

LESSON 2 HOME

Home, sweet home. It does not matter what your home is like — a **country mansion**, a more modest **detached** or **semi-detached house**, a **flat** in a **block of flats** or even a **room** in a **communal flat**. Anyway, it is the place where you once **move in** and start to **furnish** and **decorate** it to your own taste. It becomes your second "ego".

Your second "ego" is very big and disquieting if you have a house. There is **enough space** for everything: a **hall**, a **kitchen** with an **adjacent dining-room**, a **living-room** or a **lounge**, a couple of **bedrooms** and **closets (storerooms)**, a **toilet** and a **bathroom**. You can walk slowly **around the house** thinking what else you can do to **renovate** it. In the hall you cast a glance at the **coatrack** and a **chest of drawers for shoes**. Probably, nothing needs to be changed here.

You come to the kitchen: kitchen furniture, kitchen **utensils**, a **refridgerator (fridge)** with a **freezer**, a **dishdrainer**, an **electric** or **gas cooker** with an **oven**. Maybe, it needs a **cooker hood**?

The dining-room is lovely. A big **dining table** with **chairs** in the centre, a **cupboard** with **tea sets** and **dinner sets**. There is enough place to **keep all cutlery and crockery in**. You **know** pretty well **where things go**.

The **spacious** living-room is the heart of the house. It is the place where you can have a chance to see the rest of your family. They come in the evening to sit around the **coffee table** in soft **armchairs** and on the **sofa**. You look at the **wall units**, stuffed with **china**, **crystal** and books. Some place is left for a **stereo system** and a **TV set**. A **fireplace** and **houseplants** make the living-room really **cosy**.

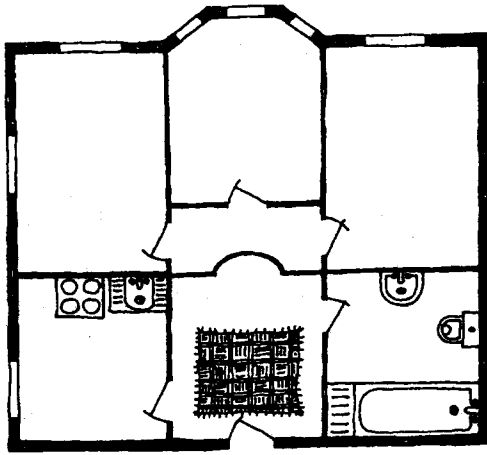
Your bedroom is your private area though most bedrooms are alike: a **single** or a **double bed**, a **wardrobe**, one or two **bedside tables** and a **dressing-table**.

You look inside the bathroom: a **sink**, **hot** and **cold taps** and a **bath**. There is nothing to see in the toilet except a **flush-toilet**.

You are quite satisfied with what you have seen, but still doubt disturbs you: 'Is there anything to change?' Yes! The walls of the rooms should be **papered**, and in the bathroom and toilet — **tiled!** Instead of **linoleum** there should be **parquet floors**. Instead of **patterned curtains** it is better to put darker **plain** ones, so that they might not **show the dirt**. You do it all, but doubt does not leave you. Then you start **moving** the furniture **around** in the bedroom, because the dressing-table **blocks out the light**. You are ready to give a sigh of relief, but... suddenly find out that the lounge is too **crammed up with furniture**.

Those who live in **one-room or two-room flats** may feel pity for those who live in houses. They do not have such problems. At the same time they have a lot of privileges: **central heating**, **running water**, a **refuse-chute** and... nice **neighbours** who like to play music at midnight. **Owners** of small flats are happy to have small problems and they love their **homes** no less than those who live in **three-storeyed palaces**. Home, sweet home.

1. What category of owners does your family belong to?
2. Say what else one can see In a hall, a kitchen, a dining room, a lounge, a bedroom.
3. Look at the plan of a flat and decide how you would arrange it. Discuss with the classmates what you would buy to furnish it. Make use of the phrases below:



- | | |
|--|----------------------------|
| Let's ... | in the middle |
| What about putting ... | in the far end of the room |
| What do you think of... | in the right corner by ... |
| I think we should ... | in the left corner at... |
| Shall we ... | on the right |
| Perhaps the best thing would be to ... | on the left |
| Everybody puts ... | beside |
| Well, couldn't we ... | near |
| Why don't we ... | (just) opposite |
4. Do you have a room of your own? Is there anything special about it?

