

# ENGLISH 4U

журнал для изучающих английский язык

#3 (51) MARCH 2007

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MYTHS AND FACTS

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LOVE

RASPUTIN -  
THE 'MAD MONK'

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## CONTENTS

<b>NEWS4U</b> .....	4
<b>MUSIC</b> / Irreplaceable Beyoncé.....	6
<b>CINEMA</b> / X-Man Hugh Jackman.....	7
<b>CULTPERSON</b> / Rasputin - The 'Mad Monk'.....	8
<b>TRADITION</b> / The Chastity Belt - Myths and Facts.....	10
<b>HEALTH</b> / Why Sensible Shoes Do More Harm Than Stilettos.....	11
<b>LANGUAGE</b> / The Expression 'Live Fast, Die Young and Leave a Good-looking Corpse'.....	12
<b>LITERATURE</b> / The Little Prince – A biased review.....	13
<b>PHENOMENON</b> / The Miracle of the Holy Fire in Jerusalem.....	14
<b>HOLIDAY</b> / Religious observation of Easter.....	17
<b>CUISINE</b> / History of Chopsticks.....	18
<b>QUIZ</b> / Easter Quiz.....	19
<b>QUIZ</b> / 'Ding-Dong' Style Idioms.....	20
<b>TEST</b> / The car you drive.....	22
<b>SLANG</b> / Road Slang.....	23
<b>NEWSLETTER</b> / Installing LOVE.....	24
<b>PERSONAL DEVELOPMENT</b> / What Constitutes a Good Life?.....	25
<b>FUN PAGE</b> / Miscellaneous.....	26
<b>LIFEUP</b> / Salespeople Jokes.....	27
<b>GRAMMAR</b> / Стандартные выражения в деловых письмах.....	28
<b>DIALOGUES</b> / Ten Rules of Telephoning.....	29
<b>BUSINESS</b> / How to Write a Business Plan.....	30
<b>FICTION</b> / In and Out (by Freya North).....	32
<b>NOTABENE</b> / Ключевые идеи русской языковой картины мира ( <i>окончание</i> ).....	36
<b>IDIOMS</b> / When Things Go Wrong.....	38

## LANGUAGE



12

## HOLIDAY



17

## NEWSLETTER



22

## DIALOGUES



29

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## KATE WINSLET INSPIRED NEW JAG



Kate Winslet's body has been revealed as the **inspiration**<sup>1</sup> for Jaguar's new sports car.

Winslet, 31, revealed she was in the mind of Jaguar's chief designer Ian Callum when he created the new Jaguar XK.

She told American chat show host Jay Leno that Callum had "decided that I, for whatever reason, was his ideal woman. So I guess he was inspired by the shape of my body, which is kind of flattering".

But the actress joked that she would have liked to have been involved in the design.

"The headlights are too small. They will have to go. And

it needs a bar under the dashboard with pink and blue neon lights, umbrellas and pineapples," she said.

"And wings, like Chitty Chitty Bang Bang. And **inflatables**<sup>2</sup>, so it can go in water. I absolutely think I should get a free car."

Callum, Jaguar's chief designer who worked on the Aston Martin DB7, confirmed that Winslet was his inspiration.

"Kate Winslet is my ideal woman. She is naturally a very shapely woman, very British with an underlying integrity and ability. Like a car, she has got substance, she is not just a pretty face," he said.

"So I designed the new XK body with her in mind. The interesting thing is that so many women find sensual cars more appealing as well."

## GWEN: I WANT TO RETURN TO NO DOUBT



Gwen Stefani has revealed that she's desperate to record a new No Doubt album and is willing to leave her solo career behind.

The singer's second solo album *The Sweet Escape* is out on December 4 but she is thinking of making that her last.

Speaking to MTV, Gwen said: "I don't think I will make another (solo album). I can't predict anything, but I don't plan on making one of these solo dance project records, I definitely feel myself going back to No Doubt after this to do a new album."

However, she also admitted that there were enough songs left over from her recent recordings to fill another album.

"I don't really know what will happen with those other songs, there's probably about ten left over. I could (make) an album with them really fast! So we'll see what happens, I mean you can always use them for something at some point or I could just listen to them myself and be greedy."

## NAOMI'S GOBBLEDYGOOK<sup>3</sup> WINS AWARD



Naomi Campbell has won an award - for talking nonsense.

Naomi, 36, won the Plain English Campaign's Foot in Mouth award, reports the Sun.

The award was for saying she adores traditional English food, then adding: "There's nothing I like more than a lovely bowl of pasta."

Germaine Greer, 67, scooped a Golden Bull award for a column in the Guardian newspaper.

She wrote: "The first attribute of the art object is that it creates a **discontinuity**<sup>4</sup> between itself and the un-synthesised **manifold**<sup>5</sup>."

Other winners included councils and firms. A job ad from recruitment consultant Wheale Thomas Hodgins said: "Our client is a pan-European **start-up**<sup>6</sup> **leveraging**<sup>7</sup> current **cutting edge**<sup>8</sup> IP (already specified) with an outstanding product/value solutions set."

## JUDE: I'M SKINT<sup>9</sup>



You'd think Jude Law would be living the dream - treading the red carpet.

Partying, shopping, all things showbiz... A-listers don't have the same problems as us mere mortals.

Well, according to Jude they do.

He claims that his divorce from Sadie Frost left him flat broke.

Jude said he "lost everything" in his battle for access to his three kids.

Sadie got their £2m north London house, a reputed £4m payout and £15,000 a month.

Jude told a French magazine: "My bank account is

therefore almost always empty. I'm not Brad Pitt. I don't earn 20 million dollars a film"

But, he concluded: "I don't have a single regret."

## PACINO TAKES ON SUR-REAL ROLE



Al Pacino is to star as Salvador Dali in a new film about the surrealist painter.

Andrew Niccol will direct the movie, called *Dali & I: The Surreal Story*, reports Variety.com.

The film will focus on Dali's later life when the artist takes his work in a more surreal direction.

Shooting is expected to start in June in New York and Spain.

Niccol has previously directed *Simone*, in which Pacino plays a film producer who creates a digital actress.

The script will be based on an adaptation of the Stan Laurysen book *Dali and I*.

## NICOLE IS HIGHEST PAID ACTRESS

Nicole Kidman is the highest paid film actress.

According to the Hollywood Reporter's annual list the Australian is paid £8.7m for each movie.

Last year's leader, Reese Witherspoon, fell to second place commanding a £7.6m fee per film.

Other actresses to make it to the list are Renee Zellweger, Drew Barrymore and Cameron Diaz all making £7.6m per film.

## WALKEN TO PLAY OZZY

Christopher Walken is to play Ozzy Osbourne in a new film called *The Dirt*.

The film is based on Motley Crue's 2001 autobiography.

The band's lead singer Vince Neil told ABC News Radio that Walken will make a cameo appearance as Osbourne in the movie.

"How funny is that going to be," Neil said.

Val Kilmer is expected to play David Lee Roth in the movie.

The film is set to be released in 2008.

- <sup>1</sup>inspiration [ˈɪnspeɪʃən] вдохновение  
<sup>2</sup>inflatable [ɪnˈfleɪtəbəl] надувной  
<sup>3</sup>gobbledygook [ˈɡɒblɪdʒiːgʊk] неясное и витиеватое изложение мыслей  
<sup>4</sup>discontinuity [ˌdɪskənɪtuːti] нарушение последовательности  
<sup>5</sup>manifold [ˈmænɪfɔːld] многообразие, разнообразие, множество  
<sup>6</sup>start-up "стартап" (новая/недавно созданная фирма, компания; особ. интернет-компания)  
<sup>7</sup>to leverage [ˈlɛvɪdʒ] использовать кредит для каких-либо финансовых сделок

## STREEP TO SING IN ABBA FILM



Meryl Streep is to star in a movie version of the musical *Mamma Mia!*

Tom Hanks is one of the executive producers of the film based on the music of Abba songwriters Benny Andersson and Bjorn Ulvaeus.

*Mamma Mia* will be directed by Phyllida Lloyd, who directed the stage show in London and New York, reports Variety.com.

Judy Craymer, who originally came up with the concept for the musical, said of Streep: "She was always at the top of our wish list, and she encapsulates the spirit and energy and has the

powerhouse qualities that character requires," said

The *Devil Wears Prada* star has sung in films including *Postcards From the Edge* and *A Prairie Home Companion* but *Mamma Mia* will be her first full musical.

## BRITNEY CONFIRMS NEW ALBUM



Britney Spears has posted a message to fans on her official website, confirming that her new album will be out later this year.

The singer also thanked fans for sticking by her.

She said: "I've been working so hard on this new album and I can't wait for you all to hear it and to go on tour again," Brit wrote, adding: "I would like to exclusively tell you that I am working hard to release the new album sometime later this year, but the date is of course not certain yet.

"I look forward to coming back this year bigger and better than ever, and to also

reaching out to my fans on a more personal level.

"I know I've been far from perfect and the media has had a lot of fun exaggerating my every move, but I want you all to know that I love my fans so much and I appreciate everything you have done for me."

## CROWE TO PLAY ROBIN HOOD 'BADDIE'



Russell Crowe is to play the Sheriff of Nottingham in a new version of the Robin Hood story.

The film will depict the sheriff as more noble than previously portrayed, with Robin Hood shown as a murkier character.

The plot will also feature a love triangle between Robin Hood, Maid Marion and the sheriff, reports Variety.com.

Starring in the movie will reportedly earn Crowe \$20 million - as well as casting a new light on a character hitherto played as a baddie.

One of the scriptwriters, Ethan Reiff, said of their version of the Sheriff of Nottingham: "He's trying to do the right thing, but he's up against Robin Hood, who's becoming heroic while not necessarily acting in the nicest way."

Filming is expected to begin in late 2008.

## CRUZ TO REUNITE WITH ALMODOVAR



Penelope Cruz is likely to team up again with Pedro Almodovar for a forthcoming film.

She has been nominated for an Oscar for her role in his most recent movie *Volver*.

*La Piel que habito* is likely to be Almodovar's next release, reports Variety.com

It's about a plastic surgeon who **avenges**<sup>10</sup> his daughter's **rapists**<sup>11</sup>.

Almodovar's brother Agustin said Cruz's role in the new Spanish-language film would be a much darker one.

"It's 70%-80% certain to be Pedro's next,"

said Agustin Almodovar.

"But Pedro always works on several ideas at the same time, and he has a second screenplay on the go as well."

## KATIE HOLMES RETURNS TO ACTING



Katie Holmes is expected to make her screen return in a **heist**<sup>12</sup> movie called *Mad Money*.

The film is to be directed by Thelma and Louise writer Callie Khouri, reports Variety.com.

It will be Holmes' first role since she and Tom Cruise had their daughter Suri last April.

She and Queen Latifah are both in talks to star in the film, which is about three women plotting to steal money that is about to be destroyed.

But Holmes is reported to have pulled out of the new Batman movie *The Dark Knight*.

She starred in *Batman Begins* but the new film will start shooting in the spring without her.

Christian Bale, Michael Caine and Gary Oldman are signed up while Heath Ledger is in line to play the Joker. *The Dark Knight* is scheduled for a 2008 release.

## EMINEM COMPLETES DIVORCE



The couple finished off the paperwork to make their separation official in Michigan, USA.

The rapper, real name Marshall Mathers, filed for divorce back on April 5 2006, with the marriage failing to last four months.

In a private settlement, the pair have agreed to divide property and to share custody of their daughter Hailie Jade Scott, NME reports.

Judge Antonio P Viviano praised the couple for conducting "themselves with dignity and respect".

Marshall and Kim first got married in 1999, before splitting two years later.

<sup>8</sup>cutting edge [ˈkʌtɪŋ eɪdʒ] прогрессивный, самый современный

<sup>9</sup>skint [skɪnt] не имеющий денег

<sup>10</sup>to avenge [qˈvenʒ] мстить

<sup>11</sup>rapist [ˈreɪplɪst] насильник;

виновный в изнасиловании

<sup>12</sup>heist [haɪst] воровство, грабеж, кража

**B**eyoncé Giselle Knowles (born September 4, 1981) is a Grammy Award-winning American R&B singer, songwriter, record producer, Golden Globe Award-nominated actress, dancer, and fashion designer and model for House of Deréon. Knowles rose to fame as the creative force and lead singer of R&B girl group Destiny's Child, the best-selling female group of all time, with over fifty million records sold.

Knowles is the elder of two daughters born to Mathew Knowles and Tina Beyince in Houston, Texas. Her parents decided on her first name as a **tribute**<sup>1</sup> to her mother's surname. By age seven, she was attending dance school and was a **soloist**<sup>2</sup> in her church choir. Her dance instructor took an interest in Knowles and took her star student to various competitions. Knowles went on to win over thirty local singing and dancing competitions.

Knowles and her former best friend LaTavia Roberson met Kelly Rowland and LeToya Luckett. They formed a quartet that would perform in their backyards and in Tina Knowles' hair salon. After singing at local events, they got their break when they entered *Star Search*. The group, then named "Girl's Tyme",



# IRREPLACEABLE BEYONCÉ

were disappointed after losing the competition. Mathew Knowles, Beyoncé's father and Rowland's legal **guardian**<sup>3</sup>, decided to help the girls reach their dreams of becoming singers. He quit his six-figure salary job as a multi-million dollar equipment salesman at Xerox to manage the group. This decision by Mathew eventually affected the whole family. Their income had been cut in half, causing the family to move into two different apartments. When the group was signed to Columbia Records in 1996, it gave the entire family a second chance at making things work.

Destiny's Child rose to fame in 1998 with the *Billboard* top ten hit and R&B number-one single "No, No, No Part 2". Even after much-publicized **turmoil**<sup>4</sup> involving the departure of LeToya Luckett and LaTavia Roberson, Destiny's Child (eventually a trio) became the most successful R&B/pop acts of the early 2000s, charting four *Billboard* Hot 100 number-one singles, several top ten hits, and two number-one albums.

Their following album, *Survivor*, proved to be another big success, going to number one on both the U.S. *Billboard* 200 and Top R&B/Hip-Hop Albums. "Independent Women Part I" had been the theme song for the film *Charlie's Angels* (2000), before the album's release. The title track, "Survivor", won the group their third Grammy Award, "Best R&B Performance by a Duo or Group with Vocal".

After the three-year journey that involved concentration on individual solo projects, Knowles rejoined Rowland and Williams for Destiny's Child's fourth (and so far final) studio album, *Destiny Fulfilled*, released in November 2004.

In 2003, Knowles released her debut solo

album, *Dangerously in Love*. It was certified Platinum. Its first single, the **funky**<sup>5</sup> "Crazy in Love", featured a **propulsive**<sup>6</sup> riff and a guest rap from her boy-friend Jay-Z, rapidly becoming one of the biggest hits of that summer, staying at number one on the *Billboard* Hot 100 for eight weeks. Beyoncé was consequently one of the biggest-selling artists of 2003.

At the 2004 Grammy Awards ceremony, Knowles won a record-tying five Grammy Awards for her solo effort. These awards included "Best Female R&B Vocal Performance" for "*Dangerously in Love*" and "Best **Contemporary**<sup>7</sup> R&B Album". Three other female artists

## WAS VOTED NUMBER 1 ON VH1'S 100 HOTTEST HOTTIES

hold this record: Lauryn Hill (1999), Alicia Keys (2002), and Norah Jones (2003). She also won a Brit Award in 2004 for "International Female Solo Artist" in the United Kingdom.

Knowles' sophomore album *B'Day* was released worldwide on September 4, 2006 and on September 5, 2006 in the U.S. to coincide with the celebration of Knowles's twenty-fifth birthday. In its first week, the album sold more than 541,000 copies in the U.S., immediately coming in at number one, making it her highest first-week sales as a solo artist. "Deja Vu", the album's first single, features Jay-Z. The album was Platinum in a month of its initial release. Currently, the album is certified 2x Platinum and has sold two million copies in the U.S. and more than three million copies worldwide.

Beyoncé received five Grammy nominations: "Best Female R&B Vocal Performance"

for "Ring the Alarm", "Best R&B Song" for "Deja Vu", "Best Contemporary R&B Album" for *B'Day*, "Best Rap/Sung Collaboration" for "Deja Vu", and "Best Remixed Recording, Non-Classical" for "Deja Vu" (Freemasons Club Mix - No Rap).

Knowles has also confirmed rumors to Univision that she and Latin superstar Shakira will be releasing a Spanglish Latin pop song entitled "Beautiful Liar".

In 2001, Knowles turned to acting, starring **alongside**<sup>8</sup> actor Mekhi Phifer in the MTV made-for-television film *Carmen: A Hip Hopera*. She also has played in *Austin Powers in Goldmember* (2002), playing Foxy Cleopatra opposite Mike Myers and Michael Caine, and *The Pink Panther* (2006) opposite Steve Martin.

Knowles' latest film work is *Dreamgirls*, the film adaptation of the hit 1981 Broadway musical about a 1960s singing group loosely based on Motown all-female group The Supremes, as the Diana Ross-based character Deena Jones. On December 14, 2006, Beyoncé was nominated for two Golden Globe Awards for the film *Dreamgirls* – "Best Actress - Motion Picture Musical or Comedy" and "Best Original Song" for "Listen". The film opened number three at the box office with an eight-million-dollar opening weekend. Beyoncé was quoted to say this was her first real acting film. *Dreamgirls* is nominated for eight 2007 Academy Awards, including "Best Original Song" for "Listen".

Knowles has been dating rapper Jay-Z since 2002. There were various rumors that the couple were to wed in late November/early December 2006 in the Caribbean. The rumors proved to be false.

<sup>1</sup> tribute	[ˈtrɪbjʊt]	дань
<sup>2</sup> soloist	[ˈsɒləɪst]	солист
<sup>3</sup> guardian	[ˈɡɑːrdʒən]	опекун
<sup>4</sup> turmoil	[ˈtɜːmɔɪl]	шумиха
<sup>5</sup> funky	[ˈfʌŋki]	в стиле фанк
<sup>6</sup> propulsive	[prɒˈpʌlsɪv]	приводящий в движение
<sup>7</sup> contemporary	[kənˈtemp(ə)rəri]	современный
<sup>8</sup> alongside	[əˈlɒŋˈsaɪd]	недалекий

**H**ugh Michael Jackman (born October 12, 1968) is an Australian film producer, film and stage actor, known for playing Wolverine in *X-Men* and its sequels, and his Tony Award-winning performance in *The Boy from Oz*. In 2005 he won an Emmy for **hosting**<sup>1</sup> the Tony awards.

Jackman was born in Pymble, Sydney, New South Wales, Australia, the youngest of five children. His mother left the family and went back to England when he was eight years old, and he remained behind with his father, and his siblings. Jackman attended Pymble Public School and Knox Grammar School, an all-boys school in Wahroonga, where he was Head of School in 1984, and graduated from the University of Technology, Sydney with a BA in Communications, having majored in



# X-MAN

# HUGH JACKMAN

*A committed husband and father, he possesses the admirable qualities of a dedicated actor: hard working, determined, and protective of his family's privacy. He approaches his job with casual modesty, knowing just how lucky he is to be on everybody's "who's hot" lists.*

journalism. Jackman's introduction to acting was by accident, as he had to take an acting class as part of the requirements for a college diploma. He became interested in the craft and used some money inherited from a relative to attend the WAAPA of Edith Cowan University in Perth, from which he graduated in 1994. Since then he has been able to play in his country.

He first became known outside of Australia when he played the leading role of Curly in the Royal National Theatre's acclaimed stage production of *Oklahoma!* in the West End of London in England. His performance was filmed for television broadcast and DVD release. He was a last-minute addition to the *X-Men* cast. Jackman, at 6' 2 1/2" tall, stands nearly a foot taller than Wolverine, who is said in the original comic book to be 5' 3". **Hence**<sup>2</sup>, the filmmakers were frequently

forced to shoot Jackman at unusual angles or only from the waist up to make him appear shorter than he actually was. In an interview with *Men's Health* magazine, he stated that he was also required to add a great deal of muscle for the role, and noted that at the end of his prepa-

**A WORD OF WISDOM**  
Don't put off for tomorrow  
what you can do today

ratory physical training, he could bench press 315 lbs. and leg press 1000 lbs. An instant star upon the film's release, Jackman later **reprised**<sup>3</sup> the role of Wolverine in 2003's *X2: X-Men United*, and 2006's *X-Men: The Last Stand*. The trilogy ultimately **garnered**<sup>4</sup> over a billion dollars worldwide.

*"If you're at the National Institute of Dramatic Art in Sydney, all the casting people and the agents come to see you three months into your courses, so you're always feeling like you're on show. But because my school was so isolated you could work out your own instincts, and creatively that can be a wonderful thing."*

*"I can look at Wolverine and say that he's sexy. If I could lay claim to half of his coolness, that would be fantastic."*

*"My wife sometimes jokes that she thinks I'm a little bit of a workaholic, but my definition of a workaholic is someone who can't switch it off, which I can do. I work hard and I really enjoy it – I've always loved acting – but, I can switch it off."*

In 2004, Jackman won a Tony Award for his Broadway portrayal of Australian songwriter and performer Peter Allen in *The Boy from Oz*. He hosted the Tony Awards in 2003, 2004 and 2005, garnering very positive reviews. The televisa-tion of these awards earned him an Emmy Award win for Outstanding Individual Performer in a Variety, Musical or Comedy program in 2005.

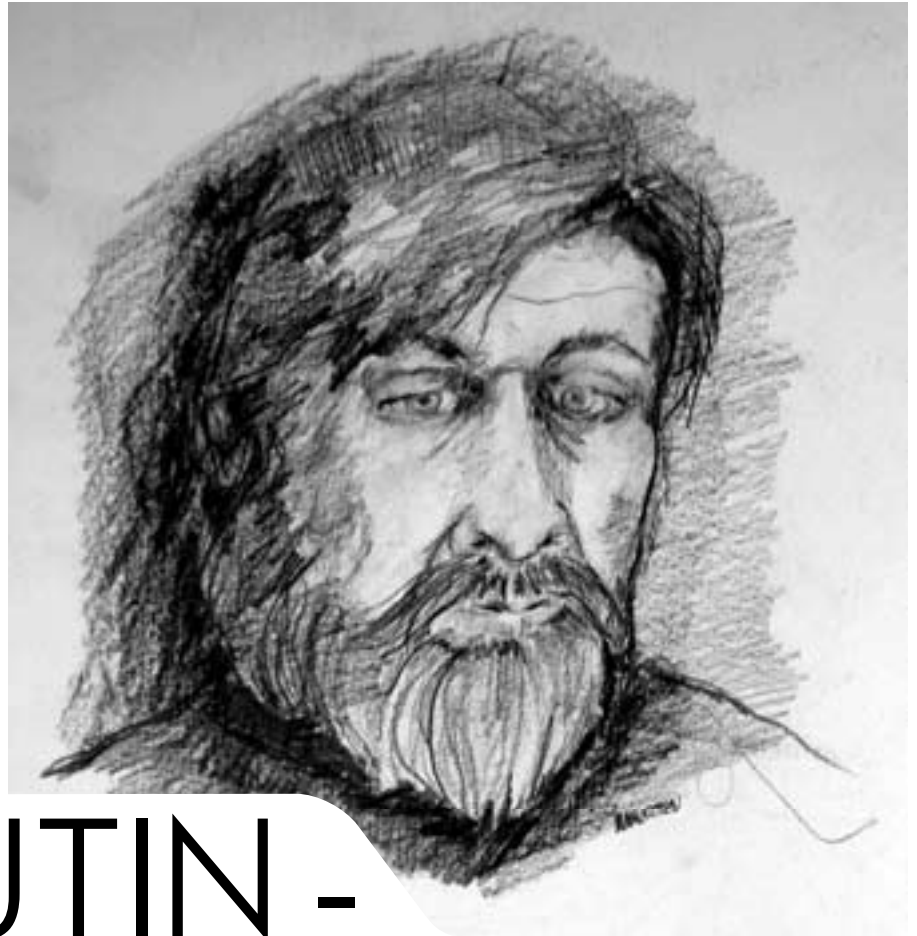
Jackman is married. He married actress Deborra-Lee Furness in April 1996. They met on the set of his first TV acting job in *Corelli*, an Australian television program. Jackman played an angry prisoner who fell in love with his counsellor, played by Furness. The couple suffered through two **miscarriages**<sup>4</sup>, after which they adopted two children, son Oscar Maximillian (b. May 15, 2000) and daughter Ava Eliot (b. July 10, 2005) They currently live in Melbourne.

