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ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ  
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имени Александра Григорьевича и Николая Григорьевича Столетовых  
(ВлГУ)

Константинова О.М., Карякина П.К.

**УЧЕБНО-МЕТОДИЧЕСКАЯ РАЗРАБОТКА ДЛЯ  
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Настоящая учебно-методическая разработка предназначена для студентов IV курса факультета иностранных языков, изучающих английский язык в качестве второй специальности. Целью разработки является дать дополнительный теоретический и практический материал по теме «Система времен английского глагола в активном залоге».

**Составители:** Константинова О.М., к.п.н., доцент кафедры второго иностранного языка и методики обучения иностранным языкам ВлГУ им. А.Г. и Н.Г. Столетовых (Педагогический институт ВлГУ);  
Карякина П.К., ассистент кафедры второго иностранного языка и методики обучения иностранным языкам ВлГУ им. А.Г. и Н.Г. Столетовых (Педагогический институт ВлГУ)

**Рецензент:**

кандидат педагогических наук,  
зав.кафедрой иностранных языков для неязыковых факультетов ВлГУ  
доцент Т.В. Мартынова

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## PART I THEORY

### ENGLISH VERB-FORMS

Time-distinctions find their expression in verb-forms. English grammatical terminology has a special word *tense* to indicate time at which an action or state is viewed as happening or existing. The speaker's subjective use of distinctions of Time drawn in accordance with the conventions of the language is naturally primary in importance.

The system of the English verb offers its own difficulties for a foreign student to master. The most troublesome problems are concentrated in the area of the finite verb, and include, in particular, tense, aspect, and modal auxiliary usage.

The components of grammatical meanings in actual verb-forms are often not so separable as it might be suggested. *Tense, mood* and *aspect* appear to be closely entwined. The terms *tense-aspect* or, say, *tense-mood* seem therefore fully justified. We can hardly say that there are pure tenses, pure moods or pure aspects; two or three of these kinds of meaning are always inseparably present in any given verb form. This will be made clear if we identify the tense-forms by specifying their characteristic sentence-functions and look at the contrasting patterns rather than contrasting forms.

A major question in learning the grammar of the English verb is therefore to look for the difference of distribution in various contexts, linguistic or situational, where each verb-form occurs.

Distinction must be made between paradigmatic (primary) and syntagmatical (secondary) meanings of grammatical forms, in other words, between its denotative and connotative meanings.

In the power of connotation of grammatical forms lies the reserve force of language. Grammatical imagery plays such a considerable role in the formal arrangement of units of speech as to deserve our particular attention.

The study of verb-forms must reasonably include their functional transpositions where we distinguish: a) formal conventional transpositions in fixed

patterns of grammatical usage and b) expressive transpositions for stylistic purposes. The former are stylistically unmarked and emotionally neutral; the latter are marked and have a stylistic value.

## THE PRESENT TENSE

In the practice of perhaps all languages the idea of "now" means a time with appreciable duration the length of which varies greatly with the context. It is important only that the theoretical zero-point should fall within the period alluded to. The verb-form itself does not imply the length of duration before or after the present moment covering a very wide range of meaning as well as expression of intermittent occurrences. The implied context, linguistic or situational, is all that can be considered relevant.

The present tense may be characterised by distinguishing the inclusive and exclusive present. The first will include:

1) the actual present denoting an action occurring at the moment of speaking or writing. *I see an aeroplane. The teacher wants to speak to you. I love you.*

Here belong also author's words, stage remarks, comments in newspapers, etc., e. g.: *Goes behind the screen. Opens the door. Bell rings.*

2) the neutral present used when no particular time is thought of; depending on the context it may indicate:

something that is always true, e. g.: *The sun rises in the east* (generalising present);

actions permanently characterising the subject, e. g.: *Fleur does what she likes* (qualitative present);

ability to do something, e. g.: *She speaks three languages. (She can speak three languages).*

The neutral present is also used in giving a definition or stating a rule. This may be called present of definition, e. g.: *Water freezes below zero.*

As a matter of fact, in such cases an action or state denoted by the present tense can be referred to any sphere of time: present, past or future.

3) the iterative present refers to an action repeated at intervals, the repetition being usually indicated by an adjunct like *every day, twice weekly, always, etc.*, e. g.: *I get up at eight every day. This paper appears twice weekly. We always go to the seaside in summer.*

In terms of modern linguistics, the present tense is often characterised negatively, i. e. as the form used when there is no positive reason for the use of the past, future, or the subjunctive or any other complex conjugation form. As the unmarked item in the conjugation of the English verb, it is then called *the neutral or non-past of the ver.*

The syntagmatic meanings of the "exclusive" present may be illustrated by its use: a) *with future time reference*, b) *with the implication of a past action*, c) *with imperative modal force*.

This may be shown diagrammatically:

### **The Present Tense**

*The primary denotative meaning (Inclusive Present)*

a) *I see an airplane*

b) *I love you.*

#### I. Indicative Modality

c) Generalising Present	d) Iterative Present	e) Qualitative Present
<i>The sun rises in the east.</i>	<i>I always go to the South in summer.</i>	<i>She plays tennis with innate grace.</i>

*Secondary syntagmatic meanings (Exclusive Present)*

a) past time reference !	b) future time reference
<i>And then in the night of the banquet she appears in her emeralds... (Mitchell)</i>	<i>We start tomorrow.</i>

#### II. Imperative Modality *You go and see him.*

The present tense recounts of a future action as vividly as if it were present.

Distinction must be made here between different shades of modal meaning and adherent expressivity imparted to the verb-form by different kind of contexts, linguistic or situational:

1) strong determination of the speaker to do something or get something done. This is often the case in familiar speech, in expressive or otherwise emphatic style, e. g.:

"If you mention her", cried Winifred, "**I go straight out to Park Lane and I don't come back**". (Galsworthy)

"You may try, and try, and try again, Messrs. Dodson and Fogg", said Mr. Pickwick vehemently, "but not one far-thing of costs or damages **do you ever get from me, if I spend the rest of my existence in a debtor's prison**". (Dickens)

2) strong certainty of future action viewed as a logical result or consequence of another given action, e. g.:

"Draw a form of settlement that passes all my property to Miss Fleur's children..." Gradman grated: "Rather extremely at your age, sir; you **lose control**". (Galsworthy)

Gosh! Here's a ring with a big blue diamond. Worth four thousand pounds. **We're on the velvet for the rest of our lives.** (Shaw)

The use of the present tense with the implication of futurity imparts vivacity to speech and often serves stylistic purposes. And this is not specifically English. There is a close parallel to this development in other European languages.

The present tense with future time reference is known to be widely current in certain types of subordination. Distinction must be made between its different uses in object subclauses where it may be used:

a) without any special expressive connotation, e. g.: *Suppose they come a few minutes later.*

b) with expressive connotation or such modal shades of meaning as: strong determination, certainty or assurance, e. g.:

*...But understand that **if I decorate, I decorate alone, without interference of any sort.*** (Galsworthy)

*Be sure that **I come back with good news, and I am not long gone.*** (Dickens)

*"...And **do I keep the change?**" asked Stanley, who had been given a shilling.*

"Well", he said, "I shall have to see Soames ...At all events I'll let you know **what happens** when I speak to Soames". (Galsworthy)

The use of the present tense with the implication of futurity in object subclauses is rather a frequent occurrence after such verbs in the principal clause as: *to be, to care, to hope, to look, to mind, to pray, to see*, etc.

"Let's hope **they stay there**," Mullinder said. "They want to finish off that lot once and for all this time." (Sillitoe)

The present tense may be functionally synonymous with the Present Perfect. This is often the case in patterns with verbs of saying, seeing and hearing. The present tense is employed here perfectly to imply "being in a state resulting from having..." Examples are:

*Fly over my city, little Swallow, and tell me **what you see there***. (Wilde)

**I hear**, you couldn't wait two weeks for me. (Mitchell)

You've been to Switzerland, **they tell me**. (Galsworthy)

Reference is made here to a past action and the speaker uses the present tense as though the words had just been spoken, since he feels the matter as one of his present interest.

The opposition present-past comes to be neutralised. The context is explicit enough to make the necessary meaning clear. In such cases the present tense is employed "perfectively", to imply "being in a state resulting from having...". This use belongs chiefly to conversation and letter writing, and is common only in the first person, though, with the verb *see* the second person seems also to be "perfective" in such patterns as: *You see I have done my best to help you*.

The change of the tense-forms with one and the same time reference is a most effective stylistic device in expressive language. The present tense recounts the past viewed by the speaker as vividly as if it were present.

*I hand the first book to my mother. Perhaps it is a grammar, perhaps a history or geography. I take a last drowning look at the page as I give it into her hand, and start off aloud at a racing pace while I have got it fresh. I trip over a word. Mr. Murdstone looks up. I trip over another word. Miss Murdstone looks up.* (Dickens)

## THE PRESENT CONTINUOUS (PROGRESSIVE) TENSE

The progressive forms are commonly defined as denoting concrete processes of the action whose progression is taking place at a definite moment of time expressed or implied in the context or speech situation, i. e. processes limited in time as contrasted to those of general validity. The most important function of the progressive aspect is to refer to temporary activities situations or goings-on.

The progressive forms are normal where predication tells of *actions*, events, or states of affairs that are in process at the moment of speech or writing and are thought as begun, but not ended, with beginnings and/or ends felt as relatively close to the time of writing or speaking.

The denotative value of the Present Progressive may accordingly be characterised as indicating: a) present time relevance, b) something progressive, c) contact with the moment of speech. These three semantic elements (semes) make up its synchronic componental polysemy.

*She looked at him scornfully and answered: "I don't know what you are talking about!"* (Galsworthy). *"Sorry!" said Desert, abruptly: "I'm boring you. Have a sweet?"* (Galsworthy). *"You are talking like a child".* (Galsworthy)

Grammar books make reference to the fact that the continuous tenses cannot normally be used with verbs that do not denote duration in a limited time, such as: *believe, belong, desire, detest, feel, forget, hear, hope, like, love, recollect, remember, imagine, refuse, see, smell, think, wish, want, know, etc.*

But in present-day English, especially in spoken English, these verbs are found more and more frequently in continuous forms either because the verb is taken in a slightly different meaning or because of their particular application to this very moment and special emphasis of duration, e. g.: *"Are you **feeling** strong, darling? Aunt Em is here, and my uncle Hilary and his wife".* (Galsworthy) *"He'll never give me a sign of what he's **thinking** or going to do. Like was!"* (Galsworthy) *Then it's little enough you **are knowing** of any man living, let alone Ashley.* (Mitchell)



Most difficulties over the use of the progressive forms arise, in fact, with the classes of verbs which are normally incompatible with the progressive.

*Peter is being most inattentive.*

*I'm thinking about what you said.*

*I'm listening to you.*

*Peter is being inattentive* implies a rather permanent quality. *I'm thinking about what you said* differs from *I think so*, as there is an element of deliberateness about the thinking where the continuous forms are used: thought is viewed here as a kind of work, with fairly well defined beginning and end, not merely quick darting of opinion rising instantaneously.

*I'm listening to you* differs from *I hear you*: *listening* is conscious and deliberate, but *hearing*, in this sense, is a reflex.

Verbs of physical and mental perceptions and verbs of saying are comparatively seldom used in progressive forms. When this is the case, the verb-form marks intensity of an action in process with emphasis laid on it, e. g.:

*Her eyes were not quite close but surely were not seeing.* (Galsworthy)

*He glanced at Fleur. There she sat, and what she was feeling he couldn't tell.*  
(Galsworthy)

Compare also the following:

1. a) *You imagine he'll come.*      *You think he'll come.*  
b) *You are imagining things.* *You are having hallucinations.*
2. a) *I plan to leave tomorrow.*      *I intend to leave tomorrow.*  
b) *I am planning my holidays.* *I am making arrangements for the holidays.*

It would be wrong to say that certain verbs are never used in Continuous forms, rather, some kinds of predication expressed by certain verb-phrases resist expansion of their forms.

Thus, for instance, in *Now I'm remembering* the Present Continuous may be referred to as used to emphasise the limited duration, but this is arbitrary, for we

may say that in this case *remember* has the meaning of "make a conscious effort to remember", in which sense the Continuous form is fairly common.

Further examples are: *They're living in London* and *They live in London*. The Continuous form suggests either that they have moved there recently or that they intend to move soon, or both. The simple Present indicates that London is their permanent home.

With verbs such as *read* or *work*, which refer to non-momentary activity, the Present Continuous will usually suggest duration of the activity, itself, especially if a point of time is indicated, e. g.:

*Don't call on me, I'm working at twelve.*

In contrast, the activity has no duration in: *I'm leaving at twelve*. If this differs at all from *I leave at twelve*, it is in terms of intention as compared to a fixed plan or decision.

**Note.** The fact that the Continuous forms may be used to suggest a general intention can also be illustrated by the use of the Past and Present Perfect Continuous in patterns like the following: *I've been coming to see you for a long time*. The intention has lasted over a long time and, as the Perfect Tense shows, began in the past and extended right up to the present moment. *I'm very glad to see you. It was nice of Jon to think of bringing you down to us. "We weren't coming to the house", Jon blurted out, "I just wanted Fleur to see where I lived!"* (Galsworthy) (*we weren't coming* → *we did not intend to come*).

Syntagmatic connotative meanings of the Present Continuous signalled by different contexts, linguistic or situational, will be illustrated by its use in transposition where it may denote:

(1) properties or other traits ("qualitative present"), e. g.:

*She is always grumbling about trifles. She is playing tennis with innate grace.*

(2) repeated processes of increasing duration or activities characteristic of the subject at the given period.

This meaning is generally signalled by the immediate lexical context, adverbs of frequency and repetition, in particular, or consituation, e. g.:

*"He is fond of her, I know", thought James. "Look, at the way he's always giving her things." (Galsworthy) "I'll cable at one, otherwise we may have a lot of expense. The sooner the things are done the better. I'm always regretting that I didn't". (Galsworthy) "I had Muskham down yesterday and he was jolly decent. I'm trying to take up birds". (Galsworthy) "... Yes, don't make it an autobiography. Let it go forth as fiction. And no one must know that I'm working at it"! (Gordon)*

That the Present Tense and the Present Continuous may both serve this function will be seen from the following example when the two forms go parallel with identical meaning: *"The rest of us have our own particular catling. I'm teaching now at one of the church schools. I also do some coaching at night, and now and then articles I write on the problems of the coloured people are accepted by the European press — provided, that is, I don't make them too critical". (Gordon)*

(3) an action anticipated or planned in the future. This use is often an effective means to express a strong determination on the part of the speaker. When we contemplate an action unfolding before our eyes, it naturally arouses certain feelings (praise, pleasure, blame, impatience, reproach, etc.), e. g.:

*Brain said to his cousin: "I'm signing on as well in a way, only for life. **I'm getting married.**"*

*Both stopped walking. Bert took his arm and stared: "You're **not.**"*

***I'm.** To Pauline. (Sillitoe)*

(4) actions anticipated or planned in the future with the implication that something must necessarily take place:

*When is the action coming on? Next month? (Galsworthy)*

*"If you think I might risk it, Miss, I'd like to slip round to my dentist".— Oh! What race is being **run** this afternoon, then, topping?" (Galsworthy)*

It is important to observe the difference between *I start work to-morrow* and *I'm starting work to-morrow*. The first suggests that *to-morrow* is the day fixed for starting, the second that the speaker now intends to start. Verbs which refer to

activities that are commonly fixed by firm decisions are more likely to be used in the Present Indefinite with the future sense, e. g.: *to begin, to start, to end, to finish*.

(5) a future action of irregular occurrence, as in: *He is playing Shubert's tomorrow*.