○ TEXT

Clara in the Denhams' House.

(Extract from the book by Margaret Drabble "Jerusalem the Golden ". Abridged)

The Denhams' house was semi-detached. It was a large, tall, four-storeyed building, on one of the steep hillsides of Highgate. In front of the building was a large paved courtyard. It was separated from the pavement by a high, elaborate, wrought iron fence,¹ the gate of which stood open.

The door of the Denhams' house was painted black, and it was solid, and heavily panelled,² in the centre of the middle panel there was a lion's head with a brass ring in its mouth. There was also a bell, and Clara chose the bell. The door was opened by a thin, brown, balding, youngish looking man.

'I've come to see Clelia,' said Clara, standing on the doorstep. The man gulped nervously, and nodded, and said, 'Clelia, oh yes, Clelia, just a moment, I'll go and get her.'³

And he disappeared. Clara, uninvited, thought she might as well step in, so she did. The hall into which she stepped was not a hall at all, but a large and very high room, with doors leading off it in most directions, and it was so full of unexpected things that she found it hard to know where to look first.

The floor was tiled, in diagonal squares of grey and white marble, and the walls were so densely covered with pictures and looking glasses that it was hard to tell whether or how they were papered, but the general tone and impression was of a deep purple and red. At the far end of the hall there was a marble fireplace, and under it was a large pot of dying flowers. There was also, she vaguely noted, in one corner a piano, and the windows had shutters of a kind that she had never seen in England.

After a while, Clelia appeared, from one of the doors at the far end of the hall.

'Well, I came,' Clara said.

'So I see,' said Clelia. 'I'm glad you came. Let's go up into my room.'

'Who was that that let me in?' said Clara, following Clelia meekly up the staircase, and up and up, to the second floor.

'That was Martin,' said Clelia. 'He's rather lovely, don't you think?' Clara could not think of any scheme in which the man she had just seen could have been described as lovely, but she instantly invented one.⁴

'Yes,' she said.

'And this,' said Clelia, suddenly throwing open a high white door, 'is my room.'

And she said it with such pride and such display that Clara did not feel at all obliged to conceal the amazement. And it was, by any standards, amazing.

It was a tall, square room, facing towards the back of the house and garden. The room's function — for it was, beneath all, a bedroom — was all but concealed.⁵ Clara, when she looked hard, could just descry a bed, almost lost beneath a grey and pink flowered cover, a heap of books, and a large half-painted canvas. There were a good many books in the room; one wall was lined with them, and they lay in heaps on chairs and on the floor. There were photographs and postcards and letters pinned up and pasted on tables and walls, and amongst these more adult decorations, there was also a great quantity of carefully arranged and ancient toys. Clara was staggered and bewitched, she had never in her life seen anything like it.

She got round to thinking that one of the most charming features of Clelia's room was its sense of prolonged nursery associations.⁶ The childhood objects were not only lovely in themselves, they were a link with some past and pleasantly remembered time.

They stayed in the bedroom for half an hour or so, talking, looking at the things, talking.

'I think it must be tea time,' said Clelia. 'I think we'd better go down.'

When they reached the drawing room, the only people there were Mrs Denham and Martin.

'This is Clara, mama,' said Clelia.

'Clara, yes,' said Mrs Denham. 'Clelia told me about you. Do sit down, have a cup of tea. Clara, will you have milk or lemon?'

'Lemon, please,' said Clara. And as she stirred her cup of tea, and sipped it, she lost track of the conversation entirely, so engrossed was she in the visual aspect of the scene presented to her:⁷ She did not know where first to look, so dazzling and amazing were the objects before her.

