; so a husband is to have no influence, no authority?

Lady Teazle. Authority! No, to be sure: if you wanted authority over me, you should have adopted me, and not married me: I am sure you were old enough.

Sir Peter. Old enough! Well, well, Lady Teazle, though my life may be made unhappy by your temper, I'll not be ruined by your extravagance! To spend as much to furnish your drawing-room with flowers in winter.

Lady Teazle. And am I to blame, Sir Peter, because flowers are dear in cold weather? You should find fault with the climate, not with me. For my part, I'm sure I wish it was spring all the year round, and that roses grew under our feet!

Sir Peter. Oh madam, — if you had been born to this I shouldn't wonder, at your talking thus; but you forget what your situation was when I married you.

Lady Teazle. No, no, I don't; it was a very disagreeable one, or I should never have married you.

Sir Peter. Yes, madam, you were the daughter of a plain country squire. You used to wear linen gowns with a bunch of keys at your side.

Lady Teazle. Oh yes, I remember it very well, and a curious life I led. My daily occupation was to inspect the dairy and superintend the poultry.

Sir Peter. I'm glad you have so good a memory. This was your situation: and what have I done for you? I have made you a woman of fashion, of fortune, of rank — in short, I have made you my wife.

Lady Teazle. Well, then, there is but one thing more you can make me to add to the obligation.

Sir Peter. My widow, I suppose.

Lady Teazle. Hem! Hem!

Sir Peter. I thank you, madam, for, though your conduct may disturb my peace of mind, it shall not break my heart.

Lady Teazle. Now, Sir Peter, since we have finished our daily quarrel, I suppose I may go to Lady Sneerwell's house.

Sir Peter. A charming set of acquaintances you have made there!

Lady Teazle. They are all people of rank, fortune and of reputation.

Sir Peter. They are utterers of falsehoods, coiners of scandal.

Lady Teazle. I have nothing against the people I abuse. I do it out of pure good humour. But Sir Peter, you know you promised to come to Lady Sneerwell's too.

Sir Peter. I shall come just to look after my own character.¹

Lady Teazle. Then you must come quick after me, or you will be too late. So good-bye. (*Goes out.*)

Sir Peter. Though I cannot make her like me, there is a great satisfaction in quarrelling with her. (*Goes out too.*)

¹ Here it means reputation.

SAMUEL TAYLOR COLERIDGE.

(1772—1834)

Coleridge, a great English romantic poet, was the contemporary of Byron and Shelley.



The extracts below have been drawn from one of his longer poems "The Ancient Mariner", which is thought to be his masterpiece. They describe a storm that drives the ship to the South Pole.

THE ANCIENT MARINER.

By S. Coleridge.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

TO-MORROW.

By Shelley.

Where art thou, beloved To-morrow?

When young and old, and strong and weak,
Rich and poor, through joy and sorrow,

Thy sweet smiles we ever seek,
In thy place — ah well-a-day
We find the thing we fled — To-day.

CHILDE HAROLD.

By Byron.

Canto I.

Adieu, adieu! my native shore
Fades o'er the waters blue;
The Night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon Sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native Land — Good Night.

HEBREW MELODIES.

By Byron.

SUN OF THE SLEEPLESS.

Sun of the sleepless! melancholy star!
Whose tearful beam glows tremulously far,
That show's the darkness thou canst not dispel,
How like art thou to joy remember'd well!
So gleams the past, the light of other days,
Which shines, but warms not with its powerless rays;
A night-beam Sorrow watcheth to behold,
Distinct, but distant — clear — but, oh how cold!

I SAW THEE WEEP.

I saw thee weep — the big bright tear
Came o'er that eye of blue;
And then methought it did appear
A violet dropping dew;
I saw thee smile — the sapphire's blaze
Beside thee ceased to shine;
It could not match the living rays
That fill'd that glance of thine.
As clouds from yonder sun receive
A deep and mellow dye,
Which scarce the shade of coming eve
Can banish from the sky,
Those smiles unto the moodiest mind
Their own pure joy impart;
Their sunshine leaves a glow behind
That lightens o'er the heart.

JONES.

(1813—1869)

In Chartism it is the whole working class which arises against the bourgeoisie, and attacks, first of all, the political power, the legislative rampart with which the bourgeoisie has surrounded itself. Chartism has proceeded from the Democratic Party which arose between 1780—1790 with and in the proletariat, gained strength during the French Revolution, and came forth after the peace as the Radical Party. It had its headquarters then in Birmingham, and Manchester, and later in London; it extorted the Reform Bill from the oligarchs of the old Parliament by a union with the liberal bourgeoisie and has steadily consolidated itself since then as a more pronounced working-men's party in opposition to the bourgeoisie.

From "Conditions of the Working Class in England" by Friedrich Engels.

Ernest Charles Jones is an outstanding chartist poet.

When a boy of eleven, he escaped from his father's house in Germany to help the Poles, who were then in insurrection.

He was educated in England and became a barrister of note.

But he gave up law to join the chartists, and associated with the so called "physical force chartists" who were for

revolutionary action as contrasted with the "moral force chartists" who confined themselves to a peaceful propaganda of their political views. Jones collaborated with O'Connor, who headed the "physical force chartists", wrote for "The Northern Star" and distinguished himself as a chartist. Karl Marx and Friedrich Engels corresponded with Jones, who provided them with all kind of necessary information with regard to the progress of this revolutionary movement in England (1845—1848), and fully recognized his great poetic gift.

After the failure of the monster petition in 1848, Jones deserted the chartists and returned to the bar.

In one of his letters to Engels, Marx expresses his indignation at this betrayal of the cause of the working class.

SONG OF DEMOCRACY.

By Ernest C. Jones.

The land it is the landlord's;
The trader's is the sea;
The ore the usurer's coffer fills,
But what remains for me?

The camp, the pulpit, and the law,
For rich men's sons are free,
Theirs, theirs are learning, art, and arms.
But what remains for me?

I pay for all their learning,
I toil for all their ease;
They render back in coin for coin,
Want, ignorance, disease.

We bear the wrong in silence,
We store it in our brain;
They think us dull — they think us dead;
But we shall rise again!

A trumpet through the land will ring;
A heaving thro' the mass;
A trampling thro' their palaces,
Until they break like glass!

We'll cease to weep by cherished graves,
From lonely homes will flee,
And still as rolls our million-march,
Its watchword brave shall be:

The coming hope — the future day
When Wrong to Right shall bow,
And hearts that have the courage, men,
To make that future "now".

THE SONG OF THE LOWER CLASSES.

By Ernest C. Jones.

We plough and sow — we're so very, very low
That we delve in the dirty clay,
Till we bless the plain — with the golden grain,
And the vale with the fragrant hay.

Our place we know — we're so very low,
'Tis down at the Landlord's feet:

We're not too low — the bread to grow,
But too low the bread to eat.

Down, down we go — we're so very, very low,
To the hell of the deep-sunk mines,
But we gather the proudest gems that glow
When the crown of a despot shines.

We're low — we're low — we're very, very low,
Yet from our fingers glide

The silken flow and the robes that glow
Round the limbs of the sons of pride.

And what we get — and what we give,
We know, and we know our share;
We're not too low the cloth to weave,
But too low the cloth to wear!

We're low — we're low — we're very, very low,
And yet when the trumpets ring,
The thrust of a man's arm will go
Thro' the heart of the proudest king.

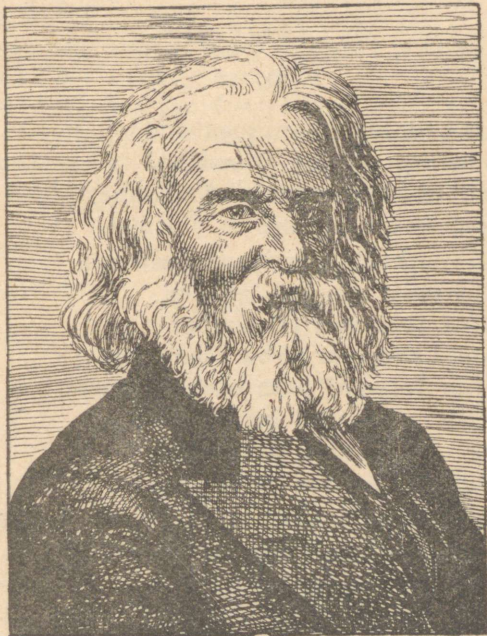
We're low — we're low — our place we know,
We're only the rank and file,
We're not too low — to kill the foe,
But too low to touch the spoil.

LONGFELLOW.

(1807—1882)

Henry Wadsworth Longfellow, a great 19th century American poet, was a humanist and a democrat.

During the period preceding the American civil war he joined the anti-slavery movement and contributed much to its



development, depicting the exploitation of the Negroes in his poetry.

The extract below is from "The Song of Hiawatha", his masterpiece. The poem describes a half-legendary Indian chief — Hiawatha. It tells the reader of Hiawatha, how he grew to manhood and became a famous hunter.

It depicts in a vivid manner the life of birds and animals, and abounds in beautiful pictures of nature.

"The Song of Hiawatha" is an imitation, both in subject and metre, of the great Finnish epic, "The Kalevala", with which Longfellow had become acquainted during his visit to Europe. Its beautiful rhythm imitates that of a folk song.

HIAWATHA.

(*Extract.*)

By Longfellow.

IV.

Out of childhood unto manhood
Now had grown my Hiawatha,
Skilled in all the craft of hunters,
Learned in all the lore of old men,
In all youthful sports and pastimes,
In all manly arts and labours.
Swift of foot was Hiawatha;
He could shoot an arrow from him,
And run forward with such fleetness,
That the arrow fell behind him!
Strong of arm was Hiawatha;
He could shoot ten arrows upward,
Shoot them with such strength and swiftness,
That the tenth had left the bowstring
Ere the first to earth had fallen!
He had mittens, Minjekahwun,
Magic mittens made of deerskin;
When upon his hands he wore them,
He could smite the rocks asunder,
He could grind them into powder.
He had moccasins enchanted,
Magic moccasins of deerskin;
When he bound them round his ankles,
When upon his feet he tied them,
At each stride a mile he measured!

ELIZABETH GASKELL.

(1810—1865)

Elizabeth Gaskell, English novelist and biographer, was the daughter of W. Stevenson, a farmer.

She spent her childhood in a little provincial town, Knutsford, which has been masterfully drawn in her story "Cranford".

In 1829 she married William Gaskell and came to live in Manchester.

It is there she wrote "Mary Barton", a book that laid the foundation of her literary career.

It assured to her the friendship of Dickens, for whose magazine "Household Words" she wrote her "Cranford", the most popular of her books, which presents a realistic, humorous picture of provincial life. The book is an accepted classic.

CRANFORD.

By E. Gaskell.

Our Society.

(Chapter I.)

In the first place, Cranford is in possession of the Amazons; all the owners of houses are women. If a married couple comes to settle in the town, somehow the gentleman disappears; he is either frightened to death by being the only man in the Cranford evening parties, or he is said to be with his regiment, his ship, or engaged in business all the week in the great neighbouring commercial town of Dumble.

In short, whatever does become of the gentlemen, they are not at Cranford.

What could they do if they were there?

The surgeon has his round of thirty miles, and sleeps at Cranford, but every man cannot be a surgeon.

For deciding all questions of literature and politics without troubling themselves with unnecessary reasons or arguments; for obtaining clear and correct knowledge of everybodys affairs in the parish — the ladies of Cranford

are quite sufficient. "A man" — as one of them observed to me once, "is so in the way in the house."

Their dress is very independent of fashion, as they observe. "What does it signify how we dress here at Cranford, where everybody knows us?" And if they go from home, their argument is the same, "What does it signify how we dress here where nobody knows us?"

Then there were rules and regulations for visiting and calls; and they were announced to any young people, who might be staying in the town.

"My friend," they would say, "never let more than three days pass between receiving a call and returning it; and also you are never to stay longer than a quarter of an hour."

"But am I to look at my watch? How am I to find out when a quarter of an hour has passed?"

"You must keep thinking about the time, my dear, and not allow yourself to forget it in conversation."

As everybody had this rule to their minds, whether they received or paid a call, of course no serious subject was ever spoken about.

We kept ourselves to short sentences and were punctual to our time.

I imagine that a few of the gentlefolks of Cranford were poor, and had some difficulty in making both ends meet.

We none of us spoke of money, because that subject was connected with commerce and trade; though some might be poor, we were all aristocratic.

There were one or two consequences arising from this which might be introduced into many circles of society to their great improvement.

For instance, the inhabitants of Cranford kept early hours and therefore the whole town was abed and asleep by half-past ten.

Then, it was considered "vulgar" to give anything expensive in the way of eatable or drinkable at the evening entertainments. Bread and butter and biscuits were all that was wanted.

There, economy was always "elegant" and money-spending always "vulgar", a sort of sour grism.

SELECTIONS FROM "A TALE OF TWO CITIES".

By Charles Dickens.

Chapter I.

THE PERIOD.

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France.

France rolled down hill, making paper money and spending it. Under the guidance of her Christian pastors, she entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, because he had not kneeled down in the rain to do honour to a dirty procession of monks which passed within his view, at a distance of some fifty or sixty yards.

In England there was hardly any amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies took place in the capital itself every night. The highwayman in the dark was a City tradesman in the light; the mail was attacked by seven robbers, and the guard shot three dead, and then got shot dead himself by the other four, after which the mail was robbed in peace; prisoners in London jails fought battles with their turnkeys; thieves tore off diamond crosses from the necks of noble lords at Court drawing-rooms; and nobody thought any of these occurrences much out of the common way.

All these things, and a thousand like them, came to pass in and close upon the dear old year one thousand seven hundred and seventy-five.

Chapter VII.

MONSIEUR THE MARQUIS IN TOWN.

Monseigneur, one of the great lords in power at the Court, held his fortnightly reception in his grand hotel in Paris. Monseigneur was about to take his chocolate. Monseigneur could swallow a great many things with ease, and was supposed to be rather rapidly swallowing France; but his morning's chocolate could not get into the throat of Monseigneur, without the aid of four strong men besides the Cook.

Yes, it took four men to conduct the happy chocolate to Monseigneur's lips. One lacquey carried the chocolate-pot, a second frothed the chocolate with the little instrument he bore for that function; a third presented the favoured napkin; a fourth poured the chocolate out. It was impossible for Monseigneur to do without one of these attendants on the chocolate.

Monseigneur had been out at a little supper last night, where the Comedy and the Grand Opera were charmingly represented. Monseigneur was out at a little supper most nights, with charming company. So polite and so impressible was Monseigneur, that the Comedy and the Grand Opera had far more influence with him than the needs of all France.

Monseigneur had one truly noble idea of general public business, which was, to let everything go on in its own way; of particular public business, Monseigneur had the other truly noble idea that it must all go *his* way—tend to *his* own power and pocket. Of his pleasures, general and particular, Monseigneur had the other truly noble idea, that the world was made for them.

He went downstairs into the courtyard, got into his carriage, and drove away.

His man drove as if he were attacking an enemy.

With a wild rattle and clatter the carriage dashed through streets and swept round corners, with women screaming before it, and seizing children out of its way.

At last, one of its wheels suddenly came to a sickening little jolt, and there was a loud cry from a number of voices.

"What has gone wrong?" said Monseigneur, calmly looking out.

A tall man in a nightcap had caught up a bundle from among the feet of the horses, and had laid it on the pavement, weeping wildly over it.

"Pardon, Monsieur the Marquis!" said a ragged and sad-looking man, "it is this man's child."

As the tall man suddenly got up from the ground, and came running at the carriage, Monsieur the Marquis clapped his hand for an instant on his sword-hilt.

"Killed!" shrieked the man, in wild desperation, extending both arms, and staring at him. "Dead!"

The people closed round, and looked at Monsieur the Marquis. Monsieur the Marquis ran eyes over them all, as if they had been mere rats come out of their holes.

He took out his purse.

"It is extraordinary to me," said he, "that you people cannot take care of yourselves and your children. One or the other of you is for ever in the way. How do you know what injury you have done my horses? See! Give him that!"

He threw out a gold coin, without deigning to look at the assemblage a second time. Then Monsieur the Marquis leaned back in his seat with the air of a gentleman who had accidentally broken some common thing, and had paid for it, and could afford to pay for it.

JEROME K. JEROME.

(1859—1927)

Jerome Klapka Jerome was an English short-story writer, dramatist, journalist and actor.

Like Dickens he had known the darker side of life, for his father had died in poverty when he was fourteen, and his mother had died soon after. He often changed his professions, working in turn as clerk, actor and editor. Jerome is famous for his humour, which he often combines with a sensitive understanding of the suffering and hardships of the toiling masses.

The story of "Three Men in a Boat" ranks among his best works.

THE MAN WHO WOULD MANAGE.

By Jerome K. Jerome.

It was told me that at nineteen months of age he wept because his grandmother would not allow him to feed her with a spoon; and that at three and a half he was fished out of the water-butt, where he had climbed for the purpose of teaching a frog to swim.

Two years later, he injured his left eye, showing the cat how to carry kittens without hurting them.

His desire was always to help others. He would spend whole mornings explaining to elderly hens how to hatch eggs; and would give up an afternoon's blackberrying to sit at home and crack nuts for his pet squirrel. Before he was seven he would argue with his mother upon the management of children, and reprove his father for the way he was bringing him up.

As a child, nothing gave him greater pleasure than mind-ing other children. He would take upon himself this duty of his own accord, without hope of reward or gratitude. It was the same to him whether the other children were older than himself or younger, stronger or weaker; whenever and wherever he found them he set to work to "mind" them. All his energies went to the instruction of others, leaving none for his own purposes. He would invite some boys to his house and teach them to box.

"Now try and hit me on the nose," he would say, standing before them in an attitude of defence. "Don't be afraid. Hit as hard as you can."

And they would do it; and as soon as he had recovered from his surprise, and a little stopped the bleeding, he would explain to them how they had done it all wrong, and how easily he could have stopped the blow if they had only hit him properly.

At parties of all kinds he was especially prominent; and, on such occasions, being in his most good-natured mood, was most to be dreaded. No man worked harder for the enjoyment of others, or produced more universal wretchedness.

One Christmas afternoon, calling upon a friend, I found some fourteen or fifteen elderly ladies and gentlemen trotting solemnly round a row of chairs in the centre of the drawing-

room while Poppleton played the piano. Every now and then Poppleton would stop, and everyone would drop wearily into the nearest chair, evidently glad of a rest — all but one, who would go quietly away, followed by the envying looks of those left behind.

I stood by the door watching the strange scene. Presently an escaped player came towards me, and I asked him what the ceremony was supposed to signify.

"Don't ask me," he answered, "some of Poppleton's damned tomfoolery." Then he added savagely: "We've got to play forfeits after this."

The servant was still waiting a favourable opportunity to announce me. I gave her a shilling not to, and got away unnoticed.

After a good dinner, he would suggest an impromptu dance, and want you to roll up mats, or help him to move the piano to the other side of the room.

He never spared himself. It was he who would volunteer to see the old ladies off to the station, and who would never leave them until he had seen them safely into the wrong train.

He it was who would play "wild beasts" with the children, and frighten them into fits that would last all night.

He loved to manage a wedding. Once he planned matters so that the bride arrived at the altar three-quarters of an hour before the groom, and once he forgot the clergyman.

At a funeral he would point out to the grief-stricken relatives how much better it was that the corpse was dead, and express a pious hope that they would soon join it. So far as intention went he was the kindest man alive.

MARK TWAIN.

(1835—1910)

Twain, whose real name was Samuel Langhorne Clemens, is one of the greatest American novelists and short-story writers.

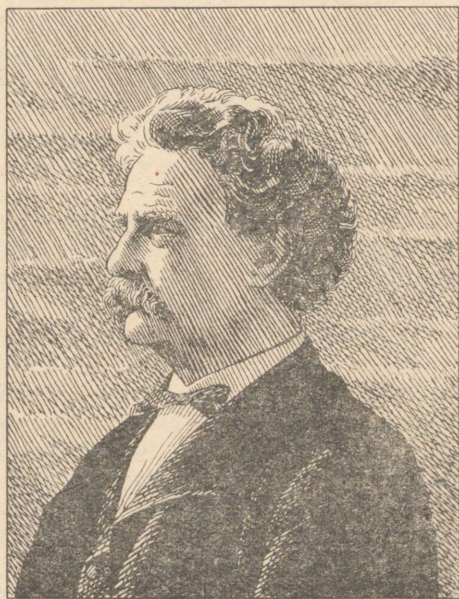
He was born at Florida, near the town of Hannibal, Missouri.