The use of the Present Continuous may imply, in contrast to the simple Present, that the action is sporadic, unsettled, inexplicable. In patterns of this kind a particular content of the Continuous form as contrasted to the simple Present shows more clearly; the implication is that even though there may be a recurrent activity, no explanation for it will be found. <sup>1</sup>

(6) imperative modality. The expressive element of transposition into the Imperative is particularly strong:

*He tried to brush Anthony aside. But Anthony firmly stood his ground. "I'm sorry", he said, his teeth together, "You're not going in there". (Gordon) You are not going is synonymous with Don't go! → Don't you go!*

## THE PAST TENSE

The grammatical content of the Past Indefinite may be briefly characterised as follows: the Past Indefinite represents an action or state as relatively static in the past. The duration of the process indicated by the Past Indefinite can vary according to the immediate lexical context or special situation with no time indicators at all.

The Past Indefinite Tense refers an action to the past without telling anything about the connection with the present moment. It is primarily the tense of narration. It may denote:

1) a succession of actions in the past, e. g.:

*I went up and had a bath, and dressed, and stood at my window, listening to the drone of a tractor still cutting corn, and getting a little drunk of whiffs from the honeysuckle. (Galsworthy)*

2) simultaneity in action, e. g.:

When it **gave** you the spirit, **distilled** the essence, it **didn't see real**; and when it **gave** you the gross, cross-currented, contradictory surface, it **didn't seem worth while** (Galsworthy). **He paid no attention** when the young man **raised** his hat. (Galsworthy)

3) a special use of the Past Tense is presented by patterns like the following: *After he **left** the house, he **recollected** that he **had not locked** the door. That **happened** before I **met** you.*

The opposition between perfect verb forms and the past tense forms occurring in such clauses is neutralised. The function of signalling "earlier time" is taken over by the words *after* and *before*.

4) repeated actions in the past. (Here belong also patterns with the Past Indefinite used to denote a permanent characteristic of a person or thing spoken about).

the Past Tense is fairly common in denoting abilities, properties or habitual actions represented in speech situation as relatively static, e. g.: *She played tennis with innate grace.*

Past actions logically connected with the present in patterns with adverbs of frequency and repetition: *never, ever, always, seldom* and *before*. The grammatical content of the Past Tense in such cases goes parallel with the Present Perfect as its stylistic synonym with a subjective element in it, e. g.: "I *am* a doctor, you know.— Really? You *never told* me". "I *don't* want to argue. French and English *never did get on, and never will*". (Galsworthy)

It is important to remember that the adverb *never* in patterns with the Past Tense is often used rather to intensify negation than in the meaning of "not ever" at "no time", e. g.:

*He answered never a word* — Он так ничего и не ответил.

*Bill never turned his head* (London)— Билл так и не повернулся.

The use of the Past Tense in patterns like "Did you ever?" or "Did you ever hear of such a thing?" is virtually synonymous with "Have you ever heard of such

*a thing?"* The two structures differ only in style, the former as highly expressive is generally used merely as emotional exclamation in expressive language.

The Past Tense is common in narration to indicate anteriority, e. g.: *He thought he had lost her, then almost ran into her standing quite stilt.* (Galsworthy). There are also cases when the Past Tense is used for stylistic purposes to denote that what has hitherto been true is so still and will always remain so. Familiar examples quoted by O. Jespersen are:

*Men were deceivers ever.* (Shakespeare) *Faint heart never won fair lady.*

### THE PAST CONTINUOUS (PROGRESSIVE) TENSE

The primary meaning of the Past Continuous is that of a past action shown in its progress at a given past moment, e. g.:

*The door was slowly opening, and Anthony found himself gazing into a pair of pale-gray hooded eyes.* (Gordon) *She followed his gaze through the falling rain and saw a man and a girl coming from the large block of flats opposite her home. Now they were getting into a little motor car.* (Gordon)

Verbal processes in narration may also be denoted by the Past Continuous, e. g.:

*The fog was rapidly disappearing, already the moon shone quite clear on the high ground on either side. It seemed to him very far off a great throng was forming. It was menacing, shouting. It stirred, it moved, it was advancing.*

Progression in time as denoted by the Past Continuous is most fluctuating and variable: from several short stretches of time to long duration, repeated actions or simultaneity or, say, increasing duration. Examples are:

*Suddenly Soames said: "I can't go on like this. I tell you I can't go on like this. His eyes were shifting from side to side, like an animal's when it looks for way of escape".* (Galsworthy) *Jolyon gazed into his hat, his embarrassment was increasing fast; so was his admiration, his wonder, and his pity.* (Galsworthy) *...But Mammy was showing her age and rheumatism was slowing her lumbering tread.* (Mitchell)

Compare also:

a) *She **was playing** the piano from eleven to twelve this morning.* b) *She **played** the piano from eleven to twelve this morning.*

What matters in the choice of the verb-form, as always in language, is the speaker's view of matters.

To sum up, continuous forms may either indicate that an activity is incomplete or not as yet completed, or else may be noncommittal regarding the completion of the specified activity.

A special interest attaches to its stylistic transposition where it comes to represent:

a) future action when that future moment is viewed from the past. This is often the case in patterns with the free reported speech. The primary meaning of the verb-form comes to be neutralised by the situational context, e. g.: *At last, my dear, I thought you were never coming.*

b) with adverbs of frequency and repetition the Past Continuous will generally denote habitual actions, abilities, properties and other characteristic traits, e. g.: *Annette was always **running** up to town for one thing or another, so that he had Fleur to himself almost as much as he could wish.* (Galsworthy) '

Instances are not few when patterning with such adverbs becomes an effective stylistic device to express various emotions: annoyance, irritation, displeasure, anger, amusement, praise, etc. The expressive element is often intensified by some other indicators of the given context, e. g.:

*His car bumped something slightly, and came to a stand. That fellow Riggs was always bumping something.* (Galsworthy)

c) we also know such transpositions when the Past Continuous is endowed with special emotive functions and comes to express rather the intention of doing something than the action itself. In such patterns of "implied negation" the connection between the subject and predicate is not to be taken in a direct or positive sense. The meaning is thus negative, that of an unrealised intention to do

something (suppositional modality), e. g.: *"I suppose you were too busy to come to the station"*.

Like in other cases, the opposition "real — unreal" comes to be neutralised here by contextual indication.

*Here he was not surprised to meet Stener just coming out, looking very pale and distraught. At the sight of Cowperwood he actually blanched.*

*"Why, hello, Frank", he exclaimed, sheepishly, "where do you come from?"*.

*"What's up, George?" asked Cowperwood. "I thought you were coming into Broad Street"*.

*"So I was", returned Stener, foolishly, "but I thought I would get off at West Philadelphia and change my clothes. I've a tot of things to tend to yet this afternoon. **I was coming in to see you**". After Cowperwood's urgent telegram this was silly but the young banker let it pass. (Dreiser).*

Cf. Russian: открывал, да не открыл, выбирал, да не выбрал.

Closely related to this is the analogous modal use of the Present Perfect Continuous, e. g.: *Mr. S. lands at Southampton tonight. He has always been coming. This time he has come.*

## THE PERFECT TENSES

The category of time relevance in English is based on the binary opposition "non-perfective - perfective"; the former is known to be unmarked, the latter possesses a special grammatical meaning. This is to suggest that the action denoted by the unmarked form is not correlated with some other moment of time or some other action whereas the perfect form is characterised by a special current relevance.

Grammarians differ greatly in defining the linguistic nature of the Perfect Tenses in English. That the category of Perfect is a tense category is sometimes denied. Reference is often made to the specific aspective essence of these verbal forms defined as resultative, retrospective, successive, etc.



A. I. Smirnitsky's<sup>3</sup> viewpoint presents a special point of interest. His basic assumption is that the Perfect Tenses express the category of "time relation" presented by the regular opposition of all Perfect forms to all non-Perfect forms, such as *works:: has worked; worked :: had worked; will work :: will have worked*, etc. The corresponding relative terms adopted by A. Smirnitsky for these grammatical contrasts are "non-perfect" and "perfect". The unmarked non-Perfect forms do not refer to a special current relevance whereas the marked Perfect forms express priority.

A. I. Smirnitsky presents a logical system of the correlation between the Indefinite, the Continuous, the Perfect and the Perfect Continuous forms graphically as a parallelepiped on whose three dimensions he placed: 1) the category of tense (the Present, the Past and the Future), 2) the category of aspect (the Common and the Continuous) and 3) category of time relation (the non-Perfect and the Perfect forms).

Other grammarians advocate the view according to which the category of Perfect is a peculiar tense category, i. e. a category included in the verb paradigm along with the categories "present" and "past" <sup>2</sup>. According to G. Vorontsova <sup>3</sup> the category of Perfect is a peculiar aspect category and as such must be included in the regular grammatical contrasts of "common" and "continuous" aspects.

What should not escape our notice is that the shift from tense to aspect which is so specific in the functional relationships of English verb-forms cannot be studied in isolation from the distributional meaning of the Perfect Tenses.

One more question primary in importance is that the grammatical content of the Perfect Tenses cannot be studied without a considerable reference to the lexical character of the verb and variations of denotative and connotative meaning resulting from the use of Perfect forms in different syntactical environment, large patterns, in particular.

The occurrence of the Perfect Tenses in different syntactic environments will show variations of their basic grammatical content. Instances are not few when the

context comes to be explicit enough to neutralise the opposition between the Perfect Tenses and the preterit verb-forms.

The Present Perfect Tense usually denotes an action that falls within the time-sphere of the present. Its uses are mainly three: (a) the Continuative Perfect; (b) the Resultative Perfect; (c) the Perfect of Experience.

The Continuative Perfect often corresponds to a Present Tense in other languages; English shares with some other languages the use of the Resultative Perfect, which denotes a past action connected, through its result, with the present moment, e. g.:

*We have bought a new car. ... (Cf. We bought a new car last week). Look what you've done. Ten years have passed since we first met.*

We have a use intermediate between the Continuative and the Resultative Perfect when the reference is to a period of time that is not yet over, e. g.: *I've been to the pictures twice this week.*

(But: *I went to the pictures twice last week.*)

To indicate completed activities in the immediate past the Perfect Tense with the adverb *just* may be used, e. g.: *George has just gone out. It has just struck twelve.*

In spoken English *I've got* is often equivalent to *I have*: *Guess what I've got in my pocket.*

In a sentence like *He's got (= obtained) what he wants*, however, we have to do with a Resultative Perfect.

The Perfect of Experience expresses what has happened, once or more than once, within the speaker's or writer's experience. It is not unknown in other languages, at least in head-clauses, though an adjunct expressing repetition is usually added. Similar adjuncts may be added in English, e. g.: (1) *I have sat for hours on the river bank on a fine summer's day, waiting for a fish to bite.* (2) *When I have asked him the way, I have invariably received a polite answer.*

Like the Present Tense, the Present Perfect may neutralise its primary meaning in subordinate clauses dependent on the main clause expressing or

implying future time, e. g.: *Wait till I've finished my work. As soon as I have copied the text, I shall give it to you.*

The descriptive character of the participle isolated from the auxiliary *have* has made possible the following uses of the verb-phrase:

a) patterns grammatically synonymous with the Perfect Tenses (Present or Past), e. g.:

*I have it memorised to perfection. Cf.: I have memorised it... I had it memorised to perfection. Cf.: I had memorised it...*

b) patterns grammatically synonymous with statal passive. These may be referred to as "statal passive of intensity", e. g.:

*They have all their opponents beaten.*

c) patterns with the full force of the present or past tense, causative in their meaning, e. g.:

*I have my suits made to order. I had my suits made to order.*

Instances are not few when the Present Perfect is used with reference to simultaneous actions. Here we find patterns like the following: *Haven't you had the window open since I have been out?*

It is interesting to note that in contexts with reference to habitual use there is a potential ambiguity. Take the following sentence for illustration: *Every time I have seen her she has been reading.* This may have two possible meanings: either that on each occasion she was actually reading or that on each occasion she had previously been reading. The ambiguity arises from the fact that the Perfect may imply either the overall period of time that we are speaking about or, in addition, each repeated period. The overall period of time is clearly shown by *Every time I have seen her* to be one that began in the past and continues up to the present moment. But the successive periods of time that are to be related to these points of time may either be periods that simply overlap these points of time or they may be periods that began before and continue up to the given points of time.

Observed in different patterns of syntactic environment the Past Perfect will show a considerable variation in its grammatical meaning.

It is important to emphasise the following:

a) in a great many cases the Past Perfect Tense serves to connect grammatically two past actions, one of which is prior in time. Examples are not far to seek:

*Dinny spun round to the window. Dark **had fallen** and if it hadn't she couldn't have seen.* (Galsworthy)

Sometimes it is possible to use the simple Past Tense for both actions in analogous arrangements; the difference will be one of emphasis. The Past Perfect emphasises the priority of time. In its stylistic value it is slightly more formal.

Thus, for instance, the following two sentences appear to be interchangeable:  
*I had studied French before I started English. I studied French before I started Greek.* Textbooks often say that '*had studied*' implies that

Similarly in Russian: Как аукнется, так и откликнется. Что посеешь, то и пожнешь.

Closely related to this is the use of the Future Tense applied to lifeless things to denote power or capacity, e. g.: (1) *The hall will seat two hundred.* (2) *That **will do.*** (3) *That **won't do.***

b) the activity essentially characteristic of the subject, very often with some approval, disapproval or reproach. The necessary meaning is usually signalled by the context, e. g.:

*"Very true, child; but what's to be done? People **will talk**, there's no preventing it."* (Sheridan)

*"Doctors!" said James, coming down sharp on his words; "I've had all the doctors in London for one or another of us. There's no satisfaction to be got out of them; they'll **tell** you anything. There's Swithin, now. What good have they done him? There he is, he's bigger than ever; he's enormous; they can't get his weight down. Look at him!"* (Galsworthy)

Further examples are: *Don't listen to him! He **will tell** you incredible things. They **will sit** here for hours playing chess.*

Similarly in Russian: Сидит и глазом не моргнет. Молчит и слова не скажет.

Compare also: Чуден Днепр при тихой погоде, когда вольно и плавно мчит сквозь леса и горы полные воды свои. Ни зашелохнет, ни прогремит.

Here is a good example to illustrate the use of the Future Tense where it does not convey the pure idea of tense but is associated with modal conceptions of a very strong presumption (Hypothetical Future):

*"...Father! I have said I do not... I have said I cannot..."*

*"By the most merciful what? What? The name for it! Words for it!"*

*"Do not frown on me father. I wish him happiness. I cannot marry him. I do not love him."*

*"You **will remember** that you informed me aforetime that you did love him."*

*"I was ignorant. I did not know myself. I wish him to be happy." (Dreiser)*

We find here various shades of hypothetical meaning ranging from a mere supposition and conjecture to a strong presumption. The necessary meaning is generally sensed from the grammatical or situational context and intonation in actual speech. Other examples are:

(1) *He **will already be asleep**, don't disturb him.* (2) *That **will be** your luggage, I think.* (3) *Mother **will be wondering** where we are.*

A parallel development may be traced in other languages.

Cf. French: *Il dormira déjà (He must already be asleep).*

German: *Er wird schon schlafen. Das wird schon wahr sein. Der Brief wird wohl fertig sein.*

The Future Perfect Tense may take over analogous functions. We mean such contextual situations when it does not imply futurity at all but is used to indicate a mere supposition with reference to a completed action, e.g.: *They **will have heard** the news* may be synonymous with *I suppose they have heard the news* or *They may have heard the news*. Further examples are: a) *They won't have seen you come.* (Syn. *They can't have seen you come*) b) *It **will have been** already **gathered** from the conversation of these worthies that they were embarked in an enterprise of some magnitude...* (Dickens)

In present-day English *shall* and *will* are not the only ways of referring to future time. Futurity may also be expressed by transpositions of other verb-forms, well known in many, if not all, languages. Implying futurity, we can say, for instance: *I'll read my essay on Tuesdays* → *I read my essay on Tuesday* → *I'm reading my essay on Tuesday*. The difference will lie here in the implied attitude to, ground of expectation of the future action, or determination to do so.