According to NNDB, "Jackman has very poor vision, and is unable to even read a menu when he is not wearing his contact lenses. He is left-handed, loves windsurfing, plays the piano, guitar, and violin, and sushi is his favorite comfort food." He also knows how to juggle 5 balls in the air at the same time. He does not smoke in real life, and hates having to do so in films. In real life he is described as a very polite and friendly man, unlike the **belligerent**<sup>5</sup>, anti-social Wolverine.

<sup>1</sup> to host	[ˈhɒstɪŋ]	вести программу
<sup>2</sup> hence	[hens]	с тех пор
<sup>3</sup> to reprise	[rɪˈprɪz]	повторно сыграть
<sup>4</sup> to garner	[ˈgɑːnɪ]	собираться
<sup>5</sup> miscarriage	[mɪsˈkærɪdʒ]	выкидыш
<sup>6</sup> belligerent	[bɪˈlɪɡər(ə)nt]	агрессивный

**G**regory Efimovich Rasputin was born in 1869 in Prokovskoe, Siberia. Coming from a **peasant**<sup>2</sup> background, Rasputin never learned to read or write despite attending a school, although this obviously did not affect his rise to influence. Although he was often referred to as 'The Mad Monk', he was not actually a **cleric**<sup>3</sup> when he rose to fame...

When he came of age, Rasputin joined a monastery, but his calling did not last long and he soon discovered the pleasures of the opposite sex. Leaving the monastic life of the Russian Orthodox Church in favour of an almost bardic lifestyle, he travelled around as a 'Faith **Healer**<sup>4</sup>' and claimed to possess special powers that enabled him to heal the sick, surviving off the **donations**<sup>5</sup> of the people he had 'cured'. He was also known to make money in the gypsy art of Fortune Telling and the Tarot. During the early 20th Century, Astrology and the Occult were increasingly popular with the upper classes. In Paris, mystics and psychics were doing an incredible trade and the 'bourgeois-



# RASPUTIN - THE "MAD MONK"<sup>1</sup>

sie' in Russia soon followed suit.

Rasputin was an **unkempt**<sup>6</sup>, but imposing figure. Tall with a dark beard and **spellbinding**<sup>7</sup> eyes, he used his natural charisma and deep quiet voice in an almost vaudeville manner when presenting himself. He soon took his 'show' to St Petersburg and made a name for himself as something of a mystic. It wasn't long before he caught the eye of more powerful people amongst the Russian aristocracy.

## Rasputin and the Romanovs

While in St Petersburg, Rasputin met the Tsar Nicholas II and his wife Alexandra. Their only son, Alexei, suffered from haemophilia. Physicians were unable to help Alexei, and the **Tsarina**<sup>8</sup> became frustrated. During a particularly bad bleeding episode the Tsar, looking for something of a miracle, called upon his wife's newfound friend and supposed 'faith healer', Rasputin. Somehow Rasputin managed to stop Alexei's bleeding; as a result, he became a hero to the Romanov family and started moving in the Tsarina's social circles. He was said to have great in-

fluence over Alexandra and supposedly manipulated her. This relationship led to **resentment**<sup>9</sup> on the part of the Tsarina's husband Nicholas and his powerful and influential **peers**<sup>10</sup> in the Russian nobility, but the Tsar was afraid to send Rasputin away for fear of being blamed for killing Alexei.

Alexandra, a move that continued to distance the Romanov family from the Russian people and it was not too long before rumours of an affair began to spread throughout the palace.

The first person to suspect that all was not well with Rasputin was Peter Stolypin, Russia's newly appointed

## A WORD OF WISDOM

The devil teaches us his tricks but not how to hide them

World War I soon bought Russia into conflict with Germany and in 1915, the Tsar (on the advice of his wife) went off to the Russian Front to take direct command of his troops fighting the Germans. In his absence, Nicholas II left his wife in charge of the Imperial Government. However, given that she was German and the Russians were currently engaged in a bloody conflict with that particular nation, the general public did not particularly like or trust her. With Rasputin's influence growing stronger the 'monk' began to advise

Prime Minister. He believed that Rasputin was evil and advised the Tsar to distance himself. Stories of pacts with the Devil and 'magic eyes' that hypnotised all around, including the Romanovs, most probably came from the Prime Minister. Stolypin even supplied the Tsar with documented evidence of Rasputin's various wild **antics**<sup>11\*</sup>. The Tsar dismissed these misgivings as he did not want to upset his wife, who had grown to trust Rasputin (she believed that her son would remain healthy as long as Rasputin was around). The



mystic convinced Alexandra further that if he should leave or die, the Romanov dynasty would end in **bloodshed**<sup>12\*\*</sup>. Her fear for her family's lives and her **utter**<sup>13</sup> trust in Rasputin pushed the Tsarina into keeping him by her side.

When he initially arrived in St Petersburg, Rasputin built up quite a band of followers within the Russian Orthodox Church. However, as rumours began to circulate about the various (and numerous) women that Rasputin was seducing, including many in the palace, these supporters began to turn on him and attempted to **banish**<sup>14</sup> him. One by one, these opponents began to disappear, possibly by order of the Tsarina. Whilst the Russian **populace**<sup>15</sup> began to believe that Rasputin had some form of hypnotic control of the Tsar and Tsarina, the Tsar himself was being pushed close to insanity by the constant rumours about Rasputin and his wife.

### The Death of Rasputin

By now a group of aristocrats, led by Prince Felix Youssouпов, husband of Nicholas II's niece Princess Irina Alexandrovna, decided that Rasputin's influence had grown too great and that he needed to be disposed of if the Russian monarchy was to be saved. These aristocrats used Rasputin's much publicised love of women to **lure**<sup>16</sup> him to

**tries**<sup>18</sup> which contained lethal amounts of cyanide. He declined, but eventually indulged himself. This poison was supposed to have an immediate effect, but Rasputin was showing no signs of dying. Growing impatient, one of the **assassins**<sup>19</sup> took a pistol and shot him. The murderers, under the impression he was dead, went to celebrate. About an hour later, Prince Felix returned to see the body. He shook Rasputin, and while he was still warm, there were no signs of life. As Felix went to leave, however, Rasputin rose to his feet and went about **strangling**<sup>20</sup> the prince. Freeing himself, Felix rushed to tell the others that the mad monk was still alive.

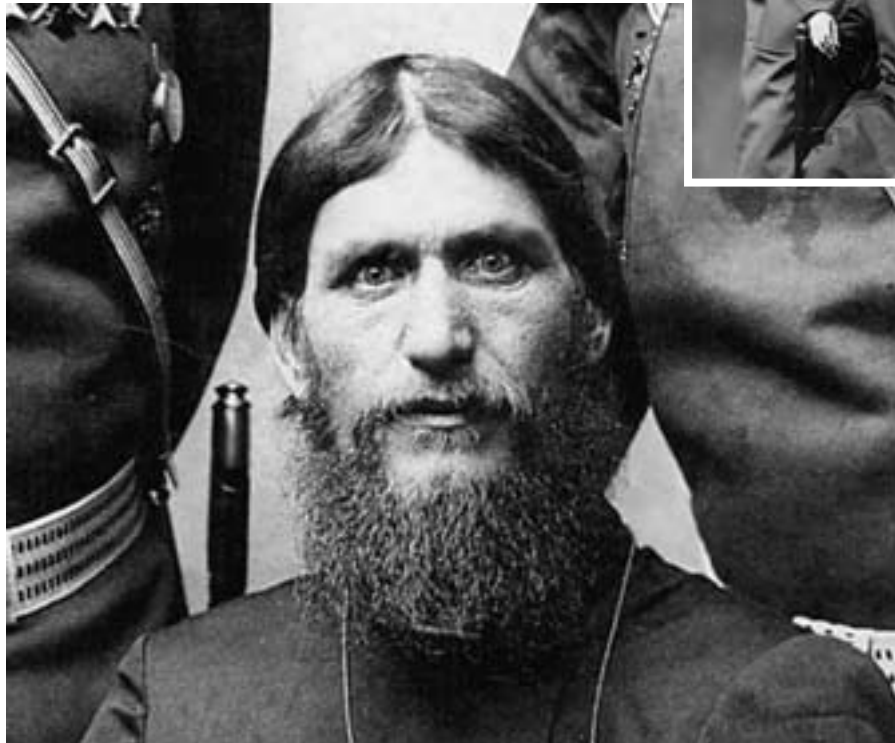
Rasputin ran across the courtyard, yelling 'Felix, Felix, I'll tell everything to the Tsarina.' A conspirator shot him in the back and again in the head. Rasputin **crawled**<sup>21</sup> on the ground, and his assailant struck him with a blow to the head. By this time, Felix, thoroughly shaken, took a dumbbell and **bludgeoned**<sup>22</sup> Rasputin. They then bound him and threw him into the Neva River. There he would

approaching. The state of Russia was about to change...

### Rasputin's Legacy

Some say that the legend surrounding Rasputin and his death is fabricated and not an accurate description of the truth. Although his body was found to have multiple **stabs**<sup>25</sup> and shots, there is still a certain doubt about the **legitimacy**<sup>26</sup> of the accounts. Conclusive evidence found water in Rasputin's lungs, showing that he actually drowned: despite being shot three times, bludgeoned and poisoned, it was the waters that killed him. Whatever the case, the legend remained strong and was aided with the fact that the Romanov family and the long line of Tsar's ended not long after Rasputin's death, just as the 'Mad Monk' had foreseen.

Rasputin became the subject of many books, television programmes and even movies (Christopher Lee played him in the Hammer film *Rasputin - the Mad Monk*), while Doctor Who actor Tom Baker took on the role in the film *Nicholas and Alexandra*. He was also featured in the incredibly catchy song 'Rasputin' by Boney M and has become the embodiment of evil in Mike Mignola's *Hellboy Graphic Novel*.



his death. Princess Irina was to be the **bait**<sup>17</sup>, but she declined at the last moment. Undeterred, on the night of 16 December, 1916 Rasputin was invited to the Youssouпов palace and the monk's lust for beautiful women was used to lure him into a trap.

Prince Felix offered Rasputin **pas-**

remain for three days until the Tsar returned and Rasputin's body was taken from under the ice. The Tsar was **outraged**<sup>23</sup> and **exiled**<sup>24</sup> Prince Felix and the conspirators, but it was to be one of his last actions as ruler of Russia. The Bolsheviks were becoming a powerful force and the Revolution was

\* In turn, the Prime Minister was curiously assassinated in 1911.

\*\* A promise that would actually be delivered at the hands of the Bolsheviks.

<sup>1</sup> monk	[mANK]	монах
<sup>2</sup> peasant	[ˈpez(q)nt]	крестьянин
<sup>3</sup> cleric	[ˈklerɪk]	духовное лицо
<sup>4</sup> healer	[ˈhɪlj]	целитель
<sup>5</sup> donation	[dquˈneɪs(q)n]	денежное пожертвование
<sup>6</sup> unkempt	[ˈAnˈkempt]	неопрятный
<sup>7</sup> spellbinding	[ˈspelbaɪndɪŋ]	околдовывающий
<sup>8</sup> tsarina	[zRˈrɪŋq]	царица
<sup>9</sup> resentment	[rɪˈzentmɒnt]	негодование
<sup>10</sup> peer	[piː]	человек, принадлежащий к высшим слоям общества
<sup>11</sup> antics	[ˈxntɪks]	эксцентричный поступок
<sup>12</sup> bloodshed	[ˈblʌdʃed]	массовое убийство
<sup>13</sup> utter	[ˈAtq]	абсолютный
<sup>14</sup> to banish	[ˈbɔːnɪʃ]	высылать, изгонять
<sup>15</sup> populace	[ˈpɒpjʊləs]	население
<sup>16</sup> to lure	[ljʊq]	завлекать, соблазнять
<sup>17</sup> bait	[beɪt]	приманка
<sup>18</sup> pastry	[ˈpeɪstri]	выпечка
<sup>19</sup> assassin	[əˈsæsn]	убийца
<sup>20</sup> to strangle	[ˈsrɔːŋgl]	задушить
<sup>21</sup> to crawl	[krɔːl]	ползти
<sup>22</sup> to bludgeon	[ˈblʌdʒ(q)n]	бить дубинкой
<sup>23</sup> outraged	[ˈaʊtreɪdʒt]	возмущенный
<sup>24</sup> to exile	[ˈksaɪl]	сылать
<sup>25</sup> stab	[stæb]	колотая рана
<sup>26</sup> legitimacy	[lɪˈdʒɪtməsi]	законность

**C**hastity Belts are from medieval times...

As **plausible**<sup>4</sup> as it might sound, the chastity belt is not however a medieval invention - the romantic stories outlined in the paragraph above are nothing but a product of the over-active 19th Century imagination. There are, in fact, no **genuine**<sup>5</sup> chastity belts dating from medieval times: all known 'medieval' chastity belts have been produced in the first half of the 19th Century. These fake-medieval chastity belts are too heavy and the **workmanship**<sup>6</sup> is too crude, even for medieval standards. The oldest design for a chastity belt that can be taken seriously dates from the 16th Century - but it's just a design, with no real working models believed to have ever been constructed. The concept of a chastity belt itself is a lot older, but it was usually used in poems in a metaphorical sense. According to Dr Eric John Dingwall,



## THE CHASTITY BELT - MYTHS AND FACTS

who wrote a deeper study on the subject in 1931, 'the chastity belt probably made its first appearance in ordinary use among the Italians of the period of the Renaissance or perhaps somewhat later.'

Most of the 'medieval' chastity belts on display in museums have been tested to confirm their actual age. As a result, the Germanisches Nationalmuseum in Nuremberg (Nürnberg), the Musée Cluny (officially known as Musée National du Moyen Âge, or the Middle Age Museum) in Paris and The British Museum in London have all either removed the chastity belts from their medieval displays or corrected the date.

**Men used them to control their women...**

Despite the common **misconception**<sup>7</sup>, the use of the chastity belt was not usually imposed by men on women in order to force them to be faithful. If we use medieval poetry as a reliable source, we discover that the use of chastity belts was often in consensus between both parties. The use of the chastity belt in these poems is a metaphor for a pledge of **fidelity**<sup>8</sup>. No locks or iron parts are ever mentioned - these metaphoric 'chastity belts' are usually made of cloth. Real chastity belts became available later, and the majority of chastity belts were bought in the 19th Century, in England, by women. Often they would use the apparatus to avoid the consequences of sexual **harassment**<sup>9</sup> in the workplace. Furthermore, the chastity belt was not imposed on people to avoid sexual **intercourse**<sup>10</sup>. Medical reports describe the prescription of chastity belts (or similar devices, which might have no resemblance at all with a chastity belt<sup>1</sup>) to prevent youngsters (of both

*Probably everyone knows what chastity belts are - those devices that look like iron **underpants**<sup>1</sup> with a lock. Well, the story goes that the chastity belt was invented in the middle ages by some paranoid Crusader who didn't want to leave his wife 'fully functional' at home while he was busy **butchering**<sup>2</sup> people in the Holy Land. Naturally, all his Crusader **pals**<sup>3</sup> thought this was a good idea, and had chastity belts manufactured for all their mistresses, daughters and wives (in that order, most probably).*



romantic, historic touch. It also defuses the notion that the average medieval Joe would force his lover to use this apparatus - even though some men might have sympathised with the idea. So, in conclusion, chastity belts and their usage are rather recent phenomena, and in the vast majority of the cases, women were not forced to use it. In the 19th Century it was mostly used to avoid sexual advances of horny employers, and today it can sometimes be used by people (in dominant/submissive and sado-masochistic relationships) as a sexual toy.

\* The most popular models were designed by an Edinburgh doctor John Moodie

### A WORD OF WISDOM

Better to have a husband without love than one who is jealous

sexes) from masturbating, which in the 19th Century was thought to be both physically and morally harmful.

### Summary and Conclusion

Looking at chastity belts from a safe distance, and with this analysis in mind, it ends up losing its rough, yet kind of

<sup>1</sup> underpants	[ˈʌndəpɑːnts]	кальсоны
<sup>2</sup> to butcher	[ˈbʊtʃ]	безжалостно убивать
<sup>3</sup> pal	[pæl]	друг, товарищ
<sup>4</sup> plausible	[ˈplɔːzəbl]	похожий на правду
<sup>5</sup> genuine	[ˈdʒenjuːn]	истинный
<sup>6</sup> workmanship	[ˈwɜːkmənʃɪp]	искусство, мастерство
<sup>7</sup> misconception	[ˌmɪskənˈsepʃ(ə)n]	неправильное представление
<sup>8</sup> fidelity	[fɪˈdelɪti]	преданность, верность
<sup>9</sup> harassment	[ˈhærəsmənt]	домогательство
<sup>10</sup> intercourse	[ˈɪntɜː(ɪ)kɔːrs]	половые сношения

A study has found that, contrary to previous advice, sensible court shoes could actually cause more harm than **skinny**<sup>4</sup> stilettos. Skinny heels may be kinder to the knees than wider-heeled shoes, which are traditionally chosen for comfort.

Sophisticated tests show women walking in stiletto heels may be less likely to develop the problems that can lead to osteoarthritis.

Experts have long believed that a tendency to wear different footwear explains the marked difference between the sexes when it comes to osteoarthritis of the knee.

Twice as many women as men suffer from the painful condition, which can lead to replacement surgery in later life.

Researchers from Harvard Medical School, in the U.S., analysed 20 women around the age of 34 as they walked **barefoot**<sup>5</sup>, in wide-heeled shoes and in stilettos. They measured the pressures placed on the knee joints by the different types of

By Jenny Hope



# WHY SENSIBLE SHOES DO MORE HARM THAN STILETTOS

For years, the medical profession has been telling women they are putting their health at risk by **tottering**<sup>1</sup> along on **stiletto**<sup>2</sup> heels.

Now - to the delight of lovers of high fashion - the boot would appear to be **firmly**<sup>3</sup> on the other foot.

shoes — which both had heels two-and-three-quarter inches high.

The stilettos had a base just half an inch wide, while the court shoes were one-and-three-quarter inches wide.

Both types of shoes increased a specific knee-joint pressure called the **varus**<sup>6</sup> torque, according to a report in The Lancet today.

But the wide-heeled shoes increased pressure by 26 per cent from the normal rate when standing, compared to a 22 per cent increase in pressure when women walked in the stilettos. Walking in the wide-heeled

shoes caused 30 per cent more pressure than walking barefoot.

Researchers said women tended to choose court shoes for everyday wear largely because they thought they were better for them. They generally wore them for longer for the same reason.

Dr Casey Kerrigan, of Harvard's department of physical medicine and rehabilitation, said: 'We've shown that wide-heeled, women's dress shoes cause the same, if not greater, **alterations**<sup>7</sup> in knee torques as narrow-heeled shoes.'

## Pressure Under High Heels

Do you know exactly how much pressure is under your foot? You would be surprised! Indeed you ladies wear these shoes for fashion's sake, but with the **immense**<sup>10</sup> pressure under a high heel, you may as well use it as a weapon.

This is approximately 40 atmospheric pressures. Now you realize the full potential of the high heel.

For comparison's sake, would you rather your hand be **pummeled**<sup>11</sup> by a **herd**<sup>12</sup> of elephants or a group of angry women wearing high heels? The more logical answer in this case, that is you would rather take your chances on the high heels, is the



wrong assumption. Don't be **intimidated**<sup>13</sup> by the enormous size of an elephant or fooled by the alluring high heel. The high heel can **exert**<sup>14</sup> more than 15 times the pressure of an elephant's foot. These immense pressures can range from 10 - 100 atm. So, if you ever get the opportunity to choose, be very **wary**<sup>15</sup> that you won't let the "pressure" get to you.

So, high heel admirers, when someone insults you, calls you as fat as an elephant **perchance**<sup>16</sup>, teach them a lesson. Show them the true power of the **almighty**<sup>17</sup> high heel.

## Footnotes

• Egyptian butchers in pre-Christian times wore heels to raise their feet above the blood of the animals they killed.

• In 16th century Britain, if a bride wore artificially high heels her husband was entitled to an **annulment**<sup>8</sup>.

• Frenchman Roger Vivier is credited with putting the stiletto heel on the catwalk in the 1950s.

• Soon afterwards, the Empress of Iran ordered 100 pairs a year.

• Stiletto comes from the Italian for **dagger**<sup>9</sup>.

• Anita Ekberg in *La Dolce Vita* (1960) and Frank Sinatra in *High Society* (1956) both drank champagne from a stiletto.

## A TRUE STILETTO HEEL IS 3 1/2IN (≈9 CM) OR HIGHER

\* The most popular models were designed by an Edinburgh doctor John Moodie

<sup>1</sup> to totter	[ˈtɒtq]	идти неуверенной походкой
<sup>2</sup> stiletto	[stɪˈletqu]	«шпильки»
<sup>3</sup> firmly	[ˈfɪwmlɪ]	надежно
<sup>4</sup> skinny	[ˈskɪnlɪ]	тонкий
<sup>5</sup> barefoot	[ˈbɜːfʊt]	босиком
<sup>6</sup> varus	[ˈvɜːrqs]	деформация сустава
<sup>7</sup> alteration	[ˈɹlɪtqˈreɪs(q)n]	деформация
<sup>8</sup> annulment	[qˈnɹlmqnt]	отмена
<sup>9</sup> dagger	[ˈdɜːgq]	кинжал
<sup>10</sup> immense	[ɪˈmens]	очень большой
<sup>11</sup> pummeled	[ˈpɹmɪt]	избитый
<sup>12</sup> herd	[hɜːd]	стадо
<sup>13</sup> to intimidated	[ɪnˈtɪmɪdeɪt]	пугать
<sup>14</sup> to exert	[ɪgˈzɜːt]	оказывать влияние
<sup>15</sup> wary	[ˈwɜːrɪ]	осторожный
<sup>16</sup> perchance	[pɜːˈCRns]	может быть
<sup>17</sup> almighty	[ɹlˈmaɪt]	весьельный

A radical solution for avoiding a mid-life crisis is to avoid mid-life. One interpretation of this solution was first suggested to the cinema-going public in 1949 when the phrase 'Live fast, die young and leave a good-looking **corpse**<sup>1</sup>' was spoken by actor John Derek in the film *Knock on Any Door*, which also starred Humphrey Bogart and was directed by Nicholas Ray\*. Ray went on to direct James Dean, who, curiously, is widely admired for having accidentally adopted John Derek's advice.