His father died in poverty and Twain began working at

many trades, doing all kind of chance work: printing, piloting and journalism.

It is while living on the Mississippi, engaged as a pilot on board a steamboat, that he acquired a rich store of literary material.

He became famous after the publication of his story of "The Celebrated Jumping Frog of Calaveras County" which appeared in book form in 1866.



Twain says in the "North American Review", 1894: "'The Jumping Frog' was the first piece of writing of mine that spread itself through the newspapers and brought me into public notice."

Twain produced in all twenty-five volumes of prose fiction, which includes several masterpieces belonging not only to American, but to world literature.

Among the latter we have: "Tom Sawyer", the story of a boy, presenting a faithful picture of 19th century America;

"Huckleberry Finn", "The Prince and the Pauper", a historical romance, with an interesting plot and characters, and the satirical tale of "A Connecticut Yankee at the Court of King Arthur".

Twain owes much from the point of view of style and realistic presentation of life and manners to his great contemporary Bret Harte, of whom he says, "It is he who trained and schooled me patiently."

He is sometimes called the American Dickens, whom he tried to imitate in his book "The Gilded Age". In his humorous depictions he followed the methods of Shakespeare and Cervantes. His Jim Smiley (the hero of "The Jumping Frog") is the rival of Mr. Micawber in "David Copperfield".

Twain will be dear to our youth on account of his democratic ideals, his ardent protest against slavery and for his close contact with the masses, which have elected him to his high place in American literature by popular vote.

Twain together with Bret Harte, Washington Irving and Longfellow represent the democratic spirit of pioneer America.

THE JUMPING FROG.

By Mark Twain.

There was a fellow once, Jim Smiley by name.

He was so fond of betting that he would bet whenever he could get anybody to bet on the other side; and if he could not he would change sides.

If there was a dog-fight, he would bet on it; if there was a chicken fight, he would bet on it; if there were two birds sitting on a fence, he would bet you which one would fly first.

One day he caught a frog and said he would educate him. He called his frog Daniel Webster, felt very proud of him, kept him in a little latticed box and would carry him to the village for some bet.

Daniel Webster was a gifted frog and Smiley taught him to jump so high that he could outjump any other frog.

But he was modest and natural, for all he was so gifted.

One day a stranger saw Smiley with his frog and asked him: "What is it you have got there in that box?"

"It is only a frog," Smiley answered. The fellow took Daniel, examined him carefully, turned him from one side and from the other and asked again: "What is he good for?"

"Well," Smiley replied in a careless, indifferent-like tone, "he is good enough for one thing: he can outjump any other frog in the Calaveras county. And I'll bet forty dollars," he continued, "he will do it."

"I am but a stranger here," the fellow replied, "and I have no frog; but if I had one, I should bet you."

"Well, nothing can be easier," Smiley cried out: "If you hold my box a minute, I'll go and get you a frog."

The stranger took the box, put his forty dollars upon those of Smiley and sat down to wait.

While Smiley was away looking for a frog in some swamp near by, the fellow got Daniel out of the box, opened his mouth, took a teaspoon and filled him with shot; then he put him down upon the floor.

At last Smiley returned with another frog. "Now," he said to the stranger, "if you are ready, put him alongside of Daniel with their forefeet upon the same line and I'll give the signal. One, two, three — advance!"

They pinched the frogs from behind. The new frog jumped smartly. Daniel lifted up his shoulders like a Frenchman, but he could not jump. The fellow took the money and went away.

Smiley was a good deal surprised. At last he said: "One would believe that he is stuffed." He took Daniel by the skin of the neck, lifted him up and cried: "Why, if he does not weigh five pounds."

He turned Daniel upside down and there came out of the frog's mouth a double handful of shot. Then he understood all.

He set the frog down and ran after that fellow, but he never caught him.

"PUNCH, BROTHERS, PUNCH."

By Mark Twain.

Will the reader please look at the following verses, and see if he can discover anything harmful in them?

"Conductor, when you receive a fare,
Punch in the presence of the passenger!

A blue trip slip for an eight-cent fare,
A buff trip slip for a six-cent fare,
A pink trip slip for a three-cent fare,
Punch, brothers, punch with care!
Punch in the presence of the passenger!"

I came across these verses in a newspaper, not long ago, and read them a couple of times.

They took instant possession of me. All through breakfast they went waltzing through my brain; and when, at last, I finished my breakfast, I could not tell whether I had eaten anything or not. My head kept humming. "A blue trip slip for an eight-cent fare, a buff trip slip for a six-cent fare," and so on and so on.

The day's work was ruined. I tried to read; but there was nothing visible upon the page except: "Punch! Punch in the presence of the passenger."

Two days later I went to keep an appointment with a friend of mine. He stared at me, but asked no questions. We started for a walk.

My friend talked and talked. I said nothing; I heard nothing. At last he said — "Mark, are you sick? I never saw a man look so worn and absent-minded. Say something, do!"

I said without enthusiasm — "Punch, brothers, punch with care! Punch in the presence of the passenger!"

My friend's face lighted with interest. He said — "Why, what a charming verse it is! It is almost music. I have nearly caught the rhymes myself. Say them over just once more, and then I'll have them, sure." I said them over. Then my friend said them. The next time and the next he got them right.

Now a great burden seemed to fall from my shoulders. That torturing verse departed out of my brain, and a sense of rest and peace descended upon me.

As I parted with my friend, I said — "Haven't we had a good time! But now I remember, you haven't said a word for two hours. Come, come, out with something!"

My friend looked at me sadly, drew a deep sigh, and said — "Punch, brothers, punch with care! Punch in the presence of the passenger!" A pang shot through me as I said to myself, "Poor fellow, poor fellow! *he* has got it now."

I did not see my friend for two or three days after that. Then, on Tuesday evening, he came to see me. He was pale and worn. He lifted his eyes to my face and said — “Ah, Mark, those heartless rhymes have haunted me like a nightmare day and night, hour after hour, to this very moment.”

My friend's hopeless eyes rested upon mine, and then he said impressively — “Mark, you do not say anything. You do not offer me any hope. Something tells me that my tongue is doomed to repeat for ever these heartless rhymes. There, there, it is coming on me again: “a blue trip slip for an eight-cent fare, a buff trip slip for a —”

Thus murmuring fainter and fainter, my friend sank into a peaceful trance.

How did I finally save him from the asylum? I took him to a neighbouring university and made him discharge the burden of his persecuting rhymes into the eager ears of poor unthinking students.

How is it with them now? The result is too sad to tell.

TALKING — TALKING — TALKING!

Why do people talk? Sometimes because they have something to say which they think will interest their hearers. Sometimes because they have something to say which they wish their hearers to hear. Sometimes in order to exchange ideas. Sometimes merely to “unload” themselves. But often — simply to hold the listener's attention; to keep his attention on themselves, and to convince him what a wonderful, superior, admirable person the talker is!

Such a person has nothing particular to say — nothing, at any rate, that the other party wishes to hear. Yet he (or she) talks and talks. The talk is entirely egotistical — except when it consists of revealing the inferiority of another! Which of us has not suffered from the fact that someone of his acquaintance chooses this particular method of getting himself (or herself) noticed and proving, especially by comparison with someone else, what a truly remarkable person he or she is? He insists upon telling us all about himself — all about herself — the places he has visited; the people he has met; the things he has seen; the

things he has done; the things that have happened to him! Who does not know the man (or woman) who insists upon telling us all his personal history, and all his sentiments, and all his opinions about everything? "And I said to him"; and "he said to me"; and "I said"; and "he said"; "and then I told him straight."

It may not be openly boastful. Quite likely the talker would be deeply hurt by the suggestion that he (or she) is merely in effect boasting. Yet sometimes it is almost frankly boastful. "Given up by two doctors, were you? Well, I remember the time when I was given up by three."

Often we may watch a group of such men or women talking. One of them has secured the advantage, and is delivering a breathless monologue, almost certainly about himself (or herself) and some experience that he or she has had. The talker goes on and on — brushing aside interruptions — "talking down" any attempt to break in — turning to first one and then another of the wretched listeners, to make sure that they are all fully attending — on and on — talking, talking talking — not daring to pause, even for a moment's breath — why? Lest somebody else should snatch the opportunity and begin talking instead!

Of course, a man may have been bred to a tradition of what is "not done" in his set. In some circles there is an excellent unwritten law that no single person shall take more than his fair share of the conversation — on pain of being considered "not quite". The best principle on which to carry on a conversation is that of fifty-fifty: I listen to you half the time; and you play the game and listen to me the other half!

PRESENT-DAY ENGLISH.

Since the 5th century, the story of English is one of continual change and of the rise of innumerable dialects. During the Elizabethan period a certain standard of speech became recognized. This standard was based on London English. Its gradual rise in importance was due to the city's authority as a centre of trade and of government. This spoken standard developed into what is now known as Received

Standard English, which may be heard in any part of the English-speaking world.

By the side of the widespread central type which is recognized as a standard, English speech at the present time exhibits many varieties or dialects. Some of these have grown up, and are spoken in particular parts of the country. These are called **Regional Dialects**.

Other types of English are not primarily of local or regional origin, but are current among certain sections or classes of the population, and owe such peculiarities as distinguish them from other dialects to differences of social status and occupation. Those varieties or dialects which have grown up within particular sections or social divisions are called **Class Dialects**.

Pure Regional Dialects are limited to particular parts of the country, while the Class Dialects vary from class to class, and also from district to district.

Like most peoples with an ancient civilization, the English have developed a common dialect which is used in writing by all Englishmen, no matter what Regional or Class Dialect they may speak. This written standard is also called **Received Standard English**. It was regional in origin, and is now quite definitely, a Class Dialect. It developed during the 14th century from one of the contemporary variants of London English—that spoken in court circles and among men of rank. This dialect has been the chief vehicle of literature since G. Chaucer (1340—1400).

There exist innumerable varieties of speech, all more or less resembling Received Standard, but differing from it in all sorts of subtle ways. These dialects may be called **Modified Standard English**. It is a mistake to assume that all educated persons invariably speak Received standard. Many highly educated people speak very distinct forms of English, variously modified by regional or by different class dialects. Little difference between Received and Modified Standard English can be traced in the written language. It is in pronunciation and colloquial idiom that the distinction emerges.

There are some differences between the language of London and the language of New York across the Atlantic, but

these differences are slight and they tend to decrease rather than increase with time. American pronunciation has far more in common with the speech of Northern England than with that of Southern England. The most obvious connecting link between Northern British and General American pronunciation is undoubtedly their common preservation of both final r and r before a consonant. Quicker and cheaper means of communication enable people living on opposite sides of the Ocean to meet more often and to hear one another speak. Most important in this regard is wireless, which brings them daily into close intercourse with one another and so tends to make for greater uniformity of their speech.

SPOKEN ENGLISH AND BROKEN ENGLISH.

A Record of G. B. Shaw's Speech for Foreign Students.

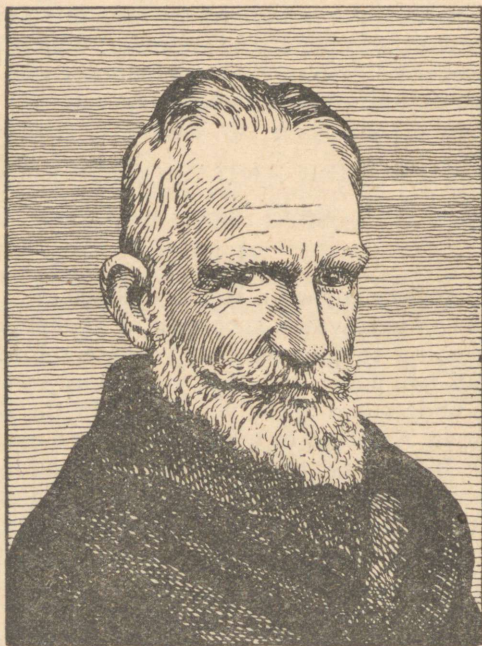
I.

Let me introduce myself: Bernard Shaw.

I am asked to give you a specimen of spoken English.

I am now going to suppose that you are a foreign student of the English language; and that you desire to speak it well enough to be understood when you travel in the British Commonwealth or in America, or when you meet a native of these countries. Or it may be that you are yourself a native but that you speak in a provincial or cockney dialect of which you are a little ashamed, or which perhaps prevents you from obtaining some employment which is open to those only who speak what is called "correct English". Now, whether you are a foreigner or a native, the first thing I must impress on you is that there is no such thing as ideally correct English. No two British subjects speak exactly alike. I am a member of a committee established by the British Broadcasting Corporation for the purpose of deciding how the utterances of speakers employed by the Corporation should be pronounced in order that they should be a model of correct English speech for the British Islands. All the members of that Committee are educated persons whose speech would pass as correct and refined in any society or any employment in London. Our chairman is the Poet Laureate, who is not only an artist whose materials are the sounds of spoken English, but

a specialist in their pronunciation. One of our members is Sir Johnston Forbes-Robertson, famous not only as an actor but for the beauty of his speech. I was selected for service on the Committee because, as a writer of plays, I am accustomed to superintend their rehearsals and to listen critically to the way in which they are spoken by actors who are by profession trained speakers (being myself a public



speaker of long experience). That committee knows as much as anyone knows about English speech; and yet its members do not agree as to the pronunciation of some of the simplest and commonest words in the English language. The two simplest and commonest words in any language are "yes" and "no". But no two members of the committee pronounce them exactly alike. All that can be said is that every member pronounces them in such a way that they would not only be intelligible in every English-speaking country but

would stamp the speaker as a cultivated person as distinguished from an ignorant and illiterate one. You will say: "Well: that is good enough for me: that is how I desire to speak." But which member of the committee will you take for your model? There are Irish members, Scottish members, Welsh members, Oxford University members, American members: all recognizable as such by their differences of speech. They differ also according to the county in which they were born. Now, as they all speak differently, it is nonsense to say that they all speak correctly. All we can claim is that they all speak presentably, and that if you speak as they do, you will be understood in any English-speaking country and accepted as a person of good social standing. I wish I could offer you choice among them all as model: but for the moment I am afraid you must put up with me — an Irishman.

II.

I have said enough to you about the fact that no two native speakers of English speak it alike; but perhaps you are clever enough to ask me whether I myself always speak it in the same way.

I must confess at once that I do not. Nobody does. I am at present speaking to an audience of many thousands of gramophonists, many of whom are trying hard to follow my words, syllable by syllable.

As a public speaker I have to take care that every word I say is heard distinctly at the far end of large halls containing thousands of people. But at home, when I have to consider only my wife sitting within six feet of me at breakfast, I take so little pains with my speech that very often, instead of giving me the expected answer, she says, "Don't mumble and don't turn your head away when you speak. I can't hear a word you are saying." And she also is a little careless. Sometimes I have to say "What?" two or three times during our meal; and she suspects me of growing deafer and deafer and deafer, though she does not say so, because as I am now over seventy, it might be true.

No doubt I ought to speak to my wife as carefully as I should speak to a queen, and she to me as carefully as she

would speak to a king. We ought to; but we don't. ("Don't", by the way, is short for "do not").

We all have company manners and home manners.

Suppose I forget to wind my watch and it stops, I have to ask somebody to tell me the time. If I ask a stranger, I say "What o'clock is it?" The stranger hears every syllable distinctly. But if I ask my wife, all she hears is "clock'st". That is good enough for her; but it would not be good enough for you. So I am speaking to you now much more carefully than I speak to her; but please don't tell her!

I am now going to address myself especially to my foreign hearers. I have to give them another warning of quite a different kind. If you are learning English because you intend to travel in England and wish to be understood there, do not try to speak English perfectly, because, if you do, no one will understand you. I have already explained that though there is no such thing as perfectly correct English, there is presentable English which we call "Good English"; but in London nine hundred and ninety nine out of every thousand people not only speak bad English but speak even that very badly.

Even among English people, to speak too well is a pedantic affectation. In a foreigner it is something worse than affectation; it is an insult to the native who cannot understand his own language when it is too well spoken. That is all I can tell you: the record will hold no more. Good-bye.

Lesson 2.

The Passive Voice. Passiiv.

The Present Continuous Tense. Oleviku kontinuitiiv.

Exploration work is being carried on by the Soviet Government on a large scale.

Our roads are being built by outstanding Soviet engineers.

Nõukogude valitsuse poolt teostatakse laiaulatuslikku teaduslikku uurimistööd.

Meie maanteid ehitatakse silmapaistvate nõukogude inseneride poolt.

Rule.

The Present Continuous Passive denotes an action which is being carried on at the present moment.

Reegel.

Oleviku passiivi kontinuitiiv tähistab käesoleval hetkel toimuvat tegevust.

Lesson 3.

The Passive Voice.

The Past Continuous Tense.

Passiiv.

Mineviku kontinuitiiv.

When we entered the hall, Beethoven's symphony was being played.

At five o'clock yesterday the wall was still being painted.

Kui me astusime saali, mängiti parajasti Beethoveni sümfooniat.

Eile kella viie ajal värviti veel seina.

The Past Continuous Passive denotes an action which was being carried on at a given moment in the past.

Mineviku passiivi kontinuiitiiv tähistab mineviku kindlal momendil toimuvat tegevust.

Lesson 6.

The Various Uses of *Shall* and *Will*.*Shall* ja *will* tarvitamise eri juhud.

1. { I shall learn my lesson.
They will come in time.
2. We will help you.

3. { He shall remember it for ever.
You shall come to my place to-morrow.

4. { Will you pass that book to me?
Will you tell me the time?

1. { Ma õpin oma õppetunni.
Nad tulevad õigel ajal.
2. Me meeleldi aitame teid.

3. { Ta peab seda mäletama igavesti.
Te peate homme tulema minu juurde.

4. { (Palun) andke mulle see raamat.
Ütelge, palun, mis kella-aeg on.

Rules.

1. **Shall** in the 1st person and **will** in the 2nd and 3rd persons express the simple future.

2. **Will** in the 1st person expresses intention or resolution.

3. **Shall** in the 2nd and 3rd persons expresses a compulsion, a threat or a promise.

4. **Will** in the 2nd person (in the interrogative form) expresses a polite request.

Reeglid.

1. **Shall** esimeses ja **will** teises (2.—3.) ja kolmandas pöördes väljendavad tulevikku.

2. **Will** esimeses pöördes väljendab tahet, kavatsust, otsust.

3. **Shall** 2. ja 3. pöördes väljendab kohustust, ähvardust, lubadust.

4. **Will** teise pöörde küsimuses väljendab viisakat ettepanekut.

The Various Uses of *Should*.

Should tarvitamise eri juhud.

- | | |
|---|---|
| 1. I said I should do that exercise. | 1. Ma ütlesin, et teen selle harjutuse. |
| 2. We should go to the cinema if we had time. | 2. Me läheksime kinosse, kui meil oleks aega. |
| 3. You should be more attentive. | 3. Te peaksite olema tähelepanelikumad. |

Rules.

1. **Should** is used instead of **shall** in the subordinate clause if the verb of the principal clause is in the past. (Sequence of tenses.)

2. **Should** is used for the 1st person in the principal clause of a conditional sentence (second and third types).

3. **Should** in the 2nd and 3rd persons expresses compulsion.

Reeglid.

1. **Should** tarvitatakse kõrvallauses **shall** asemel, kui pealause verb on minevikus. (Aegade järjestus.)

2. **Should** tarvitatakse ole-tuskõneviisi (tingiva kõne) pealause esimeses pöördes teises ja kolmandas tingimuluslausete liigis.

3. **Should** teises ja kolmandas pöördes väljendab kohustust.

Colloquial Use of *Should*.

Should kõnekeeles.

- | | |
|-------------------------------------|---------------------------------------|
| 1. I should like to read this book. | 1. Ma tahaksin lugeda seda raamatut. |
| 2. Why should you do that? | 2. Mispärast te peaksite seda tegema? |

The Various Uses of *Would*.

Would tarvitamise eri juhud.

- | | |
|--|---|
| 1. He said he would do that exercise. | 1. Ta ütles, et ta teeb selle harjutuse. |
| 2. They would go to the cinema if they had time. | 2. Nad läheksid kinosse, kui neil oleks aega. |
| 3. Hans would work all day in his garden. | 3. Hans tavatses töötada terve päeva oma aias. |
| 4. I would point it out to you. | 4. Ma tahaksin juhtida teie tähelepanu sellele. |
| 5. Would you mind opening the window? | 5. Kas te oleksite nii lahke ja avaksite akna? |

Rules.

1. **Would** is used instead of **will** in the subordinate clause if the verb in the principal clause is in the past. (Sequence of tenses.)

2. **Would** is used in the 2nd and 3rd persons in the principal clause of a conditional sentence (second and third types).