*"...About leaving your husband, Lady Corven; any reason you'd care to give me?"  
Clare shook her head.*

*"I'm not going into my life with him, either here or anywhere. And I'm not going back to him". (Galsworthy)*

The Future Tense may be used with imperative force. This is the case, for instance, when we desire to speak courteously and at the same time indicate that we are confidently expecting that our wish will be fulfilled.

*As you are going to the post office, you **will** perhaps **mail** these letters for me.*

When spoken in earnest tone the future becomes almost a command. *She (grandmother to grandchild) said, "You **will do** nothing of the kind!"*

*"None of that! none of that!" he said, glowering under his strange, sad, gray brows. "I can't stand it! Don't tempt me! We're not out of this place yet. He's not! You'll **come** home with me now". (Dreiser)*

*You'll go or I'll **sell** you down the river. You'll never see your mother again or anybody you know... Hurry! (Mitchell)*

The imperative force is most expressive in similar uses of the Future Continuous:

*"I know who you're here with", he continued, shaking his head sadly. "The dog! I'll **get** him yet. I've had men watchin' you all the time. Oh, the shame of this day! The shame of this day! You'll **be comin'** home with me now". (Dreiser)*

Transposition of the Future Tense into the Imperative is common in other languages.

French: *Vous ferez signer ce texte et vous me le rapporterez demain.*

Similarly in German: (1) *Mach die Notizen. Du wirst bei mir bleiben.* (Bredel) (2) *Du wirst den Apfel schießen von dem Kopf des Knaben.* (Schiller)

The growing use of the "going to-future" is one more point of interest. We must naturally distinguish:

- a) *be going to* — used as a statement of intention, synonymous with *intend to*, e. g.: *They are going to leave to-morrow.*
- b) *be going to* — a periphrastic verb-form denoting a future action — a relative stylistic synonym of the ordinary future tense.

This grammatical idiom has spread considerably during the last 50— 60 years in Modern English, particularly in its American variant, and this process continues. Various dimensions along which such messages may differ are most directly relevant to the subjective modality of predication. The expressive "going to-future" often assumes emotional value implying various subtle shades of meaning, such as, for instance, caution or warning, prophecy or encouragement, prohibition or categorical command. Contextual nuances of such use are very elusive.

In objective referential use *the "going to-future"* may express futurity without any implication of intention in the strict sense, e. g.:

*Soon she is going to be 16 = Soon she will be 16.*

Synsemantic in its character, it is widely used in present-day English as an alternative of the ordinary future tense.

The relative distribution of the "going to-future" presents a major point of interest in studying the stylistic aspect of verb-forms, their subjective use with different shades of emotional colouring.

Compare the subtle shades of modal force and expressivity of the context-sensitive "going to-future" in the following examples:

*My mother ran away when I was three, and I have no sisters. It's going to be hard for you, with a nomadic, unsatisfactory brute like me.* (Galsworthy) — warning, predication.

Intensity and emphasis are particularly strong in negative constructions, which are often used as stylistic alternatives of the Imperative Mood, e. g.:

*You're **not going** to deceive me always!* (Dreiser)

It is to be noted that the semantic element of predetermination of or certainty about an action can somewhat weaken the meaning of future time relevance.

*"He ought to understand! He piles up his money for me", she thought; "but what's the use, if **I'm not going** to be happy? Money, and all it brought did not bring happiness".* (Galsworthy)

*"Oh, what **is going to** happen now?" she cried.* (Mansfield) — supposition, apprehension;

*"This **is going to** be my masterpiece"* (Wilde) — prediction, certainty.

*"There's no use crying my dear. Crying **isn't going to** help things"* (Gordon) — predetermination, conviction;

*"You — you mustn't think any more of what happened just now, little man", he said huskily. "See? That's all over now. That's forgotten. That's **never going to** happen again. See?"* (Mansfield) — certainty, promise.



## PART II PRACTICE

### TENSES IN THE ACTIVE VOICE

#### Exercise 1. Insert the Present Indefinite or Future Indefinite.

1. When you \_\_\_ to Martin, we shall often meet, (to be married) (*Murdoch and Priestley*) 2. Wait here, in case I \_\_\_ you. (to want) (*Collins*) 3. Where \_\_\_ you \_\_\_ "when the seminary \_\_\_, Padre? (to go, to close) (*Voynich*) 4. Give me the railway guide, and I'll tell you when he \_\_\_ here to-morrow, (to be) (*Collins*) 5. You \_\_\_ here till it \_\_\_ time to go to the barrier, (to stay, to be) (*Voynich*) 6. If you \_\_\_ me who you are I \_\_\_ the dog on you. (to tell — negative, to set) (*Abrahams*) -7. I'm going abroad next week. I don't know when I \_\_\_ back, (to be) (*Greene*) 8. My father-in-law is asleep... As soon as he \_\_\_, he will, I know, want to see you. (to wake) (*Christie*) 9. I \_\_\_ Blackstable till I \_\_\_ your wife, (to leave — negative, to be) (*Maugham*) 10. You must wait, my friend, before you \_\_\_ an answer to that question, (to get) (*Christie*) 11. Will you wait a minute while I \_\_\_ the manuscript? (to look through) (*Voynich*) 12. If you \_\_\_ not to tell mother, I \_\_\_ you something, (to promise, to tell) (*Voynich*) 13. "I want to see Annette." I don't know if she \_\_\_ you." (to see) (*Maugham*) 14. I am sure you'll like him when you \_\_\_ him. (to see) (*Maugham*) 15. Heaven knows when your poor child \_\_\_ England again, (to see) (*Dickens*) 16. "Do they know when he \_\_\_ in?" asked Charlie, (to be) (*Priestley*) 17. The day will come when you \_\_\_... why I am silent even to you. (to know) (*Collins*) 18. She'll then be sent to some place of detention for a time. However, after a reasonable interval she'll be allowed to leave, provided she \_\_\_ in Austria, (to stay — negative) (*Hilton*)

## Exercise 2. Translate into English, using the Future Indefinite or Present Indefinite.

(A) 1. Вы опоздаете на поезд, если не возьмете такси. 2. Я не уйду, пока вы не вернетесь. 3. Мне хотелось бы узнать, когда ваша сестра вернется в Ленинград. 4. Мне хотелось бы узнать точный день, когда ваша сестра вернется в Ленинград. 5. Я не могу с уверенностью сказать, будет ли он на собрании, но если она придет, то обязательно выступит в прениях. 6. Пока дамы будут у себя в комнатах, я спущусь вниз и постараюсь раздобыть тебе что-нибудь поесть.

(B) 1. Когда я ее [Олю] найду... и привезу сюда, то позову тебя. (*Чаковский*) 2. Я не уйду, пока не получу ее адрес. (*Чакоеский*) 3. Когда мне исполнится двадцать три года, я женюсь на ] ней. (*Куприн*) 4. Если вы меня не убьете, то я не промахнусь. I (*Лермонтов*) 5. Не знаю, удастся ли мне объяснить тебе как еле- ] дует... (*Короленко*) 6....а его (Сережи] нет, не знаю даже, когда вернется. (*Слепухин*)

## Exercise 3. Insert the Present Indefinite or Present Continuous.

1. "Where is Kitty?" "Susan \_\_\_ her to bed." (to put) (*Collins*) 2. Light \_\_\_ more quickly than sound, (to travel) 3. I should like to know why you \_\_\_ always \_\_\_ (to read) (*Maugham*) 4. "Sorry, Ted. I must go. I'm late." "Where \_\_\_ you \_\_\_ ?" "I \_\_\_ to have tea with Nurse Hopkins." (to go, to go) (*Christie*) 5. He \_\_\_ best, who \_\_\_ last, (to laugh, to laugh) 6. I don't interrupt people when they \_\_\_ (to read) (*Collins*) 7. I never \_\_\_ him doing any work there, whenever I \_\_\_ He \_\_\_ behind a bit of glass all day. (to see, to go in, to sit) (*Jerome K. Jerome*) 8. Actions \_\_\_ louder than words, (to speak) 9. Robert \_\_\_ just now \_\_\_ to my uncle, and they \_\_\_ hands, (to speak, to shake) (*Ch. Bronte*) 10. And now my written story ends. I look back, once more — for the last) time — before I close these leaves. I \_\_\_ myself, with Agnes at my side, journeying along the road of life. I \_\_\_ our children and our friends around us; and I \_\_\_ the roar of many voices, not indifferent to me as I travel on. (to see, to see, to hear) (*Dickens*) 11. "Why \_\_\_ you \_\_\_ ?" she cried. "Because

you \_\_\_ nonsense." (to answer — negative, to talk) (*Maugham*) 12. Every star \_\_\_ its own orbit, (to have) 13. My tooth-brush is a tiling that haunts me when I \_\_\_ and \_\_\_ my life a misery, (to travel, to make) (*Jerome K. Jerome*) 14. This is Mr. Slush's latest book. It \_\_\_ a wonderful sale, (to have) (*Leacock*) 15. A stitch in time \_\_\_ nine, (to save) 16. "I've got fever, Kong," gasped Skelton. "Get me the medicine chest and blankets, I \_\_\_ to death!" (to freeze) (*Maugham*) 17. That's the way she always \_\_\_ (to talk) (*Twain*) 18. I'm so careless. I \_\_\_ always \_\_\_ my bag about, (to leave) (*Maugham*) 19. "Hallo, darling. You \_ very tragic." (to look) (*Christie*) 20. I \_\_\_ to you house next Thursday, (to come) (*Hilton*)

#### **Exercise 4. Translate into English.**

(A) 1. Не говорите так громко. Я вас хорошо слышу. 2. Становится темно. 3. Я уезжаю в Москву на будущей неделе. 4. Когда бы я ни пришла к вам, вы всегда работаете. 5. Где ваш брат? — Он провожает приятеля. 6. Пароход уходит завтра. 7. Я слышу шаги. Кто-то идет сюда. 8. Не беспокойте его, когда он работает, д. Мой брат завтра уезжает в Москву. 10. Вы чувствуете себя лучше сегодня?

(B) 1. Где же новый твой приятель?.. — Его нет дома; он обыкновенно встает рано и отправляется куда-нибудь. (*Тургенев*) 2. Ее глаза сияют, когда она говорит с Пламеневым. (*Пермяк*) 3. Знаешь ли ты, о чем я думаю? (*Тургенев*) 4. Вы едете в Ставрополь? (*Лермонтов*) 5. Тебе нравится моя сестра? (*А. Толстой*) 6. Поднимитесь наверх. Вас ждет Валентина Павловна. (*Тендряков*) 7. Баклажанов! Почему ты не ешь? (*Булгаков*) 8. Здравствуй... Как себя чувствуешь? (*Тендряков*) 9. В школе занятия начинаются в девять часов утра. (*Пермяк*) 10. Нет! я не всегда смеюсь! Д вовсе не веселый человек. (*Тургенев*) 11. Ты влюблен, Андрей Петрович?.. Ты не отвечаешь мне... Отчего ты не отвечаешь? (*Тургенев*) 12. Мама, кто это свистит? (*А. Толстой*) 13. Ее голос недурен, но поет она плохо. (*Лермонтов*) 14. Виктор, ты меня слышишь? — настойчиво спросил Завьялов. (*Чаковский*)

### Exercise 5. Insert the Past Indefinite or Past Continuous.

1. Montanelli entered the room where Arthur \_\_\_ for him at the supper table, (to wait) (*Voynich*) 2. Miss Marple's telephone rang when she \_\_\_ (to dress) (*Christie*) 3. I lighted my pipe afresh and nodded to him to show that I \_\_\_ (to listen) (*Leacock*) 4. Leila felt the girls \_\_\_ really \_\_\_ her. They \_\_\_ towards the men. (to see — negative, to look) (*Mansfield*) 5. The Sergeant \_\_\_ when his clients \_\_\_. (to write, to enter) (*Dickens*) 6. She \_\_\_ constantly \_\_\_ me to lunch and dine with her and once or twice a year. \_\_\_ me to spend a week-end at her house in the country, (to ask, to invite) (*Maugham*) 7. Gretta had the feeling that everyone \_\_\_ at her, and she \_\_\_ her eyes... (to look, to lower) (*Caldwell*) 8. For some seconds she stood watching him and both \_\_\_ very quickly, (to think) (*Weils*) 9. They walked on a little and then he \_\_\_ she \_\_\_ (to see, to cry) (*Maugham*) 10. I looked at the First of the Barons. He \_\_\_ salad, (to eat) (*Mansfield*) 11. Clyde \_\_\_ as she talked how different she was from Hortense. (to think) (*Dreiser*) 12. Sir Henry looked into the lounge... In the lounge Hugo McLean \_\_\_ a crossword puzzle and \_\_\_ a good deal over it. (to do, to frown) (*Christie*) 13. The storm grew worse and worse, and the rain fell in torrents, and little Hans could not see where he \_\_\_. (to go) (*Wilde*) 14. It was warm and cosy in the kitchen when he walked in. Madam Perier \_\_\_ and her husband \_\_\_ a *Paris-Soir*. Annette .— stockings, (to cook, to read, to darn) (*Maugham*)

### Exercise 6. Translate into English.

(A) 1. Когда Давид приехал, Хэм уже ждал его. 2. Когда декан вошел в аудиторию, тов. Петров делал доклад. 3. Когда туристы вернулись, они увидели, что машина их уже ждет. 4. Она постоянно говорила о своем ребенке. 5. Том Сойер не мог играть со своими приятелями. Он белил забор. 6. Миссис Гуммидж постоянно жаловалась на холод.

(B) 1. «Когда я прошлой осенью готовился к вступительным экзаменам, я познакомился со многими студентами», —сказал Артур. 2. Уже солнце садилось, когда я подъехал к Кисловодску. (*Лермонтов*) 3. Становилось

темно. (*Чехов*) 4. Около семи часов вечера я гулял на бульваре. (*Лермонтов*) 5. Я сидел у окна, когда услышал стук их кареты. (*Лермонтов*) 6. Она [Катя] непрерывно краснела. (*Тургенев*) 7. Час спустя Павел Петрович уже лежал в постели с забинтованной ногой. (*Тургенев*) 8. Гости Маркелова еще спали, когда к нему явился посланец с письмом от его сестры. (*Тургенев*) 9. Они вышли, когда было еще светло и дул сильный ветер. (*Чаковский*) 10. Алехин подвинул свой стул ближе к столику, за которым играли два старика. (*Котов*) 11. Он (Егор Семенович) работал с утра до ночи, все спешил куда-то. (*Чехов*) 12. От двух до пяти Нежданов сидел у себя в комнате. (*Тургенев*) 13. Она проснулась в ту самую минуту, когда я входил в комнату. (*Достоевский*)

### **Exercise 7. Insert the Past Indefinite or Past Continuous.**

1. She heard him sigh while he \_\_\_ (to read) (*Collins*) 2. While the water \_\_\_, Ma Parker began sweeping the floor, (to heat) (*Mansfield*) 3. While he \_\_\_ the tea she \_\_\_ him. (to make, to watch) (*Abrahams*) 4. Mrs. Presty \_\_\_ at him with some anxiety on her daughter's account, while he \_\_\_ the message on Randal's card, (to look, to read) (*Collins*) 5. It was quite late at night, and the brother \_\_\_ aloud while the sister \_\_\_, her needle, when they were interrupted by a knocking at the door, (to read, to ply) (*Dickens*) 6. While Mrs. Calligan \_\_\_ the table Mamie went to her room and Aileen followed her. (to set) (*Dreiser*) 7. While the doctor \_\_\_, Mrs. Presty \_\_\_ her own conclusions from a close scrutiny of Mr. Sarrazin's face, (to speak, to draw) (*Collins*) 8. While he \_\_\_ he \_\_\_ the doorbell, then voices, (to wash, to hear) (*Abrahams*) 9. While the gendarmes \_\_\_ the room, Arthur \_\_\_ waiting on the edge of the bed. (to ransack, to sit) (*Voynich*)