### The Scheme

The solution has three parts. First, it is suggested, you must 'Live fast'. 'Living fast' is not specifically defined, but it generally involves having a very good time. On achieving this first step, you consequently increase the chances of achieving the second step, which is to 'die young'. Having died young, the chances of

## THE EXPRESSION

# "LIVE FAST, DIE YOUNG AND LEAVE A GOOD-LOOKING CORPSE"

achieving the third step are based on two main factors. The perceived beauty of the participant and the manner of the death. A very good looking person who drinks 10 bottles of champagne and then falls several hundred feet from an air-borne balloon will achieve the first two aims, but is unlikely to achieve the third.

### Advantages

The **purported**<sup>2</sup> advantages of the scheme are that those engaging in it get to go to lots of parties and, at the same time, will avoid having to think about what to do with the extra years we get allocated after the age of thirty. These advantages, of course, largely depend on succeeding with all three steps.

While living fast increases the chances of dying young, it does not actually guarantee that such an event will occur. Some **practitioners**<sup>3</sup> find that having hit the ground running with masses of parties, alcohol and high speed car chases, they simply fail to achieve step two. In many cases, these unfortunate people grow old in a confused and **bewildered**<sup>4</sup> state, as it wasn't really supposed to happen, and now they have the added problem of looking a bit foolish. Those who actually achieve step two are generally considered to be a little bit more cool than those that don't.

If step two is achieved, the utility of step three to the practitioner is somewhat questionable. Human beings consider many things to be 'good looking', but few would add corpses to their list. While one might gain pleasure from having their flowers or pets admired as beautiful, the chances of gaining such pleasure with one's own corpse are severely limited. It is perhaps for these reasons, that, in the spread of the phrase through the collective consciousness of late-20th Century humanity, step three has been quietly laid to one side, and the phrase is more widely known in its short form: 'Live fast, die young'.



### Popularity

Unsurprisingly, the scheme has not widely caught on. The main reason is that it faces **stiff**<sup>5</sup> competition from an alternative theory of living, namely: 'Live slow, die as old as possible'. This is universally popular. The vast majority of humanity chooses to go to parties at moderately spaced intervals, and to fill the **intervening**<sup>6</sup> time with activities such as going to the office and **lounging**<sup>7</sup> around watching television. While this entails the consequence of having to think about what to do with the extra years before dying, most people arrive at the swift solution that they should carry on pretty much as they did before. The benefits of living in this manner are that it allows you to get a few more holidays in, rent more videos and eat more dinners than you otherwise might have done.

## A WORD OF WISDOM

Look before you leap

### Examples

Of those that actually practised the advice, James Dean is perhaps the most famous. He also achieves something that demonstrates a curious anomaly which seems to affect most practitioners of the scheme: The more glamorous and fast the life, the more absurd the death. James Dean lived just off Times Square, hung out with Elizabeth Taylor and Richard Burton, had wild times with Marlon Brando and invented a whole new way of smoking. Then he made a road safety commercial and was killed when he drove his Porsche at high speed into a Ford Sedan. The Sedan was being driven by a man called Mr Turnupseed. Dean died at 24. Mr Turnupseed survived the crash and lived to be 63\*\*.

Another example: Jim Morrison was front-man to a massively successful rock band (The Doors), toured all over, had lots of wild

parties, and lots of wild **groupies**<sup>8</sup>, did crazy things on and off stage, drank every drink under the sun and wandered around deserts - before getting heroin confused with cocaine and then deciding to have a bath.

But perhaps the greatest exponent of the practice was someone who managed to achieve the advice approximately 2300 years before it was actually given. In this sense, as well as others, Alexander the Great was well ahead of his time. He hung out with Aristotle, put down a Thracian rebellion, and built a massive empire all the way from Macedonia to India. He almost certainly had a few laughs along the way, but this was before he wandered into a swamp and was bitten by a mosquito. He died of malaria at 32.

### Conclusion

The expression 'Live fast, die young and leave a good looking corpse' **advocates**<sup>9</sup> something hardly anyone does and makes little practical sense. Yet part of it has become one of the most widely-known phrases in the western world. 'A **stitch**<sup>10</sup> in time saves nine' it is not. It should also be noted that John Derek himself spectacularly failed to live up to his own advice. He married actress Bo Derek and lived for 62 years.

\* Screenplay by John Monks Jr, based on a novel by Willard Murray.

\*\* Mr Turnupseed was called Donald Turnupseed (aka Turnipseed), and guess what, there's a song about him. It is an obscure B-side called 'Turnupseed' by the 1980s alternative band Furniture - most famous for 'Brilliant Mind', which itself featured in the John Hughes film *Some Kind of Wonderful*.

<sup>1</sup> corpse	[kLps]	труп
<sup>2</sup> purported	[ˈpʊp0tɪd]	значительный
<sup>3</sup> practitioner	[prɪkˈtɪʃnɪ]	исполнитель
<sup>4</sup> to bewilder	[bɪˈwɪldɪ]	ставить в тупик
<sup>5</sup> stiff	[stɪf]	суровый
<sup>6</sup> to intervene	[ˈɪntɪv(ː)ˈvɪn]	возникнуть
<sup>7</sup> to lounge	[laʊnɪ]	слоняться
<sup>8</sup> groupie	[ˈgrʊpi]	поклонница
<sup>9</sup> to advocate	[ˈɒdvəkeɪt]	пропагандировать
<sup>10</sup> stitch	[stɪtʃ]	стежок

“Once upon a time there lived a prince in a planet far, far away”

This is how the novelette “The Little Prince” did not start. True, there is a little prince in the book, and he does live on a planet far, far away. But this is a story for the grown ups, and grown ups need to be explained about the realities of **Boa Constrictors**<sup>3</sup> and Elephants inside Boa Constrictors, and therefore, the story goes thus:

“Once when I was six years old I saw a beautiful picture in a book about the **primeval**<sup>4</sup> forest called “true stories”. It showed a boa constrictor swallowing an animal.”

“The Little Prince” (Le Petit Prince for the puritans) is the story of a child whose innocence carries the wisdom of a million miles and a million years. It is the story of a boy who sets out on an unknown adventure in search of, of all things, a sheep. Yes, a sheep, so that it could eat away little **baobabs**<sup>5</sup> before they grew too big. A little complicated, is it? But of course, you are only a grown up after all.



By Anirban Ray Choudhury

# THE LITTLE PRINCE - A BIASED<sup>1</sup> REVIEW

Our author is a grown up, too. But somewhere, deep inside, he **retains**<sup>6</sup> that shrunk down, child-like heart, and therefore the questions of the little prince only amaze but never **confound**<sup>7</sup> him. Our author goes by the name of Antoine de Saint Exupery, the aviator. He has done big things as all grown ups do – flew planes, rescued doomed pilots in the desert, pioneered the mail route from France to South America – the things that bring money, fame and prestige. He has also done the little things that all little ones do – **sketched**<sup>8</sup> pictures, understood the simple things like love and sorrow, **scribbled**<sup>9</sup> crazy words on crazier sheets of paper – and he did all that when he was a grown up. Somewhere down the line he also scribbled down “Le Petit Prince”.

The story of the little prince first occurred to Saint Exupery when he was downed in an air crash over the Sahara desert – for years later he **doodled**<sup>10</sup> pictures of a blond child with **tussled**<sup>11</sup> hair, his comforter flowing in the breeze of some distant planet. And in 1943, the Prince emerged in our planet archives, as a little more than a book, and a little less than the Holy Bible. It is more than a book, **inasmuch**<sup>12</sup> as it does not take recourse to high-flown verses and yet has a story to tell, a tale to **weave**<sup>13</sup> that can perhaps move the coldest heart. It is also less than the bible, inasmuch as it does not speak of ritualistic spiritualism; it **dwells**<sup>14</sup> instead on the strength of hope that **lingers**<sup>15</sup> within the mortal spirit. So when the prince says, “Water may also be good for the heart...” we know that he speaks of a heart that is independent of cholesterol and fatty acids. And when he utters “The men where you live grow five thousand roses in the same garden...and they do not find what they are looking for...” one begins to understand the sorrow that each one of us feels but cannot **comprehend**<sup>16</sup>.

The novelette barely stretches to a hundred pages, but what a fantastic hundred pages they are. As one flips through the words, watching the prince ridicule the foundations

*The little prince by Antoine De Saint Exupery is perhaps the most loved and most widely read book after the Bible. The story of a boy in love with a rose, the **novelette**<sup>2</sup> is much more than just a story, and the author of the article tries to explain why.*

of the modern era namely power, wealth, fame and despair through his innocence, one begins to realize the hopelessness of hope itself, for our hopes are pinned on those very foundations which, unfortunately, hold little meaning to a naive, **vain**<sup>17</sup> rose who lies in wait somewhere for her hero to return home. And that is when one begins to respect responsibilities; not the **crudely**<sup>18</sup> defined responsibilities towards oneself, but the selfless responsibility towards those that one has “**tamed**<sup>19</sup>”. As the prince did:

child who understands and values the absolute truth, the truth that goes beyond boundaries and beyond the self. The truth where one can love a rose and not be ridiculed, because in this truth the object of love is not important – what matters is that there is love.

As for myself, whenever despair strikes, I set out to ponder on the question that Saint Exupery sets out at the end,

*Look at the sky. Ask yourselves: Has the sheep eaten the flower, yes or no? And you will see how everything changes.*

## A WORD OF WISDOM

A man is not where he lives, but where he loves.

*“I’m beginning to understand”, said the little prince. “There is a flower... I think she has tamed me...”*

*.....The fox became silent and gazed for a long time at the little prince.*

*‘I beg of you...tame me!’ he said.*

*‘Willingly,’ the little prince replied, ‘but I haven’t got much time. I have friends to discover and a lot of things to understand.’*

*‘One can only understand the things one tames,’ said the fox, ‘Men have no more time to understand anything. They buy ready-made things in the shops. But since there are no shops where you can but friends, men no longer have any friends. If you want a friend, tame me!’*

And that is how it goes. Little **nuggets**<sup>20</sup> of wisdom delivered in an offhanded fashion, told through the words of a child, for it is a

*And no grown-ups will ever understand why it is so important!*

<sup>1</sup> biased	[ˈbaɪəst]	предвзятый
<sup>2</sup> novelette	[ˈnɒvələt]	повесть
<sup>3</sup> boa constrictors	[ˈbɔːkɒŋstrɪktɔː]	боа-констриктор, удав
<sup>4</sup> primeval	[ˈpraɪmˈvɪj(ə)]	первозданный
<sup>5</sup> baobab	[ˈbeɪləb]	баобаб
<sup>6</sup> to retain	[rɪˈteɪn]	помнить
<sup>7</sup> to confound	[kɒnˈfaʊnd]	смущать
<sup>8</sup> to sketch	[skeɪtʃ]	делать набросок
<sup>9</sup> to scribble	[ˈskrɪbl]	писать быстро и небрежно
<sup>10</sup> to doodle	[ˈdʊdəl]	машинально рисовать
<sup>11</sup> tussled	[ˈtʌsld]	взъерошенный
<sup>12</sup> inasmuch (as)	[ˈɪnəzˌmʌtʃ]	так как
<sup>13</sup> to weave	[wɪv]	плести (историю)
<sup>14</sup> to dwell	[dwel]	жить
<sup>15</sup> to linger	[ˈlɪŋɡə]	влачить жалкое существование
<sup>16</sup> to comprehend	[ˈkɒmpriˈhend]	понимать
<sup>17</sup> vain	[veɪn]	беспользный
<sup>18</sup> crudely	[ˈkrʌdli]	грубо
<sup>19</sup> to tame	[teɪm]	приручать
<sup>20</sup> nugget	[ˈnʌɡɪt]	крушица

“**T**he Miracle of the Holy Fire” by Christians from the Orthodox Churches is known as “The greatest of all Christian miracles”. It takes place every single year, on the same time, in the same manner, and on the same **spot**<sup>4</sup>. No other miracle is known to occur so regularly and for such an **extensive**<sup>5</sup> period of time; one can read about it in sources as old as from the eighth Century AD. The miracle happens in the Church of the Holy Sepulchre in Jerusalem, to millions of believers the holiest place on earth. The Church of the Holy Sepulchre itself is an **enigmatic**<sup>6</sup> place. Theologians, historians and archaeologists consider the church to contain both Golgotha, the little hill on which Jesus Christ was crucified, as well as the “new tomb” close to Golgotha that received his dead body, as one reads in the Gospels. It is on this same spot that Christians believe he rose from the dead.



by Niels Christian Hvidt

# THE MIRACLE OF THE HOLY FIRE IN JERUSALEM

“On Holy Saturday believers gather in great crowds in the Church of the **Holy**<sup>1</sup> **Sepulchre**<sup>2</sup>. For on this day fire comes down from Heaven and puts fire on lamps in the Church.” Thus one reads in one of the many Easter **itineraries**<sup>3</sup> to the Holy Land.

One can **trace**<sup>7</sup> the miracle throughout the centuries in the many itineraries to the Holy Land. The Russian abbot *Daniel*, in his itinerary, written in the years 1106-07, in very detailed manners presents the “Miracle of the Holy Light” and the ceremonies that frame it. He recalls how the Patriarch goes into the Sepulchre-chapel (the *Anastasis*) with two closed candles. The Patriarch kneels in front of the stone on which Christ was laid after his death and says certain prayers, upon which the miracle occurs. Light proceeds from the core of the stone a blue, **indefinable**<sup>8</sup> light which after some time **kindles**<sup>9</sup> closed oil lamps as well as the two candles of the Patriarch. This light is “The Holy Fire”, and it spreads to all people present in the Church. The ceremony surrounding “The Miracle of the Holy Fire” may be the oldest unbroken Christian ceremony in the world. From the fourth century AD all the way up to our own time, sources recall the awe-awakening potent. From these sources it becomes clear that the miracle has been celebrated on the same spot, on the same feast day, and in the same liturgical frames throughout all these centuries.

But what exactly happens in the Holy Sepulchre Church on Easter Saturday? Why does it have such an impact on the Orthodox Tradition? Why does it seem as if nobody has heard anything about the miracle in the Protestant and Catholic countries?

## One of the Most Famous Ceremonies in the Orthodox Church

The miracle occurs every year on the Orthodox Easter Saturday. There are many types of Orthodox Christians: Syrian, Armenian, Russian and Greek Orthodox as well as Copts. In the Holy Sepulchre Church alone there are 7 different Christian Denominations. The Orthodox Easter date is fixed according to the Julian Calendar, and not the usual Western European Gregorian calendar,

**A WORD OF WISDOM**  
Man proposes but God disposes

which means that their Easter normally falls on a different date than the Protestant and Catholic Easter.

Since Constantine the Great built The Holy Sepulchre Church in the middle of the fourth century it has been destroyed many times. The **Crusaders**<sup>10</sup> constructed the Church that we see today. Around Jesus tomb was erected a little chapel with two rooms, one little room in front of the tomb and the tomb itself, which holds no more than five people. This chapel is the centre of the miraculous events, and being present at the celebration fully justifies the term “event” for on no other day of the year is the Holy Sepulchre

Church so packed than on Easter Saturday. If one wishes to enter it, one has to reckon with six hours of queuing. Each year hundreds of people are not able to enter due to the crowds. Pilgrims come from all over the world, the majority from Greece but in recent years increasing numbers from Russia, Ukraine and the former Eastern European Countries.

In order to be as close to the tomb as possible, pilgrims camp around the tomb-chapel, waiting from Holy Friday afternoon in **anticipation**<sup>11</sup> of the wonder on Holy Saturday. The miracle happens at 2:00 PM, but already around 11:00 AM the Church is a boiling pot.

## Festival

From around 11:00 AM till 1:00 PM the Christian Arabs sing traditional songs with loud voices. These songs date back to the Turkish occupation of Jerusalem in the 13th Century, a period in which the Christians were not allowed to sing their songs anywhere but in the Churches. “We are the Christians, this we have been for centuries and this we shall be for ever and ever. Amen!” they sing at the top of their voices accompanied by the sound of drums. The drum-players sit on the shoulders of others who **ferociously**<sup>12</sup> dance around the Sepulchre Chapel. But at 1:00 PM the songs fade out and after there is silence, a tense and loaded silence electrified by the anticipation of the great manifestation of the Power of God that all are about to witness.

At 1:00 PM a delegation of the local authorities **elbows**<sup>13</sup> through the crowds.

Even though these officials are not Christian, they are part of the ceremonies. In the times of the Turkish occupation of Palestine they were Moslem Turks; today they are Israelis. For centuries the presence of these officials has been an integrated part of the ceremony. Their function is to represent the Romans in the time of Jesus. The Gospels speak of Romans that went to seal the tomb of Jesus, so his **disciples**<sup>14</sup> would not steal his body and claim he had risen. In the same way the Israeli authorities on this Easter Saturday come and seal the tomb with wax. Before they seal the door it is customary that they enter the tomb to check for any hidden source of fire, which could produce the miracle through fraud. Just as the Romans were to guarantee that there was no manipulation after the death of Jesus, likewise the Israeli Local Authorities are to guarantee that there be no trickery in this year as well.

**The Testimony of the Patriarch**

When the tomb has been checked and **sealed**<sup>15</sup>, the whole Church chants the *Kyrie Eleison* (Lord have mercy). At 1:45

PM the Patriarch enters the scene. In the wake of a large procession he encircles the Tomb three times, whereupon he is stripped of his royal liturgical **vestments**<sup>16</sup>, carrying only his white alba, a sign of humility in front of the great potent of God, to which he is about to be the key witness. All the oil lamps have been blown out the preceding night, and now all remains of artificial light are **extinguished**<sup>17</sup>, so that most of the Church is enveloped in darkness. With two big candles the patriarch enters the Chapel of the Holy Sepulchre first into the small room in front of the tomb and from there into the tomb itself.

It is not possible to follow the events inside the tomb, so I asked the patriarch of Jerusalem, Diodorus, about the center of the events.

“Your Beatitude, what happens when you enter the Holy Sepulchre?”

“I enter the tomb and kneel in holy fear in front of the place where Christ lay after his death and where He rose again from the dead. Praying in the Holy Sepulchre in itself is for me always a very holy mo-

**The Miracle Leads to Faith**

The miracle is not confined to what actually happens inside the little tomb, where the Patriarch prays. What may be even more significant is that the blue light is reported to appear and be active outside the tomb. Every year many believers claim that this miraculous light **ignites**<sup>18</sup> candles, which they hold in their hands, of its own initiative. All in the church wait with candles in the hope that they may ignite spontaneously. Often closed oil lamps take fire by themselves before the eyes of the pilgrims. The blue flame is seen to move in different places in the Church. A number of signed testimonies by pilgrims, whose candles lit spontaneously, **attest**<sup>19</sup> to the validity of these ignitions. The person who experiences the miracle from a close distance by having the fire on the candle or seeing the blue light usually leaves Jerusalem changed, and for everyone having attended the ceremony, there is always a “before and after” the Miracle of the Holy Fire in Jerusalem.

**Unknown in the West**

One can ask the question why the Miracle of the Holy Fire is hardly known in Western Europe. In the Protestant areas it may to a certain extent be explained by the fact that there is no real tradition for miracles; people don't really know in which box to place the miracles, and they don't take up much space in newspapers. But in the Catholic tradition there is vast interest for miracles. Thus, why is it not more known? For this it only one explanation suffices: Church politics. Only the Orthodox Churches attend the ceremony framing the miracle. It only occurs on the orthodox Easter date and without the presence of any Catholic authorities. By certain Orthodox this evidence proves the notion that the Orthodox Church is the only legitimate Church of Christ in the world, and this assertion obviously may cause certain **apprehensions**<sup>20</sup> in Catholic circles.



<sup>1</sup> holy	[ˈhquɪ]	священный
<sup>2</sup> sepulchre	[ˈsep(q)lkq]	гробница
<sup>3</sup> itinerary	[aɪˈtɪn(q)rqrɪ]	дневник
<sup>4</sup> spot	[spɒt]	место
<sup>5</sup> extensive	[ɪksˈtensɪv]	большой
<sup>6</sup> enigmatic	[ˈenɪɡˈmætlɪk]	таинственный
<sup>7</sup> to trace	[treɪs]	проследить
<sup>8</sup> indefinable	[ˈɪndɪˈfaɪnəbəl]	неподдающийся описанию
<sup>9</sup> to kindle	[kɪndl]	зажигать
<sup>10</sup> Crusaders	[krʰˈseldqz]	крестоносцы
<sup>11</sup> anticipation	[ænˈtɪsɪˈpeɪʃ(q)n]	ожидание
<sup>12</sup> ferociously	[fɪˈrɒqsɪsli]	яростно
<sup>13</sup> to elbow	[ˈelbqu]	проталкиваться локтями
<sup>14</sup> disciple	[dɪˈsɪpl]	последователь
<sup>15</sup> to seal	[sɪl]	запечатать
<sup>16</sup> vestments	[ˈvestmɒnts]	одеяние
<sup>17</sup> to extinguish	[ɪksˈtɪŋgwɪʃ]	гасить
<sup>18</sup> to ignite	[ɪɡˈnaɪt]	зажигать
<sup>19</sup> to attest	[qˈtest]	подтверждать
<sup>20</sup> apprehensions	[ˈæprɪˈhenʃ(q)ns]	опасение



ment in a very holy place. It is from here that He rose again in **glory**<sup>21</sup>, and it is from there that He spread His light to the world. John the Evangelist writes in the first chapter of his gospel that Jesus is the light of the World. Kneeling in front of the place where He rose from the dead, we are brought within the immediate closeness of his glorious resurrection. The Resurrection of Christ for us Orthodox is the center of our faith. In His resurrection Christ has gained the final victory over death, not just His own death but the death of all those who will stay close to Him.

“I believe it to be no **coincidence**<sup>22</sup> that the Holy Fire comes on exactly this spot. In Matthew 28:3, it says that when Christ rose from the dead, an angel came, dressed all in a fearful light. I believe that the striking light that enveloped the angel at the Lord’s resurrection is the same light that appears miraculously every Easter Saturday. Christ wants to remind us that his resurrection is a reality and not just a myth; he really came to the world in order to give the necessary sacrifice through his death and resurrection so that man could be re-united with his creator.

### Blue Light

“I find my way through the darkness towards the inner chamber in which I fall on my knees. Here I say certain prayers that have been handed down to us through the centuries and, having said them, I wait. Sometimes I may wait a few minutes, but normally the miracle happens immediately after I have said the prayers. From the core of the very stone on which Jesus lay an indefinable light pours forth. It usually has a blue **tint**<sup>23</sup>, but the color may change and take many different **hues**<sup>24</sup>. It cannot be described in human terms. The light rises out of the stone as mist may rise out of a lake it almost looks as if the stone is covered by a moist cloud, but it is light. This light each year behaves differently. Sometimes it covers just the stone, while other times it gives light to the whole sepulchre, so that people who stand out-

side the tomb and look into it will see it filled with light. The light does not burn I have never had my beard burnt in all the sixteen years I have been Patriarch in Jerusalem and have received the Holy Fire. The light is of a different consistency than normal fire that burns in an oil lamp.

“At a certain point the light rises and forms a column in which the fire is of a different nature, so that I am able to light my candles from it. When I thus have received the flame on my candles, I go out and give the fire first to the Armenian Patriarch and then to the Coptic. Hereafter I give the flame to all people present in the Church.”