3. **Would** for all persons expresses an habitual action in the past (instead of **used to**).

4. **Would** in the 1st person expresses readiness or willingness.

5. **Would** in the 2nd person expresses a polite request.

Reeglid.

1. **Would** tarvitatakse **will** asemel kõrvallauses, kui pealause verb on minevikus (aegade järjestus, kaudne tulevik).

2. **Would** tarvitatakse oletuskõneviisi (tingiva kõne) pealause teises ja kolmandas pöördes (teise ja kolmanda liigi tingimuslauseis).

3. **Would** mineviku kõigis pöördeis väljendab korduvat tegevust (**used to** asemel).

4. **Would** esimeses pöördes väljendab valmisolekut või soovi.

5. **Would** teise pöörde küsimuses väljendab viisakat ettepanekut.

Accusative with the Infinitive.
Infinitiiviga akusatiiv.

- | | |
|---------------------------------|------------------------------|
| 1. I believe that she is brave. | 1. Ma usun, et ta on vapper. |
| 2. I believe her to be brave. | 2. Ma pean teda vapraks. |

Rule 1.

The infinitive may replace a subordinate clause; in this construction the subject of the subordinate clause is used in the accusative case and the predicate is expressed by the infinitive. That is why the whole construction is called the **Accusative with the Infinitive**.

Reegel 1.

Infinitiiv võib asendada kõrvalause; selles konstruktsioonis kõrvalause subjekt on akusatiivis ja predikaati väljendatakse infinitiivi abil. Seepärast nimetataksegi seda konstruktsiooni **infinitiiviga akusatiiviks**.

I want him to play chess.

Ma soovin, et ta mängiks malet.

They desired her to sing.

Nad soovisid, et ta laulaks.

He expects us to come in time.

Ta loodab, et me tuleme õigel ajal.

He wishes me to do this work.

Ta soovib, et mina teeksin selle töö.

We see them skate.

Me näeme neid uisutamas (uisutavat).

I hear him sing.

Ma kuulen teda laulvat.

I felt her touch my hand.

Ma tundsin teda puudutavat minu kätt.

Rule 2.

The **Accusative with the Infinitive** is used after verbs expressing desire, supposition and a perception of the senses.

Reegel 2.

Infinitiiviga akusatiivi tarvitatakse verbide järel, mis väljendavad soovi, oletust ja meeltetaju.

Note: The particle *to* of the Infinitive is omitted after verbs expressing a perception of the senses.

Märkus: Meeltetajusid väljendavate verbide järel tarvitatakse puhas infinitiivi (s. o. ilma eessõnata *to*).

Lesson 17.

Passive with the Infinitive or Nominative with the Infinitive.

Infinitiiviga passiiv ehk infinitiiviga nominatiiv.

We believe him to work well.

He is believed to work well.

They supposed her to know her lesson well.

She was supposed to know her lesson well.

Me usume, et ta töötab hästi.

Teda ustakse töötavat hästi.

Nad oletasid, et ta teab oma tundi hästi.

Teda arvati teadvat oma tundi hästi.

Rule 1.

A sentence containing the Accusative with the Infinitive may be put into the passive voice. Then the object becomes the subject of the sentence. That is why this construction is called either the **Passive with the Infinitive** or the **Nominative with the Infinitive**.

Reegel 1.

Lauset, mis sisaldab infinitiiviga akusatiivi, võib asetada passiivi. Sel juhul objekt muutub subjektiks. Sellepärast seda konstruktsiooni nimetataksegi **infinitiiviga passiiviks** ehk **infinitiiviga nominativaks**.

We hear him speak.

He is heard to speak.

I saw her fall.

She was seen to fall.

Me kuuleme teda kõnelevat.

Teda kuuldakse kõnelevat.

Ma nägin teda kukkuvat.

Teda nähti kukkuvat.

Rule 2.

In the passive construction the Infinitive is **always** preceded by the particle **to**.

Reegel 2.

Passiivi konstruktsioonis infinitiivi ees seisab **alati** eessõna **to**.

It seems that she likes children.

She seems to like children.
It appears that they are tired.

They appear to be tired.

Näib, et ta armastab lapsi.

Ta näib armastavat lapsi.
Näib, et nad on väsinud.

Nad näivad olevat väsinud.

Rule 3.

The Nominative with the Infinitive is also used with the verbs **to seem** and **to appear** instead of a subordinate clause.

Reegel 3.

Infinitiiviga nimetavat tarvitatakse samuti verbidega **to seem** ja **to appear** kõrvalause asemel.

Lesson 19.

Agreement.

Ühildumine.

1. Greek and Latin are classic languages.
2. Whisky and soda is a popular drink in England.
3. A cat with her kittens is lying in the sun.

1. Kreeka ja ladina keel on klassikalised keeled.
2. Whisky ja sooda on populaarne jook Inglismaal.
3. Kass poegadega lamab päikese käes.

Rules.

1. When the subject includes two or more words joined together by means of the conjunction **and**, the verb is in the Plural.

Reeglid.

1. Kui subjekt sisaldab kaks või enam sõna, mis on seotud sidesõnaga **and**, siis verb on mitmuses.

2. When two words joined by **and** express one notion (a single notion), the verb is in the Singular.

3. When two words are joined together by **with**, the verb is in the Singular.

2. Kui kaks sõna on seotud sidesõnaga **and** ja väljendab ühte mõistet, siis verb on ainsuses.

3. Kui kaks sõna on seotud sõnaga **with**, siis verb on ainsuses.

Literature as well as music is widely spread in the U. S. S. R.

My friend as well as his brothers is at home.

Kirjandus, samuti kui muusika, on laialt levinud NSV Liidus.

Mu sõber, samuti ka tema vennad, on kodus.

Rule.

If the nouns joined together by means of the conjunction **as well as** differ in person or number, the verb agrees with the first noun.

Reegel.

Kui nimisõnad, mis on seotud sidefraasiga **as well as**, erinevad pöördes või arvus, siis verb ühildub esimese nimisõnaga.

Either my sister or my brother has to return the book to you.

Neither my sister nor her friends were at the theatre yesterday.

Selle raamatu tagastab teile kas minu õde või vend.

Eile ei olnud teatris minu õde ega tema sõbratare.

Rule.

When two nouns are joined together by the conjunction **either ... or** or **neither ... nor**, the verb agrees in person and in number with the last noun of the subject.

Reegel.

Kui kaks nimisõna on seotud sidesõnadega **either — or** või **neither — nor**, siis verb ühildub pöördes ja arvus subjekti viimase nimisõnaga.

WORD-BUILDING.

SUFFIXES.

I. Noun-Forming Suffixes.

Suffixes forming abstract, collective and material nouns.

1. **-dom**: freedom, wisdom.
2. **-hood**: manhood, childhood, boyhood, neighbourhood.
3. **-ship**: friendship, leadership, township, workmanship, relationship.
4. **-th** (forms abstract nouns from adjectives and verbs): long — length; strong — strength; true — truth; grow — growth.
5. **-ing** (forms abstract nouns from verbs and nouns): to earn — earnings; to sweep — sweepings; to understand — understandings.
6. **-ment** (forms nouns from verbs); to govern — government; to agree — agreement; to develop — development.
7. **-ance, -ence**: distance, ignorance; conference, reference.
8. **-ty** (forms abstract nouns from adjectives): equality, liberty, fraternity.
9. **-ation, -tion**: to examine — examination; to expect — expectation; to dictate — dictation.
10. **-ry** (forms nouns from nouns — collective nouns mostly): slave — slavery, poet — poetry, peasant — peasantry.
11. **-er, -or** (noun-suffixes, denoting the agent or doer): do — doer, teach — teacher, work — worker; direct — director.
12.

-ate	{	(also denote the agent or doer): agent, student; candidate, delegate; communist, socialist.
-ent		
-ist		

II. Adjective-Forming Suffixes.

1. **-y**: greed — greedy, thirst — thirsty, hunger — hungry, ease — easy, dirt — dirty, mud — muddy, glass — glassy.
2. **-ly** (forms adjectives from nouns): man — manly, day — daily, hour — hourly.
3. **-ful** (forms adjectives from abstract nouns; denotes the presence of a given quality in a high degree):
beauty — beautiful, i. e. full of beauty.
power — powerful, i. e. full of power.
hope — hopeful, joy — joyful.
4. **-less** (forms adjectives with a negative meaning from nouns): use — useless, fear — fearless, home — homeless.
5. **-ern**: north — northern, south — southern, etc.

6. **-ward** (denotes direction): backward, homeward, forward, northward, etc.
7. **-ed** (forms adjectives from some nouns): gift — gifted, talent — talented; red hair — red-haired; blue eyes — blue-eyed.
8. **-ing** (forms present participles which are used as adjectives): promise — promising, surprise — surprising.
9. **-ant, -ent**: ignorant, extravagant, distant, competent.
10. **-ary**: extraordinary, revolutionary.
11. **-ese** (forms adjectives from names of countries): Chinese, Portuguese.
12. **-able, -ible** (forms adjectives from nouns and verbs): notable, remarkable, drinkable; possible, flexible.
13. **-ic**: despotic, economic, domestic.
14. **-al**: policial, social, physical.
15. **-ive**: active, conservative.
16. **-en**: golden, wooden, woollen.

III. Verb-Forming Suffixes.

1. **-ize**: to colonize, to revolutionize. (*Also spelt -ise.*)
2. **-fy**: to magnify, to specify, to qualify.
3. **-ate**: to agitate, to propagate.
4. **-en**: to widen, to quicken.

IV. Adverb-Forming Suffixes.

The only adverb-forming suffix is **-ly**.

It forms adverbs: a) from nouns: partly, namely.

b) from adjectives: badly, fully, slowly.

c) from participles: decidedly.

Prefixes.

All the parts of speech may have the same prefixes as a rule.

Negative Prefixes.

mis (meaning wrong): to mislead (to lead in a wrong way); to misunderstand; interpretation — misinterpretation.

un: unkind, unemployment, to unlock.

in: indifferent, injustice, involuntary.

Note: **in-** before **m**, **p** and **b** becomes **im-**; before **l** and **r** it becomes **il-** and **ir-**.

im: immortal, imperfect, improvable, impossible, importance.

il: illiterate, illogical, illegal.

ir: irrational, irresponsible, irregular, irreligious.

de: to degenerate, to decompose, demobilization.

dis: to dislike, disobedience, disorganization, disarmament.

Other Prefixes.

inter (between, among): international, intercourse, intermingle.

pre (before): pre-war, pre-revolutionary, presuppose.

post (after): post-war, postscript, post-graduate.

re (again): to reconstruct, to rewrite, to re-read, to react, to renew, to reform.

sub (under): subtropical, submarine, subdivision.

super (above, over): superman, supernatural.

semi (half): semi-tropical, semicolon, semicircle.

co, com, con, col (with, together): cooperation, collaboration, coordination.

contra, counter (against): contradiction, counter-attack.

PREPOSITIONS.

at: The lesson begins *at* nine o'clock.

in: In summer we get up early *in* the morning.

on: School begins *on* the 1st of September.

from: Last year I stayed in the country *from* July to September.

till (until): Our lessons will continue *till* June.

before: Many people were illiterate *before* the Revolution.

after: *After* our examinations we shall have our winter vacation.

during: Many children go to the country *during* their summer vacation.

by: Our studies are *over by* the 15th June.

for: In summer all schoolchildren rest *for* two months.

between: Come and see me *between* four and five.

Prepositions of Place.

The following prepositions answer the question *where*.

on: The pencil-box is *on* the desk.

in: The books are *in* the schoolbag.

at: The teacher is standing *at* the blackboard.

I learn *at* school.

above: The lamp is *above* the table.

under: The cat is *under* the table.

before: } The teacher is sitting { *before*
in front of: } { *in front of* the pupils.

near: The stove is *near* the door.

between: He sat *between* his two sisters.

among: The boy was standing *among* his comrades.

across: Tom lives *across* the street.

Prepositions of Direction.

The following prepositions answer the questions *whence*, *whither* and *where*.

into: I am putting the books *into* the bag.

out of: I am taking the money *out of* the pocket.

from: I come *from* school at 12 o'clock in the morning.
to: I go *to* school at eight o'clock in the morning.
up: I am going *up* the stairs.
down: I am going *down* the stairs.
across: The children are running *across* the field.
along: I met him walking *along* the street.

Some Prepositions Taking the Place of Estonian Case Endings.

Omastav: *of* — I have heard the song *of* the blossoms and the old chant *of* the sea.
 Sisseütlev: *into* — The thief threw the things *into* the Thames.
 to — I am going *to* the theatre to-night.
 Seesütlev: *in* — Hope springs eternal *in* the human breast.
 at — My sister is not *at* home to-day.
 Seestütlev: *out of* — He wipes a tear *out of* his eyes.
 from — Our sportsmen arrived *from* Moscow last Monday.
 Alaleütlev: *to* — The champions have come back *to* Estonia.
 into — The labourer went *into* the field.
 on — We have to go *on* a long journey.
 Alalütlev: *on* — Sugar is *on* the table.
 at — There is a ship *at* sea.
 in — *In* winter we get up at night.
 Alaltütlev: *from* — I have received a letter *from* a friend.
 off — The miller's son fell *off* the ladder.
 Ilmaütlev: *without* — Zeal *without* knowledge is a frenzy.
 Kaasaütlev: *with* — *With* a smile and a song we are marching along.
 Rajav: *as far as* — Go *as far as* the station and then turn to the left.
 Saav: *to* — The lion tore the ass *to* pieces.
 into — A caterpillar turns *into* a butterfly.
 for — He was imprisoned *for* life.
 by — The work was finished *by* sunset.
 Olev: *as* — He served *as* an army volunteer.
 As prose style this is good.

TABLE OF TENSES.

	Active.	Passive.
Present	I write many exercises. We construct many factories.	Many exercises <i>are written</i> by me. Many factories <i>are constructed</i> by us.
Past	I wrote many exercises yesterday. We constructed many factories last year.	Many exercises <i>were written</i> by me yesterday. Many factories <i>were constructed</i> by us last year.
Future	I shall write many exercises to-morrow. We shall construct many factories next year.	Many exercises <i>will be written</i> by me to-morrow. Many factories <i>will be constructed</i> by us next year.
Present Perfect. Eel-olevik	I have written many exercises this week. We have constructed many factories.	Many exercises <i>have been written</i> by me this week. Many factories <i>have been constructed</i> by us.
Past Perfect. Eel-minevik	I had written many exercises before you came. We had constructed many factories by the end of the last year.	Many exercises <i>had been written</i> by me before you came. Many factories <i>had been constructed</i> by us by the end of the last year.
Future Perfect. Eel-tulevik	I shall have written many exercises when you come. We shall have constructed many factories by the end of this year.	Many exercises <i>will have been written</i> by me when you come. Many factories <i>will have been constructed</i> by us by the end of this year.
Present Continuous	I am writing many exercises now. We are constructing many factories now.	Many exercises <i>are being written</i> by me now. Many factories <i>are being constructed</i> by us now.
Past Continuous	I was writing my exercises when you came. We were constructing many factories at that time.	My exercises <i>were being written</i> by me when you came. Many factories <i>were being constructed</i> by us at that time.

	Present.	Past.	Future.
General	My sister <i>learns</i> at school. I <i>write</i> many exercises.	My sister <i>learned</i> at school last year. I <i>wrote</i> exercises yesterday.	My sister <i>will study</i> at the University next year. I <i>shall write</i> many exercises to-morrow.
Perfect	My sister <i>has learned</i> at this school. I <i>have written</i> many exercises this week.	My sister <i>had learned</i> at school before she entered the University. I <i>had written</i> my exercises by ten o'clock yesterday evening.	My sister <i>will have finished</i> her studies at the University by the year 1952. I <i>shall have written</i> my exercises when you come to-morrow.
Continuous	My sister <i>is learning</i> at school. I <i>am writing</i> my exercises now.	My sister <i>was learning</i> at school when I entered the school. I <i>was writing</i> my exercises at ten o'clock yesterday morning.	My sister <i>will be studying</i> at the University when I finish my school. I <i>shall be writing</i> my exercises at ten o'clock to-morrow morning.
Perfect Continuous	My sister <i>has been learning</i> at the University for two years. I <i>have been writing</i> my exercises since ten o'clock in the morning.	My sister <i>had been learning</i> at school for five years when I began my studies there. Yesterday I <i>had been writing</i> my exercises from ten till eleven.	My sister <i>will have been learning</i> at the University when I finish my studies at school. I <i>shall have been writing</i> my exercises to-morrow morning from ten till eleven.

LIST OF IRREGULAR VERBS.

Infinitive	Past	Past Participle	Infinitive	Past	Past Participle
arise	arose	arisen	grow	grew	grown
awake	a) awoke b) awaked	a) awoke b) awaked	hang	a) hung b) hanged	a) hung b) hanged
be	was, were	been	have	had	had
bear	bore	a) born b) borne	hear	heard	heard
beat	beat	a) beaten b) beat	hide	hid	hidden
become	became	become	hit	hit	hit
begin	began	begun	hold	held	held
bend	bent	bent	hurt	hurt	hurt
bind	bound	bound	keep	kept	kept
bite	bit	bitten	kneel	knelt	knelt
blow	blew	blown	know	knew	known
break	broke	broken	lay	laid	laid
breed	bred	bred	lead	led	led
bring	brought	brought	leap	a) leapt b) leaped	a) leapt b) leaped
build	built	built	leave	left	left
burn	burnt	burnt	lend	lent	lent
burst	burst	burst	let	let	let
buy	bought	bought	lie	lay	lain
cast	cast	cast	light	lit	lit
catch	caught	caught	lose	lost	lost
choose	chose	chosen	make	made	made
cling	clung	clung	mean	meant	meant
come	came	come	meet	met	met
cost	cost	cost	pay	paid	paid
creep	crept	crept	put	put	put
cut	cut	cut	read	read	read
deal	dealt	dealt	rid	rid	rid
dig	dug	dug	ride	rode	ridden
do	did	done	ring	rang	rung
draw	drew	drawn	rise	rose	risen
dream	dreamt	dreamt	run	ran	run
drink	drank	drunk	saw	sawed	sawn
drive	drove	driven	say	said	said
dwell	dwelt	dwelt	see	saw	seen
eat	ate	eaten	seek	sought	sought
fall	fell	fallen	sell	sold	sold
feed	fed	fed	send	sent	sent
feel	felt	felt	set	set	set
			sew	sewed	sewn

Infinitive	Past	Past Participle	Infinitive	Past	Past Participle
fight	fought	fought	shake	shook	shaken
find	found	found	shape	shaped	a) shaped b) shapen
flee	fled	fled			
fling	flung	flung	shed	shed	shed
fly	flew	flown	shine	shone	shone
forbid	forbade	forbidden	shoot	shot	shot
forget	forgot	forgotten	show	showed	shown
forsake	forsook	forsaken	shrink	shrank	shrunk
freeze	froze	frozen	shut	shut	shut
get	got	got	sing	sang	sung
give	gave	given	sink	sank	sunk
go	went	gone	sit	sat	sat
grind	ground	ground	sleep	slept	slept
slide	slid	slid	swim	swam	swum
smell	smelt	smelt	swing	swung	swung
sow	sowed	sown	take	took	taken
speak	spoke	spoken	teach	taught	taught
speed	sped	sped	tear	tore	torn
spell	spelt	spelt	tell	told	told
spend	spent	spent	think	thought	thought
spill	spilt	spilt	throw	threw	thrown
spin	spun	spun	thrust	thrust	thrust
split	split	split	tread	trod	trodden
spoil	spoilt	spoilt	wake	a) woke b) waked	a) waked b) woken
spread	spread	spread			
spring	sprang	sprung	wear	wore	worn
stand	stood	stood	weave	a) wove b) weaved	woven
steal	stole	stolen			
stick	stuck	stuck	weep	wept	wept
sting	stung	stung	win	won	won
strike	struck	struck	wind	wound	wound
swear	swore	sworn	wring	wrung	wrung
sweep	swept	swept	write	wrote	written
swell	swelled	swollen			

ALPHABETIC VOCABULARY.