### **Exercise 8. Insert the Present Perfect or Past Indefinite.**

1. You \_\_\_ never \_\_\_ me why you're called Tony when your name is James, (to tell) (*Galsworthy*) 2. I \_\_\_ her name in the papers rather often of late, (to see) (*Maugham*) 3. "The rain \_\_\_, carino," Montanelli said after sunset. "Come out; I want to have a talk with you." (to stop) (*Voynich*) 4. " \_\_\_ you \_\_\_ a job?" "There are

none." (to find) (*Galsworthy*) 5. " \_\_ you \_\_ all the necessary preparations incident to Miss Sedley's departure, Miss Jemima?" asked Miss Pinkerton. (to complete) (*Thackeray*) 6. His father \_\_ just a week ago to-day, (to die) (*Galsworthy*) 7. I know where you the morning, (to spend) (*Austen*) 8. Gh! You \_\_. someone with you. Introduce me. (to bring) (*Shaw*) 9. Barbara! You \_\_ the education of a lady. Please, let your father see that and don't talk like a street girl, (to have) (*Shaw*) 10. "'Let's go," said Abra- niovici; "I \_\_ my appetite." (to lose) (*Heym*) 11. "Oh — oh —you are Mary Gerrard?... You \_\_ I — I wouldn't have recognized you." (to change) (*Christie*) 12. "Where's the paper?" asked Edward. «I \_\_ the leading article yet." (to read — negative) (*Maugham*) 13. Montanelli \_\_ awake the whole night through, (to lie) (*Voynich*) 14. Mr. Worthing, I suppose, \_\_ from London yet? (to return — negative) (*Wilde*) 15. It's the most tasteless, repulsive idea I \_\_ ever \_\_ of (to hear). (*Murdoch and Priestley*) 16. Mother, I \_\_ just \_\_ to him. (to write) (*Wilde*) 17. My hands are all wet with these roses. Aren't they lovely? They \_\_ up from Selley this morning. (to come) (*Wilde*) 18. Young Mako \_\_ a match, \_\_ his pipe, and \_\_ them slowly, (to strike, to light, to approach) (*Abrahams*) 19. In fact I \_\_ just \_\_ a telegram to say that my poor friend Bunbury is very ill again, (to have) (*Wilde*) 20. You \_\_ even \_\_ at that book I got you on the war in the Pacific, (to look — negative). (*Murdoch*) 21. When \_\_ you first \_\_ the co-respondent...? (to see) (*Galsworthy*) 22. We \_\_ in silence for a few minutes. He \_\_ at last, (to sit, to speak) (*Dickens*) 23. "I \_\_ so little experience yet," she said. "I only \_\_ school yesterday, you see." (to have, to leave) (*Beresford*) 24. "I \_\_ surely \_\_ very long," returned Florence. "When \_\_ I \_\_ here? Yesterday?" (to sleep, to come) (*Dickens*) 25. I \_\_ Ann at her father's house twenty odd years ago and \_\_ her ever since, (to meet, to know) (*Stone*)

### Exercise 9. Translate into English.

(A) 1. Вы написали контрольную работу? Покажите мне ее. 2. Она написала последнюю контрольную работу без ошибок. 3. Я давно видела эту пьесу. Я уже забыла ее. 4. Я давно с ней познакомилась. 5. Я давно ее не

видела. 6. Я давно пришла сюда. Я здесь с девяти часов. 7. Я только что видела тов. Петрова. Он недавно приехал из Москвы. 8. Я не слышала вашего вопроса. 9. Что вы сказали? 10. Я не слышала, что вы сказали. 11. Хотелось бы знать, куда она положила мои книги. 12. Вчера у нас была интересная лекция о международном положении. Все студенты присутствовали на лекции. 13. Когда вы начали читать эту книгу? — Мы начали читать ее на прошлой неделе.

(В) 1. Читали вы Обермана, Лизавета Михайловна? (*Тургенев*) 2. Месяца три спустя... он [Печорин] уехал в Грузию. С тех пор мы не встречались. (*Лермонтов*) 3. «Разве гости уехали?» — спросил Лаврецкий. (*Тургенев*) 4. «Письмо из Москвы пришло?» — спросила Машурина погодя немного. — «Пришло... третьего дня». (*Тургенев*) 5. «Я давно не играла», — возразила Варвара Павловна, немедленно садясь за фортепьяно. (*Тургенев*) 6. «Когда вы получили этот журнал?» — промолвила Лиза. (*Тургенев*) 7. Кстати, кончил ты свой барельеф? (*Тургенев*) 8. Вчера у колодца в первый раз явилась Вера. (*Лермонтов*) 9. «Когда он занемог?» — спросила Елена. «Третьего дня; со вчерашнего дня я здесь». (*Тургенев*) 10. У тебя с тех пор немного потемнели волосы. (*Пермяк*) 11. Я рад, если вы это поняли. (*Кожевников*) 12. «Давно вы приехали? Видели вы его?»... — «Я вчера приехала... Я видела Федора Ивановича и говорила с ним». (*Тургенев*)

### Exercise 10. Insert the Present Indefinite or the Present Perfect.

1. My child, what brings you here before I \_\_\_ ? (to breakfast) (*Ch. Bronte*) 2. I'll go there directly I \_ my breakfast, (to finish) (*Dickens*) 3. "My dear Bertha," said Miss Ley, "the doctor will have an apoplectic fit, if you \_\_\_ such things." (to say) (*Maugham*) 4. When you \_\_\_ your fortune, you must come back and assert yourself in London, (to make) (*Wilde*) 5. "Yes, dear, but till she \_\_\_ you herself, I can't say more." (to tell) (*Galsworthy*) 6. I must go to him, Martin, now, literally tonight, as soon as I \_ some things, (to pack) (*Murdoch and Priestley*) 7. As soon as Harry \_\_\_ his letters, we're going for a walk, (to finish) (*Maugham*) 8. "Are you

ill, darling?" "I shall know that when Dr. Cornish \_\_ me." (to examine) (*Maugham*) 9. My dearest Edith will be her natural and constant guardian when you \_\_. (to return) (*Dickens*) 10. "If you \_\_," Scotty said, "I can give you something to eat." (to get up) (*Aldridge*) 11. When I meet with real poetry, I cannot rest till I \_\_ it by heart, (to learn) (*Ch. Bronte*) 12. Signor Rivarez, you must take something before you \_\_ (to go) (*Voynich*) 13. I dare not approach the subject of the moonstone again until time \_\_ something to quiet her. (to do) (*Collins*) 14. If you \_\_ to speak to us, wait till my brother \_\_ (to want, to come) (*Hardy*) 15. If you \_\_, shall we set off for Hunterbury? (to finish) (*Christie*) 16. But perhaps we can continue this chat when my dear brother \_\_ (to go) (*Murdoch*)

### **Exercise 11. Translate into English.**

(A) 1. Если он об этом узнает, он придет в ярость. 2. Я не смогу вам дать определенного ответа, пока не поговорю с главным инженером. 3. Мы выедем в пять часов, если дождь к этому времени перестанет. 4. Я переведу предложение после того, как проанализирую его. 5. Я приду после того, как закончу работу. 6. Он поедет на юг, как только защитит диссертацию. 7. Я дам вам эту книгу после того, как прочту ее. 8. Как только мы решим этот вопрос, я вам позвоню.

(B) 1. Поднимем занавес ровно в половине девятого, когда взойдет луна. (*Чехов*) 2. Я умру, если с тобой что-нибудь случится. (*Слепухин*) 3. Если хотите, давайте рисовать, пока еще не совсем стемнело. (*Тургенев*) 4. Только что он придет, я заставлю его объяснить это дело. (*Достоевский*) 5. Я подожду, пока он уйдет. (*Достоевский*) 6. Что я отвечу ей, если малыш умрет? (*Чаковский*)

### **Exercise 12. Insert the Past Indefinite or Past Perfect.**

1. Gemma \_\_ badly the last few nights, and there were dark shadows under her eyes, (to sleep) (*Voynich*) 2. When he returned to his hotel he found a message that someone \_\_ in his absence... (to telephone) (*Hilton*) 3. The Gadfly \_\_ a moment, glancing furtively at Gemma; then he \_\_ (to pause, to go on). (*Voynich*)



4. They \_\_\_ the door of their inn, and \_\_\_ a little way down the village, before they \_\_\_ the precise spot in which it stood, (to pass, to walk, to recollect) (*Dickens*) 5. The moon \_\_\_ There was nothing to dispel the dark of the night, (to rise — negative) (*Abrahams*) 6. Hardly \_\_\_. she \_\_\_ when a very stout gentleman \_\_\_ into the chair opposite hers, (to sit down, to flop) (*Mansfield*) 7. They did not speak to him again, until he \_\_\_ (to eat) (*Greene*) 8. Now the madman on the stairs spoke again and his mood \_\_\_ suddenly \_\_\_ ; he seemed quietly merry, (to change) (*Priestley*) 9. When Martini \_\_\_ the room, the Gadfly turned his head round quickly, (to enter) (*Voynich*) 10. No sooner \_\_\_ he \_\_\_ a drink himself, than Mrs. Fettle \_\_\_ in. (to take, to look) (*Lessing*) 11. Those grey hairs startled me. I \_\_\_ they were there, (to know — negative) (*Cain*) 12. Gemma \_\_\_ her hand and \_\_\_ into the house. When the door \_\_\_ behind her he \_\_\_ and \_\_\_ the spray of cypress which \_\_\_ from her breast, (to pull away, to run, to close, to stoop, to pick up, to fall). (*Voynich*) 13. The fire \_\_\_ dead, the moon \_\_\_ down, and the window —grey before I went to sleep, (to be, to go, to be). (*Cain*) 14. I told him everything. He \_\_\_ and \_\_\_, like a figure cut in stone, till I \_\_\_ (to stand, to listen, to finish) (*Voynich*) 15. When I \_\_\_ Viste Grande towards dusk I found two notes awaiting me... (to reach) (*Hilton*) 16. He \_\_\_ hardly \_\_\_ another cigarette when the general \_\_\_ into the courtyard, (to light, to come). (*Maugham*) 17. Gemma went slowly down the stairs, Martini following in silence. She \_\_\_ to look ten years older in these few days, and the gray streak across her hair \_\_\_ into a broad band, (to grow, to widen) (*Voynich*) 18. Presently the sounds of voices and footsteps approaching along the terrace roused her from the dreamy state into which she \_\_\_ (to fall) (*Voynich*) 19. She was a woman of nearly fifty who \_\_\_ obviously \_\_\_ pretty once. (to be) (/ . Shaw) 20. They crouched down behind the group of statuary and \_\_\_ till the watchman \_\_\_ (to wait, to pass) (*Voynich*) 21. Moreover, to him [the doctor] the affair was commonplace; it was just a hysterical woman who \_\_\_ with her lover and \_\_\_ poison, (to quarrel, to take) (*Maugham*) 22. The moon \_\_\_ yet \_\_\_ I sat in the sultry dark, making patterns with the end of my cigarette and listening, listening, (to rise — negative) (*Hansford Johnson*) 23. One night there Hew over the city a little Swallow. His friends \_\_\_ away to Egypt six

weeks before, but he \_\_\_ behind. (to go, to stay) (*Wilde*) 24. By this time Collard's offer \_\_\_ a thing of nightmare, (to become) (*Hansford Johnson*) 25. When Alison \_\_\_ the first strains of the orchestra came stealing out to me from inside the hall, (to disappear) (*Cronin*) 26. He \_\_\_ just \_\_\_ the hall when a stranger \_\_\_ (to leave, to enter) (*Leacock*) 27. On glancing at the address, he observed that it contained no name. The stranger \_\_\_ far, so he made after him to ask it. (to go \_\_\_ negative) (*Dickens*)

### Exercise 13. Translate into English.

(A) 1. Не успел он пообедать, как ему позвонил приятель. Он только что приехал из Крыма, где провел несколько месяцев. 2. Он не прочел и трех страниц, как его прервали. 3. Иван Иванович любил эти одинокие прогулки, которые с недавнего времени стали его единственным развлечением. 4. Наконец она осталась одна. Гости ушли. 5. Не успела мисс »Бетси узнать, что у миссис Копперфильд родился сын, как она уехала из дому. 6. Когда я ее видел в последний раз, она казалась очень счастливой. Она только, что получила письмо от брата, который вернулся с Севера, где он пробыл долгое время. 7. Я не пробыл и пяти минут в комнате, как дверь отворилась и она вошла. 8. Оливер пробыл в стенах работного дома не более четверти часа и едва успел покончить со вторым ломтем хлеба, как мистер Бамбль вернулся и объявил, что мальчик должен немедленно предстать перед советом. 9. Когда мы приехали в санаторий, мы прежде всего пошли к морю.

(B) 1. ...едва дверь за ним прикрылась, Валя бросилась ко мне. (*Тендряков*) 2. Елена закрыла окно. Она дурно спала всю ночь. (*Тургенев*) 3. Завьялов встал, подошел к креслу, присел на подлокотник, и положил руку на плечо Виктора. (*Чаковский*) 4. Даша пошла в столовую с особым чувством: теперь она стала настоящей рабочей. (*Николаева*) 5. Когда я проснулся, на дворе уже было темно. (*Лермонтов*) 6. Молодые люди спустились к Москве-реке и пошли вдоль ее берега. (*Тургенев*) 7. Я смотрел на него [Есенина]... он очень изменился, похудел... (*Шнейдер*) 8. Я не успел

заснуть, как от дверей снова донесся голос вахтерши. (*Тендряков*) 9. Они прошли десяток метров, как вдруг Эмануил остановился. (*Котов*) 10. Мы вышли из сакли... Погода прояснилась. (*Лермонтов*) 11. Она между тем кончила письмо и запечатала его. (*Чехов*) 12. Когда поручик Вулич подошел к столу, то все замолчали. (*Лермонтов*) 13....едва я вошел в ее комнату, как кто-то прибежал с сообщением о том, что приехал Есенин. (*Шнейдер*) 14. Стемнело, когда они вышли из землянки. (*Чаковский*) 15. Настало утро; оба они поднялись. (*Тургенев*) 16. Утром, едва я перешагнул порог школы, как почувствовал: что-то изменилось. (*Тендряков*) 17. Я сел за стол, положил перед собой рукопись, закурил... (*Тендряков*) 18. Я стоял, пока машина не свернула за угол. (*Тендряков*) 19. Берсенов еще никогда не говорил с нею, как в тот вечер. (*Тургенев*) 20. После ужина, когда гости уехали, он пошел к себе. (*Чехов*) 21. Варвара Павловна пошла ей навстречу, как только увидела ее. (*Тургенев*) 22. Уже было поздно и темно, когда я снова отворил окно. (*Лермонтов*) 23. Уже совсем стемнело... когда Берсенов... подошел к двери своего приятеля. (*Тургенев*) 24. Аркадий подождал, пока Федот... запряг лошадей. (*Тургенев*) 25. Марианна еще не появилась, как Соломин уже вошел в комнату Нежданова. (*Тургенев*) 26. Едва лишь закрылась за ним дверь, как аудитория зашумела. (*Тендряков*) 27. Елена Емельяновна долго еще сидела в классе, после того как ушел самый плохой и самый любимый ученик Маврикий Толлин. (*Пермяк*)

