

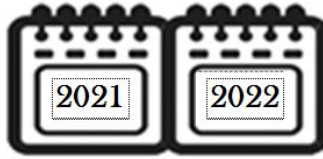
Open Learning
Translation Department

Second Year
First Term

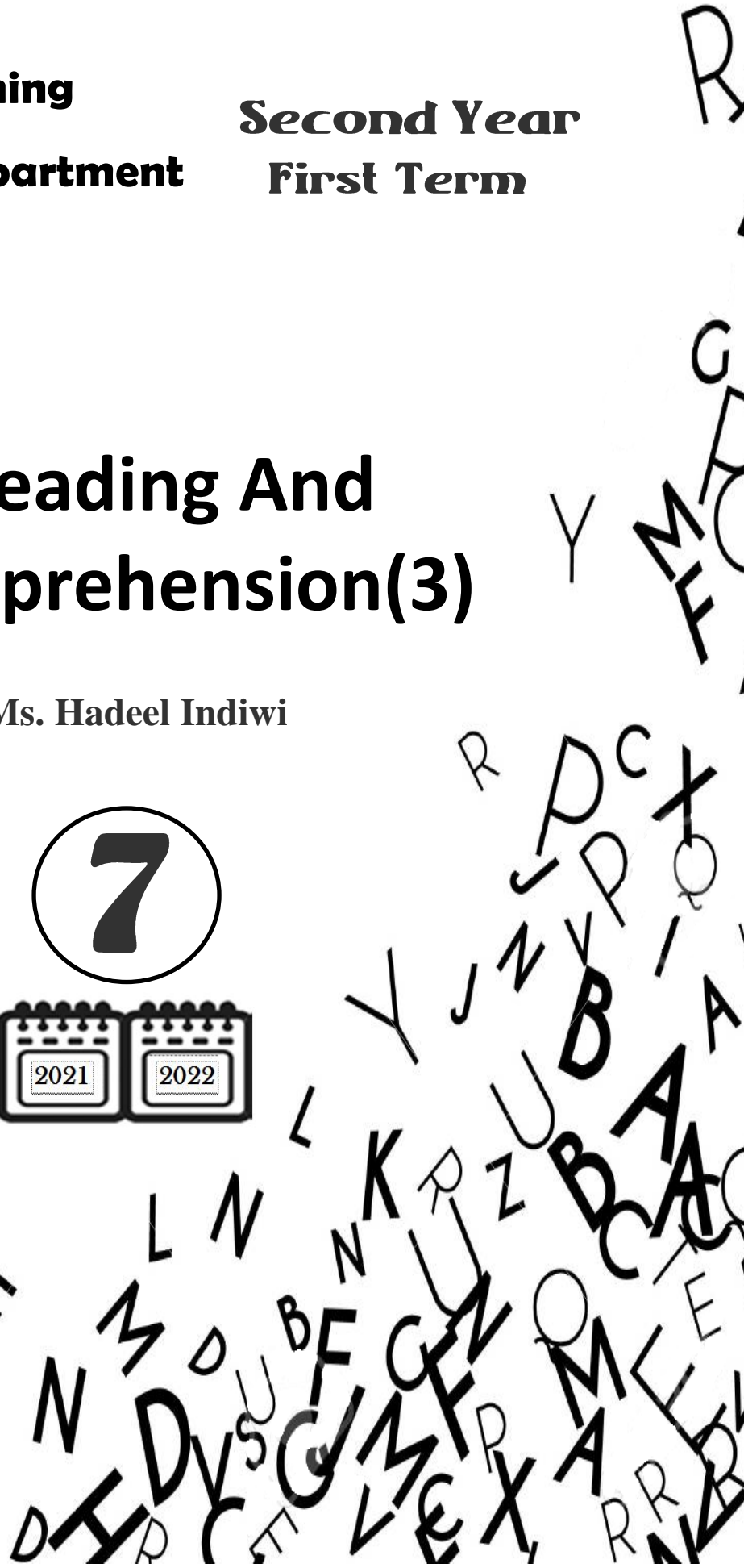
Reading And Comprehension(3)

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7



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What did we have last time, who can tell me?