It was a large, high, long room, and so full of furniture and mirrors and pictures and books and chandeliers and hangings and refracted angles of light that the eye could at first glimpse in no way assess its dimensions.⁸ It seemed to be full of alcoves and angles,⁹ though the room itself was a plain rectangle: fish swam in a goldfish bowl on top of a bookcase, and flowers stood on small pedestals here and there. Over the marble mantelpiece was a huge oval mirror with an eagle adorning it. The floor was wooden, and polished, but most of it was covered by a large, intricately patterned coloured carpet.

On one wall hung a large picture of a classical, mythological nature: on another wall was an equally large picture of pale yellow and beige lines. The third wall was lined entirely with books, and the wall that looked over the garden was not a wall but a window, heavily shrouded with curtains of different fabrics and densities.¹⁰ Clara was astonished; she could compare the room to nothing in her experience. Mrs Denham herself made a fitting occupant for such a room.¹¹ She talked of books, from what Clara, in her haze of observation, could hear:¹² about some books that she was, ah yes, what was that word, reviewing? A critic, then? No, not a critic. A writer, then, perhaps: and Clara, searching for help, directed her excellent vision at the distant titles of the books on the shelves¹³ behind Martin's head. And help was forthcoming for there was a whole row of somehow familiar books, and the name on the back, she could just decipher it, was Candida something.¹⁴ Why, yes, of course, Candida Gray, a name that she had known for as many years as she had known any such names. In the sudden satisfaction of recognition, Clara nearly cried out, into the midst of the conversation, I read your book, I read that book of yours, I read *Custom and Ceremony*, but she didn't, she kept quiet, she did not want to betray, even directly, the novelty of her discovery.¹⁵ And she thought, a little aggrieved: I do think Clelia might have told me, how could she assume that I knew her mother's maiden name? Her discovery did, however, do much to help her

understanding of the conversation. She began to feel that she knew where she was, a little: and after a while she too began to talk.

Comprehension Check

1. What was the Denhams' house like?
2. What was there in front of the building?
3. What did Clara choose, the bell or the brass ring?
4. Who opened the door?
5. Was Clara left alone on the doorstep or did the man let her in?
6. What was the hall like?
7. Where did Clelia take Clara?
8. Why was Clara staggered and bewitched in Clelia's room?
9. Where did the girls go after half an hour?
10. Who was there in the drawing room?
11. What did Clara see in the drawing room?
12. What impression did the drawing room produce upon Clara?
13. Was Clara listening to the talk? Why?
14. How did Clara make her discovery?
15. Did Clara's discovery help her somehow or not?

EXERCISES

Exercise 1

Work with the text and say what we call:

- large pieces of cloth that we put as a decoration on a wall or a curtain over a window;
- a measurement in space such as length, width, or height;
- an open space wholly or partly surrounded by buildings, next to or inside a large house;
- a house that is one of a pair of joined houses;
- a paved surface or path at the side of a street for people to walk on;
- a sort of stone that is hard, cold to the touch, smooth when polished, and used for buildings and statues, etc.;
- the opening for a coal fire in the wall of a room, with a chimney above it and a hearth;
- a pair of wood or metal covers that can be unfolded in front of the outside of a window to block the view or keep out the light;
- a block of stone or wood forming the base of a doorway;
- a flight of stairs with a handrail;
- a small partly enclosed space in a room;
- a flat shape with four straight sides forming four right angles;
- a person who lives in a place, though without necessarily owning it;
- a frame surrounding a fireplace, especially the part on top which can be used as a small shelf;
- number of things, mass of material, piled up.

Exercise 2

Pick out all the words and word combinations which describe:

1. The hall in the Denhams' house;
2. The bedroom in the Denhams' house;
3. The drawing room in the Denhams' house.

Exercise 3

I. Find in the text nouns modified by the adjectives:

1. tall/high;
2. flowered/patterned;
3. large/huge.

II. Explain the difference in meaning between these adjectives and say in what other collocations they can be used. Give examples.

13. The book was lost... a heap of papers on the table.
 14. There were lots of framed photographs... the mantelpiece.

Exercise 10

Paraphrase the italicized part of each sentence choosing the appropriate phrase from the text.