#### **Exercise 14. Insert the Past Continuous or Past Perfect.**

1. The Gadfly \_\_\_ just \_\_\_ washing the boy, and \_\_\_ him in a warm blanket, when Gemma came in with a tray in her hands. (to finish, to wrap) (*Voynich*) 2. They \_\_\_ the peacock door and stood there, talking, (to reach) (*Galsworthy*) 3. She [Nurse Hopkins] herself \_\_\_ just \_\_\_ and \_\_\_ her bonnet strings when Mary entered. (to come in, to untie) (*Christie*) 4....she could see their faces in a looking-glass. They \_\_\_ evidently \_\_\_ themselves, (to enjoy) (*Mitford*) 5. Mr. Pickwick found that his three companions \_\_\_ and \_\_\_ his arrival to commence breakfast, (to rise, to

wait) (*Dickens*) 6. I led her to the sitting room. Antonia \_\_\_ her tears and \_\_\_ her nose again. She greeted Rosemary, (to dry, to powder) (*Murdoch*) 7. When Gemma returned with the milk the Gadfly \_\_\_ the riding-cloak and. \_\_\_ the leather gaiters which Martini \_\_\_ (to put on, to fasten, to bring) (*Voynich*) 8. When I looked up again I saw that she \_\_\_, and \_\_\_ with her hand on the handle of the door, (to move, to stand) (*Du Maurier*) 9. Then, quite suddenly, I noticed a movement in the garden: someone. \_\_\_ from the gate at the far end of the lawn and \_\_\_ rapidly across towards the house, (to enter, to move) (*Clark*) 10. He hurried out into the big, dim vault of the station... The rain \_\_\_ at the rails and wind was cold after the closed-in carriage, (to lash) (*Lindsay*) II. Elinor \_\_\_ more than half a dozen steps... when a hand fell on her arm from behind, (to take — negative) (*Christie*) 12. When daylight came the storm \_\_\_ still \_\_\_ but the snow \_\_\_. (to blow, to stop) (*Hemingway*)

### **Exercise 15. Translate into English.**

(A) 1. Он настроил скрипку и сыграл сонату. 2. Он настроил скрипку и играл сонату. 3. Мистер Мелл отложил книги в сторону и играл на флейте. 4. Мистер Мелл отложил книги в сторону и стал играть на флейте, 5. Том принес воды и побежал играть с приятелями. 6. Том принес воды и играл с приятелями. 7. Корабли вышли из порта и плыли в северном направлении. 8. Корабли вышли из порта и взяли курс на север. 9. Сэм закрыл дверь за Вильджоком и сел у камина. 10. Когда Сари вошла в кухню, Сэм уже закрыл дверь за Вильджоном и мешал огонь в камине. 11. В доме было тихо. Дети уснули. 12. В доме было тихо. Дети спали. 13. Когда я проснулся, солнце уже взошло. 14. Когда я проснулся, солнце уже ярко светило. 15. Когда я вышла из дома, ветер уже стих и светило солнце. 16. На днях, когда я провожала брата, я встретила на вокзале приятельницу, с которой вместе училась в школе и которую не видела много лет. 17. Когда Тавров пришел, Ольга сидела в столовой. Она читала статью, которую написала для журнала. Тавров еще не читал статьи и попросил Ольгу показать ему ее. 18. Когда

мальчик вошел в комнату, его отец сидел у камина и читал письмо, которое он получил в его отсутствие. 19. На улице было еще светло, но в конторе уже горели лампы\* Коростелев уже вернулся.

(В) 1. На нижнем этаже у выхода я, наконец, увидел Валю Она разговаривала с Лещевым. (*Тендряков*) 2. Ласкер закончил завтрак и... отдыхал в кресле, когда в дверь постучали. (*Котоз*) 3. Он [Коврин] вышел из дома... Уже садилось солнце... (*Чехов*) 4. Он [Лаврецкий] встал и сел подле нее на скамейку. Она [Лиза] уже не плакала и внимательно глядела на него. (*Тургенев*) 5. В саду в тени высокого ясеня сидели на дерновой скамейке Катя с Аркадием. Лица их изменились с тех пор, как мы их видели в последний раз. (*Тургенев*) 6. Лил сильный дождь, когда Завьялов вышел на улицу. (*Чаковский*) 7. Я взглянул на часы: без десяти минут семь. Совещание уже началось. (*Тендряков*) 8. Вечером к ним пришел старик Гейзман, В полуосвещенной комнате Алексеев играл Брамса, а Тина, Борис Борисович и старик слушали, сидя на балконе. Тина только что прочла письмо от Юрия... (*Николаева*) 9. Маврик вернулся из Верхотурья, когда Илюша уже работал на заводе. (*Пермяк*)

### **Exercise 16. Comment on the use of tenses expressing future actions o slates.**

1. I'm not going to Bertha; I'm going to Craddock direct and I mean to give him a piece of my mind. (*Maugham*) 2. Pearl, be quick and go. Minnie will be wondering why you don't come. (*Maugham*) 3. "Dr. Ramsay is coming to luncheon tomorrow," she said. "I shall tell them both that I'm going to be married to you." (*Maugham*) 4. I'm terribly sorry not to be able to ask you to lunch, but we're having it early in rather a rush and leaving immediately after. (*Murdoch*) 5. I am not going to play at all, I must see to the tea, and I daresay some more people will be coming in presently. (*Maugham*) 6. "Well, so long, anyway, Gretta," Royd called to her. He waved his hand in her direction. "I'll be seeing you again, too. Maybe I'll be seeing you at the Roundabout some night soon." (*Caldwell*) 7. I hope you're going to enjoy staying in the house. Nobody will bother you there. And if

you yell in the night, I'll probably hear and I'll rush in to wake you. (*Hilton*) 8. I shall be having a quiet day with Antonia. We're staying in London this time. Rosemary will be at Rembers with Alexander. (*Murdoch*) 9. You'll be sorry for what you've said when you've calmed down and then you'll want me to forgive you. (*Maugham*) 10. "Are you going out again, Miss Jane?" "Not me, I'm off to bed soon with a good book." (*Hilton*)

**Exercise 17. Insert one of the tenses expressing future actions or states (Future Indefinite, Future Continuous, Future Perfect, Present Indefinite, Present Continuous or to be going+ infinitive).**

(A) 1. I have not visited the place yet. I \_\_\_ there to-morrow. (to go) 2. Our train \_\_\_ at 8 p. m. to-morrow, so if you \_\_\_ at 5 o'clock we \_\_\_ still \_\_\_ (to start, to come, to pack) 3. At 4 o'clock tomorrow we \_\_\_ packing and by 6 we \_\_\_ with ease, (to begin, to finish) 4. \_\_\_ you \_\_\_ dinner by the time I come back? (to have) 5. Ring me up at 11, I \_\_\_ yet. (to sleep—negative)

(B) 1. I \_\_\_ on my round by the time you go, so I'll say good-bye to you now. (to start out) (*Maugham*) 2. "I think you \_\_\_ him," said Elinor, "when you know more of him." (to like) (*Austen*) 3. "Shall we go downstairs and meet the man?" "Let us stay here; he \_\_\_ at our door in a moment, you will see," said Sylviane. (to knock) (*Bennett*) 4. As a number of episodes from this novel \_\_\_ the public through their wireless sets before it is published, a few words of explanation are necessary, (to reach) (*Priestley*) 5. I suppose everyone \_\_\_ me questions and it's so awkward. (to ask) (*Christie*) 6. But you \_\_\_ I won't let you. (to go — negative) (*Murdoch and Priestley*) 7. "When \_\_\_ I \_\_\_ your brother?" said Georgie. (to meet) (*Murdoch*) 8. What \_\_\_ you \_\_\_ this afternoon? (to do) (*Galsworthy*)

**Exercise 18. Translate into English.**

(A) 1. Они начнут строительство клуба в ближайшие дни и закончат его к концу года. 2. Не звоните ей в одиннадцать часов. Она уже будет спать. 3. Позвоните в семь часов. Я думаю, что к этому времени машинистка уже напечатает ваши документы. 4. Я еще буду работать, когда вы вернетесь.

(В) 1. Я тебе вечером позвоню, часов в восемь. (*Слепухин*) 2. В субботу вечером я вас жду. (*Достоевский*) 3. На днях я буду у вас. (*Достоевский*) 4. Надеюсь, вы поймете меня. (*Достоевский*) 5. Доктор, я жду вас завтра в четыре часа. (*Лермонтов*) 6. Я тоже еду в Мильенский завод. (*Пермяк*) 7. В котором часу ты будешь дома? (*Слепухин*) 8. Приходите завтра на турнир часа в два... Я буду вас ждать. (*Котов*) 9. Запомни: завтра в пять. К этому времени, надеюсь, у тебя настроение изменится. (*Тендряков*) 10. Зина и Настасья Ильинична уезжают?.. Куда они уезжают? (*Слепухин*) 11...вы завтра идете в цирк? (*Слепухин*) 12....что ты собираешься делать? — Не знаю. (*Чаковский*)

### Exercise 19. Insert the Present Perfect or the Present Perfect Continuous.

1. I \_\_\_ him since he came back from the East, (to see — negative) (*Greene*)  
 2. "Ever since I was a young girl," said Miss Ley, "I \_\_\_ not to take things seriously..." (to try) (*Maugham*) 3. I will be your friend: I \_\_\_ always \_\_\_ you. (to like) (*Ch. Bronte*) 4. Your wife flies into a temper and stabs a man you \_\_\_ with for over a year, (to work) (*Hilton*) 5. I \_\_\_ for a long time to make you a little present, Bertha, (to want) (*Maugham*) 6. Lord Caversham \_\_\_ some time in the library for Sir Robert, (to wait) (*Wilde*) 7. I \_\_\_ to England for sixteen years, (to be — negative) (*Maugham*) 8. I suppose you know, Peggy dear, I \_\_\_ awfully fond of you for quite a long time, (to be) (*W. Locke*) 9. It is highly probable you \_\_\_ with him for the last three weeks... (to correspond) (*James*) 10. They \_\_\_ the news in the streets since two o'clock, (to yell) (*Conrad*) 11. "How about playing a little something for me?" he said. "Oh, Lonnie! I \_\_\_ for ages. And I'll wake the children." (to play — negative) (*Benson*) 12. The house \_\_\_ in my charge for more than a year, (to be) (*Du Maurier*) 13. "I can't remember my aunt's address. We \_\_\_ from her for years, (to hear — negative) (*Christie*)

### Exercise 20. Translate into English.

(А) 1. Сколько времени вы меня ждете? 2. Я знаю ее уже два года. 3. Я всегда предпочитала трагедию комедии. 4. Они пишут изложение уже два

часа. 5. Сколько времени вы занимаетесь музыкой? 6. Мне уже давно хочется прочесть эту книгу. 7. Я не имею от него писем с августа. 8. Я не видела словаря с тех пор, как вы его взяли из шкафа. 9. Я чувствую себя очень одиноким с тех пор, как брат уехал. 10. Я очень устала. Я готовилась к экзамену по политической экономии. 11. "Он рассказывал мне ужасные истории», — сказала она, когда Олег вышел. 12. Почему вы все так смотрите на меня? Нина вам говорила что-нибудь обо мне?

(В) 1. Лена сказала: — Я ищу тебя весь вечер. (*Чаковский*) 2. Я не ел с утра... (*Тендряков*) 3. Вы действительно знаете меня шесть лет. (*Котов*) 4. Я прожила с ним [Ващенковым] много лет и хорошо его знаю. (*Тендряков*) 5. Я не видел ее уже два месяца. (*Чаковский*) 6. Я тебя ждала три дня. (*Достоевский*) 7. Катерину Федоровну я знал еще с прошлого года. (*Достоевский*) 8. Они живут поблизости, на улице Жак Колло, около тридцати лет — с тех пор, как приехали в Париж. (*Сухомлин*)

### **Exercise 21. Insert the Present Continuous or the Present Perfect Continuous.**

I. "Oh, Mr. Craddock, let me come near you," cried Mrs. Branderton, "I \_\_\_ to get at you for twenty minutes." (to try) (*Maugham*) 2. I \_\_\_ here all the morning to see either her or Robert. (to wait) (*tilde*) 3. "What's the matter?" "The matter? The girl's ill. She \_\_\_ " (to die) (*Christie*) 4. My dear girl, what \_\_\_ you \_\_\_ about now? (to think) (*Beresford*) 5. I \_\_\_ so much about it since I received your letter, (to think) (*Marryat*) 6. I \_\_\_ the streets of the city for you for two years and this is the first time I've admitted it even to myself, (to search) (*/.* Shaw) 7. I hear you \_\_\_ for a new house, (to look) (*Lindsay*) 8. Of course, we have problems, but we \_\_\_ to handle them, and I must say, quite successfully, (to learn) (*Gow and D'Usseau*) 9. When her voice ceased, he moved uneasily and said, "I \_\_\_ well for the last ten days." (to feel — negative) (*Conrad*) 10. She \_\_\_ extraordinary well to-night (to feel) (*Wells*) 11. What else have I to live for but my children? It's you and the rest of them that I \_\_\_ and \_\_\_ for all these years, (to work, to plan) (*Dreiser*)



## Exercise 22. Translate into English.

1. Зачем вы на меня так внимательно смотрите? (*Достоевский*) 2. Пойдем, Виктор... Бабушка Броня нас ждет. (*Семенов*) 3. А я вас давно жду, товарищ Елена... (*Пермяк*) 4. Вы меня оскорбляете... извольте выйти вон. (*Тургенев*) 5. Вот уже два года, как я живу с ней в одном доме. (*Тургенев*) 6. Что вы тут делаете?.. Букет вяжете? (*Тургенев*) 7. Она, верно, давно уже наблюдает за мной, ждет, когда я обернусь и замечу ее. (*Тендряков*) 8. Я уже три дня об этом думаю. (*Достоевский*)

## Exercise 23. Insert the Past Indefinite, Past Perfect, or Past Perfect

### Continuous.

1. After some desultory conversation, the Director inquired how long he \_\_\_ Montanelli. (to know) (*Voynich*) 2. It was almost dinner-time by then, and we \_\_\_ no food all day, but neither of us was hungry, (to have) (*Hilton*) 3. We \_\_\_ in silence for some time when Ah-Yen spoke, (to smoke) (*Leacock*) 4. The party \_\_\_ already \_\_\_ for a week before I could get away from London, (to sail) (*Snow*) 5. Breakfast \_\_\_ long \_\_\_ on the table, when Arthur came tearing into the room, (to be — negative) (*Voynich*) 6. Mr. Morrrough, who \_\_\_ my doctor for some years and \_\_\_ also my friend, came at once, (to be, to be) (*Hansford Johnson*) 7...since his arrival in April he \_\_\_ simply \_\_\_ round the house, helping Ann with the washing up, running errands, (to hang) (*Murdoch*) 8. She \_\_\_ there more than two months when she fell down a flight of steps and hurt her spine, (to be — negative) (*Mansfield*) 9. He found that he \_\_\_ stockstill for over half an hour, wrestling with his thoughts, (to stand) (*Lindsay*) 10. Bertha \_\_\_ at her husband since he came into the room, unable in astonishment to avert her eyes, (to look) (*Maugham*) 11. For a week the Gadfly \_\_\_ in a fearful state, (to lie) (*Voynich*) 12. After he \_\_\_ about three hours, he arrived at the Doctor's house, (to walk) (*Wilde*) 13. The Carrier expected that Tackleton would pay him an early visit, and he was right. He \_\_\_ to and fro before his open door many minutes when he saw the toy merchant coming in his chaise along the road, (to walk — negative) (*Dickens*) 14. They \_\_\_ from noon till sunset,

(to journey) (*Ch. Bronte*) 15. Marian broke up their talk, and told Mr. Townsend to run away to her mother, who \_\_\_ for the last half hour to introduce him to Mr. Almond, (to wish) (*James*) 16. I went into a fish-and-chip shop in a poor street near the station. I \_\_\_ since lunch and I ordered myself a two penny portion of chips, (to eat — negative) (*Cronin*) 17. The feeling of an overhanging disaster, which \_\_\_ ever since his father's stroke, settled down over his mind, (to grow) (*Lindsay*)

### Exercise 24. Translate into English.

(A) 1. Я две недели гостила у приятельницы. 2. Я уже две недели гостила у приятельницы, когда получила ваше письмо. 3. Он вчера два часа играл на скрипке. 4. Он уже целый час играл на скрипке, когда мы пришли. 5. Девушка долго играла на рояле, и мы слушали ее с большим удовольствием. 6. Сестра была больна уже несколько дней, когда я узнал об этом. 7. Мересьев долго лежал без сознания, когда его заметили мальчики из ближайшей деревни. 8. Мальчик начал работать на заводе, где его отец проработал двадцать лет.