### The Symbolic Meaning of the Miracle

“How do you yourself experience the miracle and what does it mean to your spiritual life?”

“The miracle touches me just as deeply every single year. Every time it is another step towards **conversion**<sup>25</sup> for me. For me personally it is of great comfort to consider Christ’s faithfulness towards us, which he displays by giving us the holy flame every year in spite of our human **frailties**<sup>26</sup> and failures. We experience many wonders in our Churches, and miracles are nothing strange to us. It happens often that icons cry, when Heaven wants to display its closeness to us; also we have saints, to whom God gives many spiritual gifts. But none of these miracles have such a penetrating and symbolic meaning for us as the miracle of the Holy Fire. The miracle is almost like a **sacrament**<sup>27</sup>. It makes the resurrection of Christ present to us as if he had died only a few years ago.”

While the patriarch is inside the chapel kneeling in front of the stone, there is darkness but far from silence outside. One hears a rather loud **mumbling**<sup>28</sup>, and the atmosphere is very tense. When the Patriarch comes out with the two candles lit and shining brightly in the darkness, a roar of **jubilee**<sup>29</sup> resounds in the Church, comparable only to a goal at a soccer-match.

### The Question of the Authenticity of the Miracle

As with any other miracle there are people who believe it is **fraud**<sup>30</sup> and nothing but a masterpiece of Orthodox propaganda. They believe the Patriarch has a lighter inside of the tomb. These critics, however, are confronted with a number of problems. Matches and other means of ignition are recent inventions. Only a few hundred years ago lighting a fire was an undertaking that lasted much longer than the few minutes during which the Patriarch is inside the tomb. One then could perhaps say, he had an oil lamp burning inside, from which he kindled the candles, but the local authorities confirm to have checked the tomb and found no light inside it.

The biggest arguments against a fraud, however, are not the **testimonies**<sup>31</sup> of the shifting patriarchs. The biggest challenges confronting the critics are the thousands of independent testimonies by pilgrims whose candles were lit spontaneously in front of their eyes without any possible explanation.

### Miracles cannot be proved

The miracle is, as most miracles are, surrounded by unexplainable factors. As Archbishop of Tiberias Alexios said when I met him in Jerusalem:

“The miracle has never been filmed and most probably never will be. Miracles cannot be proved. Faith is required for a miracle to bear fruit in the life of a person and without this act of faith there is no miracle in the strict sense. The true miracle in the Christian tradition has only one purpose: to extend the Grace of God in creation, and God cannot extend his Grace without the faith on behalf of his creatures. Therefore there can be no miracle without faith.”



<sup>21</sup> glory	[ˈɡlɔːrɪ]	лучезарное сияние; слава; победа
<sup>22</sup> coincidence	[kəʊˈɪnslɪd(q)ns]	совпадение
<sup>23</sup> tint	[tɪnt]	окрас
<sup>24</sup> hue	[hjuː]	оттенок
<sup>25</sup> conversion	[kɒnˈvɜːʃ(q)n]	изменение, переход; раскаяние в грехах
<sup>26</sup> frailty	[ˈfreɪlɪtɪ]	порок
<sup>27</sup> sacrament	[ˈsækrəmənt]	таинство
<sup>28</sup> mumbling	[ˈmʌmbəlɪŋ]	бормотание
<sup>29</sup> jubilee	[ˈdʒʊbiːliː]	празднество
<sup>30</sup> fraud	[frɔːd]	мошенничество
<sup>31</sup> testimony	[ˈtestɪməni]	доказательство



## Eastern Christianity

This is not to say that Christmas and other elements of the Christian liturgical calendar are ignored. Instead, these events are all seen as necessary but **preliminary**<sup>2</sup> to the full climax of the **Resurrection**<sup>3</sup>, in which all that has come before reaches fulfillment and **fruition**<sup>4</sup>. Pascha (Easter) is the primary act that fulfils the purpose of Christ's ministry on earth to defeat death by dying and to **purify**<sup>5</sup> and exalt humanity by voluntarily assuming and overcoming human **frailty**<sup>6</sup>.

Celebration of the holiday begins with the "anti-celebration" of Great Lent. In addition to fasting, **almsgiving**<sup>7</sup>, and prayer, Orthodox are supposed to reduce all entertainment and non-essential activity, gradually eliminating them until Holy Friday. Traditionally, on the evening of Holy Saturday, the Midnight Office is celebrated shortly af-



# RELIGIOUS OBSERVATION OF EASTER

***Easter**<sup>1</sup> is the fundamental and most important festival of the Eastern and Oriental Orthodox. Every other religious festival on their calendars, including Christmas, is secondary in importance to the celebration of the Resurrection of Jesus Christ. This is reflected in the cultures of countries that are traditionally Orthodox Christian majority. Easter-connected social customs are native and rich. Christmas customs, on the other hand, are usually foreign imports, either from Germany or the USA. Eastern Rite Catholics in communion with the Pope of Rome have similar emphasis in their calendars, and many of their liturgical customs are very similar.*

ter 11:00 pm. At its **completion**<sup>8</sup> all light in the church building is **extinguished**<sup>9</sup>. A new flame is struck in the altar, or the priest lights his candle from a perpetual lamp kept burning there, and he then lights candles held by deacons or other assistants, who then go to light candles held by the **congregation**<sup>10</sup>. Entirely lit by candle, the priest and congregation process around the church building, re-entering ideally at the stroke of midnight, whereupon Matins begins immediately followed by the Paschal Hours and then the Divine Liturgy. Immediately after

the Liturgy it is customary for the congregation to share a meal, essentially an **agape dinner**<sup>11</sup> (albeit at 2.00 am or later!)

The day after, Easter Sunday proper, there is no liturgy, since the liturgy for that day has already been celebrated. Instead, in the afternoon, it is often traditional to hold "Agape **vespers**<sup>12</sup>". In this service, it has become customary during the last few centuries for the priest and

members of the congregation to read a portion of the Gospel of John (20:19-25 or 19-31) in as many languages as they can manage.

For the remainder of the week (known as "Bright Week"), all fasting is **prohibited**<sup>13</sup>, and the customary greeting is "Christ is risen!", to be responded with "Truly He is risen!"

<sup>1</sup> Easter	[ˈJstq]	пасха
<sup>2</sup> preliminary	[ˈprɪˈlɪmɪnɪrɪ]	предварительный
<sup>3</sup> resurrection	[ˈrezɔːˈrekʃ(q)n]	Воскресение Христово
<sup>4</sup> fruition	[ˈfru(:)ɪs(q)n]	осуществление
<sup>5</sup> to purify	[ˈpjʊrɪfɪ]	очищаться
<sup>6</sup> frailty	[ˈfrelɪ]	порок
<sup>7</sup> almsgiving	[ˈRmzˈgɪvɪŋ]	пожертвование
<sup>8</sup> completion	[kɒmˈplɪʃ(q)n]	завершение
<sup>9</sup> extinguished	[ɪksˈtɪŋgwɪʃt]	потушенный
<sup>10</sup> congregation	[ˈkɒŋgrɪˈgeɪʃ(q)n]	прихожане
<sup>11</sup> agape dinner	[ˈRˈgRɪp]	евхаристия
<sup>12</sup> vespers	[ˈvespɪz]	вечерня
<sup>13</sup> to prohibit	[prɔːˈhɪbɪt]	запрещать
<sup>14</sup> Pentecost	[ˈpentɪkɒst]	Троица
<sup>15</sup> penance	[ˈpenəns]	кара
<sup>16</sup> Palm Sunday	[ˈpRmˈsʌndɪ]	вербное воскресенье
<sup>17</sup> to baptize	[bæptɪz]	крестить, давать имя

## IN 2007 EASTER FALLS ON APRIL 8.

### The Christian Liturgical Calendar:

Until the 4th century CE, Easter and **Pentecost**<sup>14</sup> were the only two holy days that Christians observed. Easter Sunday was the main day of celebration, formally recognized by the *Council of Nicea* in 325 CE. Pentecost Sunday was also observed as a less important holy day, 7 weeks/49 days after Easter. Other occasions related to Jesus' execution were gradually added to the church calendar:

**Lent**: This was a period of spiritual preparation for Easter which typically involves fasting, **penance**<sup>15</sup> and prayer.

**Ash Wednesday**: This is held on the first day of Lent, a Wednesday.

**Holy Week**: the week before Easter Sunday:

**Palm Sunday**<sup>16</sup>: This is held on the Sunday before Easter Sunday. It recalls Jesus' triumphant entry into Jerusalem one week before his execution.

**Holy Monday commemorates** Jesus' cleansing of the temple, when he assaulted money changers and overturned their tables. Some believe that this triggered his arrest and crucifixion.

**Holy Tuesday** recalls Jesus' description to his disciples on the Mount of Olives of the destruction of Jerusalem.

**Holy Wednesday** (once called Spy Wednesday) recalls Judas' decision to betray Jesus in exchange for 30 pieces of silver.

**Maunder Thursday** commemorates the Last Supper, Jesus agony in the garden and his arrest. "Maundy" is derived from the Latin "*mandatum*" (commandment of God in John 13:34-35) For centuries, people in authority have washed the feet of their followers on this day.

**Good Friday** recalls Jesus' death on the cross. The origin of the word "good" has been lost. Some claim that it is a corruption of "God" and that the early Christians called this day "*God's Friday*." Others claim that "good" refers to the blessings of humanity that Christians believe arose as a result of Jesus' execution.

**Holy Saturday** (a.k.a. Easter Eve) is the final day of Holy Week and of Lent.

**Easter Sunday** commemorates Jesus' resurrection. In the early church, converts were **baptized**<sup>17</sup> into church membership on this day after a lengthy period of instruction. This

tradition continues today in some churches.

**Feast of the Ascension** (a.k.a. Ascension Day) is a celebration of Jesus' ascension up to heaven. This is described in Acts 1:9 as happening 40 days after his resurrection. The church celebrates the feast on a Thursday, 39 days after Easter Sunday. Although tradition states that it was first celebrated in 68 CE, it did not become formally recognized by the church until the late 3rd century.

**Pentecost** (a.k.a. Whit Sunday) is now celebrated 7 weeks/49 days after Easter Sunday. It recalls the visitation of the Holy Spirit to 120 Christians, both apostles and followers. They spoke in tongues (in foreign languages that they had not previously known) to the assembled crowd. Three thousand were baptized. The day was originally a Jewish festival which was called "Pentecost," because it was observed 50 days after Passover. (The Greek word for 50'th day is "pentecoste.") This is usually regarded as the date of the birth of the Christian church. The feast was mentioned in a 2nd century book, and was formally recognized in the 3rd century CE.

In much of Asia, especially the so-called “rice bowl”<sup>1</sup> cultures of China, Japan, Korea, and Vietnam, food is usually eaten with **chopsticks**<sup>2</sup>.

Chopsticks are two long, thin, usually **tapered**<sup>3</sup>, pieces of wood. Bamboo is the most common material, but they are also made of various types of wood, as well as plastic, porcelain, animal bone, **ivory**<sup>4</sup>, metal, coral, agate, and **jade**<sup>5</sup>.

During the Middle Ages, aristocrats often favored silver chopsticks since it was thought that silver would turn color if it came into contact with poison.

**Elegant Craftsmanship**<sup>6</sup>

Sometimes chopsticks are quite artistic. Chopsticks can be made of lacquered wood



by David Johnson

# HISTORY OF CHOPSTICKS

and covered with artwork. Truly elegant chopsticks might be made of gold and **embossed**<sup>7</sup> in silver with Chinese calligraphy. **Artisans**<sup>8</sup> also combine various hardwoods and metal to create distinctive designs.

A child’s plastic set of chopsticks might feature a cartoon character, such as Mickey Mouse, while aluminum from recycled cans might find new life as a lightweight, easy-to-clean pair of chopsticks.

**Elaborate Carvings**<sup>9</sup>

Chopsticks may be totally smooth or carved or modeled ripples. Silver or gold paint can be used to give them a rough texture. In Thailand, wood is often **elaborately**<sup>10</sup> carved into chopsticks. The ends of chopsticks can be rounded or squared, while the tips can be **blunt**<sup>11</sup> or sharp.

“Forkchops” are chopsticks for **insecure**<sup>12</sup> Westerners and feature chopsticks at one end and forks and knives at the other, just in case the user can’t manage during the meal.

**Confucius Promotes Non-Violence**

The Chinese have been using chopsticks for five thousand years. People probably cooked their food in large pots, using twigs to remove it. Overtime, as population grew, people began chopping food into small pieces so it would cook more quickly. Small **morsels**<sup>13</sup> of food could be eaten without knives and so the twigs gradually turned into chopsticks.

Some people think that the great scholar Confucius, who lived from roughly 551 to 479 B.C., influenced the development of chopsticks. A vegetarian, Confucius believed knives would remind people of slaughterhouses and were too violent for use at the table.

**Non-Chopstick Countries**

Chopsticks are not used everywhere in Asia. In India, Indonesia, Malaysia, the Philippines, Thailand, and Central Asia most people have traditionally eaten with their hands.

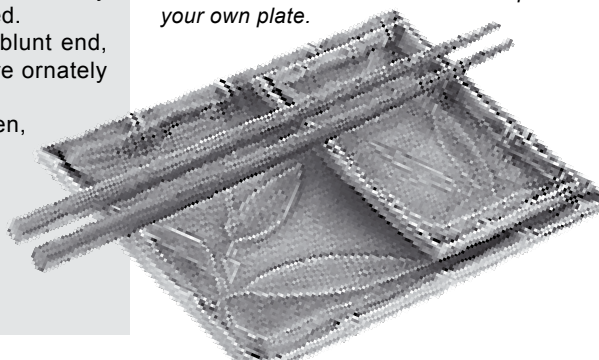
**SOME OF THE MOST IMPORTANT CHOPSTICK RULES ARE:**

- Hold your chopsticks towards their end, and not in the middle or the front third.
- When you are not using your chopsticks and when you are finished eating, lay them down in front of you with the tip to left.
- Do not stick chopsticks into your food, especially not into rice. Only at funerals are chopsticks stuck into the rice that is put onto the altar.
- Do not pass food with your chopsticks directly to somebody else’s chopsticks. Only at funerals are the bones of the cremated body given in that way from person to person.
- Do not spear food with your chopsticks.
- Do not point with your chopsticks to something or somebody.
- Do not move your chopsticks around in the air too much, nor play with them.
- Do not move around plates or bowls with chopsticks.
- To separate a piece of food into two pieces,

**A CHINESE STYLE CERAMIC SPOON IS SOMETIMES USED TO EAT SOUPS.**

exert controlled pressure on the chopsticks while moving them apart from each other. This needs much exercise.

- If you have already used your chopsticks, use the opposite end of your chopsticks in order to move food from a shared plate to your own plate.



**STYLES OF CHOPSTICK USED IN DIFFERENT CULTURES**

- **Chinese:** longer sticks made of different materials that taper to a blunt end.
- **Japanese:** short to medium length sticks that taper to a pointed end. This may be attributed to the fact that the Japanese diet consists of large amounts of whole bony fish. Japanese chopsticks are traditionally made of wood and are lacquered.
- **Korean:** medium-length stainless-steel rods that taper to a square blunt end, traditionally made of brass or silver. Many Korean metal chopsticks are ornately decorated in the untapered end.
- **Vietnamese:** long sticks that taper to a blunt end; traditionally wooden, but now made of plastic as well.



<sup>1</sup> bowl	[ˈbɒl]	чаша	<sup>7</sup> to emboss	[ɪmˈbɒs]	тисненый
<sup>2</sup> chopsticks	[ˈtʃɒpstɪks]	палочки для еды	<sup>8</sup> artisan	[ˈɑːrtɪzən]	ремесленник
<sup>3</sup> tapered	[ˈteɪpəd]	конусообразный	<sup>9</sup> carving	[ˈkɑːrvɪŋ]	резьба, высечка
<sup>4</sup> ivory	[ˈaɪv(ə)rɪ]	слоновая кость	<sup>10</sup> elaborately	[ɪˈlæbrəreɪtli]	искусно
<sup>5</sup> jade	[ˈdʒeɪd]	нефрит	<sup>11</sup> blunt	[blʌnt]	грубоватый
<sup>6</sup> craftsmanship	[ˈkrɑːftsmənʃɪp]	мастерство, искусство	<sup>12</sup> insecure	[ˈɪnsɪˈkjʊə]	небезопасный
			<sup>13</sup> morsel	[ˈmɒls(ə)]	кусочек



# EASTER QUIZ



**1** What day is Easter celebrated?

- a. Friday?
- b. Saturday?
- c. Sunday?
- d. Monday?



**2** Where does the name Easter come from?

- a. An Anglo-Saxon goddess called Eastre
- b. A saint from the sixth century
- c. An old word for East Star



**3** On Palm Sunday, Christians celebrate the day that ...

- a. Jesus rode into Jerusalem on a donkey and was greeted by cheering crowd
- b. Jesus sheltered under a palm tree during a thunderstorm
- c. Jesus fed 5,000 people



**4** How long is Lent in western churches?

- a. 21 days
- b. 30 days
- c. 40 days
- d. 49 days



**5** Why do we have eggs at Easter?

- a. Jesus liked eggs
- b. They taste nice
- c. They are a symbol of rebirth
- d. They are a symbol of sadness as they look like a tear drop.



**6** The night before his death, Jesus finished the Passover meal with disciples

- a. by sharing bread and water
- b. by sharing bread and wine
- c. by sharing toast and jam



**7** What traditionally happened on Ash Wednesday?

- a. People put ash on their foreheads
- b. Fireplaces were cleaned out in time for Easter
- c. People wash themselves with ashes from a fire
- d. Fires are lit all over the world to celebrate Jesus' time in the Wilderness



**8** What does Shrove Tuesday have to do with Easter?

- a. Shrove Tuesday is the first day of Lent
- b. Shrove Tuesday is the last day to indulge before Lent.
- c. Shrove Tuesday is the first day of Advent
- d. Shrove Tuesday is the end of Lent



**9** Lent is the time of ....

- a. Feasting
- b. Celebration
- c. Abstinence (of giving things up)
- d. Partying



**10** Which of the following has nothing to do with Shrove Tuesday?

- a. Lean Tuesday
- b. Fat Tuesday
- c. Mardi Gras
- d. Pancake Day



**11** The ashes used on Ash Wednesday are made

- a. by monks in a monastery in London
- b. in Jerusalem and flown over to England
- c. by burning paper crosses
- d. by burning palm crosses which have been saved from Palm Sunday last year.



**12** During Lent Christians remember the time Jesus spent

- a. in the Garden of Gethsemane
- b. in the Wilderness
- c. teaching his disciples
- d. up Mount Olive

Answers: 1.c; 2.a; 3.a; 4.c; 5.c; 6.b; 7.a; 8.b; 9.c; 10.a; 11.d; 12.b;

# 'DING-DONG' STYLE IDIOM



2. Hundreds of "Greyhounds" \_\_\_\_\_ the U.S. States every day. (Moving in all directions)  
Both syllables begin in CR



1. Few people like the \_\_\_\_\_ of a donkey. (Sound)  
Two first syllables begin in "h". Add ING as the ending.

3. I can assure you this is \_\_\_\_\_ quality (excellent; at the summit!).  
Both syllables begin in T



4. They tried to keep all that \_\_\_\_\_ out of their restaurant.  
Both syllables end in ff



5. There has been enough \_\_\_\_\_ now (spending too much time before you make a decision).  
Syllables begin in SH and end in Y. Add ING as the ending.



6. All that \_\_\_\_\_ is getting on my nerves. (Informal conversation about trivial things)  
Both syllables begin in CH



7. I like the \_\_\_\_\_ of children's feet (quick light knocking sound)  
Both syllables begin in P and end in R



8. In romantic films you often hear the \_\_\_\_\_ of a horse in an empty street at night. (Sound)  
First two syllables begin in CL and end in P. Add ING as the ending.



9. I do not like all her \_\_\_\_\_ (wasting time by being slow and unable to make a decision).  
First two syllables begin in D and end in Y. Add ING as the ending.



- Answer:**
1. hee-hawing
  2. criss-cross
  3. tiptop
  4. riff-raff (riffraff)
  5. shilly-shallying
  6. chit-chat (chitchat)
  7. pitter-patter
  8. clip-clopping
  9. dilly-dallying

## TEST



### Alfa

Passionate and romantic, you fancy yourself. A bit unreliable, and can be eccentric too. You hate BMW drivers, but think and act just like them.



### Audi

You would like to believe you are part of the new generation that is caring, environmentally conscious and family-orientated. Actually quite boring; nothing more than a glorified wuss. Will one day probably drive a Merc, but you still sometimes wonder if you shouldn't have bought that Bee-Em.



# THE CAR YOU DRIVE



### BMW

Self-centred, ambitious, dynamic and assertive. Can be a big show-off pig. Likes impressing too. Buppies and kugels past sell-by date. You think you will be CEO one day. Actually an office weenie who thinks you are God's gift.



### Daewoo

Faceless, subservient and demure (except for Matiz drivers). To you, a good deal is to work from nine to five, get nothing for it, and still say thank you. And then you wonder why you don't have money for a time after hours.



### Ford

You still live in the 70's, trying to cope with the 90's (don't even mention the millennium). A loyal, diligent worker, but baffled by office politics and labour policies. Next car will probably also be a Ford.



### Honda

You aspire to drive a BMW. You are an opinionated pain-in-the-butt. The ultimate suffragette, or the boss's girlfriend (male or female!).



### Jeep

You would like to believe you are living the American dream and just love the great outdoors. The closest you get to it is by watching Days of Our Lives and the Adventure Channel.



### Land Rover

You are a designer person with a designer life, who always pays too much for everything. Designer mud comes free with the badge. You're a closet colonial racist and have fantasies about the Queen. If you have a Freelander, it was probably a break-up gift from your ex.



### Mazda

A Ford driver with less money. Mostly staid boring with no image and less imagination. Lots of retired people drive Mazdas. You're in the way and should get off the road.



### Mercedes-Benz

Responsible, immaculate and conservative. Boring CEO clones with too much money, or the office super-geek who can't remember what it's like to have fun. Definitely not dating material.



### Nissan

Good, solid, responsible, loyal office-fodder. You like to travel and maintain that you can sell ice to the Eskimos. Favourite answer: "It's a company car."



### Mitsubishi

Not as label-conscious as your Land Rover counterpart, but still suckered into believing in the ultimate Paris-to-Dakar, African adventure. You drive through puddles to create your own designer mud. You believe you've made the grade, but everyone else knows you've got a long way to go.



### Peugeot

Thinks France is the best country in the world and bores everybody with your limited French knowledge and tales of the Louvre and the Sourbonne.



### Renault

An eccentric who likes doing things the wrong way around. Usually the one who asks all the silly questions at staff meetings. You fervently believe you have flair, but it's less than that of a French cookbook. Most probably gay.



### Toyota

Although there are thousands of them, you mostly can't spot them in their zero-image cars. Toyotas are good, reliable cars and are bought by a wide variety of people who have zero personality to go with their cars and are basically chicken-shit scared people who will never take chances and will therefore be driving Toyotas forever.

The most zero-image car in the world?, ... a white Corolla

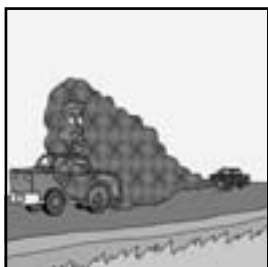


### Volkswagen

Highly overrated for dependability cars since the days of the Beetle, but they do have a good re-sale value. Usually practical, sensible people who like to drive fast where nobody can see them. They are usually loyal to their brand to the point of irritation due to the fact that they lost their virginity on a Beetle's back seat.