1. Clara, uninvited, thought she might as well *come in*, and *did it*.
2. There were plenty of books in the room; and they lay *in piles* on chairs and on the floor.
3. The man *swallowed* and nodded.
4. *There were so many pictures on the walls* that it was hard to tell whether or how they were papered.
5. It was separated from the pavement by a high, *ornamented*, wrought iron fence.
6. The door of the Denhams' house *was covered with wooden panels*.
7. The floor *was covered with squares of marble*.
8. It was such a large, high, long *room crammed with furniture and mirrors and pictures* that the eye *could not at first sight evaluate its size*.
9. She *did not feel that she had to hide her astonishment*.
10. Clara, when she looked *closely*, could just *make out* a bed, almost *hidden*, beneath a cover.
11. *There was a great quantity of toys, neatly put in order*.
12. Clara felt *amazed and charmed*.
13. She *didn't follow the conversation*, so *absorbed was she by* the visual aspect of the scene presented to her.
14. Over the marble mantelpiece was an *enormous oval mirror*, *embellished with an eagle*.
15. And help was *coming* for there was a whole *line of books which she somehow knew*.
16. The name on the back, she could just *discern* it, was *something like Candida*.
17. Most of the floor was covered by a big *elaborately ornamented* carpet.
18. Clara, *seeking for help*, directed her excellent vision at the distant titles of books.
19. Mrs Denham herself was a *suitable inhabitant* for such a room.
20. 'Who was that *that opened the door and allowed me to enter*' asked Clara.

Exercise 11

Complete the following sentences choosing the appropriate word or phrase from the list. Change the form of the words if necessary. Translate the sentences into Russian.

- | | | |
|--------------------|-----------------|-----------------|
| to be lined | to be full of | to be covered |
| to be pinned up | to lie in heaps | to be concealed |
| to be lost beneath | to stand open | to be pasted |
| to lead | to be arranged | to be tiled |
| to be separated | to be painted | to be papered |

1. If the floor one can easily hear footsteps on it.
2. Other walls with white bookshelves from which books overflow to the floor.
3. The door between the office and a small dark room at the back always
4. The floors downstairs with Indian carpets.
5. The walls with pictures of aircrafts.
6. A staircase ... from the ground floor to the first floor.
7. The notice and became the centre of attention.
8. A typewriter, some writing paper, pens and pencils — everything ... carefully ... on top of the bookcase.
9. The walls in the sitting-room but not painted, which made the room look a lot cosier.
10. The room dark expensive furniture. Oriental carpets, smart lamps, everything first-class.

11. The incident..... and nobody ever learned anything.
12. A sick child ... nearly ... the heap of blankets.
13. Books, papers, manuscripts, stacks of letters ... all around the study.
14. The dining room ... from the rest of the house by a narrow passage.
15. As the tiny house green, it was almost lost on the green background of the garden.

Exercise 12

Remember a situation when you came to somebody's place and experienced strong emotions. Tell the class about it, ending the story with one of the sentences given below.

1. I vaguely noted.
2. I said it with pride and display.
3. I did not feel at all obliged to conceal the amazement.
4. I was staggered and bewitched.
5. I was engrossed in the visual aspect of the scene presented to me.
6. I did not betray the novelty of my discovery.

Exercise 13

Speak of Clara's visit to the Denhams' house.

1. in the third person;
2. in the person of Clara;
3. in the person of Clelia;
4. in the person of Mrs Denham.

Exercise 14

Discussion points.

1. What impression does the description of the Denhams' house produce on you?
2. What can you say about the people who inhabit it?
3. What do you think of Clara?
4. Have you ever experienced anything like that in your life?
5. Do you believe that homes reflect their owners' mode of life, occupation, character?

Exercise 15

Look at the picture. It depicts the living-room of a large family. Look at it for two minutes, then hide it and agree or disagree with the following statements. Test your perception and memory.

► **Pattern:** The living-room is rather small. — No, I don't think so, it is rather spacious.