(B) 1. Лемм долго сидел на своей кровати с нотной тетрадкой на коленях. (*Тургенев*) 2. К вечеру им уже казалось, что они знают друг друга всю жизнь. (*Чаковский*) 3. Она [Таня] долго стояла перед черной доской в вестибюле. (*Слепухин*) 4. Ему [Волынцеву] было тяжело. Он давно любил Наталью. (*Тургенев*) 5. Анна Акимовна была голодна, так как с самого утра ничего не ела. (*Чехов*) 6. Забежала Раечка — уже три дня она не работала. (*Слепухин*) 7. Более часу провел он у ней. (*Тургенев*) 8... Прошло два года с тех пор, как он [Завьялов] видел его [Виктора] в последний раз. (*Чаковский*)

### Exercise 25. Insert the Past Continuous or the Past Perfect Continuous.

!. The four of them went out and joined Mark Gaskell, who \_\_\_ at the extreme end of the terrace by himself, (to sit) (*Christie*) 2. Gretta \_\_\_ through the blowing snow for several minutes when a man, his head lowered against the wind, walked directly into her. (to walk) (*Caldwell*) 3. It continued to rain and at Vienna

\_\_\_ still \_\_\_ (to rain) (*Hilton*) 4. We \_\_\_ maybe an hour when she began to lean forward and look out, and then she told me to stop, (to run) (*Cain*) 5. I \_\_\_ at the bar one evening with an acquaintance when the man with the scar came up. (to stand) (*Maugham*) 6. She took his arm, and led him out to the cab that \_\_\_ at the door, (to wait) (*Collins*) 7. When I came down to Burlington to work in the lumber mill, I was only a kid about sixteen. My brother \_\_\_ there already a year... (to work). (*Reed*) 8. Sitting by the window at a table, where she seemed to have been writing or drawing, was a lady, whose head \_\_\_ on her hand, (to rest) (*Dickens*) 9. Nell awoke and saw that it was still night, and that the stars \_\_\_ brightly in the sky. (to shine) (*Dickens*) 10. He \_\_\_ about half an hour when he saw Cornelius coming along the path, (to walk) (*Hardy*) 11. He \_\_\_ of her all the morning: he \_\_\_ of her now. (to think, to think) (*Collins*) 12. When the doctor awoke, Miss Reid \_\_\_ still \_\_\_ (to work) (*Maugham*)

### **Exercise 26. Translate into English.**

1. Одним утром Анна Михайловна вошла в комнату сына. Он еще спал. (*Короленко*) 2. Несмотря на поздний час, на привокзальной площади было ещелюдно. Шел дождь. (*Слепухин*) 3. Был тихий летний вечер. Дядя Максим сидел в саду. (*Короленко*) 4. Джейн Эйр в течение нескольких минут внимательно рассматривала мистера Рочестера, когда он обернулся и перехватил ее взгляд. 5. Вдруг что-то заставило его обернуться. В дверях стояла Надя... Сколько времени простояла она, наблюдая за мужем? (*Котов*) 6. Она [Лиза] старалась возвращаться домой как можно позднее, когда девушки уже спали. (*Чаковский*) 7. В часов десять, когда я выходил из квартиры... я столкнулся в дверях с внучкой Смита. (*Достоевский*)

### **Exercise 27. Insert the Past Continuous, Past Perfect, or Past Perfect Continuous.**

1. Abbey resumed the newspaper she \_\_\_ (to read) (*Dickens*) 2. By three o'clock he \_\_\_ all his own cigarettes and those he could borrow from others. He \_\_\_ about lunch, (to finish, to forget) (*Wilson*) 3. When she came out again her tears

and cries \_\_, but there was a band of rosy flush across her forehead, (to cease) (*Hansford Johnson*) 4. He \_\_ still \_\_ at her, when two of the prowlers halted on his left, (to gaze) (*Lindsay*) 5. Approaching the door, she found herself face to face with Mr. Linley. He \_\_ just \_\_ directions to one of the servants, and was re-entering the drawing-room, (to give) (*Collins*) 6. Rosa made a contemptuous gesture. Then she tossed the book she \_\_ on to the ground, (to read) (*Murdoch*) 7. I got up from where I \_\_ at the Carlton House writing table and went over to the fireplace, (to sit) (*Murdoch*) 8. She looked up at him, and found he \_\_ her closely, (to watch) (*Wells*) 9. She was on the edge of tears, as nearly dishevelled as so tidy and businesslike a girl could be. I thought she \_\_ (to cry) (*Hansford Johnson*) 10. It \_\_, but it \_\_, and a street lamp some way off streaked the roadway with reflections, (to rain \_\_ negative, to rain) (*Murdoch*) 11. Cowperwood got up. He was a little afraid now of this deep-seated passion he \_\_ (to arouse) (*Dreiser*) 12. She picked up the chair she \_\_ in and quickly slipped away with it into the house, (to sit) (*Maugham*) 13. Elinor \_\_ still \_\_ at this missive... when the door opened, (to stare) (*Christie*) 14. "Oh, don't get up, dear Miss Ley," said the visitor as her hostess slowly rose from the sofa upon which she \_\_ so comfortably \_\_. (to lie) (*Maugham*)

### **Exercise 28. Translate into English.**

(A) 1. Она отложила в сторону письмо, которое писала, и задумалась. 2. Она пошла на почту отправить письмо, которое написала накануне. 3. Все еще спали, когда зазвонил телефон. 4. В саду никого не было. Пахло свежескошенной травой. По-видимому, садовники косили. 5. Сад потерял свою прелесть: садовники скосили всю траву. 6. К счастью, он не заметил ее воспаленных глаз и не догадался, что она плакала. 7. Сью внимательно наблюдала за Джонси, когда та открыла глаза. 8. Сью, которая некоторое время наблюдала за своей больной подругой, подошла к ее кровати. 9. Она отложила в сторону книгу, которую читала. 10. Она написала письмо и

читала книгу. 11. Пеготти уронила чулок, который она штопала. 12. Пеготти отложила чулок, который уже заштопала.

(В) 1. Нежданов до того удивился, что даже не поднялся с пня, на котором сидел. (*Тургенев*) 2. Одинцова опустилась на то же самое кресло, на котором сидела накануне. (*Тургенев*) 3. В это время один офицер, сидевший в углу комнаты, встал. (*Лермонтов*) 4. Она [Елена] быстро захлопнула книгу, которую читала, и отошла от стола. (*Достоевский*). 5. Лена выпустила его руку, которую минуту тому назад так крепко сжимала. (*Чаковский*) 6. Глаза у Сергея покраснели и чуть припухли. Неужели он плакал?.. (*Слепухин*)

### **Exercise 29. Comment on the use of the Present Indefinite, Present Continuous, Present Perfect and Present Perfect Continuous.**

1. Women **are** constantly **trying** to commit suicide for love, but generally they take care not to succeed. (*Maugham*) 2. You probably **haven't seen** her since those summer holidays when Mum and Dad were abroad. (*Christie*) 3. Gerald, if you **are going away** with Lord Illingworth, go at once. Go before it **kills** me: but don't ask me to meet him. (*Wilde*) 4. There's the car. Arnold's **come back**. I must go and bathe my eyes. I don't want them to see **I've been crying**. (*Maugham*) 5. **I am seeing** the other nurse, Nurse O'Brien, to-day. (*Christie*) 6. As she turns to go, she finds that Bella **has entered** and **is staring** at her and her father with impassive hatred. (*Gow and D'Usseau*) 7. Bella is a Negro woman of fifty who **has been** in the Langdon home for twenty-four years and thus **occupies** a favored position. (*Gow and D'Usseau*) 8. "You **are being** very absurd, Laura," she said coldly. (*Mansfield*) 9. When **I've taken off** my things we shall go into the next room and have tea. (*Mansfield*) 10. **I'm** always **doing** things on the spur of the moment to ray own inconvenience and other people's. (*Maugham*) 11. He has all the virtues. Dr. Ramsay, Miss Glover, even Mrs. Branderton **have been drumming** his praise into my ears. (*Maugham*) 12. Fatty came over to Lanny's table. A fat, cheerful Greek with laughing wrinkles at the sides of his eyes. "You're alone to-day," Fatty said. Lanny nodded and lit a cigarette. "**I'm leaving** to-night." "Leaving?" "Yes, Fatty.

**I'm going** home to the Karroo." (*Abrahams*) 13. D'you know that Robert Qldham and Caroline **have been** madly in love with one another for the last ten years? They've **waited** all this time, and now at last Caroline is free. (*Maugham*) 14. This will be the death of her when she **hears** it. (*Dreiser*) 15. You **have** told my learned friend that you **have known** Mr. Pickwick a long time. (*Dickens*) 16. He is always **breaking** the law. (*Shaw*) 17. "It is Mrs. Sedley's coach, sister," said Miss Jemima. "Sambo, the black servant, **has** just **rung** the bell." (*Thackeray*) 18. She **doesn't like** me... She's always **saying** sharp things to me. (*Christie*) 19. "I think you **are being** very wise. A complete holiday, a complete rest, that is what you need. **Have** you **decided** where you **are going**?" "I've **changed** my mind," I said. "I **don't think I'm doing away** after all." (*Murdoch*) 20. Ah, Miss Marple. Good morning. Glad you've **come**. My wife's **been ringing** you **up** like a lunatic. (*Christie*) 21. A woman never acknowledges such a nondescript age as forty-eight unless she **is going** to marry a widower with seventeen children. (*Maugham*) 22. "By the way, you've **been talking** about me. I see it written in your faces. Your silence tells me all. I could even guess what you've **been saying**..." "You've **been listening**," Gladys cried, making a face at him. (*Priestley*) 23. You **are being** far too romantic about it. (*Hilton*) 24. "Do you like me at all, Bertha?" he asked. "I've **been wanting** to ask you ever since you came home." (*Maugham*) 25. Years **have passed** since we began this life. (*Dickens*) 26. I've **been making** some sandwiches. Won't you come up and have some? (*Christie*) 27. I cannot imagine why I've **lived** thirty years with a man I dislike so much. (*Maugham*) 28. "Antonia **has been telling** me about your flat," said Rosemary. "It sounds ideal. And there's a heavenly view over to Westminster Cathedral." (*Murdoch*) 29. We've **been going** to pictures about twice a week ever since. (*Maugham*) 30. I've **flown** a kite every Saturday afternoon ever since I was a kid and I'm **going** to fly a kite as long as ever I **want** to. (*Maugham*) 31. I **know** this is an old story, I **don't understand** it myself and if I set it **down** in black and white it is only with a faint hope that when I **have written** it I may get a clearer view of it. (*Maugham*) 32. Who **is coming** to

tea? (*Wilde*) 33. "I don't know what's been the matter with me. I've **been** so miserable, Eddie..." "You've **been crying**." (*Maugham*)

**Exercise 30. Insert the Present Indefinite, Present Continuous, Present Perfect, or Present Perfect Continuous.**

1. I \_\_\_ the bell for the last quarter of an hour, (to ring) (*Maugham*) 2. I want to see how much he \_\_\_ since I saw him last, (to change) (*Voynich*) 3. \_\_\_ you \_\_\_ any word from her since she left here? (to have) (*Dickens*) 4. I don't want to take a cure at all. I am perfectly happy. All my life I \_\_\_ perfectly happy. (to be) (*Hemingway*) 5. Signora Grassini greeted Gemma affectionately, exclaiming in a loud whisper: "How charming you \_\_\_ tonight!" (to look) (*Voynich*) 6. Here's my keys. I \_\_\_ (to leave) (*Gow and D'Usseau*) 7. I \_\_\_ to Mr. Boldwood since the autumn. I want to explain. I \_\_\_ to do it ever since I returned, (to speak — negative, to long) (*Hardy*) 8. I requested them to suspend their decision until they. \_\_\_ my narrative, (to read) (*Collins*) 9. Wait till you \_\_\_ Moose and \_\_\_ with him. (to see, to talk) (*Aldridge*) 10. "But what \_\_\_ we \_\_\_ ?" she asked. "I \_\_\_ about it a lot. I \_\_\_ about it all week. But I \_\_\_ what to do." (to do, to think, to think, to know — negative) (*Caldwell*) 11. I must not let my eyes get all red and swollen, or Henry'll know I \_\_\_ (to cry) (*Maugham*) 12. The sun \_\_\_ with different degrees of heating power in different parts of the world, (to shine) 13. "Look," I said, "I \_\_\_ Francis very well. I \_\_\_ him since we were very young men." (to know, to know) (*Snow*) 14. "Well, I \_\_\_ that Iris isn't going to be married," I said after a while, (to hear) (*Maugham*) 15. He says he \_\_\_ to the same tunes for fifteen years, (to listen) (*Maugham*) 16. Cesare you and I \_\_\_ friends for all these years, and I \_\_\_ never \_\_\_ you what really happened about Arthur, (to be, to tell) (*Voynich*) 17. What are we going to say to the king when he \_\_\_ ? (to come in) (*Shaw*) 18. "Dear little Hans," cried the Miller, "I am in great trouble. My little boy \_\_\_ off a ladder and \_\_\_ himself." (to fall, to hurt) (*Wilde*) 19. "As I \_\_\_ you for the past six months," he said, "business is bad." (to tell) (*Shaw*) 20. "This other gentleman," cried Mr. Pickwick, "is, as you will see when you \_\_\_ the letter... a very near relative, or I

should rather say a very particular friend of your son's." (to read) (*Dickens*) 21. Maude: You \_\_\_ both ; \_\_\_ forward to this moment ever since you met one another. Caroline: And now it \_\_\_ (to look, to come) (*Maugham*) 22. But you ought to have been telling your tale. Now you begin and when you \_\_\_, we'll go back and see what \_\_\_ really \_\_\_ (to finish, to happen) (*Priestley*) 23. What \_\_\_ you. \_\_\_ with yourself since I've been away? (to do) (*Christie*) 24. You \_\_\_ here two weeks. \_\_\_ you \_\_\_ your opinion of the South? (to be, to change) (*Gow and D'Usseau*) 25. "I am very hungry and tired," replied Oliver. "I \_\_\_ a long way. I \_\_\_ these seven days." (to walk, to walk) (*Dickens*) 26. My good man, Signora Bolla \_\_\_ head nurse in general to all of us. She \_\_\_ after sick people ever since she was in short frocks, and \_\_\_ it better than any sister of mercy I \_\_\_ I needn't leave any directions if she \_\_\_ (to be, to look, to do, to know, to come) (*Voynich*) 27. As Arthur mounted the stone steps leading to the street, a girl in a cotton dress and straw hat ran up to him with outstretched hands. "Arthur! Oh, I am so glad!.. I \_\_\_ here for half an hour... Arthur, why \_\_\_ you \_\_\_ at me like that? Something \_\_\_ Arthur, what \_\_\_ to you? Stop!" (to wait, to look, to happen, to come) (*Voynich*) 28. "Mr. Bithem here yet?" asked Miss Mass. "Oh, yes, dear," cried the chorus. "He \_\_\_ here for ages. We all \_\_\_ here for more than an hour." (to be, to wait) (*Mansfield*) 29. "Are we alone now?" "The waiter \_\_\_ and the door is locked." (to go) (*Caldwell*) 30. I \_\_\_ happy. I \_\_\_ always \_\_\_ happy, (to be, to be) (*Hemingway*)

### Exercise 31. Translate into English.

(A) 1. Ты уложила свои вещи? Такси уже десять минут ждет у дверей. 2. Теперь я поняла. 3. Он уже пять месяцев заведует лабораторией и многому научился за это время. 4. Я приду к вам, если только меня не задержат на работе. 5. Я всегда интересовалась естественными науками. 6. Кто взял мой словарь? Я уже полчаса ищу его. 7. Мы здесь уже с начала месяца, но не было еще ни одного солнечного дня. 8. Она вечно говорит по телефону.