A.

ability *s.* [ə'biliti] võime, oskus
aboard *adv.* [ə'bɔɪd] laeval, laeva pardal

abound *v.* [ə'baund] külluses
 olema või esinema, rohkesti
 olema, kubisema

absent-minded *adj.* [æbsnt-'maɪndɪd] hajameelne

abstain *v.* [æbs'teɪn] hoiduma, keelduma

abuse *v.* [ə'bjuːz] kuri- või väär-
 tarvitama, teotama, söömama

accept *v.* [æk'sept] vastu võtma,
 nõusolekuga vastama

acceptance *s.* [æk'septəns]
 heakskiit, tunnustus, vastu-
 võtmine

accomplish *v.* [ə'kɒmplɪʃ] soo-
 ritama, täide viima

account *s.* [ə'kaʊnt] jutustus,
 aruanne

account for *v.* [ə'kaʊnt] aru
 andma; *siin:* tapma

accumulate *v.* [əkjuːmjuleɪt]
 kuhjama

accurate *adj.* [ækjʊrɪt] täpne,
 õige

accuse *v.* [əkjuːz] süüdistama

accustom *v.* [ək'kʌstəm] harju-
 tama (millegagi = to)

ache *v.* [eɪk] valutama

achievement *s.* [ə'tʃiːvmənt]
 saavutus, täideviimine

acknowledge *v.* [ək'nɒlɪdʒ] (õige-
 gekse) tunnistama

admiration *s.* [ædmə'reɪʃən]
 vaimustus, imetus

admire *v.* [əd'maɪə] imetlema

adopt *v.* [əd'ɒpt] adopteerima,
 omaks võtma, tarvitusele võt-
 ma

advantage *s.* [əd'vɑːntɪdʒ] pa-
 remus, eelis

advice *s.* [əd'vaɪs] nõuanne

advise *v.* [əd'vaɪz] nõu andma,
 soovitama

advocate *v.* [əd'vəkeɪt] kaitse-
 ma

aerial *adj. s.* [æəriəl] õhuline,
 õhu-; antenn

affectation *s.* [æfek'teɪʃən]
 teesklus, edevus

afford *v.* [ə'fɔːd] võimaldama,
 pakkuma, andma

age *s.* [eɪdʒ] iga, ajajärk

agree *v.* [ə'ɡriː] nõustuma

agreement *s.* [ə'ɡriːmənt] nõus-
 olek, kokkulepe

ahead *adv.* [ə'hed] ees, edasi,
 ette, eel

aid *s.* [eɪd] abi

aim *s.* [eɪm] siht; *v.* sihtima

alarm *s.* [ə'lɑːm] häire, segadus

ale *s.* [eɪl] õlu

alongside *adv.* [ə'lɒŋ'saɪd] kõr-

vu(ti), (laeva)külje all, parda
 ääres; ~ of (millegi) kõrval
alter v. [ɔltə] muutma, muutu-
 ma
altogether adv. [ɔltə'geðə] täi-
 esti; üldiselt
ammunition [æmju'niʃən] sõja-
 moon
amuse v. [əm'ju:z] lõbustama,
 meelt lahutama, naerma aja-
 ma
amusement s. [ə'mju:zmənt] lõ-
 bustus, meelelahutus, ajaviide
ancient a. [ˈeɪnʃənt] vana, vana-
 aegne, muistne, antiikne
ankle s. [æŋkl] pahkluu (liiges)
announce v. [ə'naʊns] teadus-
 tama, teatavaks tegema, kuu-
 lutama
announcement s. [ə'naʊnsmənt]
 teadaanne, kuulutus
antiquated adj. [ˈæntɪkweɪtɪd]
 vanamoeline, iganenud
anxiously adv. [ˈæŋkʃəsli] rahu-
 tult, kannatamatult, läbema-
 tult
anyway adv. [ˈeniweɪ] mingil
 viisil, kuidagiviisi, igal juhul
appear v. [ə'piə] näima, ilmu-
 ma
appearance s. [ə'piərəns] ilmu-
 mine; välimus
apply v. [ə'plai] rakendama,
 tarvitama
appoint v. [ə'pɔɪnt] määrama,
 nimetama
appointment s. [ə'pɔɪntmənt]
 määramine, nimetamine, mää-
 ratud või kokkulepitud aeg
appreciate v. [ə'pri:ʃieɪt] kõr-
 gelt hindama, hindama

approve v. [ə'pru:v] heaks kiit-
 ma, kiitma
ardent adj. [ˈaɪdənt] tulihinge-
 line, innukas, äge, tuline, põ-
 lev
ardour s. [ˈaɪdə] tulusus, pala-
 vus, innukus, ägedus, vaimus-
 tus
area s. [ˈeəriə] pindala, maa-
 ala; ulatus- või tegevuspiir-
 kond
argue v. [ˈɑ:gju:] tõestama,
 veenma, vaidlema
argument s. [ˈɑ:gjumənt] põh-
 jendus, argument, väide,
 tõestus
arms s. pl. [ɑ:mz] relvad
arrange v. [ə'reɪndʒ] korral-
 dama
arrangement s. [ə'reɪndʒmənt]
 korraldamine, korraldus
arrow s. [ˈærou] nool
art s. [ɑ:t] kunst
artilleryman s. [ɑ:'tɪləriəmən]
 suurtükiväelane
ash s. [æʃ] tuhk
ashamed adj. [ə'ʃeɪmd] häbenev
assemble v. [ə'sembl] koguma,
 kokku kutsuma, kogunema,
 kokku tulema
assertion s. [ə'sə:ʃən] kinnita-
 mine, väitmine, väide
assiduously adv. [ə'sɪdʒjuəsli] vä-
 simatult, lakkamatult
assign v. [ə'saɪn] määrama
assume v. [ə'sju:m] oletama,
 eeldama, endastmõistetavaks
 pidama
assurance s. [ə'ʃuərəns] kinni-
 tus, kindelolek

assure *v.* [ə'ʃuə] veenma, kindlasti väitma
asunder *adv.* [ə'sandə] tükki-deks, lahus
asylum *s.* [ə'sailəm] varjula, varjupaik; **lunatic asylum** hullumaja
attain *v.* [ə'tein] saavutama
attempt *v.* [ə'tempt] katsuma, ette võtma
attend *v.* [ə'tend] hoolitsema, osa võtma (loenguist, talitusest) jne.
attendants *s.* [ə'tendənts] teenijad, saatjaskond
audience *s.* [ˈɔ:diəns] kuulajas-kond, pealtkuulajad
automatic-rifleman *s.* [ɔ:tə'mæ-tik-raiflmæn] automaatur
avoid *v.* [ə'void] ära hoidma, hoiduma, vältima

B.

back *v.* [bæk] toetama
bakery *s.* ['beikəri] pagaritöös-tus, pagariäri
banish *v.* ['bæniʃ] maalt välja saatma, pagendama
bandage *v.* ['bændidʒ] siduma; *s.* side
banquet *s.* ['bæŋkwit] bankett, pidusöök
bar *s.* [bɑ:] kohus, advokatuur
barrel *s.* [bærəl] (püssi) toru, raud, vaat
barn *s.* [bɑ:n] küün, rehi
barrister *s.* ['bæristə] advokaat
base *s.* [beis] baas, alus, põhi
basin *s.* [beisn] kauss, vaagen, vesikond
basket *s.* ['bɑ:skit] korv

battalion *s.* [bə'tæljən] pataljon
battery *s.* ['bætəri] patareid
bay *s.* [bei] merelaht
bayonet *s.* ['beiənɪt] tääk
beam *s.* [bi:m] kiir
bear (bore, borne) *v.* [beə, bɔ:, bɔ:n] kandma, taluma
beard *s.* [biəd] habe
behave *v.* [bi'heiv] käituma, üles pidama
behold (beheld, beheld) *v.* [bi-'hould, bi'held] nägema, märkama
bet *s.* [bet] kihlvedu; *v.* kihla vedama
betrayal *s.* [bi'treɪəl] reetmine
birth *s.* [bɜ:θ] sünd(-imine), tek-kimine
blackberry *s.* ['blækbəri] murakas
blame *v.* [bleim] laitma, tõre-
 lema
bleed *v.* [bli:d] verd jooksmas
bleeding *s.* ['bli:diŋ] verejooks
blockhead *s.* ['blɒkhed] puupea, tola
blood *s.* [bləd] veri
blow *s.* [bləʊ] löök, hoop
blush *v.* [blʌʃ] punastama
board *s.* [bɔ:d] laud
boast *v.* [bəʊst] kiitlema, hoop-
 lema
bomb *s.* [bɒm] pomm
bone *s.* [bəʊn] kont
bore *v.* [bɔ:] tüütama; *s.* igavus, tüütu asi, tüütu isik
(be) born *v.* [bɔ:n] sündima
bottom *s.* ['bɒtəm] põhi, alus; *adj.* kõige alumine, madalaim osa

bowstring *s.* [boustriŋ] vibu-
nöör

brain *s.* [brein] aju

breadcrumb *s.* ['bredkram] leiva-
raasuke

break with *v.* ['breik 'wið] kat-
kestama, järsult lõpetama
(suhted, harjumused)

breaker *s.* [breikə] laine (*poet.*),
murdlain

breast *s.* [brest] rind

bride *s.* [braid] pruut

bridegroom *s.* ['braidgrum] peig-
mees

brigand *s.* ['brigənd] teeröövel

bring up (brought, brought) *v.*
[brɪŋ, brɔ:t] kasvatama

**British Broadcasting Corpora-
tion** (= B. B. C.) Briti Raa-
dioringhääling

broadcasting ['brɔ:dkɑ:stɪŋ] raa-
diosaatmine ringhäälingu kau-
du

broom *s.* [bru:m] luud

brutality *s.* [bru:'tæliiti] toorus,
brutaalsus

brute *s.* [bru:t] toores inimene,
elajas

buff *adj.* [bʌf] tuhmkollast
värvi, kahkjaskollane, õle-
värvi

bullet *s.* ['bulit] kuul, padrun

bunch *s.* [bʌntʃ] kimp

burglar *s.* ['bɜ:glə] murdvaras

burglary *s.* ['bɜ:gləri] murdvar-
gus

burst (burst, burst) *v.* [bɜ:st]
lõhkema, lõhki ajama, lõhki
minema, puhkema, paha-
tama

bush *s.* [buʃ] põõsas

business *s.* ['biznis] toiming, te-
gevus, äri

butt *s.* [bʌt] püssipära

C.

cabbage *s.* ['kæbidʒ] kapsas
call upon *v.* ['kɔ:l ə'pɒn] külas-
tama

canto *s.* ['kæntou] laul (luule-
tuse osa)

capable *adj.* ['keipəbl] võime-
line, suuteline

care *s.* [kɛə] hool(sus), tähele-
panu; ettevaatus; *v.* hoolit-
sema

carriage *s.* [kæridʒ] tõld

carry off *v.* ['kæri 'ɔ:f] ära vii-
ma

castle *s.* [kɑ:sl] loss

cathedral *s.* [kə'θi:drəl] peakirik,
katedraal, piiskopikirik

cauldron *s.* [kɔ:ldrən] katel

cavalryman *s.* ['kævəlrimæn]
ratsaväelane

cease *v.* [si:s] lakkama

celebrated *adj.* ['selibreitid] sil-
mapaistev, kuulus

certainty *s.* ['sɜ:ntnti] kahelda-
matu fakt, kindlus, kindel
teadmine või veendumus

for a certainty — kahtlematult

chain *s.* [tʃein] kett, ahel

chairman *s.* ['tʃɛmən] koosoleku
juhataja, komisjoni esimees

challenge *s.* ['tʃælindʒ] (tunnis-
mehe) hõige, väljakutse

chamber *s.* ['tʃeimbə] tuba,
kamber

chancellor *s.* ['tʃɑ:nsələ] kants-
ler

charity *s.* [ˈtʃæriti] heategevus, halastus, ligimesearmastus
charm *s.* [tʃɑːm] võlu, võluvus, nõidus, sarm
chat *s.* [tʃæt] vestlus, õdus jutuajamine
check *v.* [ˈtʃek] kontrollima
cherish *v.* [ˈtʃerɪʃ] hellitama; (lootust) hellitama
choice *s.* [ˈtʃɔɪs] valik
choose *v.* [tʃuːz] valima, eelistama
chop *s.* [tʃɒp] kotlet, karbonaad
Christmas *s.* [ˈkrɪsməs] jõulud
circle *s.* [səːkl] ring
circumstance *s.* [ˈsəːkəmstəns] olukord, seisukord
citizen *s.* [ˈsɪtɪzn] kodanik
claim *v.* [kleɪm] nõudlema
clatter *s.* [ˈklætə] klirin, klõbin, kolin
clear *v.* [kliə] puhastama; *adj.* puhas, selge
clench *v.* [klentʃ] kokku pigistama (hambaid, rusikad)
clergyman *s.* [ˈklɛɪdʒɪmən] vaimulik, kirikuõpetaja
cling, (clung, clung) *v.* [kliŋ, klɒŋ] taklema, (millegi) külge hakkama, küljes rippuma, liibuma
close *adj.* [klaʊs] suletud; *siin* ainiti (üksisilmi)
coast *s.* [kəʊst] rand
cockney *s.* [kɒkni] Londoni väikekodanlik päriselanik ja selle murrak
coffer *s.* [ˈkɒfə] kast, raud rahakast

coffin *s.* [ˈkɒfɪn] puusärk
coin *s.* [kɔɪn] metallraha, münt
combine *v.* [kəmˈbeɪn] ühendama, kombineerima
comfort *v.* [ˈkʌmfət] lohutama, rahustama; *s.* lohutus, rahustus
commemoration *s.* [kəmeməˈreɪʃən] aastapäeva pühitsemine, mälestus, mälestamine
commence *v.* [kəˈmens] algama
commerce *s.* [ˈkɒmə(ɪ)s] kaubandus
commercial *adj.* [kəˈmɜːʃl] kaubanduslik
committee *s.* [kəˈmɪti] komisjon, komitee
commodity *s.* [kəˈmɒdɪti] tarbekaasi, kauba-artikkel
commonwealth *s.* [kəˈmɒnwelə] riik
communicate *v.* [kəˈmjʊːnɪkeɪt] edasi andma, ühendusse astuma
communication *s.* [kəˈmjʊːnɪˈkeɪʃən] edasiandmine, ühendus
companion-in-arms *s.* [kəmˈpænjən-in-ˈɑːmz] kaasvõitleja
company *s.* [ˈkʌmpəni] seltskond, kompanii, rood
compel *v.* [kəmˈpel] sundima
competent *adj.* [ˈkɒmpɪtənt] kompetentne, asjatundlik
complete *v.* [kəmˈpliːt] viimistlema, lõpule viima, lõpetama
completely *adv.* [kəmˈpliːtli] täiesti
complexion *s.* [kəmˈplekʃən] näovärv, jume

complicated *adj.* [ˈkɒmplikeitɪd] komplitseeritud, keerukas
comprise *v.* [kəmˈpraɪz] sisaldama, kaasa arvama
compulsion *s.* [kəmˈpʌlʃən] sund
conceal *v.* [kənˈsiːl] varjama
conceited *adj.* [kənˈsiːtɪd] ennast täis, kehkjas
conception *s.* [kənˈsepʃən] mõte, idee, kujutus
conclude *v.* [kənˈkluːd] järeldama, lõpetama, sõlmima
conclusion *s.* [kənˈkluːʒən] lõpp, järeldus, lõpparvamus
conduct *s.* [ˈkɒndʌkt] käitumine, ülespidamine
confessor *s.* [kənˈfesə] pihhiisa, pihtija, usutunnistaja
confine *v.* [kənˈfaɪn] piirama
confirmed *adj.* [kənˈfəːmd] **siin:** veendunud
congratulate *v.* [kənˈgrætʃuleɪt] õnne soovima, õnnitlema
conquer *v.* [ˈkɒŋkə] võitma, vallutama
conquest *s.* [ˈkɒŋkwɛst] võitmine, vallutamine
consider *v.* [kənˈsɪdə] kaalutlema, arutlema, pidama (millekski)
considerable *adj.* [kənˈsɪdəərəbl] arvestamisväärne, märkimisväärne, tunduv, suur, tähtis
consolation *s.* [kɒnsəˈleɪʃən] lohutus, trööst
consolidate *v.* [kənˈsɒlɪdeɪt] kindlustama
constable *s.* [ˈkɒnstəbl] politseinik

constantly *adv.* [ˈkɒnstəntli] sageli, tihti, pidevalt
construction *s.* [kənˈstrʌkʃən] ehitus, konstruksioon
consume *v.* [kənˈsjuːm] hävitama, tarbima, tarvitama
contain *v.* [kənˈteɪn] sisaldama
contemporary *adj.* [kənˈtempərəri] kaasaegne
contest *s.* [ˈkɒntest] võitlus, võitlus
contradiction *s.* [kɒntrəˈdɪkʃən] vasturääkivus, vasturääkimine
convenient *adj.* [kənˈviːnjənt] mugav, sobiv, käepärane
convince *v.* [kənˈvɪns] veenma, tõendama
cook *s.* [kʊk] kokk; *v.* keetma
copper *s.* [ˈkɒpə] vask
coroner *s.* [ˈkɒrənə] vägivaldsete surmajuhtude ametlik uurija, surmajuhtude uurimise kohtunik
corporation *s.* [kɒrpəˈreɪʃən] ühing, korporatsioon
corpse *s.* [kɒɪps] laip, surnukeha
correspond *v.* [kɒrɪˈpɒnd] vastatama, korrespondeerima, vastavuses olema
corrupt *v.* [kəˈrʌpt] rikkuma, kõdunema, mädanema, kõlbeliselt laostuma, ära ostma
coryphaeus, *pl.* **coryphaei** *s.* [kɒrɪˈfiəs, kɒrɪˈfiː] (kreeka) koori juht, juhtiv isik teaduses, kunstis, poliitikas
cost *s.* [kɒ(ɪ)st] hind, kulu
cough *s.* [kɒ(ɪ)f] köha
counter *s.* [ˈkaʊntə] lett
couple *s.* [ˈkʌpl] paar

courage *s.* [ˈkʌrɪdʒ] julgus
courageous *adj.* [kəˈreɪdʒəs] julge
court *s.* [kɔːt] kohus, õukond, hoov, õu, mänguväljak
courtyard *s.* [ˈkɔːtˈjaɪd] õu, hoov
coward *s.* [ˈkəʊəd] argpüks, pelgur
crack *v.* [kræk] raksatama, raksuma, praksatama, praksuma, mõranema, purunema
cradle *s.* [kreɪdl] häll
craft *s.* [kraɪft] kunst, osavus, kavalus, pettus; rakendus-kunst; vee- või õhusõiduk
crag *s.* [kræg] kaljurünk, kalju
crawl *v.* [krɔːl] roomama
creation *s.* [kriˈeɪʃən] loomine, loomine
creator *s.* [kriˈeɪtə] looja
creature *s.* [ˈkriːtʃə] olend, inimene, loom
credit *v.* [ˈkredit] uskuma; krediteerima
cross *s.* [krɒ(t)s] rist
crossing *s.* [ˈkrɒ(t)sɪŋ] risttee, üleminek, ülesõit
crown *s.* [kraʊn] kroon
cruel *adj.* [kruəl] karm, õel, julm, halastamatu
crush *v.* [krʌʃ] puruks muljuma, purustama, täielikult lõõma
crust *v.* [krʌst] koorik, koor, kest, (leiva) kooruke; väline koor või kest
cultivate *v.* [ˈkʌltɪveɪt] kultiveerima, viljelema, harima
cultivation *s.* [kʌltɪˈveɪʃən] viljelus, harimine, kultiveerimine
cupful *s.* [ˈkʌpful] tassitäis

curiosity *s.* [kjʊəriˈɒsɪti] uudis-himu, haruldus, kurioosum
curious *adj.* [ˈkjʊəriəs] uudis-himulik, teadusehimuline, veider
curve *s.* [kɜːv] käänak, kõver
custody *s.* [ˈkʌstədi] vahistus, valve
custom *s.* [ˈkʌstəm] harjumus, komme
customer *s.* [ˈkʌstəmə] ostja, kaubatarvitaja, klient

D.