# ROAD SLANG

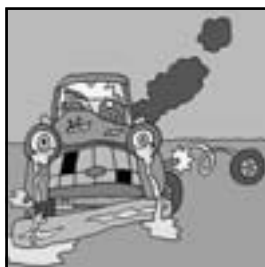


## eat my dust

**Definition:** A phrase meaning “I’m winning!”, usually used to taunt someone who is losing a race or any kind of competition.

**Example:** Eat my dust, boy! Catch me if you can!

**Etymology:** In a car race, the lead car will produce a cloud of dirt that all the other cars will have to drive through; and the drivers of those cars will have to ‘eat’ (or breathe) that cloud of ‘dust’ (or dirt).



## sad

**Definition:** Of poor quality; inferior.

**Example:** 1) Your car is in sad shape -- you really need to take it to a mechanic.  
2) Detroit is one sad town.

**Etymology:** ‘Sad’ is usually used to describe human emotions. When you are sad, you are unhappy. As slang, the word describes things rather than people.

**Synonyms:** lame



## beemer

**Definition:** A BMW; a car made by BMW.

**Example:**

1) Sarah’s parents gave her a new beemer as a graduation present.  
2) Dude, I’m so bummed. I just crashed my beemer!

**Etymology:** This phrase became popular in the 1980s, when BMW became a popular luxury car in the U.S.



## feed the meter

**Definition:** To put money in a parking meter; to pay for additional parking time.

**Example:** 1) I’ve got to run and feed the meter – I don’t want to get a parking ticket!  
2) When you park on the street, you have to feed the meter all day long.

**Etymology:** This phrase compares a parking meter to an animal which must be ‘fed’ with a steady diet of coins.



## back seat driver

**Definition:** Someone who gives unwanted advice; someone who tries to run things even though they don’t have the power or authority to do so.

**Example:** 1) Rob is the worst back seat driver I know - he’s always telling me what to do.  
2) I wish I could tell my boss to stop being such a back seat driver. I don’t need to hear his comments every ten minutes!

**Etymology:** Sometimes people riding in the

back of a car will give advice to the driver; this is usually more annoying than helpful. This phrase can be used literally (in a car) or more generally to make fun of someone who is giving unwanted advice.



## road rage

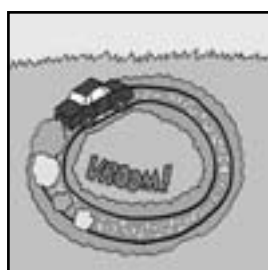
**Definition:** Anger toward other drivers experienced while driving a car in heavy traffic; arguments or violence between motorists.

**Example:** 1) That lady tried to run me off the road! She must have a bad case of road rage.

2) The police blamed road rage for the shooting.

**Etymology:** ‘Road’ means ‘street’, and ‘rage’ means extreme anger, so ‘road rage’

is extreme anger felt while driving a car. This term has become popular in the last few years as more and more people spend many hours each day just driving to work and home again.



## do donuts

**Definition:** A circle made by the wheels of a car, particularly in someone’s lawn.

**Example:** Last Saturday night, we did doughnuts in our neighbor’s yard.

**Etymology:** The tire tracks left on the road or on grass look like a big loop, sort of like an enormous donut (or ‘doughnut’, a fried dough snack).



## hang a left

**Definition:** To make a left turn; usually in the context of driving in a car.

**Example:** Hang a left at the next light.

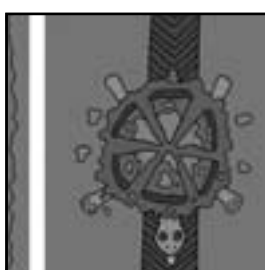
**Etymology:** Derived from 1960s surfer lingo, where ‘hang’ means ‘to do’ - ie, ‘hang ten’ means to put your ten toes over the edge of a surfboard as you ride a wave.



## ride shotgun

**Definition:** To sit in the front passenger seat of a vehicle.

**Example:** Whenever we take a trip in Billy’s pickup, Sally always rides shotgun.



## road kill

**Definition:** An animal that has been run over, hit by an automobile.

**Example:** Have you ever wondered who scrapes the road kill off the busy highway at night?

**Synonyms:** street pizza

## NEWSLETTER

**Tech Support:** Yes, ... how can I help you?

**Customer:** Well, after much consideration, I've decided to install Love. Can you guide me through the process?

**Tech Support:** Yes. I can help you. Are you ready to proceed?

**Customer:** Well, I'm not very technical, but I think I'm ready. What should I do first?

**Tech Support:** The first step is to open your Heart. Have you located your Heart?

**Customer:** Yes, but there are several other programs running now. Is it okay to install Love while they are running?

**Tech Support:** What programs are running?



# INSTALLING LOVE

**Customer:** Let's see, I have Past Hurt, Low Self-Esteem, Grudge and Resentment running right now.

**Tech Support:** No problem, Love will gradually erase Past Hurt from your current operating system. It may remain in your permanent memory but it will no longer disrupt other programs. Love will eventually override Low Self-Esteem with a module of its own! called High Self-Esteem. ! However, you have to completely turn off Grudge and Resentment. Those programs prevent Love from being properly installed. Can you turn those off?

**Customer:** I don't know how to turn them off. Can you tell me how?

**Tech Support:** With pleasure. Go to

your start menu and invoke Forgiveness. Do this as many times as necessary until Grudge and Resentment have been completely erased.

**Customer:** Okay, done! Love has started installing itself. Is that normal?

**Tech Support:** Yes, but remember that you have only the base program. You need to begin connecting to other Hearts in order to get the upgrades.

**Customer:** Oops! I have an error message already. It says, "Error - Program not run on external components"... What should I do?

**Tech Support:** Don't worry. It means that the Love program is set up to run on

Internal Hearts, but has not yet been run on your Heart. In non-technical terms, it simply means you have to Love yourself before you can Love others.

**Customer:** So, what should I do?

**Tech Support:** Pull down Self-Acceptance; then click on the following files: Forgive-Self; Realize Your Worth; and Acknowledge your Limitations.

**Customer:** Okay, done.

**Tech Support:** Now, copy them to the "My Heart" directory. The system will overwrite any conflicting files and begin patching faulty programming. Also, you need to delete Verbose Self-Criticism from all directories and empty your Recycle Bin to make sure it is completely gone ! and never comes back.

**Customer:** Got it. Hey! My heart is filling up with new files. Smile is playing on my monitor and Peace and Contentment are copying themselves all over My Heart. Is this normal?

**Tech Support:** Sometimes. For others it takes awhile, but eventually everything gets it at the proper time. So Love is installed and running. One more thing before we hang up. Love is Freeware. Be sure to give it and its various modules to everyone you meet. They will in turn share it with others and return some cool modules back to you.

**Customer:** Thank you... :-)))))))))





**1) Number one, productivity.** You won't be happy if you don't produce. The game of life is not rest. We must rest, but only long enough to gather strength to get back to productivity. What's the reason for the seasons and the **seeds**<sup>3</sup>, the soil and the sunshine, the rain and the miracle of life? It's to see what you can do with it. To try your hand, other people have tried their hand; here's what they did. You try your hand to see what you can do. So part of life is productivity.

**2) Next are good friends.** Friendship is probably the greatest support system in the world. Don't deny yourself the time to develop this support system. Nothing can match it. It's extraordinary in its benefit. Friends are those wonderful people who know all about you and still like you. A few years ago I lost one of my dearest friends. He died at

By Jim Rohn



## WHAT CONSTITUTES A GOOD LIFE?

*The ultimate<sup>1</sup> expression of life is not a paycheck. The ultimate expression of life is not a Mercedes. The ultimate expression of life is not a million dollars or a bank account or a home. Here's the ultimate expression of life in my opinion, and that is living the good life. Here's what we must ask constantly, "What for me would be a good life?" And you have to keep going over and over the list. A list including areas such as spirituality, economics, health, relationships and recreation<sup>2</sup>. What would constitute a good life? I've got a short list.*

age 53 - heart attack. David is gone, but he was one of my very special friends. I used to say of David that if I was stuck in a foreign jail somewhere accused **unduly**<sup>4</sup> and if they would allow me one phone call, I would call David. Why? He would come and get me. That's a friend. Somebody who would come and get you. Now we've all got casual friends. And if you called them they would say, "Hey, if you get back, call me we'll have a party." So you've got to have both, real friends and casual friends.

**3) Next on the list of a good life is your culture.** Your language, your music, the ceremonies, the traditions, the dress. All of that is so vitally important that you must keep it alive. In fact it is the uniqueness of all of us that when **blended**<sup>5</sup> together brings vitality, energy, power, influence, uniqueness and rightness to the world.

**4) Next is your spirituality.** It helps to form the foundation of the family that builds the nation. And make sure you study, practice and teach. Don't be careless about the spiritual part of your nature, it's what makes us who we are, different from animals, dogs, cats, birds and mice. Spirituality.

**5) Next - here's what my parents taught me.** Don't miss anything. Don't miss the game. Don't miss the performance, don't miss the movie, don't miss the show,

don't miss the dance. Go to everything you possible can. Buy a ticket to everything you possibly can. Go see everything and experience all you possibly can. This has served me so well to this day. Just before my father died at age 93 if you were to call him at 10:30 or 11:00 at night, he wouldn't be home. He was at the rodeo, he was watching the kids play softball, he was listening to the concert, he was at church, he was somewhere every night.

**Live a vital life.** Here's one of the reasons why. If you live well, you will earn well. If you live well it will show in your face, it will show in the texture of your voice. There will be something unique and magical about you if you live well. It will **infuse**<sup>6</sup> not only your personal life but also your business life. And it will give you a vitality nothing else can give.

**6) Next are your family and the inner circle.** Invest in them and they'll invest in you. Inspire them and they'll inspire you. With your inner circle take care of the details. When my father was still alive, I used to call him when I travelled. He'd have breakfast most every morning with the farmers. Little place called The Decoy Inn out in the country where we lived in Southwest Idaho. So Papa would go there and have breakfast and I'd call him just to give him a special day. Now if I was in Israel, I'd have to get up in the middle of the night, but it only took five minutes, ten

minutes. So I'd call Papa and they'd bring him the phone. I'd say, "Papa I'm in Israel." He'd say, "Israel! Son, how are things in Israel?" He'd talk real loud so everybody could hear - my son's calling me from Israel. I'd say, "Papa last night they gave me a reception on the rooftop underneath the stars overlooking the Mediterranean." He'd say, "Son, a reception on the rooftop underneath the stars overlooking the Mediterranean." Now everybody knows the story. It only took 5 - 10 minutes, but what a special day for my father, age 93.

If a father walks out of the house and he can still feel his daughter's kiss on his face all day, he's a powerful man. If a husband walks out of the house and he can still feel the imprint of his wife's arms around his body he's **invincible**<sup>7</sup> all day. It's the special stuff with the inner circle that makes you strong and powerful and influential. So don't miss that opportunity. Here's the greatest value. The **prophet**<sup>8</sup> said, "There are many virtues and values, but here's the greatest, one person caring for another." There is no greater value than love. Better to live in a tent on the beach with someone you love than to live in a **mansion**<sup>9</sup> by yourself. One person caring for another, that's one of life's greatest expressions.

So make sure in your busy day to remember the true purpose and the reasons you do what you do. May you truly live the kind of life that will bring the fruit and rewards that you desire.

<sup>1</sup> ultimate	[ˈʌltɪmɪt]	последний; завершающий
<sup>2</sup> recreation	["rekr̩ˈeɪs(q)n]	отдых, развлечение
<sup>3</sup> seed	[sɪd]	семя, семечко
<sup>4</sup> unduly	[ˈʌnˈdʒuːli]	незаконно
<sup>5</sup> to blend	[blend]	смешивать
<sup>6</sup> to infuse	[ɪnˈfjuːz]	воодушевлять
<sup>7</sup> invincible	[ɪnˈvɪnsɪbəl]	непобедимый
<sup>8</sup> prophet	[ˈprɒfɪt]	пророк
<sup>9</sup> mansion	[ˈmænsɪ(q)n]	особняк, дворец



FYI: In case of a massive nuclear attack, you should tune your radio to one of the state **radio frequencies**<sup>1</sup> for the latest emergency and civil defense information!

FYI: Dolphins and **porpoises**<sup>2</sup> have similar IQ's!

FYI: Despite their differences, foxes and wolves are similar in many respects!

FYI: You can never be older than your mother!

FYI: For your information, FYI stands for For Your Information!



# MISCELLANEOUS

## GO FIGURE!



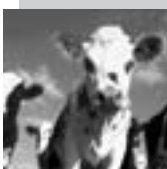
The first pie fight did not take place in the movies, did not involve pies, and wasn't even a fight!



Despite its name, Lake **Placid**<sup>3</sup> (in **upstate**<sup>4</sup> N.Y.) has had its share of disturbances.



We can put a man on the moon, but we can't get one to answer the phone at the cable company.



Cow **pies**<sup>5\*</sup> are not pies, cows don't **bake**<sup>6</sup> them, and they taste awful, take it from someone who's tried one.

## TRUE OR FALSE?

- The longest wartime president was Abraham Lincoln.**  
(ANSWER: Probably)
- The opposite of a positive no is a negative yes.**  
(ANSWER: Possibly)
- What exists because it doesn't?**  
(ANSWER: I don't know)
- If someone said to you, "Riddles and puzzles bore me to death," what would you say to them?**  
(ANSWER: That's not a True or False question, asshole. Hey, who are you?)

*"True or False?" will no longer appear in FUN PAGE. Replacing it, next month, a new feature, "Partially True or Conditionally False?" Edited by a group of leading ethicists, "Partially True or Conditionally False?" will deal in moral ambiguities<sup>7</sup> — for laughs!*

## I DIDN'T KNOW THAT

In the future, everyone will clean themselves with ultra-violet lights placed in their centrally-controlled vehicles, in which they will live all the time, except for two weeks in August when the vehicles will be aired out. (*Future Features*)

\*\*\*

When monkeys dream, they dream they're human. (*Simian Psychology Today*)

\*\*\*

Somewhere in the world there is someone who has a **wallet**<sup>8</sup> that is identical to yours. (*Pickpocket Monthly*)

\*\*\*

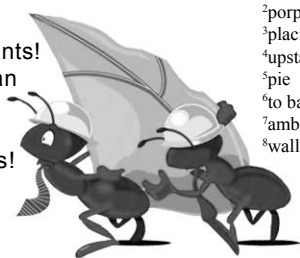
The day of the week we call "Friday" derives from an early use of the word as the name of a no-nonsense sergeant in the Los Angeles police force called "Joe Friday." (*Oxford Encyclopedia of Reruns*)



## STRANGER THAN FACT



- A million ants can lift one elephant!
- Ten million ants can lift ten elephants!
- An elephant can remember ten million times more than an ant!
- Elephants are scared of ants, but ants are not scared of elephants!
- An ant can remember seeing an elephant, but an elephant can't remember seeing an ant!
- Ants and elephants have similar I.Q.'s!
- An elephant can lift ten million ants!
- An ant can eat ten million ants!
- Ants can eat one elephant!



\* Cow pie (or cow dung, cow pat, cow patty, pasture patty, meadow muffin, or cow chip) коровьи лепешки, навоз, кизяк

<sup>1</sup> radio frequency	[ˈfrɪkwənsɪ]	частота радиоволн
<sup>2</sup> porpoise	[ˈpɒrpoɪs]	морская свинья
<sup>3</sup> placid	[ˈplæksɪd]	безмятежный
<sup>4</sup> upstate	[ˈʌpˈsteɪt]	северный район
<sup>5</sup> pie	[paɪ]	пирог, торт
<sup>6</sup> to bake	[beɪk]	печь
<sup>7</sup> ambiguity	[ˈæmbɪˈɡjuː(ɪ)ti]	неопределенность
<sup>8</sup> wallet	[ˈwɒlɪt]	бумажник

**H**ow do salespeople traditionally greet<sup>1</sup> each other?

"Hi. Nice to meet you. I'm better than you."

...

How can you tell when a salesperson is lying?

His lips are moving.

...

Salesman: This computer will cut your workload<sup>2</sup> by 50%.

Office Manager: That's great, I'll take two of them.

...

An inexperienced real estate<sup>3</sup> salesman asked his boss if he could refund<sup>4</sup> the deposit to an angry customer who had discovered that the lot he had bought was under water.

"What kind of salesman are you?" the boss scolded<sup>5</sup>. "Get out there and sell him a boat."



# SALESPEOPLE JOKES

A salesman was demonstrating unbreakable combs<sup>6</sup> in a department store. He was impressing the people who stopped by to look by putting the comb through all sorts of torture<sup>7</sup> and stress. Finally to impress even the skeptics in the crowd<sup>8</sup>, he bent the comb completely in half, and it snapped<sup>9</sup> with a loud crack. Without missing a beat, he bravely held up both halves of the 'unbreakable' comb for everyone to see and said, "And this, ladies and gentlemen, is what an unbreakable comb looks like on the inside."

...

Two shoe salespeople were sent to Africa to open up new markets. Three days after arriving, one salesperson called the office and said, "I'm returning on the next flight. Can't sell shoes here. Everybody goes barefoot<sup>10</sup>."

At the same time the other salesperson sent an email to the factory, telling "The prospects<sup>11</sup> are unlimited. Nobody wears shoes here!"

...

A door-to-door vacuum cleaner salesman manages to bull<sup>12</sup> his way into a woman's home in a rural<sup>13</sup> area.

"This machine is the best ever" he exclaims, whilst pouring a bag of dirt over the lounge floor.

The woman says she's really worried it may not all come off, so the salesman says, "If this machine doesn't remove all the dust completely, I'll lick<sup>14</sup> it off myself."

"Do you want ketchup on it?" she says, "we're not connected for electricity yet!"



## LIGHT BULB JOKE

Q: How many salespeople does it take to change a light bulb<sup>15</sup>?

A1: None. "You don't need a new light bulb - you need to upgrade<sup>16</sup> your socket<sup>17</sup> to the newest version."

A2: Just one, but it'll take technical support weeks to sort out the mess left behind.

A3: Two. One to say that it is life-time guarantee and one to say that it is money-back guarantee.

A4: Four. One to change the bulb and three to pull the chair out from under him.

...

A software<sup>18</sup> manager, a hardware<sup>19</sup> manager, and a marketing manager are driving to a meeting when a tire<sup>20</sup> blows. They get out of the car and look at the problem.

...

The software manager says, "I can't do anything about this - it's a hardware problem."

The hardware manager says, "Maybe

if we turned the car off and on again, it would fix itself."

The marketing manager says, "Hey, 75% of it is working - let's ship<sup>21</sup> it!"

...

One day Mikey was sitting in his apartment when his doorbell unexpectedly rang. He answered the door and found a salesman standing on his porch<sup>22</sup> with a strange object.

"What is that?" Mikey asked. "It's a thermos," the salesman replied. "What does it do?" asked Mikey. "This baby," the salesman said, "keeps hot things hot and cold things cold."

After some deliberation<sup>23</sup> Mikey bought one, deciding it would really help his lunch situation. The next day he arrived at the plant where he works. Sure enough, all the other employees<sup>24</sup> were curious about his new object. "What is it?" they asked.

"It's a thermos," Mikey replied.

"What does it do?" they asked.

"Well," Mikey says in a bragging<sup>25</sup> manner, "It keeps hot things hot and cold things cold." "What do ya got in it?"

To which Mikey says, "Three cups of coffee and a popsicle<sup>26</sup>."

<sup>1</sup> to greet	[grJt]	приветствовать
<sup>2</sup> workload	[ˈwɜːklɒd]	объем работы
<sup>3</sup> estate	[ɪsˈteɪt]	имущество
<sup>4</sup> to refund	[ˈrɪfʌnd]	возвращать деньги
<sup>5</sup> to scold	[skɒld]	ругаться, ворчать
<sup>6</sup> comb	[kʌm]	расческа
<sup>7</sup> torture	[ˈtɜːtʃə]	пытка
<sup>8</sup> crowd	[kraʊd]	толпа
<sup>9</sup> to snap	[snæp]	ломаться
<sup>10</sup> barefoot	[ˈbɛfʊt]	босиком
<sup>11</sup> prospect	[ˈprɒspekt]	потенциальный клиент
<sup>12</sup> to bull	[bʊl]	повышать в цене
<sup>13</sup> rural	[ˈruːr(ə)l]	сельский
<sup>14</sup> to lick	[lɪk]	слизывать
<sup>15</sup> bulb	[bʌlb]	лампочка
<sup>16</sup> to upgrade	[ˈʌpˈɡreɪd]	обновить
<sup>17</sup> socket	[ˈsɒkɪt]	розетка
<sup>18</sup> software	[ˈsɒftweɪ]	программ. обеспечение
<sup>19</sup> hardware	[ˈhɑːdweɪ]	детали компьютера
<sup>20</sup> tire	[ˈtaɪə]	шина
<sup>21</sup> to ship	[ʃɪp]	поставлять товар
<sup>22</sup> porch	[pɔːtʃ]	крыльцо
<sup>23</sup> deliberation	[dɪˈlɪb(ə)reɪʃ(ə)n]	размышление
<sup>24</sup> employee	[ˈɛmplɔɪˈɪ]	служащий
<sup>25</sup> bragging	[ˈbræɡɪŋ]	хвастовство
<sup>26</sup> popsicle	[ˈpɒpsɪkl]	фруктовое мороженое на палочке

<sup>27</sup> alumnus	[qˈlʌmɪnəs]	бывший студент
<sup>28</sup> unprecedented	[ʌnˈpresɪd(ə)ntɪd]	беспрецедентный
<sup>29</sup> spouse	[spaʊz]	супруг

## You Might Be a Salesperson if...

you refer to dating as test marketing.

when you bought a new house you called your fellow alumni<sup>27</sup> and offered to name a room after them, if they'll help with the down payment.

your favorite stories begin "Bob Jones, VP of marketing, sat at his desk and stared out his window..."

when you give your son his birthday present, you must say that it has an "unprecedented<sup>28</sup> performance".

when you describe a product as "maintenance-free" you mean that it is impossible to fix it.

you insist that you do some more market research before you and your spouse<sup>29</sup> produce another child.

**В** последние годы наблюдается тенденция к упрощению стиля деловых писем и приближению его к стилю обычной литературной речи. В связи с этим некоторые стереотипные выражения стали употребляться гораздо реже, чем раньше, а ряд оборотов постепенно выходит из употребления. Однако и в настоящее время в деловой переписке употребляется много стандартных выражений, придающих письмам официальный характер и редко встречающихся как в литературной, так и в разговорной речи на деловые темы.

**Выражения, употребляемые для подтверждения получения писем, телеграмм, факсов и т.п.**

Для подтверждения получения деловых писем в настоящее время наиболее употребительными являются выражения следующего типа:

We have received your letter of (the) 15th May.	Мы получили Ваше письмо от 15 мая.
We thank you (или Thank you) for your letter dated (the) 15th May.	Благодарим Вас за Ваше письмо, датированное 15 мая.
In reply (или In answer, In response) to your letter of ...	В ответ на ваше письмо...
We are obliged for your letter of ...	Мы благодарны (или признательны) за Ваше письмо от ...
We acknowledge (the) receipt of your letter of ...	Подтверждаем получение Вашего письма от ...
We acknowledge your letter of ...	