(B) 1. «Виктор, ты меня слышишь?» — «Да, слышу», — ответил он! (*Семенов*) 2. Что с вами?.. Или вы что потеряли? (*Тургенев*) 3.



Здравствуйтесь, целую вечность вас не видела. (*Тендряков*) 4. Она [Наташка] всегда встает раньше меня. (*Тендряков*) 5. Ваш сын — один из самых замечательных людей, с которыми я когда-либо встречался. (*Тургенев*) 6. «Мы давно не видались»... — «Давно, и переменились оба во многом». (*Лермонтов*) 7. Почему же ты не здороваешься с ним, Алеша? Ведь ты давно знаешь его! (*Коптяева*) 8. Ты что делаешь сегодня вечером? (*Слепухин*) 9. Прошла почти неделя, а я еще не познакомился с Литовскими. (*Лермонтов*) 10. Треплев (*нетерпеливо*). Где Заречная? Дорн. Она уехала домой. (*Чехов*) 11. Ты не заболела? — Нет, Сережа... я просто не ела с самого утра... (*Слепухин*) 12. Инсаров послезавтра приезжает в нашу деревеньку и будет жить со мной на одной квартире. (*Тургенев*) 13. Игнатию Тимофеевичу давно хочется жить самостоятельно. (*Пермяк*) 14. Вы, кузина... не похудели в эти восемь лет. (*Тургенев*) 15. Что же вы намерены теперь сделать? (*Тургенев*) 16.... если я сумею помочь тебе, я буду... счастлива. (*Тендряков*) 17. Как-то он [Ласкер] теперь сыграет? Почти десять лет он не играл в шахматы. (*Котов*) 18. Я ее давно знаю, и хорошо ее знаю. (*Тургенев*) 19. Я знаю, кто нас подслушивает в эту минуту... Г-жа Сипягина подслушивает нас. (*Тургенев*) 20. Псина, ты откуда? Я тебя ушиб? (*Чехов*) 21. Я, милая, давно уже ничего не читал... Впрочем, иногда читаю Жюль Верна. (*Чехов*) 22. Андрей Васильевич!.. Ваша Тонечка у нас. И вас ждем. Толя приехал. (*Тендряков*) 23. Она [Лена] уже скрылась за поворотом, а Завьялов все стоит и смотрит в окно. (*Чаковский*)

### **Exercise 32. Comment on the use of the Past Indefinite, Past Continuous, Past Perfect and Past Perfect Continuous.**

1. The cook **used** to snatch away the letters from home, before she [Ma Parker] **had read** them. (*Mansfield*) 2. As she neared the kitchen, Chris came from the garage where he'd **been attending** to a lorry with a magneto trouble, wiping his hands on some waste. (*Lindsay*) 3. She **was** always **telling** herself that the only rational course was to make Edward a final statement of her intentions, then break

off all communications. (*Maugham*) 4. I realized that he **had come away** with me in order to discuss once more what he **had been** already **discussing** for hours with his sister-in-law. (*Maugham*) 5. I saw that it was 2 o'clock. We **had been** sitting there an hour and a half. (*Du Maurier*) 6. It **had long been** dark when Arthur rang at the front door of the great house in the Via Borra. (*Voynich*) 7. It was three o'clock. The wind **had fallen**, the moon **was shining** over the quiet sea. (*Christie*) 8. Every Sunday morning Ethel **would read** aloud while Ma Parker did her washing. (*Mansfield*) 9. We'd **got** to Ruby's room by then. She wasn't there, of course, but she'd **been** there, because the dress she **had been wearing** was **lying** across a chair. (*Christie*) 10. To take off her boots or to put them on **was** an agony to her, but it **had been** an agony for years. (*Mansfield*) 11. Here I saw this man, whom I **had lost sight** of some time; for I **had been travelling** in the provinces. (*Dickens*) 12. When the Gadfly raised his head the sun **had set**, and the red glow **was dying** in the west. (*Voynich*) 13. It was Sunday morning and they **had all been** back at Grayhallock for three days. (*Murdoch*) 14. Rainborough noticed that she **had been crying**, her face was stained with tears... (*Murdoch*) 15. Ann **was being** bravely cheerful in a way which both exasperated Hugh and half compelled his admiration. (*Murdoch*) 16. The moment the noise **ceased**, she **glided** from the room; **ascended** the stairs with incredible softness and silence; and was lost in the gloom above. (*Dickens*) 17. We **hadn't been married** a month before I was out of love with him. He was in Lincolnshire at the time, and **I was living** near him. (*Hansford Johnson*), 18. When Cowperwood **reached** the jail, Jasper was there. (*Dreiser*) 19. Susan Nipper stood opposite to her young mistress one morning, as she folded and sealed a note she had been writing. (*Dickens*) 20. The whole party arrived in safety at the Bush before Mr. Pickwick **had recovered** his breath. (*Dickens*) 21. He [Hugh] jumped to feel Ann's clasp upon his arm. She **had been saying** something to him. (*Murdoch*) 22. He **had** scarcely **had time** to form this conclusion, when a window above stairs was thrown up. (*Dickens*) 23. The door was just going to be closed...when an inquisitive boarder, who **had been peeping** between the hinges, set up a fearful screaming. (*Dickens*) 24. Mr.

Pecksniff and his fair daughters **had not stood** warming themselves at the fire ten minutes, when the sound of feet was heard upon the stairs. (*Dickens*) 25. He [Cowperwood]... **was** forever **asking** questions with a keen desire for an intelligent reply. (*Dreiser*) 26. He turned off the electric light. The electric light **had been burning** all night. (*Hemingway*) 27....she **would go on** discussing a book she said she had read but manifestly **hadn't** or she **would break up** a dull conversation with some fantastic irrelevance for which everyone was secretly grateful. (*Hilton*) 28. When Katie **brought** in the tea-tray, the boy **opened** his eyes and **sat up** with a bewildered air. (*Voynich*) 29. When we were boy and girl we **used to** call each other by our Christian names. (*Maugham*) 30. There were bits of the work that, because I **had been doing** them so long, I knew better than anyone else. (*Snow*) 31. He **had sat down** with the child on his knees, and **was helping** her to put the flowers in order. (*Voynich*) 32. He **had sat** ruminating about the matter for some time, when the voice of Roker demanded whether he might come in. (*Dickens*) 33. He seemed to be quietly and carefully deciding what he **was going** to say. (*Murdoch*) 34. There was no doubt that their arrival **had transformed** the factory for her. Rosa **had been working** in the factory for about two years. Before that she **had been** a journalist. (*Murdoch*) 35. After dinner Ruby came and sat with us in the lounge. She remained even after the dancing **had started**. We **had arranged** to play bridge later, but we **were waiting** for Mark... and also for Josie. She **was going** to make a fourth with us. (*Christie*) 36. She **used to** sit with him and his family a lot. He **used to** take her for drives sometimes. (*Christie*) 37. George made no answer, and we found... that he **had been** asleep for some time. (*Jerome K. Jerome*) 38. She talked and laughed and positively forgot until **he had come** in... that Pearl Fulton **had not turned up**. (*Mansfield*) 39. Some years ago, when I was the Editor of a Correspondence Column, I **used to** receive heartbroken letters from young men asking for advice and sympathy. (*Leacock*) 40. I took the sculls. I **had not been pulling** for more than a minute or so, when George noticed something black floating on the water. (*Jerome K. Jerome*) 41. The voice **had** no sooner **ceased** than the room was shaken with such violence that the windows rattled in

their frames. (*Dickens*) 42. The figure **had** suddenly **retreated** from the gate, and **was running** back hastily to the mill. (*Ch. Bronte*) 43. As he was in dinner dress, Fanny asked where he **had been dining**. (*Dickens*)

**Exercise 33. Insert the Past Indefinite, Past Continuous, Past Perfect or Past Perfect Continuous,**

1. Then she found that the tears \_ a \_ quietly \_\_\_ from her eyes. Perhaps they \_\_\_ for a long time, (to flow, to flow) (*Murdoch*) 2. One day of the new year she \_\_\_ as usual at her window when Edward came prancing up the drive on horseback, (to sit).(*Maugham*) 3. He and I \_\_\_ friends since our early twenties. At this time he was fifty-two, and already an elder statesman of science. (to be) (*Snow*) 4. I \_\_\_ out Honor's letter and \_\_\_ it, and \_\_\_ to the post. The fog \_\_\_ When I \_\_\_ I \_\_\_ some biscuits and \_ myself with whisky and hot milk, (to copy, to seal, to go, to clear, to return, to eat, to dose) (*Murdoch*) 5. He told me that an American Signore \_\_\_ there for three months, (to stay) (*Maugham*) 6. She [Aileen] stole downstairs and out into the vestibule, opening the outer door and looking out into the street. The lamps \_\_\_ already \_\_\_ in the dark, and a cool wind \_\_\_ (to flare, to blow| (*Dreiser*) 7. It was true that we \_\_\_ one another almost intimately! for five and twenty years, (to know) (*Maugham*) 8. I \_\_\_ hardly \_\_\_ more than the first three chapters when my attention was diverted by a conversation going on in the front of the store, (to read (*Leacock*) 9. She \_\_\_ mortally with my husband only ten minute! ago. (to quarrel) (*Shaw*) 10. He \_\_\_ scarcely \_\_\_ outside the door when he heard Wardle's voice talking loudly, (to get) (*Dickens*) 11. The next day he \_\_\_ some honeysuckle against the porch, when he heard the Miller's voice calling to him from the road, (to nail up) (*Wilde*) 12. Roddy \_\_\_ rapidly and nervously up and down the room for a minute or two. (to walk) (*Christie*) 13. I knew right away that there was the place I \_\_\_. all my life, (to look for (*Maugham*) 14. Half-past eleven. He [the Gadfly] \_\_\_ still \_\_\_ though the hand was stiff and swollen, (to file) (*Voynich*) 15. A few seconds after the stranger \_\_\_ to lead Mrs. Budger to her carriage, he darted swiftly from the room, (to disappear) (*Dickert*) 16. At nine o'clock that evening a long

black Packard roadster drew up to her door, and Arnie stepped out of the front seat where he \_\_\_ with the driver and a girl between them, (to sit) (*Wilson*) 17. I do not stop to say what adventures he began to imagine, or what career to devise for himself before he \_\_\_ three miles from home, (to ride) (*Thackeray*) 18. Mrs. Banty put down the telephone receiver. She \_\_\_ up twice and each time the answer \_\_\_ the same: Mrs. Marple was out. (to ring, to be) (*Christie*) 19. The sun \_\_\_ a long way up and it \_\_\_ to get really hot. (to move, to begin) (*Abrahams*) 20. He was in the extremity of indecision and very wounded by Rosa's refusal to help him. She \_\_\_ even \_\_\_ him for the last few days, (to avoid) (*Murdoch*) 21. The light in his flat showed that Mrs. Simpson \_\_\_ in for him. (to wait) (*Greene*) 22. I called on Mrs. Strickland before I left. I \_\_\_ her for some time, and I noticed changes in her; it was not only that she \_\_\_ older, thinner, and more lined; I think her character \_\_\_. (to see — negative, to be, to alter) (*Maugham*) 23. He \_\_\_ since nine that morning and his stomach \_\_\_ with hunger, (to eat — negative, to growl) (/ . Shaw) 24. They \_\_\_ no sooner \_\_\_ at this point than a most violent and startling knocking was heard at the door, (to arrive) (*Dickens*) 25. The old lady was dressed out in a brocaded gown which \_\_\_ the light for twenty years, (to see — negative) (*Dickens*) 26. Very often, afterwards, in the midst of their talk, he would break off, to try to understand what it was the waves \_\_\_ always \_\_\_ (to say) (*Dickens*) 27. The women and children and old men \_\_\_ Now he was alone with his mother in the little two-roomed shack, (to go) (*Abrahams*) 28. I tried to feel my heart. I could not feel my heart. It \_\_\_ beating, (to stop) (*Jerome K. Jerome*) 29. After he \_\_\_ there some time, he sold the sack of flour for a very good price, (to wait) (*Wilde*) 30. Mr. Moore now \_\_\_ silent for several minutes, (to sit) (*Ch. Bronte*) 31. I think he showed me about thirty canvases. It was the result of the six years during which he \_\_\_ (to paint) (*Maugham*) 32. Grimly she began to pack her goods and to prepare to leave the hovel. It \_\_\_ for days and water \_\_\_ up on the earthen floor... (to rain, to well) (*Buck*) 33. Seven o'clock \_\_\_ hardly \_\_\_ striking on the following morning when Mr. Pickwick's comprehensive mind was aroused from the state of unconsciousness in which slumber \_\_\_ it, by a loud knocking at the chamber door, (to cease, to plunge)

(*Dickens*) 34. When the Gadfly \_\_\_ himself that no one \_\_\_ at the spy-hole he \_\_\_ the piece of bread and carefully \_\_\_ it away. In the middle was the thing he \_\_\_, a bundle of small files, (to satisfy, to watch, to take up, to crumble, to expect) (*Voynich*)' 35. Gemma \_\_\_ the room and. \_\_\_ for a little while looking out of the window. When she \_\_\_, the Gadfly \_\_\_ again \_\_\_ on the table and \_\_\_ his eyes with one hand. He \_\_\_ evidently \_\_\_ her presence, (to cross, to stand, to turn round, to lean, to cover, to forget) (*Voynich*) 36. He \_\_\_ the key out of the lock, \_\_\_ the door after he \_\_\_ through it; \_\_\_ the key in his pocket, and \_\_\_ into the garden, (to take, to secure, to pass, to put, to go down) (*Collins*) 37. It \_\_\_. still \_\_\_ It \_\_\_ for days. I arrived at Hereford Square, \_\_\_ the water off my overcoat and — it up, and \_\_\_ into the drawing room. A bright fire \_\_\_ and the lamps were, all on.-. Antonia, who \_\_\_ by the fire, jumped up to welcome me... She \_\_\_ me and \_\_\_ what sort of day I \_\_\_. (to rain, to rain, to shake, to hang, to tramp, to burn, to read, to kiss, to ask, to have) (*Murdoch*) 38. It was in this direction that her mind — when her father sent for her to come to him in his room. He \_\_\_ home from his office early in the afternoon and by good luck found her in. She \_\_\_ no desire to go out into the world these last few days, (to run, to come, to have) (*Dreiser*) 39. Arthur took out of his portmanteau a framed picture, carefully wrapped up. It was a crayon portrait of Montanelli, which \_\_\_ from Rome only a few days before. He \_\_\_ this precious treasure when Julia's page \_\_\_ in a supper-tray on which the old Italian cook, who \_\_\_ Gladys before the harsh new mistress \_\_\_, \_\_\_ such little delicacies as she considered her dear signorino might permit himself to eat. (to come, to unwrap, to bring, to serve, to come, to place) (*Voynich*) 40. The first person upon whom Arthur's eyes fell, as he \_\_\_ the room where the students' little gatherings were held, was his old playmate, Dr. Warren's daughter. She \_\_\_ in a corner by the window, listening with an absorbed and earnest face to what one of the "initiators", a tall young Lombard in a threadbare coat, \_\_\_ to her. During the last few months she \_\_\_ and \_\_\_ greatly, and now \_\_\_ a grown-up young woman... She was dressed all in black, and \_\_\_ a black scarf over her head, as the room \_\_\_ cold and draughty. The initiator \_\_\_ passionately \_\_\_ to her the misery of the Calabrian peasantry, (to enter, to sit, to say,

to change, to develop, to look, to throw, to be, to describe) (*Voynich*) 41. They \_\_\_ in this way about three miles, when Mr. Wardle, who \_\_\_ of the window for two or three minutes, suddenly \_\_\_ his face and \_\_\_ in breathless eagerness, "Here they are!" (to travel, to look out, to draw in, to exclaim) (*Dickens*) 42. He \_\_\_ on the step for some time..., when he was roused by observing that a boy, who \_\_\_ him carelessly some minutes before, \_\_\_, and \_\_\_ now \_\_\_ him... from the opposite side of the street, (to crouch, to pass, to return, to survey) (*Dickens*) 43. When the Gadfly \_\_\_ into Zita's room she \_\_\_ before a mirror, fastening one of the sprays into her dress. She \_\_\_ apparently \_\_\_ her mind to be good-humoured and \_\_\_ to him with a little cluster of crimson buds tied together, (to come, to stand, to make up, to come up) (*Voynich*) 44. He \_\_\_ about half an hour ago. (to arrive) (*Wilde*) 45. Godfrey rose and took his breakfast earlier than usual, but lingered in the wainscoted parlour V'H his younger brothers \_\_\_ their mean and \_\_\_. (to finish, to go out) (*Eliot*)

### **Exercise 34. Translate into English.**

(A) 1. Сэм, негритянский мальчик, очень любил рисовать. 2. В детстве Сэм постоянно что-нибудь рисовал. 3. Сэм уже несколько недель посещал класс рисования, когда он начал рисовать красную розу. 4. Когда мисс Ролстон подошла к Сэму, он уже кончил рисовать розу и рисовал негритянку. 5. Сэм некоторое время рисовал негритянку, когда мисс Ролстон подошла к нему. 6. Сэм не рисовал и десяти минут, когда мисс Ролстон подошла к нему. 7. Мисс Ролстон подошла к Сэму и остановилась позади него. 8. Мисс Ролстон подошла к Сэму и стояла позади него. 9. Мисс Ролстон подождала, пока Сэм не окончил рисунок. 10. Рисунок был превосходен. Хотя Сэм взял только несколько уроков, он сделал большие успехи. 11. Мисс Ролстон взяла рисунок и обещала отвезти его в Филадельфию вместе с рисунками, которые он закончил раньше. 12. Заведующий художественным отделом просмотрел рисунки, которые мисс Ролстон принесла ему. Рисунки ему очень понравились, но он отказался их

принять, когда узнал, что художник — негр. 13. Мисс Ролстон пробыла в Филадельфии около недели. 14. Мисс Ролстон пробыла в Филадельфии около недели, прежде чем поняла, что ничего не может сделать для Сэма.