damned *adj.* [dæmd] neetud
dare *v.* [deə] julgema, tohtima
daring *adj.* [ˈdeərɪŋ] julge, uljas, kartmatu
darn *v.* [dɑːn] nõeluma
dart *s.* [dɑːt] nool, viskoda; sööst
dash *v.* [dæʃ] sööstma, tormama
dawn *s.* [dɔːn] koit
daybreak *s.* [ˈdeɪbreɪk] koidik
deceit *s.* [diˈseɪt] pettus
decent *adj.* [ˈdiːsnt] viisakus
decide *v.* [diˈsaɪd] otsustama
decision *s.* [diˈsɪʒən] otsus
declare *v.* [diˈkleə] avaldama, teatama
decompose *v.* [diˈkəʊmpəʊz] lagunema, mädanema
deer *s.* [diə] hirv
defeat *s.* [diˈfiːt] lüüasaamine, kaotus; *v.* võitma, (lahingus) lõõma
defence *s.* [diˈfens] kaitse
deign *v.* [deɪn] suvatsema, armulikult valmis olema, heaks arvama (midagi teha)

delay v. [di'lei] viivitama
delight s. [di'lait] ülim rõõm, sulnidus
deliver v. [di'livə] üle andma, vabastama, päästma, kätte toimetama, väljastama
to deliver a speech kõnet pidama
delve v. [delv] kaevama
demolish v. [di'moliʃ] purustama
deny v. [di'nai] eitama, ära ütleva, salgama
depart v. [di'paɪt] lahkuma, väljuma, ära sõitma
depict v. [di'pikt] kujutama, kirjeldama
depiction s. [di'pikʃən] (piltlikult) kujutamine, kirjeldamine
deposit s. [di'pɔzɪt] deposiit, hoius; tagatissumma, sissemaks; sade, sadestik, sadestunud lademik, sete
depth s. [depə] sügavus, sügavik
derive v. [di'raɪv] tuletama, pärit olema, põlvnema
descent s. [di'sent] põlvnemine; allalaskumine, allatulek, -minek
deserve v. [di'zə:v] (ära) teenima, väärima
design v. [di'zain] kavatsema, plaanitsema, projekteerima, määrama, kavandama, kavandeid tegema või joonistama; s. kavatsus, kava, plaan, musterjoonis
desire v. [di'zaɪə] soovima, ihkama, ihaldama

despair s. [dis'peə] meeleheide
desperate adj. ['desp(ə)rit] meeleheitlik, lootuseta
despite prp. [dis'pait] (millestki) hoolimata, (millegi) kiuste
destiny s. ['destini] saatus
destroy v. [dis'troi] hävitama
destroyer s. [dis'troiə] hävitaja
detail s. ['di:teɪl] detail, üksikosa, -joon; osa, kild (tervikust)
determine v. [di'tə:ɪn] (kindlaks) määrama, otsustama; determineerima, piiristama, piiritlema
determinedly adv. [di'tə:ɪndli] otsustavalt, resoluutselt, kindlameelselt, energiliselt
develop v. [di'veləp] arendama, arenema
development s. [di'veləpmənt] arendamine, arenemine, areng
device s. [di'vaɪs] võte, ettevõte
devote v. [di'vout] pühendama
devoted adj. [di'voutɪd] ustav, andunud
dew s. [dju:] katse
diamond s. ['daɪəmənd] teemant
dig (dug, dug) v. [dig, dʌg] kaevama
dignity s. ['digniti] auväarsus, väärikus
disappear v. [disə'piə] kaduma, haihtuma
disappoint v. [disə'pɔɪnt] pettuma, must valmistama
disc s. [disk] ketas
discouraged adj. [dis'kʌrɪdʒd] araks tehtud, heidutatud, julguse kaotanud

disease *s.* [di'zi:z] haigus
disobedience *s.* [disə'bi:djəns] sõnakuulmatus
display *v.* [dis'plei] osutama, (üles) näitama, esile tooma, (vaatamiseks) välja panema
distance *s.* ['distəns] distant, kaugus, vahemaa
distant *adj.* ['distənt] kauge, eemalolev; eemalehoiduv, külm
distinguish *v.* (from) [dis'ting-wiʃ] eristama
district *s.* ['distrikt] distrikt, ringkond, piirkond, rajoon, jaoskond
distrust *s.* [dis'trəst] umbusaldus
disturb *v.* [dis'tərb] rahutuks tegema, (kellegi) rahu rikkuma, segama, häirima
ditch *s.* [ditʃ] kraav
divorce *v.* [di'vɔ:s] (abielu) lahutama
do up (d'd, done) *v.* [du:, (did, dʌn)] kinni siduma, sisse pak-kima
domain *s.* [do'mein] domeen, vürsti või kuninga maaomand; riik, valdkond (*ret.*); piir-kond, ala
doom *s.* [du:m] saatus
doubt *v.* [daʊt] kahtlema, *s.* kahtlus
drag *v.* [dræg] lohistama, tas-sima
drain *v.* [drein] kuivatama
draughtsman *s.* [draʊtsmən] joonistaja

dread *v.* [dred] kartma
dream *v.* [dri:m] unistama;
dream = **day-dream** unistus, unelm
dreary *adj.* [driəri] sünge, morn, kurb
dress *v.* [dres] riietuma, rõivas-tuma, sidet või plaastrit peale panema
dressing station *s.* ['dresɪŋ 'stei-ʃən] (mil.) sidumispunkt
drift *v.* [drift] ajuma (vooluga), kaasa kanduma, triivima
drinkable *adj.* ['drɪŋkəbl] jook-dav
drive (drove, driven) *v.* [draiv, drouv, 'drɪvən] ajama, juhtima (sõidukit), kihutama, sundima
driver *s.* [draivə] ajaja, vankri-juht, voorimees, autojuht
drizzle *v.* [drɪzl] tibama, udu-vihma sadama
drone *s.* [droun] isamesilane, lesk (mesilane)
drop *v.* [drɒp] langetama, kuku-tama, (maha) pillama
drown *v.* [draʊn] uppuma, upu-tama
drum *s.* [drʌm] trumm
dull *adj.* [dʌl] tuhm, tuim, loid; nüri
dusk *s.* [dʌsk] hämarik, vide-vik, pimedik, hämarus
duty *s.* ['dju:ti] kohus, kohus-tus
dwell (upon) *v.* [dwell] peatuma, viibima, püsima (mingi aine juures)
dye *v.* [dai] värvima, jumesta-ma

E.

eagle *s.* [i:gl] kotkas
ease *s.* [i:z] muretus, kergendus
eatable *adj.* [i:ɪtəbl] söödav, söömiskõlblik
edge *s.* [edʒ] äär, serv
editor *s.* ['editə] redaktor, toimetaja
educated *adj.* ['edju(ɪ)keitid] haritud, kasvatatud
efficiency *s.* [i'fiʃənsi] (töö) jõudlus, saavutusvõime, võimelisus
eject *v.* [i(ɪ)'dʒekt] välja heitma, välja viskama
eloquence *s.* ['eləkwəns] kõneosavus, ilukõnel(is)us
embrace *v.* [im'breis] embama, sülelema, kaisutama
emerald *s.* ['emərəld] smaragd
emergency *s.* [i'mædʒənsi] kriitiline, hädaolukord, (äkki esilekerkiv) häda, (ettenägematu) ohtlik juht(um)
employer *s.* [im'plɔɪə] tööandja
employment *s.* [im'plɔimənt] teenistus, töö
emulation *s.* [emju'leiʃən] võistlus
enchanted *adj.* [in'tʃaɪntid] nõiutud, võlutud
encirclement *s.* [in'sə:klmənt] ümbritsus, ümberpiiramine
encourage *v.* [in'kærɪdʒ] julgustama, õhutama (midagi tege-ma), ergutama
endure *v.* [in'djuə] taluma, välja kannatama, vastu pidama

engage *v.* [in'geɪdʒ] teenistusse võtma, palkama, kohustama; köitma, kütkestama, kihlama.
engagement *s.* [in'geɪdʒmənt] kohustus, tõotus, kihlus, kokkulepe
engender *v.* [in'dʒendə] tekitama, esile kutsuma
engineering *s.* [endʒi'niəriŋ] inseneriteadus, -amet
enjoy *v.* [in'dʒɔɪ] nautima, lõbu tundma, kasutama
enjoyment *s.* [in'dʒɔimənt] nauding, lõbu, mõnu
enterprise *s.* ['entəpraɪz] (julge, ohtlik) ettevõtte; julgustükk
entertain *v.* [entə'tein] lõbus-tama, meelelahutust pakkuma
entertainment *s.* [entə'teinmənt] lõbustus, meelelahutus
entreat *v.* [in'tri:t] anuma, tungivalt paluma
envy *v.* ['envi] kadestama; *s.* kadedus
epoch *s.* ['i:pək] epohh, ajastu
equip *v.* [i'kwɪp] varustama
equipment *s.* [i'kwɪpmənt] varustamine, varustus
ere *prp.* [ɛə] enne, enne kui
erect *v.* [i'rekt] püstitama
escape *v.* [is'keɪp] vältima, kõrvale hoiduma, pääsema
especial *adj.* [is'peʃəl] spetsiaal, eriline
essay *s.* ['eseɪ] essee, (lühike) proosateos
essential *adj.* [i'senʃəl] oluline, olulise tähtsusega
establish *v.* [is'tæblɪʃ] rajama, asutama, maksma panema

estate *s.* [is'teit] kinnisvara, mõis
eternal *adj.* [i'tənl] igavene
event *s.* [i'vent] sündmus, juhtumus, lõpptulemus
evident *adj.* [e'vidənt] ilmne, silmanähtav
exaggeration *s.* [igzædzə'reiʃən] liialdus
examine *v.* [ig'zæmin] uurima, küsitlema, üle kuulama
excel *v.* [ik'sel] ületama, parem olema, silma paistma
exchange *v.* [iks'tʃeɪndʒ] vahetama, ümber vahetama
excite *v.* [ik'sait] ärritama, erutama, üles kihutama
excitement *s.* [ik'saitmənt] ärritus, ärevus, erutus, elevus
excuse *v.* [iks'kju:z] vabandama, andestama; *s.* [iks'kju:s] vabandus, ettekääne
execute *v.* [eksikju:t] täide viima või saatma, täitma, sooritama, hukkama
exhaust *v.* [ig'zɔ:st] kurnama, nõrgestama, (tühjaks) imema
exile *s.* [eksail] pagendus, maapagu, pagulane
expanse *s.* [iks'pæns] avarus, (suur) avar lagendik
expel *v.* [iks'pel] välja heitma, välja ajama, välja tõukama
expense *s.* [iks'pens] kulutus, väljaminekud
experience *s.* [iks'piəriəns] kogemus
expert *s.* [ekspərt] ekspert, asjatundja
explanation *s.* [eksplə'neiʃən] seletus, seletamine

exploration *s.* [eksplə'reiʃən] uurimine, selgitamine, uurimisreis
explore *v.* [iks'plə:] uurima (maid)
expose *v.* [iks'pouz] välja pane-ma, eksponeerima
extend *v.* [iks'tend] sirutama, ulatama, ulatuma, küündima
exterminate [iks'tə:mineit] hävitama, välja juurima
extinguish *v.* [iks'tɪŋɡwiʃ] kustutama, summutama, hävitama
extort *v.* [iks'tɔ:t] välja pressima
extravagance *s.* [iks'trævɪɡəns] liialdus, ebatavalisus
extremely *adv.* [iks'triʊmli] äärmiselt, väga

F.

fable *s.* [feibl] valm, luulejutt, väljamõeldis, õpetlik (looma) jutt
facilities *s.* [fə'silitiz] hõlbustused, soodustused, võimalused
fade *v.* [feid] närbuma, närt-sima
faint *v.* [feint] minestama, nõrkema, *adj.* nõrk, jõuetu, ram-metu
faintly *adv.* [feintli] nõrgalt, aralt
fair *adj.* [fɛə] ilus, kena, kaunis
false *adj.* [fə:ls] võlts, vale, väär, eba-, eksi-, valelik, petlik, truudusetu, reetlik
falsehood *s.* [fə:lsʃud] vale, valetamine, valskus

fame *s.* [feim] kuulsus
familiar *s.* [fə'miljə] hästitund, tuttavlik
farewell *s.* [fəə'wel] jumalagajätt
farming *s.* [fɑ:miŋ] talupidamine
fascinate *v.* [fæsineit] paeluma, võluma
fast *v.* [fɑ:st] paastuma
fat *adj.* [fæt] rasvane, rammus
fate *s.* [feit] saatus
fatherland *s.* [fɑ:ðəlænd] isamaa, isade maa
favourable *adj.* [fəivərəbl] soodus(tav), heatahtlik
favoured *adj.* [fəivəd] soodustatud, eelistatud seisukorras
favour *s.* [fəivə] heatahtlus, heakskiit, poolehoid, soosing.
fearless *adj.* [fiəlis] kartmatu, julge
feast *s.* [fi:st] pidustus, pidupäev, pidusööming
feebly *adv.* [fi:blɪ] nõrgalt, jõuetult
feed (fed, fed) *v.* [fi:d, fed] toitma, söötma
fence *v.* [fens] tõkestama, piirama, taraga ümbritsema
fencing *s.* [fensiŋ] vehklemine, tara
fertilizer *s.* [fə:tilaizə] (kunst) väetis, ramm(utis)
fever *s.* [fi:və] palavik
fiction *s.* [fikʃən] fiktsioon, väljamõeldis, ilukirjandus, romaani kirjandus
fiend *s.* [fi:nd] põrguline, paharett

fiendish *adj.* [fi:ndiʃ] kuratlik
final *adj.* [fainəl] lõplik, lõpp-; viim(a)ne
fire *s.* [faɪə] tuli, leek; *v.* süütama, põlema panema; tulistama, tulirelvast laskma
fire-engine *s.* [faɪərendʒin] tuletorje masinprits
fireplace *s.* [faɪəpleis] kamin, kolle
fist *s.* [fist] rusikas
fit *s.* [fit] hoog, sööst, paslikus, sobimus
flame *s.* [fleim] leek
flaming *adj.* [fleimiŋ] leegitsev, lõõmav; tuline
flare *s.* [flæə] lõke(ndus), loit; hele (signaal)tuli
flash *v.* [flæʃ] välgatama, välkuma, sähvatama, telegrafeerima
flask *s.* [flɑ:sk] plasku, pudel
flee (fled, fled) *v.* [fli:, fled] põgenema, kaduma, haihtuma
fleet *s.* [fli:t] laevastik
fleetness *s.* [fli:tnis] kiirus, põgusus, nobedus
flesh *s.* [fleʃ] liha (toores)
flexible *adj.* [fleksəbl] painduv
flier *s.* [flaɪə] lendur
flight *s.* [flait] lend, kiire mööduvus, pagemine
flinch *v.* [flintʃ] tagasi pörkama, tagasi kohkuma (millegi eest), taganema
fling *v.* [fliŋ] viskama, heitma, pilduma
float *v.* [flout] ujuma, ujuvil olema
flock *s.* [flək] kari, hulk, parv, salk

floe *s.* [flou] (ujuv) jääpank
flour *s.* ['flauə] jahu
flourish *v.* ['flaɹɪʃ] hästi kasvama, edenema, õitsema
flow *v.* [flou] voolama, voogama, hoovama, jooksema
flush *v.* [flʌʃ] punastama, õhetama, punetama
foe *s.* [fou] vaenlane
foolishness *s.* ['fu:liʃnis] rumalus
foreground *s.* ['fɔ:graund] esiplaan
foresee (foresaw, foreseen) *v.* [fɔ:si:, fɔ:'sɔ:, fɔ:'si:n] ette nägema
foresight *s.* ['fɔ:sait] ettenägelikkus, -vaatlikkus
forever *adv.* [fə'revə] alatiselt, alatiseks, alalõpmata.
forfeits *s.* ['fɔ:fɪts] (*pl.*) pandimäng
forge *v.* [fɔ:dʒ] metalli taguma, se pistama, võltsima (dokument)
formerly *adv.* ['fɔ:məli] varemalt, ennemalt
fortnight *s.* [fɔ:tnait] kaks nädalat
fortune *s.* ['fɔ:tʃən] õnn, õnnelik juhus; saatus; varandus.
forward *adv.* ['fɔ:wəd] ette, ettepoole
foul *adj.* [faul] jälk, järe, ilge, räpane, must
fountain *s.* ['fauntin] purskkaev
fowl *s.* [faul] kodulind, sulgloom
fragrant *adj.* ['freigrənt] hea lõhnaline, meeldivalt lõhnav

frail *adj.* [freil] nõrk, õrn, habras
fraternity *s.* [frə'tə:nɪti] vendlus, vennastus
freckle *s.* [frekl] tedretäht, tähn, *v.* tedretähtedega katma, tedretähtedega kattuma
frequent *adj.* ['fri:kwənt] sage, korduv, palju esinev
fresh *adj.* [freʃ] värske
friendship *s.* ['frendʃɪp] sõprus
frog *s.* [frɒg] konn
frontier *s.* ['frʌntjə] riigipiir, -raja
froth *v.* [frɔ:θ] vahutama, vahule ajama
function *s.* ['fʌŋkʃən] funktsioon, toime, tegevus
funeral *s.* ['fju:nərəl] matus, matusetalitus, -rong
funny *adj.* ['fʌni] naljakas, kentsakas
fur *s.* [fɜ:] karusnahk
furiously *adv.* ['fjuəriəsli] raevunult, raevukalt, maruliselt
furnish *v.* ['fɜ:niʃ] varustama, möbleerima

G.

gain *v.* [gein] saavutama, võitma, (kasu) saama, poolehoidu võitma
gale *s.* [geil] tugev tuul, torm
gang *s.* [gæŋ] salk, jõuk, grupp; roimarite jõuk
garret *s.* ['gærət] katusekamber, ärklituba
gate *s.* [geit] värav
gay *adj.* [gei] lõbus
geese *s.* [gi:s] haned (*pl.* nimesõnast **goose**)

gem *s.* [dʒem] kalliskivi, vääriskivi

gendarme *s.* [ʒɑ̃:ndɑ:m] sandarm, politseisõdur

generosity *s.* [dʒenə'rəsi] suur(e)meelsus, heldus

generous *adj.* [dʒenərəs] helde, suur(e)meelne

genius *s.* [dʒi:njəs] geenius, suurvaim

gentlefolks *s.* [dʒentlfouks] *s. pl.* härrasrahvas, aadel

germ *s.* [dʒə:m] idu, eos, alge, süge, pisik

giant *s.* [dʒaɪənt] hiiglane

gift *s.* [gift] and, annetis, kink; andekus

gilded *adj.* [gildid] kullatud

glance *s.* [glɑ:ns] pilk

glide *v.* [glaid] libisema, liuglema

gloomy *adj.* [glu:mi] sünge, nukker

glory *s.* [glɔ:ri] hiilgus, au-(paiste), kuulsus

glove *s.* [glʌv] kinnas, sõrmkinna

glow *v.* [glou] hõõguma, ergama, õhetama

glut *s.* [glʌt] (üle)küllastus

goblin *s.* [gɒblin] paharett, pahatahtlik väike inetu mäevaim, paha vaim

gondola *s.* [gɒndələ] gondel (lameda põhjaga veneetsia paat)

good for something (to be) milleski kõlblik

good-natured *adj.* [gud-'neɪtʃəd] healoomuline, lahke, vastutulelik

gore *s.* [gɔ:] (tardunud) veri

gown *s.* [gaun] kleit, talaar

grant *v.* [grɑ:nt] rahuldama, täitma, kinkima, lubama, andma

gratitude *s.* [grætɪtju:d] tänulikkus, tänumeel

grave *s.* [greɪv] haud

grave *adj.* [greɪv] tõsine

gravity *s.* [græviti] tõsidus, raskus

greed *s.* [gri:d] ahnus

greenhouse *s.* [gri:nhaus] kasvuhoone

grenade *s.* [grɪ'neɪd] (käsi)granaat

grief *s.* [grɪf] kurbus

grief-stricken *adj.* [grɪf'strɪkən] kurb, nukker

grieve *v.* [grɪ:v] kurvastama, nukrutsema

grind (ground, ground) *v.* [graɪnd, graund] jahvatama

grope *v.* [group] kobama, kobamisi või pimesi otsima

grovel *v.* [grɒvl] lõmitama, (piltl.) roomama

guard *s.* [gɑ:d] vaht, valvur, valve, vahtkond

guardian *s.* [gɑ:dʒən] kaitsja, hooldaja, eestkostja

guerilla *s.* [gə'rɪlə] partisanisõda

guerilla fighter *s.* [gə'rɪlə 'faɪtə] partisan, siss

guess *v.* [ges] arvama, oletama, ära aimama

guest *s.* [gest] külaline, võõras

guidance *s.* [gaidəns] juhtimine

guide *s.* [gaid] juht, nõuandja

gu'llotine *s.* [gilə'ti:n] giljotiin

guilty *adj.* [ˈgilti] süüdlane, süüdiolev

guitar *s.* [ɡiˈtɑː] kitarr

H.