# СТАНДАРТНЫЕ ВЫРАЖЕНИЯ В ДЕЛОВЫХ ПИСЬМАХ

Как видно из последнего примера, при подтверждении получения документов наряду с выражением **to acknowledge (the) receipt of a letter** *подтвердить получение письма* употребляется с тем же значением выражение **to acknowledge a letter**, т.е. **to acknowledge** без дополнения **receipt** также имеет значение *подтвердить получение*. Употребление глагола **to acknowledge** со значением *подтвердить получение* особенно часто встречается в разговорной речи. При составлении писем, однако, рекомендуется для ясности пользоваться выражением **to acknowledge receipt**.

**We beg to acknowledge ...**

Глагол **to beg** означает *просить, умолять*. В выражении **we beg to acknowledge** слова **we beg** употреблены вместо устаревшей вежливой формы **we beg leave** *мы просим разрешения (или мы позволяем себе)*. В настоящее время **beg**, за которым непосредственно следует инфинитив с частицей **to** (**we beg to acknowledge**), не имеет отдельного смыслового значения и лишь усиливает официальный характер сообщения, приблизительно соответствуя устаревшему русскому выражению вежливости *имеем честь\**.

Некоторые фирмы употребляют глагол **to beg** со следующим за ним местоимением **you** для выражения просьбы: **we beg you to send us** *просим Вас прислать нам*. Такого употребления глагол **to beg** следует избегать и пользоваться для выражения просьбы глаголами **to ask** или **to request**.

**Просьбы**

При обращении с просьбой о чем-либо в письмах обычно используются выражения следующего типа:

1. Please inform us ...	Пожалуйста, сообщите нам (или Просим сообщить нам) ...
2. We shall (should) be obliged if you will (would) inform us (if you will (would) kindly inform us) ...	Мы будем (были бы) благодарны (или признательны), если Вы сообщите (если бы Вы сообщили) нам ...
3. We shall (should) appreciate if you will (would) inform us (if you will (would) kindly inform us) ...	Мы будем (были бы) благодарны (или признательны), если Вы сообщите (если бы Вы сообщили) нам ...
4. We ask (или We request) you to inform us ...	Мы просим Вас сообщить нам ...
5. We would ask you to inform us ...	Мы просили бы Вас сообщить нам ...

**Выражения 4 и 5 редко употребляются в качестве первых слов письма, т.е. не принято начинать письма непосредствен-**

**но со слов we ask you, we request you или we would ask you.**

Вместе с тем письма часто начинают фразами следующего типа:

In reply to your letter of ... we request ... you ...	В ответ на Ваше письмо от ... просим сообщить нам ...
Referring to your letter of ..., we would ask you ...	Ссылаясь на наше письмо от ..., мы просили бы Вас ...

В сообщениях об исполнении просьбы употребляются следующие выражения:

In accordance (или In conformity) with your request ...	В соответствии с Вашей просьбой ...
In compliance with your request ...	Во исполнение Вашей просьбы ...
According to your request ...	Согласно Вашей просьбе ...
As requested by you (или As requested) ...	Согласно Вашей просьбе ...
As requested in your letter of ...	Как Вы просили в Вашем письме от ...

**Выражения, употребляемые при посылке документов, каталогов и т.п.**

При извещении о посылке документов, каталогов, образцов и т.п., обычно используются следующие выражения:

We are sending (или We send) you (herewith) ...	Посылаем Вам (с этим письмом, при сем) ...
We are glad to send you ...	С удовольствием посылаем Вам (дословно: Мы рады послать Вам) ...
We are pleased to send you ...	С удовольствием посылаем Вам...
We have pleasure in sending you ...	Мы прилагаем ...
We enclose (или – реже – We are enclosing) ...	Мы прилагаем ...
We attach (или – реже – We are attaching) ...	Мы прилагаем ...

Реже в настоящее время встречаются выражения следующего типа:

We are sending you enclosed (или attached) ...	Посылаем Вам с этим письмом или при сем (дословно: Посылаем Вам приложенным/и) ...
Enclosed (или Attached) is (are) ...	Мы прилагаем (дословно: Приложенным/и является/являются) ...
Please find enclosed (или attached)	Мы прилагаем (дословно: Пожалуйста, найдите приложенным/и) ...
Enclosed (или Attached) you will find...	Мы прилагаем (дословно: Приложенным/и Вы найдете) ...
We are handing (или We beg to hand) you ...	Посылаем Вам ...

\* В переписке между государственными организациями и в дипломатической переписке со значением *имеем честь* употребляется выражение *to have the honour*.

1. Don't forget to thank the operator for the help she offered you.

2. When talking on the phone speak quietly and distinctly. Do not shout or whisper; take your cigarette or chewing-gum out of your mouth.

3. Make sure that your conversation with a busy person is as brief as possible.

4. When calling a friend who does not recognize your voice don't intrigue him by asking questions "Guess who?" or



# 10 RULES OF TELEPHONING

"Well, well, you don't even recognize me!" Announce yourself promptly.

5. Always identify yourself when making a call, especially if you are calling on business – "This is Boiko of the Ministry of Health. Could I speak to Mr. Knox, please?"

6. When you get a wrong number don't ask: "What number is this?" It is good manners to ask: "Is this two-seven-five, three-one, six-eight?" If not – apologize.

7. If a wrong-number call comes through don't lose your temper. Simply say: "Sorry, wrong number" – and hang up. Don't bang the receiver.

8. If you have a visitor do not carry on a long talk while your visitor tries hard to avoid listening to your conversation. The best thing is to say that you are busy at the moment and will call him back in a little while. But don't forget to do so.

9. When inviting friends to a party do not ask: "What are you doing Saturday night?" or "Will you be busy on Saturday night?" The correct way is to say: "We'd like to have you over for dinner on Saturday."

10. Finally, remember: if you make for call, you should terminate it yourself.



1. Не забудьте поблагодарить телефонистку за оказанную вам помощь.

2. Говорите по телефону спокойно и отчетливо. Не говорите слишком громко или шепотом; выньте изо рта сигарету или жвачку.

3. Ваш деловой разговор с собеседником должен быть кратким.

4. Разговаривая с другом, который не узнает вас по голосу, не интригуйте его фразами «Угадай, кто говорит?! Или «Ну, вот, ты даже не узнаешь меня!» Начнете говорить, представьтесь.

5. Начиная разговор, всегда скажите, кто вы, особенно если это деловой разговор: «Говорит Бойко из Министерства здравоохранения. Могу я поговорить с г-ном Ноксом?»

6. Если вы набрали неправильный номер, не спрашивайте: «Какой это номер?». Хорошим тоном будет вопрос: «Скажите, это 275-31-68?» извинитесь, если номер не совпадает.

7. Если вам позвонили по ошибке, не теряйте самообладания. Просто ответьте: «Вы ошиблись» - не бросайте раздраженно трубку.

8. Если у вас посетитель, не ведите долгих телефонных бесед. Чтобы ему не пришлось стараться не слушать, о чем вы разговариваете, скажите своему собеседнику, что вы сейчас заняты и перезвоните ему через некоторое время. Только не забудьте перезвонить!

9. Приглашая друзей к себе в гости, не задавайте им вопросов типа: «Что вы делаете в субботу вечером?» или «Вы заняты вечером в субботу?» Наилучшим способом приглашения будет: «Мы хотели бы пригласить вас в субботу на ужин».

10. И, наконец, помните: заканчивает телефонный разговор тот, кто позвонил первым.

A business plan is an essential item when attempting to obtain a bank loan for a new business idea. It is also a good idea to do a business plan even if a bank loan is not needed as it helps the writer to learn more about the business idea that they have. Below is an **outline**<sup>1</sup> which can be used to help in the writing of a plan and it is by no means the only layout that can be used. Before much of the business plan can be written, extensive research must be carried out. This includes **undertaking**<sup>2</sup> market research with prospective customers and analysing potential competitors. Care must also be taken in finding out costs of rent, various utility bills and raw materials. In general it is best to



# HOW TO WRITE A BUSINESS PLAN

overestimate rather than underestimate these figures as this leads to a more reliable business plan.

### Executive Summary

This is a very short and **concise**<sup>3</sup> explanation of what your business idea is and what the business is expecting to do. Its job is to give the reader a very brief but accurate impression of what the plan is about. Items to include are expected sales and profit figures, nature of the business and size of any bank loans required.

### Summary

In this section, you should describe in more detail the nature of your business opportunity and how you will go about meeting the market need. You should also detail how your business is different to your competitors' and how this difference will benefit the business.

### Company Objectives/Mission Statement

A good mission statement can help place your business in the marketplace. Look to devise a statement that **differentiates**<sup>4</sup> your firm from any of your competitors. Think about what the customer will value in your business and include this in the statement.

Company objectives should be listed in order of importance starting with the most important as illustrated by the following example:

1. To break even after month eight.
2. Take on two extra members of staff when sales rise above J7000.

3. To open a new shop by the end of year two.

They should also be obtainable and where possible quantitative (i.e., stating time constraints and numerical expectations) as shown in the above examples.

### Implementation<sup>5</sup>

In this section you explain exactly how the business will operate. Timelines for set-up and expansion, and detailed explanations of the processes involved in the setting up of the business (including **premises**<sup>6</sup>) and the running of the business should be included.

### Marketing Plan

Explain what your desired market is. What estimates for its size do you have? How did you arrive at these estimates? Also explain what your marketing strategies are to enable you to reach your target market. Explain what market research you have undertaken and what it shows. List possible competitors and show how you will ensure that your product is different from their products.

It is impossible to be able to know exactly what value your sales and costs will be. The trick is to make your estimates educated and as reliable as possible. This is done through extensive market research and investigation. Sales are estimated by talking to potential customers, by undertaking market research, and by studying market trends. Income is based on sales and can be estimated once you know what prices you wish to charge. Costs can be estimated by studying local rent charges and talking to suppliers, utility companies,

and anyone else that you will need to pay. These figures have got to be reasonable or else the bank will see right through them and you won't get your loan.

### Financial Plan

This includes the cash flow forecast and the profit and loss account which figure below. In this section you are essentially specifying what you **anticipate**<sup>7</sup> the firm's financial situation to be in the first year.

### Profit and Loss Account

Description	Costs (\$)	Costs (\$)
Sales		
Less Purchases		
Gross Profit		
Less Overheads/Costs		
Wages/Salaries/NI Contributions		
Advertising		
Selling		
Marketing		
Rent/Rates/Water		
Heat/Light/Power		
Telephone		
Vehicle Running Costs		
Insurance		
Legal/Accounting Charges		
Postage		
Repairs		
Leasing Charges		
Total Overheads/Costs		
Operating Profit/(Loss)		

**Gross Profit Margin**

Gross Profit	x 100	= Gross Profit Margin (%)
Sales		

**Break Even Turnover**

This is exactly what it says. The level of sales at which you predict the business will **break even**<sup>11</sup> (i.e. cover its costs for the year). Any money made after this point is profit. The figure is calculated using the formula below.

Fixed Over-heads	x 100	= Break Even Turnover
Gross Profit Margin		

**Business Funding**

This table shows what assets you plan to purchase for the firm and exactly where the funding for this will come from. The total from the top half should equal the total from the bottom.

Capital Costs/Investment:	(\$)	(\$)
Car		
Furniture/Fixtures		
Equipment/Machinery		
Stocks		
Debtors		
Others		
	Total	
Funded by:		
Own Money		
Bank Loan		
Other		
	Total	

**Cash Flow Forecast**

The cash flow forecast keeps track of the projected **outgoings**<sup>12</sup> and incomings of the business. This clearly shows how much money the business will have at the end of each month.

Description	Jan	Feb	...	Feb	total
Inflows					
Sales					
Capital					
Loans					
TOTAL RECEIPTS					
OUTFLOWS					
Purchases					
Wages/Salaries					
Proprietor's Drawings					
National insurance					
Rent/Rates/Water					
Electricity					
Gas					
Telephone					
Motoring/Travelling					
Postage					
Leasing Charges					
Loan / H.P. repayments					
Credit Card commission					
Bank Charges					
Other Expenses					
TOTAL PAYMENTS					
NET CASH FLOW					
OPENING BANK					
CLOSING BANK					



**Growth Strategy**

In this section you can detail your plans for growth and development of the business in subsequent years. This can be in terms of market or product **diversification**<sup>13</sup> or increasing production to a certain level or even taking on a certain number of employees. Your ideas here don't need to be set in concrete but they just need to give an idea of where you plan to take the business in the future.

**Summary**

Once the business plan has been written, it's time to **tackle**<sup>14</sup> the bank. Banks are there to make money and if they can see that your idea will make money they will be happy to lend you money. A bank will like it if the facts are simply laid out for them to assess the strengths and weaknesses of the idea. Long, dreamy and overcomplicated plans will not hold their attention and you won't get that much needed loan although make sure that the plan isn't too short as that will suggest that you haven't thought about the idea enough.

**And Finally**  
Good Luck!

**A WORD OF WISDOM**  
The first step is always the hardest



- <sup>1</sup>outline [ˈaʊtlɑːn] план, схема
- <sup>2</sup>undertaking [ˈʌndəˈteɪkɪŋ] предприятие
- <sup>3</sup>concise [kənˈsaɪs] сжатый
- <sup>4</sup>to differentiate [ˈdɪfəˈrenʃeɪt] различать
- <sup>5</sup>implementation [ˌɪmˌplɪmənˈteɪʃ(ə)n] осуществление
- <sup>6</sup>premise [ˈpreɪmɪs] предположение
- <sup>7</sup>to anticipate [ˌæntɪˈsɪpeɪt] ожидать
- <sup>8</sup>gross profit [ˈgrɒsˌprɒfɪt] валовая прибыль
- <sup>9</sup>leasing [ˈliːzɪŋ] аренда, лизинг
- <sup>10</sup>operating profit [ˈɒpəreɪtɪŋˈprɒfɪt] прибыль от продаж
- <sup>11</sup>to break even [ˈbreɪkˈɛvən] становиться безубыточным
- <sup>12</sup>outgoings [aʊtˈɡoʊŋz] издержки
- <sup>13</sup>diversification [dɪˈvɜːsɪfɪˈkeɪʃən] распространение
- <sup>14</sup>to tackle [ˈtækl] набрасываться

‘Lady – is your nose **itching**<sup>1</sup>?’ Finty McKenzie took the palm of her hand from the tip of her nose, where it had been doing all manner of pressing, rotating and jiggling, and looked up. Locating the owner of the **husky**<sup>2</sup> mid-Atlantic **drawl**<sup>3</sup>, he who had posed the question, she **alighted**<sup>4</sup> on an elderly man, clad in **plaid**<sup>5</sup>.

‘You got an itchy nose, huh?’ he pressed, not waiting for an answer. ‘Honey! Doncha know? You’re gonna kiss a fool!’

The exclamation mark soared instantly from the floor to ceiling of the **plush**<sup>6</sup> hotel bar, but it was the word ‘fool’ which **reverberated**<sup>7</sup>; the ‘f’ having been expelled from teeth and lips like a bad taste, the ‘l’ lingering on a very spiked tongue tip. The aged American **chuckled**<sup>8</sup> extravagantly (because he knew what he was talking about), Finty whooped with sudden laughter (because she hadn’t a clue what he was talking about), but Brett, the man sit-

by Freya North



## IN AND OUT

ting next to her, he who had been **bedding**<sup>9</sup> her these past three months, gave no hint of reaction.

To prove a point, but not quite sure what, or to whom, Finty affectionately kissed Brett in front of the American. This served to make the man **guffaw**<sup>10</sup> so heavily that a fit of coughing befell him and expedited his exit from the bar.

‘What a character!’ Finty laughed.

‘Shoot me when I get like that,’ Brett said measuredly.

Immediately, Finty experienced a quite violent reaction which she had come to term ‘a moment’. She’d never had one until she’d met Brett. Every so often, something he would say or do would, for a moment, alarm her so severely that it would course through her blood like acid. The **searing**<sup>11</sup> horror came as much from self-disgust that she could be with such a man, as from his crime itself. However. Here she still is. There were but moments. Wasn’t she just looking for things to throw at the relationship? She’d **scold**<sup>12</sup> herself for sabotaging something that might well be very good indeed. More tolerance, that’s what’s needed. But from him or her? She had justified the thinly **veiled**<sup>13</sup> racist comment he had once made as but a momentary **aberration**<sup>14</sup>. And he’d only been joking, of course, when he’d asked her to make his bed the morning after they’d first slept together there. And he had a migraine that night he left her **stranded**<sup>15</sup> in Soho in the early hours. It had been OK. She’d found a cab almost immediately, just a street or three away. And Brett had phoned the next day to explain that he suffered from migraines. That they made him do strange things. Like leave people in the center of the city at an **unseemly**<sup>16</sup>

hour. Of course, of course. All forgiven.

‘Brett gives *me* a fucking migraine,’ Sally said, peering into the oven and wondering if it was the slightly grimy door that made the Marks & Spencer luxury cheese puffs look golden or if they were indeed ready. ‘How long?’

‘Three months, must be,’ said Chloë **distractedly**<sup>17</sup>, rocking against the radiator as if forgetting how hot it was each time her bottom met it.

Sally stared at her. ‘The cheese puffs,’ she said with theatrical kindness, raising an eyebrow at Polly and fixing Chloë with a look of **exaggerated**<sup>18</sup> pity.

‘Oh, *them*,’ said Chloë in a bid to **patronize**<sup>19</sup> Sally for ranking cheese puffs higher in the grand scheme of things than Finty and Brett, ‘almost eight minutes.’

‘But they look ready,’ Sally protested, **saliva**<sup>20</sup> shooting around her jaw and her stomach reminding her that crisps and a pot of **coleslaw**<sup>21</sup> at lunch had not hit the spot.

‘You leave them be for another four minutes,’ Polly warned, **brandishing**<sup>22</sup> the empty carton for emphasis and opening a bag of hand-cooked vegetable crisps in a **futile**<sup>23</sup> bid to **lure**<sup>24</sup> Sally away from the oven. ‘Here. And wine while you wait. It’s my bloody oven.’

It was Polly’s turn to **host**<sup>25</sup> the Gathering. Though, as hostess, her responsibilities were minimal apart from ensuring that ready-made luxuries were in the oven, that the corkscrew was **foolproof**<sup>26</sup> and that any live-in lovers had been **banned**<sup>27</sup>. The Gathering was a monthly institution, founded instinctively three years ago when all four girls found themselves dumped and depressed to do voodoo.

They had **convened**<sup>28</sup> with a need to exhaust their **repertory**<sup>29</sup> of **expletives**<sup>30</sup>, to drink much vodka and perform a cleansing ritual Chloë had read about which entailed the burning of a **bunch**<sup>31</sup> of **sage**<sup>32</sup> and much **chanting**<sup>33</sup>. The swearing and the smoke from the sage gave them giggles, they soon found themselves quite drunk on spirits bottled and natural, and their sense of personal justice and order in the world was restored. Where their hearts had hurt at the beginning of the evening, now their sides ached from laughter. They **decreed**<sup>34</sup> that such a restorative tonic should not be restricted to times of crisis but should become a **mainstay**<sup>35</sup> of every month. Raucous in Richmond at Polly’s place or dancing in Dean Street until the proprietor told them to leave; chilling out at Chloë’s or conversing **animatedly**<sup>36</sup> at a Conran restaurant; a few sniffs rapidly devolving into mass sobbing at a chick-flick at the Leicester Square Odeon, or getting stoned and saying not a lot at Sally’s. Wherever they were, their sense of togetherness could make a month make sense. In or out, they’d shake it all about, kiss each other liberally at home time and look forward **immensely**<sup>37</sup> to the next gathering.

‘I think I’m planning my life, and doing the things I’m doing, safe in knowledge that I can always Workshop-Through-It at our Gathering,’ Polly had once said, to much nodding all round. Which was why Finty’s absence was so **unfathomable**<sup>38</sup>. Rather insulting. Just a little worrying, too.

‘Don’t like,’ said Chloë, wrinkling her nose.

‘I’ll have yours, then,’ said Sally, fanning



her mouth and eyeing Chloë's cheesy puff. 'Brett,' Chloë said. 'Don't like him.'

'You've only met him once,' Polly protested.

'As have you,' said Chloë, 'and did you like him?'

Polly gave Chloë a swift smile of defeat. 'No.'

'Ditto,' said Sally who'd burnt the roof of her mouth but couldn't possibly admit to it and therefore took another cheesy puff. 'I don't like what he's doing to her.'

'Do you mean that he's taking her away from us?' Polly, who feared this to be the case, asked.

'No,' Sally said, 'not that. More, I feel that he's **detrimental**<sup>39</sup> to her self-confidence; which is why she jumps to his **beck**<sup>40</sup> and call.'

'Forsaking us for him,' said Polly.

'Yes,' Sally **clarified**<sup>41</sup>, 'but I can't believe it's because she **deems**<sup>42</sup> him preferable, nor that she's taking advantage of us.'

'I think he's a harmless **creep**<sup>43</sup>,' said Chloë, 'way way out of Finty's league. I think she'll figure out soon enough. When the novelty of new sex **abates**<sup>44</sup>.'

The three women fell silent.

'However, I, for one, cannot believe that sex with him can make up for his questionable personality,' Chloë continued. 'nor for it taking precedence over the Gathering.'

The three women fell silent.

Was their concern for their friend's **welfare**<sup>45</sup> with this man? Or that they **rued**<sup>46</sup> the fact that their hitherto sacred **coven**<sup>47</sup> might be **fallible**<sup>48</sup>? An era ending? If they conceded that this was the case, weren't they investing a harmless creep with more power than they felt he **warranted**<sup>49</sup>?

'My point is,' Sally said, using her hands for emphasis to prevent herself from **succumbing**<sup>50</sup> to a fourth cheesy puff, 'Finty should be here, not there. I think it's indicative of a **floundering**<sup>51</sup> relationship that she isn't. It's only one night a month. She has a duty. I mean, when have any of us ever rejected a Gathering?'

'You did, you old **tart**<sup>52</sup>!' Polly **cajoled**<sup>53</sup>. 'When you first started seeing Richard. When he was going to seduce you with his culinary skills.'

'Yes,' Sally said patiently, 'but he did. And then I married the man.' She peered into Polly's fridge and brought out reduced fat guacamole and humous. 'See me now – banning husband from home on a monthly basis – grounds for divorce, surely! Mind you, if he ever objected – well, grounds for divorce, surely.'

'Oh God!' Chloë exclaimed. 'Please don't let Finty marry Brett!'

The girls made noises and gesticulations of a mass vomiting session and then giggled guiltily. Perhaps Finty really was in love with the man. Perhaps he was a really lovely **chap**<sup>54</sup> who wasn't very confident in company. Or merely had an awkward manner, rather than no manners at all, which is what they all suspected. Per-

haps he was to be on scene for months, even years. He would remain great gossip fodder – as long as Finty remained **oblivious**<sup>55</sup> to the fact. Suddenly, along with vegetable crisps and rather **luminous**<sup>56</sup> guacamole, the three women also passed around a smile steeped in slight suspicion and discomfort. It occurred to them that perhaps their own partners had been the subjects of such unfavourable **scrutiny**<sup>57</sup>. Maybe still were. No. Surely not. Richard was such great company. William was sensitive. Max always had them laughing. And the fundamental difference was that these three men were openly at ease with their respective partners and her friends. Whereas Brett had **stiffened**<sup>58</sup> when Finty had kissed him in front of them and he's squirmed when Sally had **burped**<sup>59</sup>, when Polly had sworn, when Chloë had touched his knee in a bid to extend welcome, to establish familiarity.