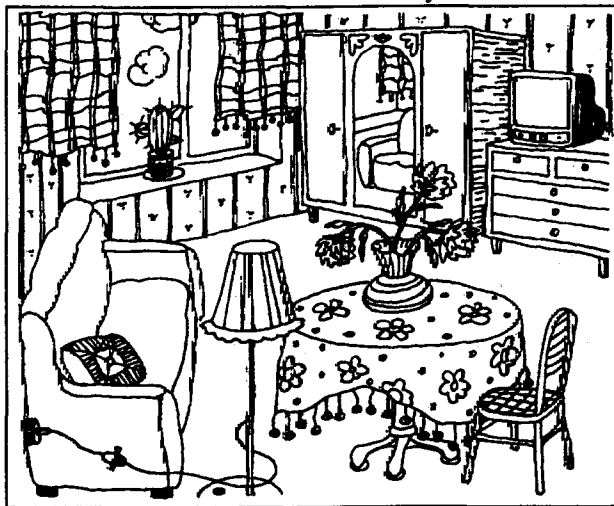


1. In the middle of the room there is a big table.
2. The table is laid for dinner.
3. At the table there are two armchairs.
4. The armchairs are very comfortable with tall backs.
5. On the right there is a fireplace.
6. On the mantelpiece there is a clock.
7. Just opposite the fireplace there is a sofa.

8. There are four cushions on the sofa.
9. The sofa is small and comfortable.
10. In the foreground we can see a desk.
11. In the far left corner there is a standard lamp.
12. The walls are covered with beautiful carpets.

Exercise 16

Look at the picture. Describe this picture in detail. What would you bring in or take away to make it look cosier? How would you furnish it to your taste?



Exercise 17

Read and translate the text.

The Randolph sisters, Sadie and Esther, live just a block away from each other. Sadie constantly complains that the people in town are cold and unfriendly, while Esther finds them warm and pleasant.

Although Sadie can't see it, the difference is in the way they approach those people. Sadie and her husband have a lovely house. It's filled with beautiful antique furniture and glassware that is so fragile it could easily be broken by a careless guest or adventurous child. Whenever someone is visiting, Sadie and her husband are constantly "straightening up". Their behaviour seems to indicate that they put more of an emphasis on the looks of their house than on the comfort of their guests. As a result, their nervous guests behave with excessive care — and they leave as soon as possible.

In contrast, Esther's house is not fancy at all. In fact, it's almost shabby. But she and her husband have a relaxed, friendly attitude toward visitors, who don't have to worry about an accident occurring with an expensive piece of furniture or vase. Esther's house is a place where people can drop in, put their feet up on the coffee table, and feel at home.

(from "Grammar Dimensions")

I. Answer the questions.

1. Whose house, Sadie's or Esther's, appeals to you? Why?
2. Which one would you drop in? Why?
3. In what houses do you feel at home? Why?
4. What do you think of those hosts who put more of an emphasis on the looks of their house than on the comfort of their guests?
5. What house would you call lovely?
6. What house would you call shabby?
7. What does home mean to you?

II. Make up dialogues:

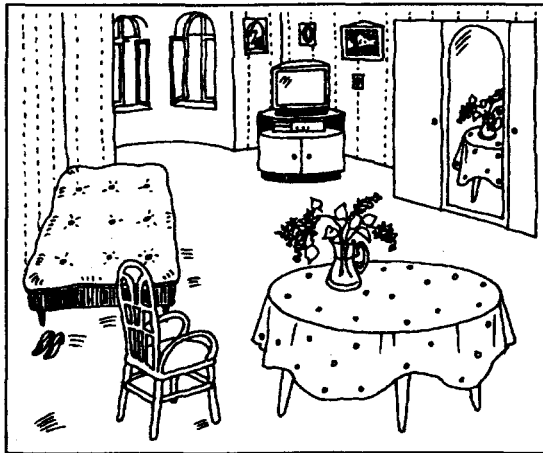
- 1) between Sadie, her husband and their guests;
- 2) between Esther, her husband and their guest

Exercise 18

Have a look at Picture A and B. Answer the questions. Make use of the phrases and words below:



Picture A



Picture B

It needs cleaning; to scatter; to throw around; to tidy up; to be piled with something; to lack; to be in disorder; untidy; in a mess.