(В) 1. Когда Давид приехал в Салемскую школу, директор и его семья отдыхали на берегу моря. 2. Когда Давид приехал в школу, там никого не было: были каникулы — и мальчики уехали домой. 3. Давид месяц жил в Салемской школе, когда вернулись мальчики. 4. Мистер Мелл несколько минут играл на флейте, когда Давид заснул. 5. Когда мистер Мелл вошел в комнату, Давид искал собаку.

(С) 1. Элиза была очень утомлена, так как целый день ходила. 2. Она не могла переправиться через реку — паромы перестали ходить. 3. Элиза легко нашла дорогу к деревне, так как часто бывала там. 4. Элиза подошла к кровати, где спал ее мальчик. 5. Мальчик спал уже около двух часов, когда преследователи приехали в деревню.

(D) 1. Мересьев одиннадцать дней полз с перебитыми ногами, когда его подобрала партизаны. 2. В госпитале Мересьев старался узнать, уменьшилась ли опухоль, упала ли или поднялась температура. 3. В течение недели в палате № 42 было только четыре человека. Затем привезли нового больного. 4. К началу следующего дня новый больной со всеми познакомился.

(Е) 1. Лиза изумилась: она еще никогда не видела своей умной и рассудительной тетки в таком состоянии. (*Тургенев*) 2. Старушка, сидевшая с Марьей Дмитриевной под окошком, была та самая тетка, сестра отца, с которой она провела несколько уединенных лет в Покровском. (*Тургенев*) 3. Базаров вернулся, сел за стол и начал поспешно пить чай. (*Тургенев*) 4. Когда князь Василий вошел в гостиную, княгиня тихо говорила с пожилой дамой о Пьере. (*Л. Толстой*) 5. Уолтер оставил за собой поле и брел по направлению к дому, когда услышал голос женщины, громко назвавшей его по имени. 6. Я попал в институт, когда совсем стемнело. Вахтерша... взяла у двери шерстяной носок. (*Тендряков*) 7. Я вдруг почувствовал голод: с утра ничего



не ел. *(Тендряков)* 8. Под потолком, на длинном шнурке, висела клетка с чижом; он беспрестанно чирикал и прыгал, а клетка беспрестанно качалась и дрожала. *(Тургенев)* 9. Не успел он [Шубин] к ней приблизиться, как опять его сигарочница летела через дорожку. *(Тургенев)* 10. Когда я снова посмотрел на крышу, девушки там не было. *(Лермонтов)* 11. Только в четвертом вагоне второго класса увидел он [Алехин] незнакомца. Тот читал газету. *(Котов)* 12. Гости и хозяйева собрались в маленькой гостиной... Максим разговаривал со своим старым товарищем, молодые люди сидели молча у открытого окна. *(Короленко)* 13. Когда она [Каштанка] опомнилась, музыка уже не играла.., Она перебежала дорогу к тому месту, где оставила хозяина, но столяра там уже не было. *(Чехов)* 14. Аркадий крепко стиснул ему руку и долго ничего не говорил. Предшествовавшую ночь он всю не спал, и не курил, и почти ничего не ел уже несколько дней. *(Тургенев)* 15. Лиза была уже в церкви, когда он [Лаврецкий] пришел. Давно не был он в церкви. *(Тургенев)* 16. Не больше как через полчаса она [Каштанка] уже сидела на полу в большой, светлой комнате... и с любопытством глядела на незнакомца, который сидел за столом и обедал. Он ел и бросал ей куски. *(Чехов)* 17. Я ведь еще вчера приехала... Ты уже спал. Не хотела будить тебя. *(Пермяк)* 18. Она уронила журнал на колени и стала смотреть в окно. *(Котов)* 19. Лаврецкий не успел еще подняться со стула, как уже она обняла его. *(Тургенев)* 20. Тетка [собака] пошла в гостиную и поглядела за шкаф, хозяин не скушал куриной лапки, она лежала на своем месте. *(Чехов)* 21. Когда я вошел, все замолчали. *(Лермонтов)* 22. Когда пришли домой, Егор Семенович уже встал. *(Чехов)* 23. Я бросил перо и сел *Щ* окна. Смеркалось. *(Достоевский)* 24. Он [Володя] уже уходил, когда Лена включила радио. *(Слепухин)* 25. Не прошло десяти минут, как на конце площадки показался тот, которого мы ожидали. *(Лермонтов)* 26. Не успел Сипягин перешагнуть порог; двери, как Паклин соскочил со стула. *(Тургенев)* 27. Обыкновенно вечерами хозяин уезжал куда-то. *(Чехов)* 28. Мистер Домби подождал, пока миссис Пипчин перестала трясти головой. 29. Все время пока он говорил, я

пристально наблюдал его. (*Достоевский*) 30. Как только Алеша кончил, князь вдруг разразился смехом. (*Достоевский*)

### **Exercise 35. Translate into English.**

(A) 1. Дым рассеялся, и все увидели, что Овод упал. 2. Ворота открылись и закрылись. Монтанелли стоял во дворе. «Я пришел посмотреть на него», — сказал он. 3. Солдаты вскрикнули: окровавленная фигура на земле опять начала двигаться. 4. Через несколько часов Маркони пошел к Мартини, чтобы рассказать ему, что произошло. 5. «Когда он уйдет, вы должны отдохнуть. Вы сегодня слишком много работали», — сказал Мартини Джемме. 6. Мартини посмотрел на Джемму. За эти несколько дней она постарела на десять лет.

(B) 1. Молодые художники жили несколько месяцев вместе, прежде чем Джонси заболела воспалением легких. 2. Она была больна уже несколько дней и плохо выглядела. 3. В то время как Сью рисовала, она слышала голос Джонси. Джонси смотрела в окно и считала. 4. Джонси сказала: «Когда упадет последний лист, я умру». 5. «Не смотри в окно, пока я не кончу свою работу», — попросила Сью подругу. 6. Сью рисовала своего «Старого шахтера» около часа. 7. Сью рисовала своего «Старого шахтера» около часа, когда наконец почувствовала смертельную усталость и легла спать. 8. Когда Сью проснулась на следующее утро, Джонси пристально смотрела на опущенную штору. Она думала о последнем листе — думала о нем, быть может, уже не один час. 9. Сью отложила кисть и пошла готовить бульон для Джонси. 10. Сью отложила кисть в сторону и готовила бульон для Джонси. 11. Старый Берман постоянно говорил о своем шедевре. 12. Умиравший художник был счастлив — он создал свое великое произведение.

(C) 1. Ленни семь лет жил в Кейптауне, когда он решил вернуться домой. 2. Ленни сказал: «Я возвращаюсь домой; я не был дома семь лет». 3. Много лет Ленни мечтал вернуться домой и работать для своего народа. 4. Ленни долгое время мечтал о том, чтобы уехать из Кейптауна, прежде чем

сообщил друзьям о своих планах. 5. Ленни долго стоял на дороге, ведущей в деревню. Становилось темно. 6. Ленни подошел к кофейне, где ужинали трое белых. 7. Когда Ленни подошел к деревне, он увидел свою мать, которая бежала ему навстречу. 8. Мать Ленни следила за сыном, пока он готовил для нее ужин. 9. Когда Ленни, проснулся, он почувствовал, что кто-то смотрит на него. 10. Он открыл глаза и увидел сестру, которую не видел много лет. П. Мейбл подошла к Ленни до того, как он проснулся, и с любопытством смотрела на него. 12. К тому времени, когда Ленни вернулся домой, Мейбл стала здоровой восемнадцатилетней девушкой. 13. Когда Ленни проснулся, его мать уже встала и приготавливала чай. 14. Ленни был рад увидеть места, где он играл в детстве. 15. Ленни наблюдал за людьми, окружавшими его. Среди них была Фиета. Он видел ее раньше. 16. Ленни был поражен: Фиета выразила то, что он смутно чувствовал. 17. «Я как раз собирался послать за вами», — сказал священник. 18. Священник сказал Ленни: «Среди нас никогда не было образованного человека». 19. Ленни провел много лет в Кейптауне, и бедность и страдания его народа производили на него тяжелое впечатление.

(D) 1. С тех пор как вы мне капельки дали... Митя спит хорошо. (Тургенев) 2. Как только Нежданов вошел в переднюю, Сипягин, который уже искал его..., представил его жене. (Тургенев)^. Базаров вдруг раскрыл глаза. «Что ты сказал?» — «Я говорю, что Анна Сергеевна Одинцова здесь и привезла к тебе доктора». (Тургенев) 4. А от нее он узнал, что она выросла в Петербурге, но вышла замуж в С, где живет уже два года... (Чехов) 5. «А где же Аркадий Николаевич?» — спросила хозяйка и, узнав, что он не показывался уже более часа, послала за ним. (Тургенев) 6....дядя Саша куда-то уехал как раз в то время, когда она [Таня] сдавала экзамены... (Слепухин) 7. Горячие слезы закапали на подбородок Александрова... «О чем вы плачете, Зина?» — «От счастья, Алеша». (Куприн) 8. «А с бароном вы давно знакомы?» — «Я нынешней зимой с ним в Москве встретился». (Тургенев) 9. «К сожалению, сударыня, вы не ошиблись... Мальчик, действительно,

слеп»... — «Я знала давно», — сказала она [мать] тихо. (*Короленко*) 10. «Надо идти!» — подумала она [Лиза], как только узнала о приезде Лаврецкой. (*Тургенев*) 11. Крошка Эмили преодолела свою застенчивость и сидела рядом с Давидом. 12. Старик машинально взял рюмку, но руки его тряслись и, прежде чем он донес ее к губам, он расплескал половину. (*Достоевский*) 13. Давид кончил завтрак и отодвинул свой стул, когда мистер Мердстон остановил его. 14. Наташа подошла ко мне и молча протянула мне руку. Три недели как мы не видались. Я глядел на нее с недоумением и страхом. Как переменялась она в эти три недели! (*Достоевский*) 15. Я прожил за границей, главным образом во Франции и Италии, около пятидесяти лет. (*Сухомлин*) 16....Алехин надел плащ и вышел на улицу. Было уже темно... Ветер усилился, стало еще морознее, но Алехин не чувствовал ни порывов ветра, ни холода. (*Котов*) 17. Он (Берсенева) вернулся и взялся за книгу. Раумера уж он давно кончил: он теперь изучал Грота. (*Тургенев*) 18. Солнце уже давно встало, когда Рудин пришел к Авдюхиному пруду. (*Тургенев*) 19. Рудин подошел к ней и остановился. Такого выражения он еще не замечал на ее лице. (*Тургенев*) 20. Небо почти все очистилось, когда Наталья пошла в сад. (*Тургенев*) 21. Я уже заканчивал наброски своего выступления, когда в комнату просунула голову бабка Настасья. (*Тендряков*) 22. «Послушай, Аня, — спросил Максим у сестры по возвращении домой, — не знаешь ли ты, что случилось во время нашей поездки? Я вижу, что мальчик изменился именно с этого дня». (*Короленко*) 23. «Вы поете?» — промолвила Варвара Павловна. (*Тургенев*) 24. Она [Оля] здесь не живет почти два года... Она жила здесь раньше, почти два года тому назад. (*Чаковский*) 25. Девочка перестала плакать и только по временам еще всхлипывала. (*Короленко*) 26. Екатерина Зашеина... начинает понимать, что царь принес и приносит много' зла своему народу. (*Пермяк*) 27. Ей, Наде, было уже двадцать три года; с шестнадцати лет она страстно мечтала о замужестве, и теперь\* наконец, она была невестой Андрея Андреича. (*Чехов*) 28. Он [аист] прилетел на днях из далеких краев и строит гнездо на старом месте. (*Короленко*) 29. «Вы меня мучите, княжна! —

говорил Грушницкий: — вы ужасно изменились с тех пор, как я вас не видал». (*Лермонтов*) 30. «А Валя давно приехал?» — «Уже час беседуем», — ответил Волянский. (*Котов*) 31. Когда он вялый, неудовлетворенный, вернулся домой... Егор Семенович и Таня сидели на ступеньках террасы и пили чай. Они о чем-то говорили, но, увидев Коврина, вдруг замолчали, и он заключил по их лицам, что разговор у них шел о нем. (*Чехов*) 32. Когда вошли в залу, там уже садились ужинать. (*Чехов*) 33. Несколько секунд молча стояли они друг против друга. (*Котов*) 34. «Солнышко село», — произнесла она. (*Короленко*) 35. «А давно мы вас не видали», — наивно заметила Леночка. (*Тургенев*) 36. Мне удалось узнать адрес учреждения, в котором она [Миронова] работала шесть лет назад. (*Чаковский*) 37....если вы увидите Иванова, он вам все подробно расскажет. (*Чаковский*) 38. Волынцев встал и подозрительно посмотрел на Лежнева и сестру. Он похудел в последнее время. (*Тургенев*) 39. Лицо ее было бледно; слегка раскрытые губы тоже побледнели. (*Тургенев*) 40. «Вы давно ее знаете?» — «С детства!» — отвечал Печорин. — «Я также ее когда-то знала». (*Лермонтов*) 41. Я давно хотел поговорить с вами, но опасался, что этот разговор будет вам неприятен. (*Рыбаков*) 42. Я рада, что вы пришли. (*Тургенев*) 43. Я забыла снегирю корму насыпать. (*Тургенев*) 44. «Видели вы Нежданова?» — спросил наконец Остродумов. — «Видела; он сейчас придет. Книги в библиотеку понес». (*Тургенев*) 45. Вы давно видели Сашу? Как он выглядит? (*Котов*) 46. Вы были у меня во вторник, поздно вечером; на другое утро он [Алеша] заезжал ко мне..., и с тех пор я его не видела... (*Достоевский*) 47. Шубин поднял голову. Слезы блестели на его щеках. (*Тургенев*)

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