'Where was he taking her anyway?' Chloë asked, uncorking a bottle of Semillon and giving Polly the thumbs up at the bumper bag of oven chips held **aloft**<sup>60</sup> for their approval. 'Where have they gone that could possibly be preferable to oven chips, low fat dips and our **delectable**<sup>61</sup> company?' She burped under her breath, as **demurely**<sup>62</sup> as she could. Sally responded with one that made the **rafters**<sup>63</sup> tremble.

### A WORD OF WISDOM He who finds a friend, finds a treasure

Peanuts. Finty **detested**<sup>64</sup> peanuts. She hates the taste and she couldn't **abide**<sup>65</sup> the smell. And now Brett **reeked**<sup>66</sup> of peanuts. But more **loathsome**<sup>67</sup> than this was what he was doing to them. He was snatching little **handfuls**<sup>68</sup> by contorting his fingers over the bowl like the hands of an Action Man doll. He was then bouncing his clutch up and down in his palm as if panning for gold, before pushing the whole hand against his mouth. His trousers. He was wiping his fingers over his trousers, leaving salt there, before doing Action Man Hands and reaching for the bowl again.

*This is nuts. This is crazy. I want Mark & Spencer finger-food.*

'How about sashimi?' Brett suggested. 'There's a place near here. We use it for business lunches. They know me.' For Finty, who'd never ordered anything medium rare in her life, let alone raw, the thought of it turned her stomach at a slightly faster rotation than the peanuts. 'Stop rubbing your nose,' Brett said, irritation in his voice manifest in the way he **swirled**<sup>69</sup> the ice around his glass. 'Go and blow it, for God's sake.'

Ladies Toilets. Haven. Peace and **camaraderie**<sup>70</sup>. Hair products and perfume

and mints laid out by the **basins**<sup>71</sup>. An attendant handing out paper towels and a part-of-the-job smile behind sad (part of the job) eyes. Finty locks herself in a cubicle and sits there awhile. Her nose itches but there's nothing to blow. She pulls the chain though there's nothing to flush. She washes her hands automatically and checks her reflection. If there's sadness behind the toilet-attendant's eyes, Finty's gaze is underscored with a **flatness**<sup>72</sup>. It shouldn't be so. She should be having a wonderful time. She's on a date. Being wine and dined. Whined at and to dine on foodstuff she doesn't like. But there'll be sex too. That's to look forward to. Though she'll close her eyes and **conjure**<sup>73</sup> Brad Pitt.

'Gorgeous skirt!' **marvels**<sup>74</sup> a stranger.

'Thanks!' Finty replies, all smiles.

'Nice **bloke**<sup>75</sup> too,' says the stranger's friend, 'but doesn't he like his peanuts!'

'Yeah!' says Finty, wondering why she's **lacing**<sup>76</sup> her voice with a hasty approximation of affection, or possessiveness; and suddenly **craving**<sup>77</sup> her own girlfriends desperately.

*Must call them. Just to say hullo.*

The entrance to the bar is the **foyer**<sup>78</sup> of the hotel and, though Finty has both **battery**<sup>79</sup> and strong signal on her mobile phone, she **eschews**<sup>80</sup> privacy, opting for the payphone.

'Hullo?' Polly answers, with a voice suggesting outrage that there is such an **intrusion**<sup>81</sup> on a night when she's gathered her soul mates around her.

'Hey!' says Finty with **commendable**<sup>82</sup> bounce.

'Finty!' Polly shrieks and suddenly the phone has been given to Sally, then Chloë, before all three attempt to listen

<sup>1</sup> to itch	[ɪtʃ]	чесаться
<sup>2</sup> husky	[ˈhʌskɪ]	охрипший
<sup>3</sup> drawl	[drɔːl]	протяжное произношение
<sup>4</sup> to alight	[qˈlaɪt]	натолкнуться
<sup>5</sup> plaid	[plæd]	шотландка; рисунок в клетку
<sup>6</sup> plush	[plʌʃ]	роскошный
<sup>7</sup> to reverberate	[rɪˈvɜːb(ə)reɪt]	отражаться
<sup>8</sup> to chuckle	[ˈtʃʌkl]	хихикать
<sup>9</sup> to bed	[bed]	ложиться в постель с кем-л. или вдвоем
<sup>10</sup> to guffaw	[gʌˈfɔː]	хохотать
<sup>11</sup> searing	[sɪˈqɪərɪŋ]	обжигающий
<sup>12</sup> to scold	[skɔːld]	бранить
<sup>13</sup> to veil	[veɪl]	прикрывать, маскировать
<sup>14</sup> aberration	[ˈæb(ə)ˈreɪʃ(ə)n]	помутнение
<sup>15</sup> stranded	[strændɪd]	в затруднительном положении
<sup>16</sup> unseemly	[ʌnˈsiːmli]	непристойный
<sup>17</sup> distractedly	[dɪsˈtræktɪdli]	растерянно
<sup>18</sup> exaggerated	[ɪɡˈzædʒəreɪtɪd]	чрезмерный
<sup>19</sup> to patronize	[ˈpætrənaɪz]	относиться свысока
<sup>20</sup> saliva	[səˈlɑːvə]	слюна
<sup>21</sup> coleslaw	[ˈkɔːlsliː]	салат из капусты, моркови, лука, заправленный майонезом
<sup>22</sup> to brandish	[ˈbrændɪʃ]	размахивать
<sup>23</sup> futile	[ˈfjuːtəl]	несерьезный
<sup>24</sup> to lure	[ljʊə]	соблазнить, завлекать
<sup>25</sup> to host	[hɒst]	принимать гостей
<sup>26</sup> foolproof	[ˈfjuːlpruːf]	защищенный от неправильного использования (о технических устройствах)
<sup>27</sup> to banish	[ˈbænɪʃ]	протогать
<sup>28</sup> to convene	[kənˈviːn]	собираться
<sup>29</sup> repertory	[ˈrep(ə)rt(ə)rɪ]	набор, ассортимент
<sup>30</sup> expletive	[eksˈplɪtɪv]	постоянно повторяемое слово
<sup>31</sup> bunch	[bʌnʃ]	пучок
<sup>32</sup> sage	[seɪdʒ]	польнь, шалфей
<sup>33</sup> chanting	[ˈtʃæntɪŋ]	монотонное говорение
<sup>34</sup> to decree	[dɪˈkreɪ]	вынести приговор
<sup>35</sup> mainstay	[ˈmeɪnstet]	главная поддержка, опора
<sup>36</sup> animatedly	[ˈænɪmeɪtɪdli]	весело
<sup>37</sup> immensely	[ɪˈmensli]	очень, сильно

and chat en masse. Finty says something about peanuts and her nose and an old man clad in plaid. But the girls are too eager to tell her that she should be there with them, on the third bottle of wine, now called vino-darling, with her stomach full of fancy morsels<sup>83</sup>.

'I'd better go,' says Finty all breezy<sup>84</sup>, 'I'll speak to you tomorrow. Have fun.'

'We are!' they sing. 'We are!'

Finty replaced the receiver and rested her head against the side of the booth<sup>85</sup> momentarily before quite literally pulling herself together.

'Young lady!' It was the elderly American gentleman. 'Your nose still itching?' Finty smiled and shook her head. 'So you wised up and dumped the guy?' Finty smiled and shook her head. 'Steak!' the man proclaimed, 'I'm going out to get me a steak. Aberdeen. Angus. Horse. I got to have steak – why don't you join me?' Finty smiled and shook her head. 'More nutritious than peanuts,' he said. Giving Finty a shrug<sup>86</sup> and a wink, he had the doorman summon<sup>87</sup> a taxi. Comforted that he knew about the peanuts, Finty returned to the bar.

'It's half-eight and she's phoned,' Chloë assesses.

'Wonder why?' Sally contemplates<sup>88</sup>.

'Hmm,' Polly ponders<sup>89</sup>, offering more wine and oven chips.

'Any ketchup?' Sally asks. Polly shakes her head and begs forgiveness.

'Did Finty say where she was?' Chloë asks. Polly shakes her head. The three of them had forgotten to ask. Unforgivable.

On approaching Brett, who was very obviously cleaning his teeth with his tongue, Finty was pleased to see the peanut bowl had gone. But it was returned, replenished<sup>90</sup>, just as soon as she sat down. Brett winked at the waitress. And then he winked at his girlfriend. His Action Man hand reached for the peanuts. Finty diverted<sup>91</sup> her gaze for fear of hitting him and scanned the bar with a half-smile fixed on her face. She tuned in to the sounds surrounding her. Animated chatter. Music. Bursts of laughter. Clink and clank of glasses and china and ice. Brett munching<sup>92</sup> peanuts, rubbing his salty fingers on his trouser legs. Her involuntary sigh was loud, but the silence between Brett and her was louder. Sally, Chloë and Polly had each, at some point, marveled to Finty how wonderful silence between partners could be. Chloë had termed it 'the ultimate in communication'. Polly had defined it 'proof of compatibility<sup>93</sup>'. Sally had proclaimed it 'a seal of safety'. For Finty, it was as uncomfortable as the fake smile she was forcing upon her lips.

*It's not even a loaded silence – of things left unsaid, or wounds being licked or issues being brooded over, Finty realized, it's the result of there being very little to say. Soon enough he'll say, 'Another*

*drink? Shall we eat?' and after that, sex and sleep.*

'Another drink?' asked Brett, 'or shall we go and eat?'

'What's your favourite colour?' Finty asked him, turning her body towards him, making an effort and really wanting to know.

'What?' Brett replied, because he really didn't understand the question. He frowned<sup>94</sup> at Finty and winked at the waitress who sauntered over with notepad and attitude.

'Film!' Finty tried. 'What's your favourite film?'

'Another G and T?' Brett asked her, now perplexed<sup>95</sup> to the point of irritation.

'Never heard of that one!' Finty said lightly, nodding at the waitress to affirm her drink.

'I'm going to the bog<sup>96</sup>,' Brett said with fatigue, as if to suggest it was a place far preferable to Finty's company and Top Ten Questionnaire.

'Desert Island Discs?' she implored<sup>97</sup> in vain as he rose and left.

*What are mine this week?* She pondered, enjoying how impossible it was to select only eight pieces of music. And then it struck her that she would really rather be on a desert island with no music at all than with Brett, even if he placed the world's jukebox<sup>98</sup> at her disposal. She glanced around the room. A couple, much her own age, sat locked in each other's company; no limbs touching, just engrossed<sup>99</sup>, obviously stimulated, undoubtedly in love. Near to them, a group of four women. A gathering, a girls' night out – replete<sup>100</sup> with the essential alternation between whispering, giggling and shrieking 'No! Oh my God!' Their conversation was shared naturally, their laughter and interaction unforced and obviously highly cherished<sup>101</sup>. Finty didn't want to be on a desert island; she didn't want to be in the West End. She wanted, desperately, to be in Richmond. The waitress arrived with the replenished drinks. Finty glanced at her watch. It was gone half nine.

'Do you think we could have some more peanuts?' Finty asked. 'A large bowl?'

'No!' Polly laughed.

'Oh my God!' Sally shrieked, hiding behind her hands.

'Oh yes indeed!' Chloë confirmed. 'And I'll tell you something for free, it was weird at first – but bloody amazing before long.'

'You old slapper!' Polly said, clapping<sup>102</sup>.

'Sexual deviant<sup>103</sup>, more like!' Sally laughed.

'I'm a bit pissed I think,' said Chloë, theatrically forlorn<sup>104</sup>.

'You'd have to have been,' Polly snorted, 'to have done that!'

'Better have some more vino-darling,' Sally said, all doctor-like. 'Here's to you, you dirty, dirty girl!' The three women raised their glasses and drank.

There was signal and battery on Finty's mobile phone but again she went to the payphone in the foyer.

'Lady! Let me guess, you're calling for the rescue services!' the now familiar American voice called softly to her as she was about to drop coins in the slot. Finty turned and regarded him quizzically<sup>105</sup>. 'Hey! You could have the fire brigade drench<sup>106</sup> him with water, the police lock him up, or an ambulance take him away to a very special hospital.'

'Look,' Finty remonstrated<sup>107</sup>, though it was against her better judgement, 'he's my boyfriend. You're offending me.'

'No,' said the man, 'I'm not offending you. Unnerving you, maybe. Offending you – no. I just had a terrible steak. I left most of it and, for some goddamn<sup>108</sup> reason, a large tip too. I'm going to my room. Come use the phone from there.'

Finty didn't think twice about following him into the elevator. But she did think of Brett. Fleeting<sup>109</sup>. And then she remembered the peanuts and the waitress to whom he could wink, and she knew he'd be OK. For the meantime, at least.

'I'm Finty,' she introduced herself before disembarking the lift on the sixth floor.

'And I'm George,' the American said. They shook hands and he led the way to his room.

Rooms. The American had a suite.

'Are you drunk?' he asked.

'No,' Finty rued.

<sup>38</sup> unfathomable	[An' fʌdʌmʌbl]	непонятный
<sup>39</sup> detrimental	["detrɪ'mentl]	вредный
<sup>40</sup> to be at smb.'s beck and call		быть всецело в чьем-л. распоряжении
<sup>41</sup> to clarify	[ˈklɪrɪfaɪ]	прояснить
<sup>42</sup> to deem	[dɪm]	думать, считать
<sup>43</sup> creep	[krɪp]	зануда, ничтожество
<sup>44</sup> to abate	[ə'beɪt]	уменьшаться
<sup>45</sup> welfare	['welfeɪə]	благополучие
<sup>46</sup> to rue	[ruː]	сожалеть
<sup>47</sup> coven	['kʌv(q)n]	сборище, шабаш ведьм
<sup>48</sup> fallible	['fɔ:ləbl]	ошибочный
<sup>49</sup> to warrant	[ˈwɔr(q)nt]	гарантировать защиту
<sup>50</sup> to succumb to	[sq'kʌm]	поддаваться, уступить
<sup>51</sup> to flounder	['flaʊndɪ]	идти ко дну
<sup>52</sup> tart	[tɜ:t]	подружка
<sup>53</sup> to cajole	[kə'ʤəʊl]	лестить, лукавить
<sup>54</sup> chap	[tʃæp]	парень
<sup>55</sup> oblivious	[ə'blɪvɪʃs]	забывающий
<sup>56</sup> luminous	['lʌmɪnəs]	светящийся
<sup>57</sup> scrutiny	['skrʌtɪnɪ]	взыскательный взгляд
<sup>58</sup> to stiffen	['stɪfn]	становиться холодным
<sup>59</sup> to burp	[bɜ:p]	отрыгивать
<sup>60</sup> aloft	[ə'ləft]	на высоте
<sup>61</sup> delectable	[dɪ'lektəbl]	прелестный
<sup>62</sup> demurely	[dɪ'mjʊəli]	скромно, сдержанно
<sup>63</sup> rafter	[ˈrɜ:fɪt]	стропило, балка
<sup>64</sup> to detest	[dɪ'test]	питать отвращение
<sup>65</sup> to abide	[ə'baɪd]	терпеть
<sup>66</sup> to reek	[ri:k]	вонять
<sup>67</sup> loathsome	['ləʊðsəm]	вызывающий тошноту
<sup>68</sup> handful	[ˈhændfʌl]	горстка
<sup>69</sup> to swirl	[swɜ:l]	образовывать водоворот
<sup>70</sup> camaraderie	['kæmə'ɾɛdɪəri]	товарищество
<sup>71</sup> basin	['beɪsɪn]	таз, миска
<sup>72</sup> flatness	['flætnɪs]	скука
<sup>73</sup> to conjure	['kɔnʤʊə]	вызывать
<sup>74</sup> to marvel	['mɜ:vəl]	удивляться
<sup>75</sup> bloke	[blɒk]	малый, парень
<sup>76</sup> to lace	['leɪs]	подмешивать
<sup>77</sup> to crave	[kreɪv]	жаждать
<sup>78</sup> foyer	['fɔɪə]	фойе
<sup>79</sup> battery	['bætəri]	аккумулятор
<sup>80</sup> to eschew	[ɪs'tʃu]	воздерживаться
<sup>81</sup> intrusion	[ɪn'trʌzɪ(q)n]	вторжение
<sup>82</sup> commendable	[kəm'endəbl]	похвальный
<sup>83</sup> morsel	['mɔ:sl]	легкая закуска
<sup>84</sup> breezy	['brɪzi]	беззаботный
<sup>85</sup> booth	[bu:θ]	будка

'Hungry?'  
 'No.'  
 'Want to make that call?'  
 'Please.'  
 'Would you like a gin and tonic? And some room service?'  
 'Yes please.'  
 'Dial 9 for an outside line.'  
 'Thank you.'

'Hullo?' Polly answers the phone. Finty can hear singing in the background. She knew it is Chloë doing her Gloria Gaynor. She can almost see Sally collapsed in a fit of giggles on the couch. She can **envisage**<sup>110</sup> Polly sitting cross-legged on the floor with the telephone crooked under her chin while she rolls a joint.

'It's me again.'  
 'Finty!' Polly trills. Suddenly, the other two join her in a wonderful, if **dissonant**<sup>111</sup>, chorus of 'Finty McKenzie! Finty McKenzie!' The volume is such that Finty holds the receiver away from her ear and the cacophony **wafts**<sup>112</sup> into the room much to the delight of George.

'Are you having a lovely time with Brat?' Polly asks while Chloë in the background hisses, 'Brett! It's Brett.'

'I'm not with him any more,' Finty says. 'I'm with George, in his hotel room.'

There is silence. She hears Polly repeat her last sentence verbatim, but with dramatic full stops between each word, to the other two.

'Who the fuck is George?' she can hear Sally gasp.

'Where the fuck is the hotel?' she can hear Chloë implore.

'Are you OK?' Polly says, suddenly sounding **sober**<sup>113</sup>.

'Ish,' says Finty. 'Can you come and get me?'

Sally, Polly and Chloë stare at each other. They ate in Richmond. Not so much drunk as utterly **sizzled**<sup>114</sup> and somewhat stoned to boot. They have a friend in need holed up in a hotel room with a man called George and a boyfriend called Brett in the bar beneath. The information is too much to digest, let alone act upon.

'Finty,' says Polly.

'George,' says Sally.

'We need a cab,' says Chloë.

Finty replaced the receiver and became engrossed immediately in the **chintz**<sup>115</sup> of the curtains because it seemed like a safe place to be; lost in the swirls and details of something other than her own life. She was **vaguely**<sup>116</sup> aware of someone unfolding her clenched **fiist**<sup>117</sup> and placing a glass in her hand, a plate on her knee; of someone stroking her hair and patting her shoulder. When the hand was removed, her shoulder felt chill and so she reached for the hand and placed it back there. She hadn't the energy to swallow down the **lump**<sup>118</sup> in her throat, or the **wherewithal**<sup>119</sup> to prevent a large fat tear

glazing and stinging her eye before **oozing**<sup>120</sup> itself out to splat against the glass in her hand. The noise brought her back to the present.

'Spoiled,' she said quietly.

'Hey,' said an American voice **soothingly**<sup>121</sup>.

'But I *have*,' she shrugged, as if it was a fait accompli. 'I've spoiled his evening, your evening, their evening. And my own.'

'Horse shit!' George protested. 'And bullshit!'

'But the Gathering,' Finty stressed, 'it's sacred. I turned it down for a man with a **penchant**<sup>122</sup> for peanuts and the ability to make my nose itch.'

'Well, hon,' George said after a thoughtful **slurp**<sup>123</sup> at his glass, 'I guess you won't be doing that again.'

'A Man Called George!' Sally proclaimed to the concierge, giving the counter an authoritative tap. 'Please.'

The concierge **bestowed**<sup>124</sup> upon her a look of great distaste, followed by a withering glance at Polly and Chloë who were **sniggering**<sup>125</sup> behind the faux fig tree in the foyer.

'George Who?'

'He's expecting us,' said Sally, refusing to drop eye contact.

'He's American,' Chloë added helpfully.

'And he's wearing plaid,' Polly announced as some kind of open-sesame password.

'Hi, I'm George,' says George, 'and she's in there.'

'Hullo, George,' Sally says, eyes agog-gle at his unexpectedly advanced years.

'Hullo, George,' says Chloë, eyes agog-gle at the extent of his plaid-clad attire.

'Hullo, George,' says Polly, eyes agog-gle at the **opulence**<sup>126</sup> of his suite.

'Hi, ladies,' says George, 'she's in there. She's expecting you.'

'Finty!' the girls cry with love and sympathy, rushing to embrace their friend.

'Finty!' they marvel, looking around and spying two bottles of unopened champagne on ice and platters boasting crust-less sandwiches and miniature pastries.

'Girls' Night In,' Finty says, very matter-of-fact. 'George says we should gather here.'

They all look at George. He reminds Sally of her late grandfather. Polly thinks he must be a fairy godfather and then she thinks she must have had one joint too many. Chloë wonders fleetingly what on earth they are doing here in the **sumptuous**<sup>127</sup> suite of a kindly stranger at gone 10 p.m. Finty wonders where on earth to start.

'It all began when my nose started to itch,' she tells Sally, Chloë and Polly who are gathered about her, wide-eyed and jaws dropped as if teacher is about to tell a story.

'Champagne?' George suggests, dimming the lights, opening a bottle and pouring four glasses.

'Aren't you joining us?' Sally asks.

George looks rather taken aback, and clasps his hand to his heart for emphasis. 'God no! It's a Gathering. Out of bounds. Girls only. Anyway, I have business to attend to.'

And he leaves. He leaves them in one of the rooms of his suite, furnished with champagne and sandwiches. And pastries. And warmth. He leaves the girls, who are now giggling, wrapped around each other on a **capacious**<sup>128</sup> **settee**<sup>129</sup>. He has work to do.

The bar is still full and Brett is exactly where George last saw him and where Finty left him over an hour ago. Not that he seems to have realized. His winks at the waitress have provided fast-track service for his gin and tonic to have been frequently replenished. He's thought only fleetingly of Finty because, in the three months they've been together, he's only ever thought fleetingly of Finty anyway.

'Peanuts?' George asks.

'Why not,' Brett responds.

'Some advice?'

George asks.

'Why not,' Brett responds.

'Don't date women with itchy noses,' George says, with a slap to Brett's **shoulder blades**<sup>130</sup>, 'they're not your type.'