habit *s.* [ˈhæbit] harjumus

habitable *adj.* [ˈhæbitəbl] elamis- või asustamiskõlblik

halt *int.* [hɔːlt] seis (eriti sõdurite kohta; sõjaväeline käsklus)

ham *s.* [hæm] sink

hammer *s.* [ˈhæmə] haamer

handful *s.* [ˈhæn(d)ful] peotäis

handle *v.* [hændl] käsitsema, tegelema

hand-to-hand *adj.* [ˈhænd-tə-ˈhænd] käsitsi-

hardship *s.* [ˈhɑːdʃɪp] (elu)raskus, kitsikus, vaev

harness *v.* [ˈhɑːnɪs] rakmestama, rakendama

harp *s.* [hɑːp] kannel

hasten *v.* [ˈheɪsn] ruttama, kiirustama

hastily *adv.* [ˈheɪstɪli] ruttavalt, kiirustavalt, kähku

hatch *v.* [hætʃ] hauduma

hatred *s.* [ˈheitrid] viha(vaen)

haughty *adj.* [ˈhɔːti] kõrk, upskas

haven *s.* [ˈheɪvn] sadam

havoc *s.* [ˈhævək] rüüstamine, laastamine

head *v.* [hed] eesotsas olema, juhtima, pealkirjastama

headquarters *s.* [ˈhedˈkwɔːtəz] (sõjaväe) peakorter, staap

health *s.* [hele] tervis

hearth *s.* [hɑːθ] kolle, kamin, tulease

heartily *adv.* [ˈhɑːtɪli] südamliselt, siiralt, jõuliselt tugevasti, hoogsalt

heaven *s.* [ˈhevn] taevas

height *s.* [hait] kõrgus; kasv

heir *s.* [eə] pärija

heiress *s.* [ˈeəriːs] naispärija

hence *adv.* [hens] siit, nüüdsest peale; järelikult

Hiawatha *s.* [haɪəˈwəθə] Hiavata

highway *s.* [ˈhaɪwei] maantee, peatee

highwayman *s.* [ˈhaɪweɪmən] (tee)röövel

hint *s.* [hint] vihje

hit (**hit**, **hit**) lööma

Hitlerite *adj.* [ˈhɪtləraɪt] hitlerlik, hitleri-

hoarse *adj.* [hɔːs] kähisev, kähe, käheda häälega

hole *s.* [houl] auk

hop *v.* [hɒp] (üle) hüppama, hüplema, kekslema

horn *s.* [hɔːn] sarv

host *s.* [houst] peremees, majaisand, võõrustaja

hothouse *s.* [ˈhəʊhaus] kasvuhoone

howl *v.* [haul] ul(g)uma, vingu-ma

hue *s.* [hjuː] värving, värv(us)

huge *adj.* [hjuːdʒ] hiiglasuur, tohutu

humane *adj.* [hju(ɪ)ˈmeɪn] inimlik, inimsõbralik, humanne

humiliation *s.* [hju(ɪ)mɪliˈeɪʃən] alandamine, alandus

hunt *v.* [hʌnt] küttima, jahti pidama

hypocrisy *s.* [hi'pəkrisi] silma-
kirja(li)sus

hypocrite *s.* [hi'pəkrit] silma-
kirjatseja

hypocritical *adj.* [hi'pə'kritik(ə)l]
silmakirjalik, teesklev

I.

idea *s.* [ai'diə] idee, kujutus,
mõte

identify *v.* [ai'dentifai] samas-
tama, identifitseerima

ignorance *s.* ['ignərəns] tead-
matus, asjatundmatus

ignore *v.* [ig'nəi] ignoreerima,
tähele panemata jätma, mitte
hoolima

illiterate *adj.* [i'lit(ə)rit] kirja-
oskamatu, harimatu

imagine *v.* [i'mædʒin] kujutle-
ma, ette kujutama

immoral *adj.* [i'mərəl] ebakõl-
beline, ebamoraalne

impart *v.* [im'pɑ:t] osa andma,
edasi andma, teatama

impatient *adj.* [im'peiʃənt] kan-
natamatu, läbematu

impediment *s.* [im'pedimənt]
tõkestus, takistus

impending *adj.* [im'pendiŋ]
möödumata, möödapääsema-
tu, ähvardav

impossible *adj.* [im'pɒsibl] või-
matu

impostor *s.* [im'pɒstə] pettur,
petis

impress *v.* (on) [im'pres] mul-
jestama, muljet jätma

impressionism *s.* [im'preʃnizmə]
impressionism (kunstivool)

impressiveness *s.* [im'presivnis]
väljenduslikkus, ilmekus

impromptu *adj.* [im'prɒmptju]
improviseeritud, ettevalmistata

improve *v.* [im'pru:v] paranda-
ma, paremaks tegema, pare-
maks muutuma

inadequate *adj.* [i'nædikwi]
mittekohaldane, mittevastav

include *v.* [in'klud] sisaldama,
endasse mahutama, kaasa ar-
vama

income *s.* ['inkəm] sissetulek,
tulu

increase *v.* [in'kri:s] suurenema,
suurendama

incredulity *s.* [inkri'dju:liti]
uskmatus, umbusk

independent *adj.* [indi'pendənt]
sõltumatu, iseseisev

indifferent *adj.* [in'difrənt] üks-
kõikne (millegi vastu), era-
pooletu

indignation *adj.* [indig'nei-
ʃ(ə)n] pahandumine, meele-
paha, nõrdimus, viha

inequality *s.* [ini:(i)'kwəliiti]
võrdsusetus, ebavõrdsus

ineradicable *adj.* [ini'rædikəbl]
väljajuurimatu, hävitamatu,
silumata

inertia *s.* [i'nə:ʃiə] inerts, loi-
dus, hootus

inexplicable *adj.* [i'neksplikəbl]
mitteseletatav, seletamatu

infectious *adj.* [in'fekʃəs] nak-
kav, külgehakkav

inflamed *adj.* [in'fleimd] pala-
vikus, palavikust punetama

inflict *v.* [in'flikt] peale pane-

ma, sundima (**upon**); tekita-
ma (haava, valu)

ingratitude *s.* [in'grætitud] tä-
namatus

inhabit *v.* [in'hæbit] elutsema,
asuma

inhabitant *s.* [in'hæbitənt]
elanik

inhuman *adj.* [in'hju:mən] mitte-
inimlik, toores

injure *v.* [indʒə] ülekohut tege-
ma, vigastama, kahjustama

injustice *s.* [in'dʒastis] õigluse-
tus, ülekohus

ink *v.* [ɪŋk] tindiga (jooni)
märkima, tindiga (tušiga,
trükimustaga) määrima

innocent *adj.* [ɪnosnt] süütu,
ohutu, lihtsameelne

innovator *s.* [ɪnoveitə] uuenda-
ja

inquire *v.* [in'kwaɪə] (järele)
uurima (**into**), teateid kogu-
ma (**of, about**), pärima, kü-
sima, küsitlen

inquisitive *adj.* [in'kwizitiv]
uudishimulik, päriv, küsitlev

inscription *s.* [in'skripʃən] sis-
se- või pealekirjutus, pealki-
ri, (nime) sissekann

inspiration *s.* [ɪnspi'reɪʃən]
inspiratsioon, loominguvai-
mustus, elevus

instantly *adj.* [ɪnstəntli] silma-
pilk, otsekohe, jalamaid

instructor *s.* [ɪn'straktə] õpeta-
ja, instruktor

insult *s.* [ɪnsʌlt] solvamine,
solvang

intensify *v.* [ɪn'tensɪfaɪ] jõulise-

maks tegema, süvendama, kõ-
vendama

interaction *s.* [ɪntə'rækʃən] vas-
tastikune mõjutamine või
mõju(s)tus, interaktsioon

intercourse *s.* [ɪntə(ɪ)kəʊs]
(seltskondlik, kaubanduslik)
lääbikäimine, vahekord

intermingle *v.* [ɪntə'mɪŋɡl] se-
gunema, segama

internal *adj.* [ɪn'tə:nl] sisemine,
seesmine, sise-

interpreter *s.* [ɪn'tə:prɪtə] tõlk,
tõlgendaja

invade *v.* [ɪn'veɪd] sisse tungi-
ma

invader *s.* [ɪn'veɪdə] sissetungi-
ja

invaluable *adj.* [ɪn'væljuəbl]
hindamatu, äraarvamatult
kallis

invisible *adj.* [ɪn'vɪzəbl] nähta-
matu, nägematu

involuntary *adj.* [ɪn'vɒləntəri]
tahtmatu

inward *adj.* [ɪnwəd] sisemine,
seesmine

island *s.* [ˈaɪlənd] saar

issue *s.* [ˈɪʃu:] väljaanne, käi-
belelaskmine

J.

jail *s.* [dʒeɪl] vangla

jailer *s.* [ˈdʒeɪlə] vangivaht,
-valvur

jaw *s.* [dʒɔ:] lõualuu

jewel *s.* [ˈdʒu:əl] juveel, kallis-
kivi, vääriseh

job *s.* [dʒɒb] töö, talitus, amet

join *v.* [dʒɔɪn] ühendama, liitma, liituma
joint-stock company *s.* [ˈdʒɔɪntstɒk ˈkʌmpəni] aktsiaselts
joke *s.* [dʒoʊk] nali
jolt *s.* [dʒoʊlt] raputama, põrutama, tõukama, rappuma
journey *s.* [ˈdʒɜːni] reis, teekond
judge *s.* [dʒʌdʒ] kohtunik
judgement *s.* [ˈdʒʌdʒmənt] (kohtu) otsus, kohtumõistmine
jug *s.* [dʒʌg] kann
jurymen *s.* [ˈdʒʊərɪmən] vande-kohtunikud, vannutatud mehed
justice *s.* [dʒʌstɪs] õiglus, õigus, õigusemõistmine
justify *v.* [ˈdʒʌstɪfaɪ] õigustama, õigeks mõistma, õigeks tunnistama
jute mill *s.* [ˈdʒuːtˈmɪl] džuudivabrik

K.

keen *adj.* [kiːn] terav, vahe, lõikav, terane, agar, innukas
kitchen *s.* [ˈkɪtʃɪn] köök
kneel (knelt, knelt) *v.* [niːl, nelt] põlvitama, põlvili langema
knock out *v.* [nɒk] oimetuks lööma, põhjalikult lööma

L.

lack *v.* [læk] puudust tundma, (millestki) ilma olema, puuduma, puudu olema
lacquey *s.* [ˈlæki] teener
lad *s.* [læd] poiss, noormees

ladder *s.* [ˈlædə] redel
lake *s.* [leɪk] järv
lantern *s.* [ˈlæntən] latern
Laplander *s.* [ˈlæplændə] Lapi-maa elanik, laplane
latitude *s.* [ˈlætɪtjuːd] laius
latticed *adj.* [ˈlætɪst] võrega, võrestikuga varustatud
laundry *s.* [ˈləʊndri] pesukoda, -maja, -köök
laureate *s.* [ˈləʊri-ɪt] laureaat
lawyer *s.* [ˈlɔːjə] jurist, advokaat
lay low (laid, laid) kummutama, ümber lükka
layer *s.* [leə] kiht, kord
lean *v.* [liːn] nõjatama, nõjatuma, naalduma, toetuma, kallutama
lean *adj.* [liːn] lahja, kõhetu, kõhn
leap *s.* [liːp] hüppama
leech *s.* [liːtʃ] (vere)kaan
legendary *adj.* [ˈledʒəndəri] legendaarne, muinaslooline
lemon *s.* [ˈlemən] sidrun
lever *s.* [ˈliːvə] kang, hoob
liberation *s.* [libəˈreɪʃən] vabastamine, vabastus
liberty *s.* [ˈlɪbəti] vabadus
light up (lit, lit) *v.* [laɪt, lit] valgustama, süütama, läitma, süttima
lightning *s.* [ˈlaɪtnɪŋ] välg
limit *s.* [ˈlɪmɪt] piir, piirjoon
link *s.* [lɪŋk] lüli
litany *s.* [ˈlɪtəni] litaania, palveteenistus
lively *adv.* [ˈlaɪvli] elavalt, erkalt

loaf *s.* [louf] (leiva)päts, suhkruru(pea)
local *adj.* ['loukəl] kohalik, lokaalne, lokaal-
lofty *adj.* ['lɒ(ɪ)fti] kõrge, uhke, ülev
lonely *adj.* ['lounli] üksildane, eraldatud, üksik
long for *v.* ['lɒŋ fɔ:] igatsema, ihaldama
longitude *s.* ['lɒndʒɪtju:d] geograafiline pikkus, pikkuskraad
loose *adj.* [lu:s] lahtine, vaba, lahe, oh(j)eldamatu
lore *s.* [lɔ:] õpetus (traditsiooniline)
lucky *adj.* ['lʌki] õnnelik

M.

machine-gunner *s.* [məʃɪnˌɡʌnə] kuulipildur
mad *adj.* [mæd] hull, hullumeelne, meeletu
madman *s.* ['mædmən] hull, hullumeelne
magazine *s.* [mægəˈzi:n] vintpüssimagasin, tulirelva (padruni)salv
magistrate *s.* ['mædʒɪstrɪt] rahukohtunik
magnify *v.* ['mægnɪfaɪ] suurendama
maiden *s.* ['meɪdn] neiu
mail *s.* [meɪl] post, postisaadetised
main *s.* [meɪn] meri (poet.)
man *s.* [mæn] inimene, mees, sõdur, madrus
man-of-war *s.* ['mæn-əv-'wɔ:] sõjalaev

mark *v.* [mɑ:k] märkima, märgistama, tähistama, märkama, tähele panema
market *s.* ['mɑ:kɪt] turg
marquis *s.* ['mɑ:kwi:s] markii (kõrgaadli tiitel)
marriage *s.* ['mæɪrɪdʒ] abiellu, abiellumine, laulatus
mask *s.* [mɑ:sk] mask
mast *s.* [mɑ:st] mast
masterpiece *s.* ['mɑ:stəpi:is] meistritöö, parim teos, toode
mature *adj.* [mə'tjuə] küps, valminud
member *s.* ['membə] liige
meaning *s.* ['mi:nɪŋ] tähendus, mõte
measure *v.* ['meʒə] mõõtma, mõõtu võtma, hindama
medium *adj.* ['mi:diəm] keskmine, (möödukas)
mellow *adj.* ['meləu] küps, pehme, mahe
memory *s.* ['meməri] mälu
mend *v.* [mend] parandama
mention *v.* ['menʃən] mainima, nimetama, kõnès puudutama
merchant *s.* ['mɔ:tʃənt] kaupmees
merely *adv.* ['miəli] ainult, üksnes, vaid
metre *s.* ['mi:tə] meeter; värsimõõt, meetrum (luuletuses)
mighty *adj.* ['maɪti] vägev, võimas
mild *adj.* [maɪld] pehme, õrn, mahe, leebe
militant *adj.* ['mɪlɪtənt] sõjakas, sõdiv, võitlev
military *adj.* ['mɪlɪtəri] sõjaväeline, sõjaväe-, sõjaline, sõja-

mind *v.* [maɪnd] tähele panema, hoolt kandma, hoolima, meeles pidama, pahaks panema
mining *s.* [ˈmaɪnɪŋ] (mäe) kae-
 vandustööd, mäetööd
minor *s.* [ˈmaɪnə] alaealine; vähem
miserable *adj.* [ˈmɪzərəbl̩] õnnetu, armetu, vilets, haletsemisväärne
miss *v.* [mɪs] mitte tabama, mööda laskma, ebaõnnestuma
miss *s.* [mɪs] mittetabamine, möödalask, lasu nurjumine; preili
mission *s.* [ˈmɪʃən] missioon, käsund, ülesanne, läkitus
mist *s.* [mɪst] udu, uduvihm
misunderstand *v.* [mɪsʌndəˈstænd] valesti aru saama, väärsti mõistma
mitten *s.* [ˈmɪtn̩] labakinnas
mixture *s.* [ˈmɪkstʃə] segamine, segu
moan *v.* [maʊn] oigama, ägama
moccasin [ˈmɒkəsin] punanahksete jalats (hirvenahast)
mock *v.* [mɒk] pilkama, mõnitama, narritama, irvitama
moderation *s.* [mədəˈreɪʃən] mõõdukus, parajus, mõõdukamaks tegemine
modest *adj.* [ˈmɒdɪst] tagasihoidlik, vähenõudlik, mõõdukas, kombekas
monk *s.* [mɒŋk] munk
monster *s.* [ˈmɒnstə] koletis, peletis, monstrum
mood *s.* [muːd] tuju, meeleolu
moor *s.* [muə] raba

mortal *adj.* [ˈmɔːtl̩] surelik, maine, surmav, surma-,
mourn *v.* [maʊn] leinama
mourner *s.* [ˈmaʊnə] leinaja, matuseline
moustache *s.* [məʊˈstaːʃ] vurrud
movie *s.* [ˈmuːvi] kinopilt (fam.) *pl.* **movies** kino
mud *s.* [mʌd] muda
mumble *v.* [ˈmʌmbl̩] pomisema
mummy *s.* [ˈmʌmi] muumia
munch *v.* [ˈmʌntʃ] mugima, matsutades sööma
murder *s.* [ˈmɜːdə] mõrv, mõrtsukatöö, tapmine
murmur *v.* [ˈmɜːmə] vulisema, kohisema, sumisema, ümisesema, nurisema; üminal (pominal) ütlema
mystery *s.* [ˈmɪstəri] saladus; salapärasus

N.

naked *adj.* [ˈneɪkɪd] alasti, paljas, katmata
napkin *s.* [ˈnæpkɪn] salvrätik
native *adj.* [ˈneɪtɪv] pärismaine
navy *s.* [ˈneɪvi] sõjalaevastik, merevägi
neat *adj.* [niːt] puhas, korralik
nightingale *s.* [ˈnaɪtɪŋgeɪl̩] ööbik
nimble *adj.* [ˈnɪmbl̩] nobe, kärmakas, vilgas
nineties *s. pl.* [ˈnaɪntɪz] üheksakümnenad aastad
noble *adj.* [ˈnəʊbl̩] suursugune, suur(e)meelne, õilis
nobelman *s.* [ˈnəʊbl̩mən] aadlik, aadlimees
nomadic *adj.* [ˈnɒˈmædɪk] rändav

nonsense *s.* [ˈnɒnsəns] mõtte-
tus rumalus, nonsenss
note *s.* [nəʊt] tähtsus, silma-
paistvus, märg, toon, kõla,
heli
of note silmapaistev, väljapais-
tev
nurse *v.* [nɜːs] põetama
nursling *s.* [ˈnɜːslɪŋ] hoole-
alune, kasvandik
nut *s.* [nʌt] pähkel

O.

observe *v.* [əbˈzəʊv] järgima,
tähele panema, silmas pida-
ma, vaatlema; (määrusest)
kinni pidama, täitma
obsolete *adj.* [ˈɒbsəliːt] igane-
nud, vananenud, tarvituselt
kaduv
obstacle *s.* [ˈɒbstəkl] tõke, ta-
kistus
obtain *v.* [əbˈteɪn] saavutama,
kätte saama
occasion *s.* [əˈkeɪʒən] juhus,
juhtum
occasionally *adv.* [əˈkeɪʒ(ə)nəli]
juhuslikult, juhtuti, vahete-
vahel
occupation *s.* [ɒkjuˈpeɪʃ(ə)n]
okupeerimine, valdamine,
valdus, enda alla haaramine,
(elu)kutse, amet, tegevus
occur *v.* [əˈkɜː] juhtuma, ette
tulema, leiduma, esinema
occurrence *s.* [əˈkʌrəns] juhtu-
mine, juhtum, sündmus
odd *adj.* [ɒd] liigne, liig-, lisa-,
paarituurvuline (arvu kohta);
veider, imelik
odour *s.* [ˈəʊdə] lõhn

offer *v.* [ˈɒfə] pakkuma
office *s.* [ˈɒfɪs] kontor, amet,
ametiasutis
omit *v.* [oˈmɪt] minetama, rahu-
le jätma, tegemata jätma,
välja jätma
omnipotence *s.* [ɒmˈnɪpətəns]
kõikvõimsus, -võimus
opinion *s.* [əˈpɪnjən] arvamus,
arvamine, vaade, veendumus,
hinnang, hindav arvamus
opportunity *s.* [ɒpəˈtjuːnɪti] soo-
dus juhus, kohasus, soodus
võimalus
oppressor *v.* [əˈpresə] rõhuja,
suruja
orchid *s.* [ˈɔːkɪd] orhidee
ore *s.* [ɔː] maak, ärts;
orphan *s.* [ˈɔːf(ə)n] orb, vaes-
laps *e.* vaenelaps
ostentatious *adj.* [ɒstenˈteɪʃəs]
välist hiilgust esitav, toret-
sev
outbreak *s.* [ˈaʊtbreɪk] purse,
puhang
outcast *s.* [ˈaʊtkɑːst] väljatõu-
gatu, põlatu, maalt väljasaa-
detu
outlaw *s.* [ˈaʊtlɔː] õigusteta,
lindprii, põlastatu, killustatu
outline *s.* [ˈaʊtləɪn] piir- *e.* äär-
joon, visand
outrageous *adj.* [aʊˈreɪdʒəs]
teotav, solvav, pöörane,
vihane
outward *adj.* [ˈaʊtwəd] väline,
välispidine
overseer *s.* [ˈəʊvəsiə] üle- või
järelevaataja
owner *s.* [ˈəʊnə] omanik