Picture A

1. What can you see in Picture A?
2. Could you describe it in detail?
3. What attracts your attention in particular?
4. What's your impression of this room?
5. Do you like it?
6. What do you think of its occupant?

Picture B

1. What can you see in it?
2. Do you like the room now?
3. Could you describe Picture B in detail?
4. What changes have been made? Why?
5. What is missing in Picture B?
6. Could you compare these two pictures?
7. Which picture do you like better and why?
8. What would you add to make it look cosier?

o Exercise 19

Read the telephone conversation and draw a plan of the house and the garden. Tell other students how you would furnish the house and use the rooms.

Martin: Hello, Linda!

Linda: Hi!

Martin: Well, good news at last. After looking at about two hundred houses, I've found just the place for us. It's in Blackwood, which is an outer suburb about twenty five minutes drive from the city. I think you'll love it. It's got a lovely big garden and lots of trees.

Linda: Yes, fantastic. Now tell me all about it.

Martin: Well, it's basically a three bedroom house. Very individual in style. There's no front door at all. You come into the hall from a side door. As you walk down the hall, there are two bedrooms on the left. On the right there is a door leading into a huge lounge.

Linda: What about the third bedroom?

Martin: Well, if you keep going down the hall, it is on the right, past the lounge room. The room on the left would make a useful study or family room. The one on the right, which has a wine cellar by the way, would be a very good store room or junk room.

Linda: I see.

Martin: What sold me on the house was the kitchen. It leads off the lounge and is huge. We can eat in there when we don't feel like having a formal meal in the dining room.

Linda: What about outside?

Martin: Well, there's a big wide verandah running across the front of the house. The two main bedrooms look out onto this. It also continues down the left-hand side of the house. Part of it, on the western side acts as a passage to the bathroom and toilet.

Linda: And the garden? You said something about a garden.

Martin: Yes, it is one of the nicest things about the place. A driveway runs down the left-hand side of the house to the garden. On the right of the house there is an orchard with apple, plum and orange trees. At the rear there is a large grassed area surrounded by a border of trees and shrubs. In the middle of the lawn there is an old clothes line.

Linda: That'll have to go!

Martin: Well, it is usefiil.

Linda: I don't care, it is ugly.

Martin: OK, the clothes line goes.

Linda: Well, then, when can I see it?

Martin: As soon as you arrive tomorrow..

Linda: Great. I'll see you then. Bye.

Martin: Bye.

Exercise 20

Speak about the room where you live. Make use of the topical vocabulary.

Exercise 21

Speak about the flat where you live. Make use of the following questions and topical vocabulary.

1. Where do you live? How many floors does the house have? Is it a block of flats or not?
2. What modern facilities does your flat offer? Do you have electricity, running water, gas, a telephone, a radio?
3. What kind of flooring do you have in your flat?
4. How are the walls of your flat finished? Are they whitewashed, tiled or wallpapered? Do you like to adorn the walls?
5. How is your flat lighted?
6. What kind of curtains (hangings, blinds) do you have? Do they go well with the wallpaper?
7. Is your flat crammed with things?
8. What makes your flat look cosy?
9. Do you have a convenient working space or a desk at home? Where do you keep your books?

Exercise 22

Find a photograph or a picture of an interior in which you recognize a taste that is radically different from your personal style. Tell your classmates what you like or dislike about it.

Exercise 23

If you have travelled abroad, speak about the difference in interior decorations which one may observe in foreign (British, American, German, etc.) and Russian homes.

Exercise 24

Highlight the meanings of the proverbs, making up short situations. Tell them in class.

1. People who live in glass houses should not throw stones.
2. Do not burn your house to get rid of the mice.
3. As you make your bed, so you must lie on it.
4. A rolling stone gathers no moss.
5. Charity begins at home.
6. Home is where the heart is.
7. East or West — home is best.