<sup>86</sup> shrug	[SrAg]	пожимание плечами
<sup>87</sup> to summon	[ˈsʌmən]	вызывать
<sup>88</sup> to contemplate	[ˈkɒntemplet]	размышлять
<sup>89</sup> to ponder	[ˈpɒnd]	обдумывать
<sup>90</sup> to replenish	[rɪˈplenɪʃ]	наполнять, пополнять
<sup>91</sup> to divert	[daɪˈvɜːt]	отводить в сторону
<sup>92</sup> to munch	[mʌnʃ]	чавкать, жевать
<sup>93</sup> compatibility	[kəmˈpætɪbɪləti]	совместимость
<sup>94</sup> to frown	[fraʊn]	смотреть неодобрительно
<sup>95</sup> to perplex	[pəˈpleks]	смущать, приводить в недоумение (sl), сортир
<sup>96</sup> bog	[bɒg]	молить
<sup>97</sup> to implore	[ɪmˈplɔː]	музыкальный автомат
<sup>98</sup> jukebox	[ˈdʒʌkbɒks]	поглощать
<sup>99</sup> to engross	[ɪnˈgrɒs]	насыщенный
<sup>100</sup> replete	[rɪˈpliːt]	желанный
<sup>101</sup> cherished	[ˈtʃerɪʃd]	хлопать
<sup>102</sup> to clap	[klæp]	человек с отклонениями от нормы
<sup>103</sup> deviant	[dɪˈvɪənt]	несчастный
<sup>104</sup> forlorn	[fɔːˈlɔːn]	насмешливо
<sup>105</sup> quizzically	[ˈkwɪzɪkəlɪ]	намочить
<sup>106</sup> to drench	[drenʃ]	возражать
<sup>107</sup> to remonstrate	[rɪˈmɒnstreɪt]	чертовский
<sup>108</sup> goddamn	[ˈgɒdæm]	быстро
<sup>109</sup> fleetingly	[flɪˈtɪŋli]	предугадать
<sup>110</sup> to envisage	[ɪnˈvɪzɪdʒ]	негармоничный
<sup>111</sup> dissonant	[dɪˈsɒnənt]	доноситься
<sup>112</sup> to waft	[wɔːft]	трезвый
<sup>113</sup> sober	[ˈsɒbəl]	испепелять
<sup>114</sup> to sizzle	[ˈsɪzl]	снет
<sup>115</sup> chintz	[tʃɪnts]	неясно
<sup>116</sup> vaguely	[veɪli]	кулак
<sup>117</sup> fiist	[fɪst]	ком
<sup>118</sup> lump	[lʌmp]	деньги
<sup>119</sup> wherewithal	[ˈweɪwɪðl]	просочиться, исчезнуть (о физических объектах и т. п. - out, up, off, etc.)
<sup>120</sup> to ooze	[hɪz]	успокаивающе
<sup>121</sup> soothingly	[ˈsuːðɪŋli]	склонность
<sup>122</sup> penchant	[ˈpɛnʃənt]	причмокивание
<sup>123</sup> slurp	[slɜːp]	награждать
<sup>124</sup> to bestow	[bɪˈstəʊ]	давить от смеха
<sup>125</sup> to snigger	[ˈsnɪɡ]	роскошь
<sup>126</sup> opulence	[ˈɒpjuləns]	дорогостоящий
<sup>127</sup> sumptuous	[ˈsʌmptuəs]	просторный
<sup>128</sup> capacious	[kəˈpeɪʃəs]	диван
<sup>129</sup> settee	[seːˈtiː]	лопатка
<sup>130</sup> shoulder blade	[bleɪd]	

(Окончание. Начало в №1, 2)

В русском языке имеется еще несколько труднопереводимых глаголов, описывающих специфическое внутреннее состояние человека по отношению к собственному действию: это, прежде всего, слова стараться, собираться.

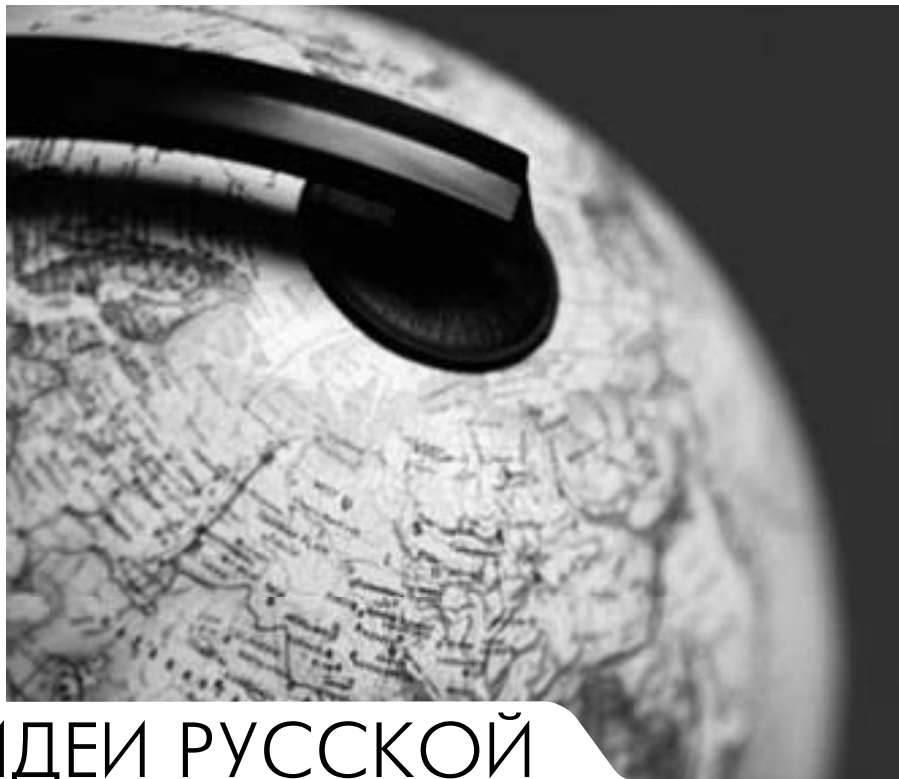
Специфика слова стараться (постараться) особенно хорошо видна на фоне более тривиального пытаться (попытаться), имеющего эквиваленты в других языках. Например, фраза Я пытаюсь рано ложиться всего лишь означает, что я каждый вечер предпринимаю попытку лечь пораньше. А высказывание Я стараюсь рано ложиться указывает на наличие общей установки, готовности делать нечто, если к тому не будет серьезных препятствий. Приведем характерный диалог (из очерка Ларисы Сехон):

— Ты верен своей жене? — спросил Джон моего мужа.

— Стараюсь, — ответил мой муж.

— Я тоже стараюсь, — сказал Джон. Глаза его были грустными.

На просьбу купить хлеба по дороге с



## КЛЮЧЕВЫЕ ИДЕИ РУССКОЙ ЯЗЫКОВОЙ КАРТИНЫ МИРА

работы человек может, если он не хочет связывать себя обещанием, ответить попытаюсь или постараюсь. Говоря попытаюсь, человек обещает сделать попытку, но сомневается в успехе — например, в булочной может не оказаться хлеба. Между тем, говоря постараюсь, человек всего лишь сообщает, что он в принципе готов предпринять усилия для осуществления этого действия, однако не обещает расшибиться в лепешку — ему могут помешать различные внешние обстоятельства, в том числе его собственное нежелание делать кряк или стоять в очереди. Форма постараюсь, таким образом, — это нечто вроде ослабленного обещания. Что, например, имеет в виду герой Ю. Трифонова в следующем диалоге?

— Папа, ты меня извини, но надо как-то с Валентином Осиповичем... Ты уж соберись, хотя я знаю, удовольствие небольшое...

— Я поговорю. Постараюсь.

— Нет, ты уж не тяни.

Вообще говоря, нелегко объяснить иностранцу, что значит постараться поговорить. Характерна также последняя реплика — это реакция на слово постараюсь как на выражающее нежелание приступить к выполнению просьбы. На самом деле это так и есть: поскольку старание (в отличие от попытки) не предполагает никаких осязаемых действий, а, возможно, лишь какие-то ненаблюдаемые внутренние усилия (в том числе, чтобы собраться нечто сделать) — формула постараюсь в качестве реакции на просьбу может использоваться

как демагогический прием, эксплуатирующий указанную особенность семантики глагола стараться.

### Главное – собраться

В значении целого ряда русских языковых выражений содержится общее представление о жизни, в соответствии с которым активная деятельность возможна только при условии, что человек предварительно мобилизовал внутренние ресурсы, как бы сосредоточив их в одном месте (как бы собрав их воедино). Чтобы что-то сделать, надо собраться с силами, с мыслями — или просто собраться. В русской речи часто встречаются такие выражения, как все никак не соберусь или собирался, но так и не собрался.

Слово собираться указывает не просто на наличие намерения, но и на некоторый процесс мобилизации внутренних ресурсов, который может продолжаться довольно длительное время и при этом завершиться или не завершиться успешно. Собраться — это самая трудная часть дела. Мы говорим: Наконец собрался ответить на письмо. А. Баранович-Поливанова вспоминает:

Однажды, когда Надежда Яковлевна появилась у нас дома, мать мужа сказала, что частенько вспоминает Евгения Яковлевича, собирается, но никак не соберется ему позвонить.

— Ведь это так просто — снять трубку и все.

— Да, конечно, — согласилась с ней моя свекровь, — но как-то не получается.

Хотя глагол собираться указывает

прежде всего на определенное ментальное состояние субъекта, в нем достаточно сильна и идея процесса, ср.: Хорошо, что ты позвонила, а то я уже целый час лежу и собираюсь встать; ср. также: Распустив волосы, я долго сидела на постели, все собираясь что-то решить, потом закрыла глаза, облокотясь на подушку, и внезапно заснула (И. Бунин). Это отчасти обусловлено связью с другими значениями собираться. Показательно, что в тех контекстах, в которых идея процесса выходит на первый план, слово собираться не может быть заменено на намереваться, намерен и т. п., ср. \*Лежу и намереваюсь встать.

Процесс, подразумеваемый глаголом собираться, отчасти может быть понят как процесс мобилизации внутренних и даже иногда внешних ресурсов (в последнем случае просвечивает другое значение; так, Собираюсь завтракать значит не только, что я решил позавтракать, но и что уже начал накрывать на стол). Однако в гораздо большей степени собираться предполагает сугубо метафизический процесс, который не имеет никаких осязаемых проявлений. Идея такого процесса составляет специфику русского собираться и отличает его как от близких слов русского языка (намереваться, намерен), так и от его эквивалентов в европейских языках (которые соотносятся скорее с намереваться, чем с собираться), ср. англ. to intend to, to be going to, франц. avoir l'intention, итал. avere intenzione, нем. beabsichtigen, die Absicht haben, vorhaben.

Процесс «собираения» при этом сам по

себе осмысливается как своего рода деятельность — что дает возможность человеку, который, вообще говоря, ничего не делает, представить свое времяпрепровождение как деятельность, требующую затраты усилий. Ср.:

— Что ты сегодня делал?

— Да вот все утро собирался сесть работать, а потом гости пришли.

Жизненная позиция, отраженная в глаголе собираться, проявляется также в специфическом русском слове заодно. Поскольку приступить к выполнению действия трудно, хорошо, когда удается что-то сделать, не прилагая к этому отдельных усилий: не специально, а заодно. Побуждая к действию, мы можем сказать: Ты все равно идешь гулять, купи заодно хлеба. Человеку, который уже собрался пойти гулять, уже совсем нетрудно заодно (не надо собираться!) сделать еще какое-то дело. С другой стороны, можно сказать: Сходи за хлебом, заодно и прогуляешься. Предполагается, что человек соблазнится возможностью без дополнительных усилий (не собираясь) получить удовольствие.

Любопытно, что та же установка отражена и в одном из значений русской приставки за-, а именно в глаголах типа зайти <за хлебом по дороге с работы>, занести <приятелю книгу>, завести <детей в детский сад по дороге на работу>. Все такие глаголы описывают действия, совершаемое попутно, «заодно», т. е. требующие минимальных усилий для своего осуществления. Мы часто говорим: Ну, заходи как-нибудь к нам в гости, Я к вам как-нибудь зайду (забегу). Такое приглашение — в отличие от более «стандартного» Приходи к нам в гости — особенно ни к чему не обязывает ни гостя, ни хозяина: когда приглашают заходить, приглашаемый может не прийти, а приглашающий может никак не готовиться к его приему. (Наоборот, приглашение на торжественный прием не может быть сделано с использованием глагола заходить, разве что в ироническом употреблении: Заходите ко мне в субботу на день рождения.) Зайти к кому-то в гости в отличие от пойти в гости — можно без предварительного приглашения и даже без заранее сформированного намерения. Чтобы пойти к кому-то, надо собраться, выбраться да еще и добраться; человек, который зашел к кому-то, был от всех этих трудных вещей избавлен.

Трудности, возникающие на этапе перехода от намерения к его осуществлению, наводят на мысль о еще одном концепте, традиционно связываемом с «русским характером»: это лень-матушка.

Действительно, лень — важнейший элемент человеческого устройства. Подобно совести, которая ограничивает человека в достижении желаемого, лень ставит пределы вообще всякой активности, заставляя постоянно взвешивать, настолько ли желанна та или иная вещь, чтобы стоило затрачивать

усилия. В русском языке много слов на тему лени; ср. лень (существительное и предикативное наречие), лентяй, лодыр, лоботряс, ленивый, лениво, ленивец, разленился и др.

Лень отличается от нежелания совершать действие тем, что осознается как некоторое особое состояние. Надо сказать, что онтологическая сущность лени неочевидна, и это проявляется в таксономической размытости существительного лень. Лень — это, с одной стороны, состояние, которое, как и многие другие состояния, концептуализуется в языке как стихия, захватывающая человека извне, побеждающая его. Ср. лень-матушка одолела; лень раньше нас родилась; пришел сон из семи сел, пришла лень из семи деревень; лень нападает, одолевает, лень обуяла и т. п. С другой же стороны, лень — это и свойство человека; ср. Меня раздражают его лень и глупость.

Вообще-то лень — плохое свойство, которое, как считается, мешает человеку себя реализовать. И некоторые русские слова (лодырь, лоботряс) действительно выражают его отчетливо отрицательную оценку. Однако некоторые слова, содержащие идею лени, выражают симпатию, граничащую с нежностью; ср. ленивец или название московской улицы — Ленивка. Для Батюшкова или Дельвига слово ленивец (стандартная рифма для него — счастливек) обозначает поэтически натуру, отринувшую соблазны богатства и карьеры ради мирных утех дружбы и любви. Лень воспринимается здесь как состояние, родственное вдохновению и, во всяком случае, помогающее отрешиться от житейской суеты.

В русской культурной традиции вообще можно заметить некоторую неуверенность в осуждении лени. Из пословиц видно, что лень оценивается отрицательно в основном потому, что ленивый человек, отлынивая от работы, перекладывает ее на других. Лень же как таковая не вызывает особого раздражения, воспринимаясь как понятная и простительная слабость, а иной раз и как повод для легкой зависти (Ленивому всегда праздник). Это представление хорошо согласуется с тем, что чрезмерная активность выглядит в глазах русского человека неестественно и подозрительно. Пословица Охота пуще неволи выражает отчужденное недоумение в адрес человека, развивающего бурную деятельность.

Главным ленивцем в русской культуре является Обломов. Показательно, что, в отличие от Добролюбова, заклеившего позором «обломовщину», сам Гончаров относится к своему герою двойственно. Его лень приводит к жизненному краху и распаду личности, но он вызывает больше симпатии, чем деятельный Штольц. Обломов воплощает черты, которые традиционно считаются присущими русскому национальному характеру. Сочетания русская лень

столь же стандартно, как русская душа. Заметим, что русская лень скорее не вялая, не сонная, а мечтательная. Русские интеллектуалы даже любят признаваться в «обломовщине». Василий Розанов писал: Я вечный Обломов. Журналист Максим Соколов в одном из интервью («Итоги», 28.01.97) говорит: Идея у нас действительно ценится. Но я думаю, что это скорее проявление русской лени. Концепцию складывать легче, нежели наблюдать факты. Ему замечают: Вы для многих тоже ассоциируетесь с обломовским типом. — Я люблю лежать на диване, — с готовностью отвечает он.

Русская культура допускает и философское оправдание лени. Она не только глубоко впитала комплекс экклезиастических и новозаветных представлений о суете сует, о тщете всякой деятельности и о птицах небесных, которые не жнут и не сеют. Она еще и интерпретировала их как апологию бездеятельности. Русскому человеку очень естественно среди энергичной деятельности вдруг остановиться и задаться вопросом о ее экзистенциальном смысле, как хлопотливый Кочкарев из гоголевской «Женитьбы»: И спроси иной раз человека, из чего он что-нибудь делает? В этом контексте бездеятельность может восприниматься как проявление высшей мудрости, а лень — чуть ли не как добродетель.

Представление о трудности мобилизации внутренних ресурсов, отраженное не только в словах собраться/собираться, заодно, лень, но и в целом ряде других труднопереводимых русских слов и выражений (неохота, да ну!, выбраться <из дома> и т. п.), возможно, является одним из многочисленных проявлений того, что Н. А. Бердяев называл «властью пространств над русской душой». Прежде чем что-то делать, надо как бы собрать воедино ресурсы, рассредоточенные на большом пространстве. Идея «собрания» того, что было разбросано на большом пространстве, отражена во многих русских выражениях.

Кафедральный храм в городе называется собор, термин католический в «Символе веры» передается как соборный (и это дало начало одному из самых специфических русских концептов — соборности); в дорогу мы вещи не пакуем, как носители западных языков, а собираем, и это так и называется — собираться в дорогу. С широкими русскими просторами» связано чрезвычайно большое количество труднопереводимых русских слов, начиная с самого слова простор (а также такие слова, как даль, ширь, приволье, раздолье, и, с другой стороны, неприкаянный, маяться, не находить себе места). Но вопрос о том, как носители русского языка воспринимают пространство и какое влияние родные просторы оказывают на язык, — это тема отдельной статьи.

*Анна Зализняк, Ирина Левонтина,  
Алексей Шмелев*

# WHEN THINGS GO WRONG



## Out of the Woods

(out of danger)

Although Eric was well on his way to recovering from his bout with pneumonia, he was still not **out of the woods**. The doctors told him that he would have to take it easy and avoid exposure to cold, since he was not **out of danger and difficulty yet**.



## Get the Ax

(toe dismissed, fired)

- I feel sorry for Richard. He was feeling quite depressed when I ran into him.  
 - Did he tell you what was bothering him?  
 - Among other things, he informed me that he **got the ax** at work.  
 - That's strange. He's always been a conscientious worker.  
 - I wonder why they **dismissed him from his job**? Evidently he had a disagreement on company policies with one of the top executives.

## Out on a Limb

(in a risky position)

The members of the committee realized that their position against expanding the student aid program was an unpopular one, and that they were going **out on a limb** by voting against the program. Nevertheless, their position was justified to a certain extent. Although they knew that they were placing themselves **in a risky position**, they felt that other budgetary considerations were of greater urgency.



## In the Hole

(in debt)

Unfortunately, Peter had to sell his neighborhood hardware store. Because of competition from the bigger stores in the shopping center, he was going **in the hole** every month. His store was small and did not generate enough income to meet expenses. As a consequence, he was rapidly **losing money and going into debt**.



## Lemon

(something defective)

- Have you seen Joanne's new car yet?  
 - Yeah. It looks good, but she's had nothing but problems with it.  
 - That's too bad. It sounds like she got a real **lemon**.  
 - She sure did! No sooner did she drive it home from the dealer's than it **proved defective and started breaking down**.



## Eating Someone

(bothering or worrying someone)

- Hey, Alice. What's been **eating you** lately? Don't you realize how rude and irritable you've become?  
 - I know. I'm really sorry for the way I've been acting.  
 - Well, why don't you tell me what has been **bothering and upsetting you** and maybe we can work your problem out together.  
 - I'll admit that it would help to talk to someone about it.

# 20 FUN THINGS TO DO WHEN DRIVING



At stop lights, eye the person in the next car suspiciously. With a look of fear, lock your doors.



Write the words "Help me" on your back window in red paint. The more it looks like blood, the better.



Hang numerous car-fresheners in the rear-view mirror. Talk to them, stroking them lovingly.



Wave at people often. If they wave back, offer an angry look and an obscene gesture.



Stop and pray to road kill.



Vary your vehicle's speed inversely with the speed limit.



Ask people for Gray Poupon.

**GO**

AT the red ones.

Honk frequently without motivation.

**STOP**

at the green lights.



Look behind you frequently, with a very paranoid look.



Lob burning things in the windows of smokers who throw their butts out the window.



Sing without having the radio on.



Stop and collect road kill.



Have conversations, looking periodically at the passenger seat, when driving alone.



Paint your car with occult symbols.



Occasionally wave a stuffed animal/troll doll/Barbie out your window or sunroof. Feel free to make it dance.

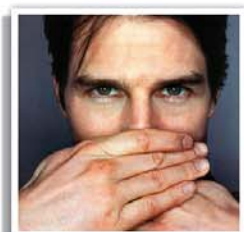


Roll down your windows and blast talk radio. Attempt to headbang.



Restart your car at every stop light.

ISSUE  
**#4**



Tom Cruise



Hot Dog Stands and Other Street Foods, New York City, USA



High School Proms



The American Army - Then and Now

**"Bossy"**  
(feat. Too \$hort)

[Kelis' introduction:]  
[Laughter]  
Hey ya.  
You don't have to love me  
You don't even have to like me  
But you will respect me  
You know why?  
Cuz I'm a boss!

Uh uh... watch the beat go...  
Uh uh... watch the beat go...  
Uh uh... watch the beat go...  
Uh uh... watch that beat go...

[Chorus - Kelis:]  
I'm bossy  
I'm the first girl to scream on a track  
I switched up the beat of the drum  
That's right, I brought all the boys to the yard  
And that's right, I'm the one that's tattooed on his arm  
I'm bossy  
I'm the bitch you love to hate  
I'm the chick that's raised the stake  
I told young stunna he should switch to Bape  
I'm back with an 808 'cause I'm bossy

Ooh, lemme slow it down for ya so you can catch the flow  
(catch the flow)  
Screw it up make it go extra slow (extra slow)  
Real girls get down on the flo' (on the flo' get down, on  
the flo')  
Ooh, I gave you a taste you want some more (touch down)  
On it like a pro  
I ride the beat like a bicycle, I'm icy cold  
Ooh, from the 6-4 hoppers up in crenshaw  
The money making playas up in Harlem  
Don't want no problem  
We gon' keep it bumping while the 808 is jumping

Diamonds on my neck, di-diamonds on my grill  
Diamonds on my neck, di-diamonds on my grill

[Chorus - Kelis]

Ooh, (I bet, I bet) I bet cha neva heard it like this before  
(this before)  
My baby be cruising them phantom doors (phantom doors)  
Got the bar popping this that you can't afford (can't afford)  
Ooh, I'm drinking, blasting the crowds, it's all smoking  
All the while I'm all open  
Me and my girls we stay fly and we love to stay high  
Ooh, from the 6-4 hoppers up in crenshaw  
To the money making playas up in Harlem  
Don't want no problems  
We gon' keep it bumping while the 808 is jumping

Diamonds on my neck, di-diamonds on my grill  
Diamonds on my neck, di-diamonds on my grill

[Chorus - Kelis]

[Too \$hort]  
It's 'bout time that she get with me  
Can't stop staring, she's fine and she's pretty  
Bamn girl, don't hurt 'em  
If niggas don't get back, you gon' work 'em  
Put your mack down, I know your background  
What chu want girl, you getting mad now  
That's how you do it, huh?  
Well I'm the coolest one  
In fact, it's in the back bring 'em to the front (bitch)  
Tell that man you's a boss, bitch  
Make some noise, raise your hand if you's a boss, bitch  
I don't think he understands you's a boss, bitch  
Get some help if you can 'cause he lost it  
Ain't no refunds, she spent the cash mayne  
In your Benz with her friends in the fast lane  
Flossing, you say "How much it cost me?"  
About a million dollars playa, she's bossy

[Chorus - Kelis]

Uh uh... watch the beat go...  
Uh uh... watch the beat go...  
Uh uh... watch the beat go...  
Uh uh... watch the beat go...

**KELIS**