P.

paint v. [peint] värvima, maalima

painting s. ['peintiŋ] maal

pang s. [pæŋ] (valu) kihvatus, kihk, vahk, piste

parcel s. ['paɪsl] pakk

parish s. ['pæriʃ] kihelkond

partake v. [paɪ'teɪk] osa võtma, osa saama

parting s. ['paɪtiŋ] lahkumine, jumalagajätt, lahkuminek

partisan s. [paɪ'tiːzæn] partisan

pass s. [paɪs] kitsas läbikäik, (mäe)kuru, mäekitsus, lõhestik

passage s. ['pæsiɔːʒ] läbikäik, vahekäik, koridor; lõige (kõnest või raamatust võetav), lõik

patch s. [pætʃ] lapp, paik, laik

pathos s. ['peɪəʊs] paatos, tundehoogsus

patience s. ['peɪʃəns] kannatlikkus, kannatus

patient adj. ['peɪʃənt] kannatlik

peace s. [piːs] rahu

pear s. [peə] pirn

pearl s. [pɜːl] pärl

peasant s. ['pezənt] talupoeg, maamees

penetrate v. ['penɪtreɪt] läbi tungima, läbistama, läbi imbuma

perfection s. [pə'fekʃən] täiuslikkus

to perfection täiuslikult, meisterlikult

perform v. [pə'fɔːm] täitma, teostama, sooritama, tegema

performances [pə'fɔːməns] täitmine, teostamine, tegu, sooritus; ettekanne, etendus

perfume s. ['pɜːfjuːm] lõhn, parfüüm; lõhnaõli

peril s. ['perɪl] oht, surma- või hädaoht

perish v. ['periʃ] hukkuma, surema, kaduma

permit v. [pə'mɪt] lubama

persecute v. ['pɜːsɪkjʊt] jälitama, taga kiusama

personnel s. [pɜːsə'nel] personaal, asutise või käitise isikuline koosseis

perturb v. [pə'tɜːb] hämmeldama, ähmastama, häirima, segadusse viima

pet s. [pet] lemmik, hellik, palaps, lemmikloom

petal s. [petl] õieleht

pick up v. ['pɪk 'ʌp] üles noppima või võtma

pie s. [pai] pirukas

pierce v. [piəs] läbistama, läbitungima või pistma, torkama

pillow s. ['pilou] padi

pincers s. ['pɪnsəz] (näpits) tangid, näpits

pinch v. [pɪntʃ] näpistama, pigistama

pink adj. [pɪŋk] roosa

pious adj. ['paɪəs] vaga, jumalakartlik

pistol s. ['pɪstl] püstol

plain adj. [pleɪn] lihtne, mitteilus, ilutu

plank s. [plæŋk] plank, paks laud

plant v. [plɑːnt] istutama, s. taim

platoon *s.* [plə'tu:n] (mil.) rühm, laskurühm

plot *s.* [plət] maalapp, plats; salaplaan, -sepitsus, vandenõu

plough *v.* [plau] kündma

pluck *v.* [plæk] kitkuma, nop-pima

plum-tree *s.* ['pləm-tri:] ploomi-puu

point-blank *adv.* ['pɔɪnt-'blæŋk] otsesihitud, otsene, otsekohe-ne, selgesõnaline

point out *v.* ['pɔɪnt 'aut] tooni-tama, rõhutama

poison *s.* ['pɔɪzn] mürk

pole *s.* [poul] poolus, naba, rity, teivas

polish *v.* ['pɒlɪʃ] poleerima, häälima, läikivaks tegema, lihvimä, ehtima

populate *v.* ['pɒpjuleɪt] rahvas-tama, rahvastikuga täitma

population *s.* ['pɒpjuleiʃən] rahvastik, elanikkond

porridge *s.* ['pɒrɪdʒ] puder

possess *v.* [pə'zes] omama, val-dama, valitsema

possession *s.* [pə'zeʃən] oma-mine, valdamine; omand(us), valdus

possible *adj.* ['pɒsɪbl] võima-lik

post-graduate *s.* ['pəʊst-'græd-juit] **aspirant**, (pärast üli-kooli lõpetamist) õpingute jätkaja

postpone *v.* [pəʊst'pəʊn] edasi lükka-ma

pour *v.* [pɔɪ] valama, kallama, voolama

precede *v.* [pri'si:ɪd] eelnema, eel või ees käima

prediction *s.* [pri'dɪkʃən] ennus-tus, ettekuulutus

prefer *v.* [pri'fəɪ] eelistama, paremaks pidama

present *v.* [pri'zent] esildama, esile tooma, ette näitama, esi-tama, ette panema, pakku-ma, andma

presentable *adj.* [pri'zentəbl] esinduslik

presently *adv.* ['prezntli] peagi, peatselt, varsti

preserve *v.* [pri'zəɪv] säilitama, hoidma, kaitsema, konser-v(eer)ima

press *v.* [pres] pressima, suru-ma, rõhuma, pigistama

prevent *v.* [pri'vent] takistama, ära hoidma

prey *s.* [prei] röövsaak, saak, ohver

preist *s.* [pri:st] preester

primrose *s.* ['primrouz] nurme-nukk, priimula

proceed *v.* [prə'si:ɪd] edasi mi-nema, jätkama

proclaim *v.* [prə'kleɪm] välja kuulutama, avalikult teatama, proklameerima

produce *v.* [prə'dju:ɪs] esile too-ma, tekitama, tootma, taotle-ma, valmistama, produtsee-rima

productive *adj.* [prə'dʌktɪv] esiletoov, tootev, tootlik, produktiivne

profit *s.* ['prɒfɪt] kasu

profound *adj.* [prə'faund] sü-

gav, sügavamõtteline; põhjalik

prominent *adj.* [prə'minənt] silma- või väljapaistev, esile-tulev

promptly *adv.* [ˈprəm(p)tli] kii-resti, viivitamatult, teoval-milt

prone *adj.* [proun] silmili maas lamav, allapoole pööratud, kalduv

prophet *s.* [ˈprəfit] prohvet

proper [ˈprəpə] omane, paras, õige, kõlblik, sünnis

properly *adv.* [ˈprəpəli] õieti, õigesti, õigustatult, õigusega, sündsalt, korrapäraselt

propose *v.* [prəˈpouz] ette pane-ma, plaanitsema, kavatsema

prospect *s.* [ˈprəspekt] välja-vaade

protection *s.* [prəˈtekʃən] kaitse, turve, proteksioon

proud *adj.* [praud] uhke

provide for *v.* [prəˈvaɪd] varus-tama, hoolitsema, ette näge-ma või valmistama, varuks seadma, ette määrama

provincial *adj.* [prəˈvɪnʃəl] pro-vintsiaalne

provision *s.* [prəˈvɪʒən] hoolit-sus, ettevarustus; (*pl.*) toit-varustis, toidumoon

pulpit *s.* [ˈpulpit] kantsel, kateeder

punch *v.* [pʌntʃ] kompostee-rima, (auke) läbi lööma

punishment *s.* [ˈpʌnɪʃmənt] karistus

purchase *s.* [ˈpɜːtʃəs] ost, ost-mine, ostetud asi

purpose *s.* [ˈpɜːpəs] eesmärk, siht, otstarve

put up with leppima, taluma

Q.

quantity *s.* [ˈkwɒntəti] kvanti-teet, kogus, hulk

quarrel *v.* [ˈkwɒrəl] tülitsema, riidlema

queen *s.* [kwiːn] kuninganna

R.

rage *v.* [reɪdʒ] raevutsema, marutsema, möllama

ragged *adj.* [ˈræɡɪd] narmen-dav, närune

railings *s.* [ˈreɪlɪŋz] lasipuu, lasing, lasila, käsipuu, reeling

rampart [ˈræmpaːt] kaitsevall

ranch *s.* [ræntʃ] rantšo, suur karjakasvatus-talund (Ameerikas)

range *s.* [reɪndʒ] rida, mäeahe-lik, ulatus

rank *s.* [ræŋk] rida, rivi; ühis-kondlik asend, klass; ameti-aste, järjestus- või vanemus-aste, rang

rank and file lihtsõdurid, liht-rahvas

people of rank aristokraadid

rank *v.* [ræŋk] reastama, liigi-tama; asetuma, liigituma, juurde kuuluma

rapidity *s.* [rəˈpɪdɪti] kiirus

rare *adj.* [rɛə] hõre, harv, haruldane, haruldaselt hea

rattle *v.* [rætl] ragisema, koli-sema, lõgistama, klõbistama

rave *v.* [reɪv] jampsima, soni-ma, märatsema

ravine *s.* [rə'vi:n] (mäe)lõhestik, kuristik

reach *v.* [ri:tʃ] ulatama, ulatuma, küündima; saabuma, jõudma

realm *s.* [relm] kuningriik, riik (*piltl.*) valdkond

ream *s.* [ri:m] riis (paberikau-
ba-ühik, = 20 raamatut)

reap *v.* [ri:p] (vilja) lõikama, põimama

rear *v.* [riə] (üles) kasvatama

rear *s.* [riə] tagala, (mil.) järel-
vägi

reason *s.* ['ri:zn] põhjus, põh-
jendus, alus

rebel *s.* ['rebl] mässaja, *v.* [ri-
'bel] mässama, mässu tõst-
ma, vastu hakkama

recall (from) *v.* [ri'kɔ:l] tagasi
kutsuma

recent *adj.* [ri:snt] äsjane, hil-
jutine, uus, värske, uudis-
aegne

reception *s.* [ri'sepʃən] vastu-
võtmine, -võtt

record *s.* ['rekɔ:d] heliplaat,
rekord

recognize *v.* ['rekəgnaiz] ära
tundma, tunnustama

reel *v.* [ri:l] tuikuma, vaaruma,
kerima, haspeldama, keeruta-
ma, keerlema

refined *adj.* [ri'faɪnd] peen,
rafineeritud

reflect *v.* [ri'flekt] peegeldama,
reflekteerima; mõtisklema,
meelisklema, (meelt) mõlgu-
tama

refreshment *s.* [ri'freʃmənt]
värskendus, kosutus, keha-
kinnitus

regard *v.* [ri'gɑ:d] vaatlema,
arvama, (millekski) pidama,
(millesegi) puutuma

regardless (of) [ri'gɑ:dlis] hoo-
limata (millestki)

regenerated *adj.* [ri'dʒenərei-
tid] taassündinud, uuesti
sündinud

regime *s.* [re'ʒi:m] režiim,
valitsemisviis, -kord, valitsev
kord

regiment *s.* ['redʒ(i)mənt] rüge-
ment

rehearsal *s.* [ri'hɔ:s(ə)l] näi-
dendi proov

reign *s.* [rein] valitsus, valitsus-
aeg

reindeer *s.* ['reindiə] põhja-
põder

relative *adj.* ['relətiv] relatiiv-
ne, suhteline

release *v.* [ri'li:s] vabastama,
vallandama, lahti päästma,
loovutama, (käest ära) andma

relief *s.* [ri'li:f] kergendus, lee-
vendus, vabastus; abi, abis-
tus, toetus

remark *v.* [ri'mɑ:k] märkama,
tähele panema, märkust tege-
ma (millegi kohta)

remarkable *adj.* [ri'mɑ:kəbl]
tähelepanuväärne, silmapaistev

render *v.* ['rendə] vastu või
tagasi andma, pakkuma; ta-
suma

renew *v.* [ri'nju:] uuendama;
uuesti algama, uuesti elusta-
ma

renounce *v.* [ri'nauns] loobuma, (ennast) lahti ütlema, maha salgama

report *v.* [ri'pɔ:t] teadustama, teatama, ette kandma, esitama, raporteerima

represent *v.* [reprɪ'zent] kujutama, esitama, kirjeldama, representeerima

representative *s.* [reprɪ'zentətɪv] esindaja; rahvaesindaja, -saadik

reprove *v.* [ri'pru:v] etteheidet tegema, noomima, laitma

repulse *v.* [ri'pʌls] (kallaletungi) tagasi lööma või tõrjuma; *s.* tagasilöömine, tagasilükkamine

request *v.* [ri'kwest] paluma, nõudma

require *v.* [ri'kwaɪə] nõudma, vajama

research *s.* [ri'sə:tʃ] uurimus, (teaduslik) uurimine

resist *v.* [ri'zɪst] vastu seisma, vastu panema, vastupanu avaldama

resistance *s.* [ri'zɪstəns] vastuseis, -panu, -pidamine, vastupanevus, takistus

respond *v.* [ris'pɒnd] vastama, kostma, vastust andma, vastuseks tegutsema (*am.*), vastutama, vastutav olema

restore *v.* [ris'tɔ:] taastama, (uuesti) korda seadma või üles ehitama, restaureerima, tagasi andma

restraint [ris'treɪnt] tagasi- või

piirides hoidmine, oh(j)eldus, tõkestus

resume *v.* [ri'zju:m] uuesti või tagasi võtma, uuesti algama või alustama, jätkama

retire *v.* [ri'taɪə] taanduma, tagasi tõmbuma, (ametist) lahkuma, erru minema

reveal *v.* [ri'vi:l] ilmutama, avaldama, esile tooma, näitama

revelation *s.* [revi'leɪʃ(ə)n] ilmutamine, avaldamine, esiletoomine

reverse *adj.* [ri'veɪs] ümberpöördud, vastupidine, tagurpidine, pahupidine

revive *v.* [ri'vaɪv] taaselustuma, uuesti ellu ärkama, virguma; taaselustama, uuesti ellu äratama; virgutama, kosutama

reward *s.* [ri'wɔ:d] tasu

rifle *s.* [raɪfl] vintpüss

rifleman *s.* [raɪflmən] kütipataljoni sõdur, laskur

rival *s.* [raɪvəl] võistleja, vastane, rivaal

roar *s.* [rɔ:] müre, mürin, mühin

robber *s.* [rɒbə] röövel

robbery *s.* [rɒbəri] röövimine

robe *s.* [roub] rüü, pikk, lahtine rõivas; kleit; ametirüü, -rõivas, talaar

roll *v.* [roul] rullima, veerema, veeretama, pöörlema

roll *s.* [roul] rull, register, nimestik, nimistu; rull- e. prantssai

S.

sack *s.* [sæk] kott
sad *adj.* [sæd] kurb, armetu, vilets
saddle [sædl] sadul (ka jalgrattal jne.)
safe *adj.* [seif] ohutu, vigastamata, kindel
sage *adj.* [seidʒ] tark, elutark
sandwich *s.* ['sænwidʒ] kaksikvõileib (lihaga, munaga, tomatiga, kurgiga jne.)
sapphire *s.* ['sæfaɪə] safiir (helesinise põhitooniga kal-liskivi)
satisfaction *s.* [sætɪs'fækʃən] rahuldus, rahuldustunne; rahuldust pakkuv asi või asjaolu
satisfied *adj.* [sætɪsfaɪd] rahuldatud
save *prp.* [seiv] välja arvatud
scaffold *s.* ['skæfəld] ehitusplatvorm, telling; tapalava
scale *s.* [skeɪl] astmik, skaala; mõõtkava, mastaap
scarcely *adv.* ['skeəslɪ] vaevalt
scent *s.* [sent] lõhn, parfüüm
scheme *s.* [skiim] skeem, kava, tegevusplaan, töökaava
scientific *adj.* [saɪən'tɪfɪk] teaduslik
scoundrel *s.* ['skaundrəl] lurjus, kaabakas, (nurjatu) kelm
scout *s.* [skaʊt] piilur, maakuulaja, skaut
scurvy *s.* ['skærvɪ] skorbuut
sea-mew *s.* ['si:mju:] kalakajakas
secure *v.* [si'kjuə] kindel, kaitsitud

seed *s.* [si:ɪd] seeme
seek *v.* [si:k] otsima
seize *v.* [si:z] haarama, oma valdusse võtma, vallutama; kinni võtma või pidama; arestima, aresti alla panema
seizure *s.* ['si:ʒə] haarang, valdusse võtmine, vallutus; kinnipidamine, arestimine, konfiskeerimine, tabamine
select *v.* [si'lekt] välja valima
selfish *adj.* ['selfɪʃ] isekas; omakasupüüdlik
selfishness *s.* ['selfɪʃnɪs] isekus; omakasupüüdlikkus
sentry *s.* ['sentri] vahimees; sõdur, tunnimees
serge *s.* [sə:ɪʒ] serš *e.* sarš (riidesort)
sergeant-major *s.* ['sə:ɪʒənt'meɪdʒə] vanem-seersant, vanem-allohviter
sermon *s.* ['sə:mən] jutlus
serve *v.* [sə:v] teenima, serveerima
service *s.* ['sə:vɪs] teenistus, teenimine; teenistusala; sõjaväeteenistus; jumalateenistus
servile *adj.* ['sə:vəɪl] orjalik, orjameelne; orja-, orjade-
servility *s.* [sə:vɪlɪtɪ] orjalikkus, orjameelsus
set off (set, set) *v.* [set] kaunistama, esile tõstma, teele asuma
set up *v.* ['set'ʌp] üles seadma, püstitama; laduma
settle *v.* ['setl] (maad) asustama, paiknema, (püsivalt) paigale asuma

shame *s.* [ʃeɪm] häbi, häbitunne, häbistus

share *v.* [ʃə] jagama, osa saama

sheep *s.* [ʃi:p] lammas

shell *s.* [ʃel] (muna-, pähkli-) koor, (tigu)karp, (kilpkonna) kilp; mürsk

shelter *s.* [ʃeltə] varju- ehk ulualune; vari, kaitse

shock *s.* [ʃɒk] vapustus, tõuge, šokk

shock *v.* [ʃɒk] vapustama, šokeerima, rabama

shoot down (shot, shot) *v.* [ʃu:t, ʃɒt] (püssist, vibupüssist) laskma, maha laskma

short-sighted *adj.* [ʃɔ:t-ˈsaɪtɪd] lühinägelik

shot *s.* [ʃɒt] lask, pauk; kahurikuul; haavel, haavlid

shoulder *s.* [ʃəʊldə] õlg

shriek *v.* [ʃri:k] kriiskama, kiljuma

shrink (shrank, shrunk) *v.* [ʃriŋk, ʃræŋk, ʃrʌŋk] kokku tõmbuma, kortsuma, vanuma, tagasi kohkuma

shuttle *s.* [ʃʌtl] süstik

shy *adj.* [ʃai] kartlik, pelglik, häbelik

sickle *s.* [ˈsɪkl] sirp

sigh *v.* [sai] ohkama, õhkama, igatsema

sign *v.* [sain] alla kirjutama, allkirjaga varustama, märku andma

significance *s.* [sigˈnɪfɪkəns] tähendus, tähtsus, mõjukus

signify *v.* [ˈsɪgnɪfaɪ] tähendada, teatavaks tegema, avaldama

silk *s.* [sɪlk] siid, siidriie

silly *adj.* [ˈsɪli] rumal, lollakas, kohtlane

sin *s.* [sɪn] patt, patustus

sincerity *s.* [sɪnˈserɪti] puhtsüdamlikkus, avameelsus, otsekohesus, siirus

sinful *adj.* [ˈsɪnfʊl] patune

sink (sank, sunk) *v.* [sɪŋk, sæŋk, saŋk] vajuma alla või põhja vajuma, uppuma

skillfully *adv.* [ˈskɪlfʊli] osavasti

skirmish *s.* [ˈskɜːmɪʃ] kokkupõrge

skull *s.* [skʌl] pealuu, kolp

slash *s.* [slæʃ] (mööga-, noa-, piitsa-) hoop, lõök; pikk mööga- või noahaav

slave *s.* [sleɪv] ori

slavery *s.* [ˈsleɪvəri] orjus

slay *v.* [slei] **slew, slain** [sluː, slain] tapma, surmama, surnuks lööma

sledge *s.* [sledʒ] regi, saan, kelk

slender *adj.* [ˈslendə] sihvakas, sale

slide *v.* [slaid], **slid, slid** (slidden) [slɪd, slɪdn] libisema, liuguma

sling *s.* [slɪŋ] ling

slip *v.* [slɪp] libisema, vääratama, eksima

slow-witted *adj.* [ˈslouˈwɪtɪd] pikaldase arusaamisega, tuim

slug *v.* [slʌɡ] (am.) taguma, kõvasti peksma

slumber *s.* [slʌmbə] uinak, uni, suik

smart *s.* [smaɪt] kõrvetav valu
smartly *adv.* [ˈsmaɪtli] tragilt, moodsalt, elegantselt, valusalt, teravalt
smite (**smote**, **smitten**) *v.* [smaɪt, smout, smɪtən] lööma, siin: purustama, katki tegema
smoothly *adv.* [ˈsmuːðli] siledalt, tasaselt, libedasti, sujuvalt, ladusasti, mahedalt
smugly *adv.* [ˈsmʌgli] endaga rahulolevalt
sniper *s.* [ˈsnaɪpə] snaiper, täp-suslaskur
snug *adj.* [snʌg] hubane, õdus, mõnus, kodune
sob *v.* [sɒb] nuuksuma
sociable *adj.* [ˈsouʃəbl] seltskondlik, sõbralik, seltskonnasund
social standing seltskondlik seisund
society *s.* [səˈsaɪəti] ühiskond, seltskond; selts, ühing
soil *s.* [soɪl] (mulla) pind, muld, maa
solid *adj.* [ˈsɒlɪd] tahke, kõva, kindel
solitary *adj.* [ˈsɒlɪtəri] üksik, üksildane
sooner *adv.* [ˈsuːnə] pigemini, ennem, varem
soothe *v.* [suːð] rahustama, lee-vendama, mahendama
sorrow *s.* [ˈsɔːrou] kurbus, kurvastus
sorrowful *adj.* [ˈsɔːrəfʊl] kurblik, kurvameelne
soul *s.* [saʊl] hing
sound *adj.* [saʊnd] terve
sow *v.* [saʊ] külvama

spare *v.* [spəə] säästma, kokku hoidma
sparkle *v.* [ˈspɑːkl] sätendama, sädelema
special *adj.* [ˈspeʃəl] eriline, erialaline, eri-, spetsiaalne
specify *v.* [ˈspesɪfaɪ] määrama, määritlema, spetsifitseerima, lähemalt iseloomustama
specimen *s.* [ˈspesɪmən] näidis-eksemplar, proovieksemplar
spectacles *s.* [spektəklz] prillid
spectre *s.* [ˈspektə] viirastus, tont
speed (**sped**, **sped**) *v.* [spiːd, sped] kiirustama, ruttama
spin (**span**, **spun**) *v.* [spin, spæn, span] ketrama, heietama, keerlema, tiirlema, pöörlema
split (**splɪt**, **split**) *v.* [split] lõhestama, lõhkuma, lõhkema
spoil *s.* [spoɪl] sõja- või rööv-saak
spread (**spread**, **spread**) *v.* [spred] laotama, levitama, levima
spring (**sprang**, **sprung**) *v.* [sprɪŋ, spræŋ, sprʌŋ] hüppama
spy *v.* [spai] salakuulaja, spioon, luuraja
squeeze *v.* [skwiːz] pigistama, välja pigistama
squire *s.* [ˈskwaɪə] mõisnik
squirrel *s.* [ˈskwɪrəl] orav
stab *v.* [stæb] läbi pistma, pusitama
stain *s.* [stein] plekk, laik
stale *adj.* [steɪl] seiskunud,

värskuse kaotanud, koltunud, lahtunud

stamp *v.* [stæmp] märgistama

stamp *s.* [stæmp] postmark

stately *adj.* ['steitli] väärikas, majesteetlik, suursugune, tore

station *v.* [steiʃən] paigutama, asetama

stature *s.* ['stætʃə] kehakasv, pikkus

steal (stole, stolen) *v.* [sti:l, stoul, stoulən] varastama

stem *s.* [stem] (taime) vars, (puu) tüvi

stern *adj.* [stə:n] vali, kuri, karm

stick (stuck, stuck) *v.* [stik, stæk] pistma, torkama, külge hakkama, kinni jääma, kleepuma, (fam.) taluma, välja kannatama

to stick out välja ulatuma

stiff *adj.* [stif] jäik, paindumatu, kange

stint *v.* [stint] (midagi) napilt andma, piirama, (kedagi) napilt varustama

stir *v.* [stəi] lügitama

stock *s.* [støk] tagavara, ladu; tarbvara

store *v.* [stɔ:] varuma, talletama, tagavaraks koguma, varustama

s. varu, tagavara; kaubaladu, kaubamaja

straighten *v.* ['streitn] õgvendada, sirgestama, joonde ajama

strangle *v.* ['stræŋl] kägistama, lämmatama, summutama

streak *s.* [stri:k] triip, viir, jutt, vöö

striking *adj.* ['straikiŋ] lööv; streikiv; tabav, rabav, silmatorkav

strive (strove, striven) *v.* [straiv, strouv, 'strivən] püüdma, püüdlema, taotlema, jõudu pingutama, võitlema

stroke *v.* [strouk] silitama

stuff *v.* [stʌf] toppima, täis toppima, liialt täitma

stupidity *s.* [stju(:)'piditi] rumalus, juhmus, nürimeelsus, totrus

stumble *v.* ['stʌmbl] komistama

subject *v.* [səb'dʒekt] alistama, allutama, alla heitma, (midagi) osaks saada laskma

subject *s.* ['sabdʒikt] subjekt, alam

subjugation *s.* [sʌbdʒu'geiʃən] ikestus, orjastus

submissive *adj.* [səb'misiv] alisuv, järeleandlik, alandlik

submit *v.* [səb'mit] alistuma, järele andma (kellelegi, millelegi)

subsequent *adj.* ['sʌbsikwənt] pärastine, järgnev

substance *s.* ['sʌbstəns] substants, ollus, aine, aines, olu, olemus

succeed *v.* [sək'si:ɪd] järgnema, (to) kellegi järglaseks olema; menu omama, edu saavutama; järglaseks saama, pärima

sucker *s.* ['sʌkə] imeja; (bot.) juur, võsu

sufficient *adj.* [sə'fiʃənt] küllaldane, piisav, küündiv, jätukuv

suffer *v.* ['sʌfə] kannatama; salima

suggest *v.* [sə'dʒest] sisendama, sugereerima; ette panema, vihjama, tähendama

suit *v.* [sju:t] sobitama, kohandama, sobivaks või kohaseks tegema

suitor *s.* ['sju:tə] kosija, kosi-lane

sullen *adj.* ['sʌləŋ] pahur, tusa-ne; trotslik, sünge, morn

summit *s.* ['sʌmit] tipp, mäe-tipp; kõrgus- või haripunkt

superintend *v.* [sju:pərin'tend] järele vaatama, järelevaataja-na (tööd) juhtima, järelevaa-tajaks olema

superintendent *s.* [sju:pərin'ten-dənt] järelevaataja, -valve-ametnik, superintendent

superior *adj.* [sju:(i)'piəriə] ülem, kõrgem, parem

supernatural *adj.* ['sju:(i)pə'næt-ʃ(ə)r(ə)l] üleloomulik

supply *v.* [sə'plai] varustama

suppress *v.* [sə'pres] maha või alla suruma, summutama

surface *s.* ['sə:fis] pind, välis-pind, väliskülg

surgeon *s.* [sə:dʒən] kirurg, haa-va-arst

surprise *v.* [sə'praiz] üllatama, ootamatult vallutama

surrender *v.* [sə'rendə] alla and-ma, alistuma

surround *v.* [sə'raund] ümbrit-sema, ümber piirama

survive *s.* [sə'vaiv] üle elama, (kellestki) kauem elama, ellu jääma, elusana pääsema, säi-lima

suspect *v.* [səs'pekt] kahtlusta-ma, kahtlaseks pidama

swallow *v.* ['swələu] neelama

swamp *s.* [swəmp] soo, mäda-soo

swarm *s.* [swə:m] parv, trobi-kond, mesilasparv, -pere *pl.* (suur hulk)

swift *adj.* [swift] kiire, kärmas, kärke

swindling *s.* ['swindliŋ] tüssa-mine, pettus

swing *s.* [swiŋ] kiigutus, õõitse, hoog, kiik

sword *s.* [sə:d] mõök

sympathetic *adj.* [simpə'ætik] kaasatundev, osavõtlik

T.

tankman *s.* ['tæŋkmæn] tankist

tap *s.* [tæp] kerge koputus või löök; kraan

tap *v.* [tæp] koputama; kasuta-ma, kättesaadavaks tegema, (vaadisse kraani jaoks) auku puurima

tasty *adj.* ['teisti] maitsev, hea-maitseline, maitsekas

temper *s.* ['tempə] meelelaad, tuju, mald

tempt *v.* [tempt] kiusama, kiu-satusse viima, ahvatlema

tender *adj.* ['tendə] õrn, hell

tenderness ['tendənɪs] õrnus, hellus, pehmus

tentacle *s.* ['tentəkl] kombits, katsesarv, tundel

terrain [tə'rein] maastik või maa-ala
test v. [test] (järele või läbi) katsuma, proovima, proovile panema, kontrollima
thaw v. [θəʊ] sulama, pakasest või tardumusest vabanema, (lahti) sulatama
thief s. [θi:f] varas
threaten [θretn] ähvardama, ähvardavalt tõotama
throat s. [θrou] kõri, kurk, neel
throne s. [θroun] troon
throw (threw, thrown) v. [θrou, θru:, θroun] viskama, heitma, paiskama, pilduma
thunder s. [θʌndə] kõu, pikse-mürin, müristamine
thus adv. [ðʌs] nõnda, nii, nõn-davili, nõnda siis
tickle v. [tikl] kõdistama s. kõ-di, nalja tegema (valmistama)
tidy adj. [ˈtaidi] korralik, puhas
tie v. [tai] siduma
timid adj. [ˈtimid] kartlik, pelg-lik
tinkle v. [tiŋkl] kõlisema, tili-sema, kõlistama
tip s. [tip] (peenem või tera-vam) ots, teravik, tipp
toast s. [toust] tulel pruunista-tud (lõigustatud) leib (sai); toost, tervisejoomine, lauakõ-ne
tomfoolery s. [tɒmˈfu:ləri] nar-rus, veiderdus, tembutus
top s. [tɒp] tipp, hari, latv, üle-mine ots
torture s. [ˈtɔ:tʃə] piinamine, piin

trade s. [treid] kaubandus, kauplemine, kaubitsemine, äri
trader [ˈtreidə] kaupleja, kau-bitseja
traitor s. [ˈtreitə] äraandja, ree-tur
tramp s. [træmp] hulkur, hul-gus
trample v. [træmpl] trampima; jalgadega või jalge alla sõt-kuma
trap s. [træp] lõks, püünis, rauad, klapp
travel v. [ˈtrævl] reisima, rän-dama
treat [tri:t] kohtlema, käitlema, käsitlema
treatment s. [ˈtri:tment] kohtle-mine, käitlemine, ravimine
treaty [ˈtri:ti] (riikidevaheline) leping; läbirääkimised
tremulous adj. [ˈtremjuləs] väri-sev, vöbisev, vabisev
trench s. [ˈtrentʃ] sügav kraav, kaevik, kaitse- või jooksu-kraav
trench-mortar s. [trentʃˈmɔ:tə] miinipilduja (masin)
trench mortar man [ˈtrentʃ mɔ:təˈmæn] miinipildur (isik)
trick s. [trik] trikk, kaval võte, nuke, kunsttükk; vemp
to do the trick siin: sihti saavu-tama
trigger s. [ˈtrigə] päästik, trikkel
trip s. [trip] välja- või lõbusõit
triumph s. [ˈtraɪəmf] triumf, võidurõõm, võidutsemine, võit
troops s. [tru:ps] sõjalised jõud, sõjavägi

trot *v.* [trət] traavima, traavida
laskma

trouble *s.* [ˈtrʌbl] tüli, segadus, raskused, vaev, mure, häda

truly *adv.* [ˈtruːli] tõesti, tõeliselt, tõega, tõepoolest, tõetruult, ustavalt

trumpet *s.* [ˈtrʌmpɪt] trompet, pasun

trust *v.* [trʌst] usaldama

truth *s.* [truːθ] tõde, tõepärasus

turnkey *s.* [ˈtɜːnkiː] vangivalvur

turn over *v.* [ˈtɜːn ˈoʊvə] edasi andma, üle andma, ümber pöörama

tutor *s.* [ˈtjuːtə] koduõpetaja, repetiitor, töö järelevaataja

twilight *s.* [ˈtwailaɪt] videvik, hämarik, hämarus

twisted *adj.* [ˈtwɪstɪd] väänatud, keeratud, kokku põimitud

tyrant *s.* [ˈtaɪə(ə)nt] türann, vägivallla- või hirmuvalitseja

U.

ugly *adj.* [ˈʌgli] inetu, vastik, ebameeldiv

unawares *adv.* [ˈʌnəˈweəz] mitte- *e.* ebateadlikult, teadmata, teadmatult, ootamatult

unconventional *adj.* [ˈʌnkənˈvenʃ(ə)nəl] vaba, mitte seotud tingimustega

undoubtedly *adv.* [ʌnˈdaʊtɪdli] kahtlemata, kahtlematult

unequal *adj.* [ˈʌnˈiːkwəl] eba- võrdne

unfamiliar *adj.* [ˈʌnfəˈmɪljə] tundmata, mittetuntud, mitte tuttav

ungrateful *adj.* [ʌnˈɡreɪtful] tänamatu

uniform *s.* [ˈjuːnɪfɔːm] univorm, vormiriided, -rõivastis, munder

unit *s.* [ˈjuːnɪt] ühik, üksus

unlucky *adj.* [ʌnˈlʌki] õnnetu, õnnetusttoov

unnecessary *adj.* [ʌnˈnesɪs(ə)ri] mittevajalik, tarbetu, asjatu

unprecedented *adj.* [ʌnˈpreʃɪdɛntɪd] enneolematu, -nägematu, -kuulmatu

untapped *adj.* [ʌnˈtæpt] kasutamatu, ammutamatu, algamata

unvanquishable *adj.* [ʌnˈvæŋkwɪʃəbl] võitmatu

unwilling *adj.* [ʌnˈwɪlɪŋ] mitte-nõustuv, mittepäriolev, mitte-sooviv

upheaval *s.* [ʌpˈhiːvəl] üleskergitus, üleskerkimine (*piltl.*) põhjalik pöörang või pööre

upright *adv.* [ˈʌpˈraɪt] püstiolevalt, püsti; vertikaalselt

upris'ng *s.* [ʌpˈraɪzɪŋ] mäss, ülestõus

upset *v.* [ʌpˈset] ümber paiskama, segi paiskama

upside-down *adv.* [ˈʌpsaɪd ˈdaʊn] ülapiool allapoole pööratud, pahupidi

upward *adv.* [ˈʌpwəd] ülespoole, üles, üle selle

urgent *adj.* [ˈɜːdʒənt] tungiv, pakiline, edasilükkamatu, kiirvajalik

use up *v.* [juːz] ära tarvitama, (tööga) ära kurnama

usurer *s.* [ˈjuɪzərə] liigkasuvõt-
ja
utilize *v.* [ˈjuːtɪlaɪz] (ära) kasu-
tama, utiliseerima
utter *v.* [ˈʌtə] kuuldavale too-
ma, väljendama, lausuma, üt-
lema
utterance *s.* [ʌt(ə)r(ə)ns] väl-
jend

V.

vague *adj.* [veɪɡ] ebamäärane,
ebaselge
vale *s.* [veɪl] org
val'd *adj.* [ˈvælid] kehtiv, mak-
sev, paikapidav; õigus- või
seadusjõuline
valley *s.* [ˈvæli] org
valuab'e *adj.* [ˈvæljuəbl] väärt-
uslik
value *s.* [ˈvæljʊ] väärtus
vanguard *s.* [ˈvæŋɡaɪd] eelvägi,
avangard
vanish [ˈvæniʃ] kaduma, haih-
tuma, hääbuma
variety *s.* [vəˈraɪəti] mitmekesi-
sus, kogu mitmekesiseid ese-
meid; erim, teisend
various *adj.* [ˈvɛəriəs] mitmeke-
sine, mitmesugune, eri
venture *v.* [ˈventʃə] sõandama,
julgema, risk(eer)ima; väljen-
dada või läheneda või ette
võtta julgema
verse *s.* [vɜːs] värss, värsirida,
(luule või piibli) salm
via *prp.* [ˈvaɪə] (mingit) teed,
(millegi) kaudu
victim *s.* [ˈvɪktɪm] ohver, ohv-
rikslangenu

victorious *adj.* [vɪkˈtɔːriəs] või-
dukas, võidurikas
victory *s.* [ˈvɪktəri] võit
violence *s.* [ˈvaɪələns] ägedus,
vägivaldsus, -vald
voluntarily *adv.* [ˈvɒləntərɪli]
tahtlikult, vabatahtlikult
volunteer *v.* [vɒlənˈtiə] vaba-
tahtlikult toimima või esine-
ma või ennast teenistuseks
pakkuma;
vote *v.* [vout] hääletama

W.

wage *v.* [weɪdʒ] (sõda, võitlust)
pidama
wail *v.* [weɪl] halisema, kaeba-
ma, kurtma, kaeblikult ulgu-
ma
wake up *v.* [ˈweɪk ˈʌp] ärata-
ma, ärkama
wander *v.* [ˈwɒndə] rändama,
ekslema, sonima
want *s.* [wɒnt] vajadus, puu-
dus, (millegi) puuduolek; puu-
dus, vaesus, tarvidus
want *v.* [wɒnt] vajama, tarvi-
dust tundma, puudust tund-
ma, puudu jääma
watch *s.* [wɒtʃ] valve, valvsus
to keep watch valvama, valv-
salt ootama, valvet pidama,
vaatlema
watchward *s.* [ˈwɒtʃwɔːd] (sõja-
väeline) leppesõna, parool,
juhtlause, loosung
water-butt *s.* [ˈwɔːtəˈbʌt] vee-
vaat
way *s.* [weɪ] tee; **to be in the
way (in one's way)** segama,
teel ees olema

wealth *s.* [welə] rikkus, jõukus
weapon *s.* [ˈwepən] relv, sõjariist
weary *adj.* [ˈwiəri] väsinud
weave (wove, woven) *v.* [wi:v, wouv, wouvən] kuduma (kangast), punuma, põimima
weaver *s.* [ˈwi:və] kangur, kangakuduja
web *s.* [web] kude, koetis, kootud kangahulk; ämblikuvõrk, võrgend
wed *v.* [wed] abielluma, (kokku) laulatama, paari panema
Welsh *adj.* [welʃ] wales'i
wheat *s.* [wi:t] nisu
wheelbarrow *s.* [ˈwi:lˈbærou] (käsi)käru
wherefore *adv.* [ˈweəfɔ:] miks, mispärast, mistõttu
whirl *v.* [wɜ:l] keerutama, pöörlema, keerlema
whisper *v.* [ˈwispə] sosistama
whist *s.* [wɪst] vist (kaardimäng)
wicked *adj.* [ˈwɪkɪd] õel, kuri, paha
widow *s.* [ˈwɪdou] lesknaine
wild *adj.* [waɪld] metsik
win *v.* [wɪn] võitma
winding-sheet *s.* [ˈwaɪndɪŋ-ʃi:t] surnulina
windmill *s.* [ˈwɪndmɪl] tuuleveski
wit *s.* [wɪt] teravmeelsus, taibukas, taip, aruküs

witch *s.* [wɪtʃ] nõid, nõiamoor
within *adv.* [wɪˈðɪn] seespool, sees, millegi piirides
witness *s.* [ˈwɪtnɪs] tunnistaja, tunnistus
wonderment *s.* [ˈwʌndəmənt] imestus, hämmastus
wondrous *s.* [ˈwʌndrəs] imes-
tusväärne
worn *adj.* [wɔ:n] kulunud, kurnatud, roidunud, väsinud *v.* (wear, wore, worn)
worship *v.* [ˈwɜ:ʃɪp] palveldama, jumaldama, kummardama, palvust tegema
worshipper *s.* [ˈwɜ:ʃɪpə] palvel-
daja, jumaldaja, kummardaja
wound *s.* [wu:nd] haav; *v.* haavama
wretched *adj.* [ˈretʃɪd] vilets, armetu, haletsemisväärne, nurjatu, halb.
wretchedness *s.* [ˈretʃɪdnɪs] viletsus, armetus, haletsemis-
väärsus, nurjatus, halb
wrong *s.* [rɒŋ] ülekohus, ebaõiglus

Y.

yawn *v.* [jɔ:n] haigutama
yield *v.* [ji:ld] tootma (saaki või tulu) andma, sisse tooma, järele andma, loovutama
yoke *s.* [jouk] ike

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