عمّ تحدثنا في المحاضرة السابقة؟ من يخبرنا؟

A student: we talked about trade

تحدثنا عن التجارة

Good morning everyone:

Adverbs:

An adverb is a word that can modify a verb, an adjective, or another adverb. Adverbs tell us when, where, how, how often and how much something happens.

Types of Adverbs:

• Adverbs of frequency: **often, sometimes, always, hardly**, (we use it with present simple).

• Adverbs of time:

• Adverbs of place

• Adverbs of degree

• Adverbs of manner

Adverbs of Frequency (how often): They explain how often the verb occurs. They're often placed directly before the main verb of a sentence. Examples of adverbs of frequency: *never, always, rarely, sometimes, normally, seldom, usually, again*:

• *I rarely eat fast food these days.*

• *Tom usually takes his dog for a walk before breakfast.*

Adverbs of Time (when): An adverb of time provides more information about when a verb takes place. Adverbs of time are usually placed at the beginning or end of a sentence. When it is of particular importance to express the moment something happened, we'll put it at the start of a sentence. Examples of adverbs of time: *never, lately, just, always, recently, during, yet, soon, usually, so far, yesterday, today, last year, now, tomorrow, since, for three weeks.*

• *I haven't been going to the gym lately.*

Adverbs of Place (where): they illustrate where the verb is happening. They are usually placed after the main verb or object, or at the end of the sentence. Examples of adverbs of place: *here, there, nowhere, everywhere, out, in, above, below, inside, outside, into, upstairs, downstairs, abroad, around*

- *We went into the cave, and there were bats everywhere!*
- *There aren't any Pokémon here, let's look somewhere else.*

Adverbs of Degree (intensity): explain the level or intensity of a verb, adjective, or even another adverb. Example of adverbs of degree: *almost, quite, nearly, too, enough, just, hardly, simply, so*

- *Can I come to the movies too?*
- *Aren't you hungry? You've hardly touched your dinner.*

Adverbs of Manner (how): Adverbs of manner provide more information about how a verb is done. Adverbs of manner are probably the most common of all adverbs. They're easy to spot too. Most of them will end in -ly. Examples of adverbs of manner: *neatly, slowly, quickly, sadly, calmly, politely, loudly, kindly, lazily.*

- *Tara walks gracefully.*
- *Anita placed the vase carefully on the shelf.*

What do adverbs modify?

Adverbs and Verbs:

Adverbs often modify verbs. This means that they describe the way an action is happening.

- *Phillip sings **loudly** in the shower.*
- *I will **seriously** consider your suggestion.*

However, there is one type of verbs that doesn't mix well with adverbs. Linking verbs, such as be, feel, smell, sound, seem, and appear, typically need adjectives, not adverbs. A very common example of this type of mix-up is:

- I feel badly about what happened. (incorrect)

Because —feel || is a verb, it seems to call for an adverb rather than an adjective. But —feel|| isn't just any verb; it's a linking verb. An adverb would describe how you perform the action of feeling—an adjective describes what you feel. —I feel badly|| means that you are bad at feeling things.

- I feel bad about what happened. (correct)
- She looks happily. (incorrect)
- She looks happy. (correct)

Adverbs and Adjectives:

Adverbs can also modify adjectives and other adverbs. Often, the purpose of the adverb is to add a degree of intensity to the adjective.

- *The woman is quite pretty.*
- *This book is more interesting than the last one.*

Adverbs and other Adverbs:

An adverb can tell to what extent another adverb modifies a word. An adverb that modifies another adverb is called an **intensifier**.

- *My sister runs very fast.*
- *Almost daily my teacher gives us a quiz.*

Position of Adverbs: Adverbs that modify other adverbs must go directly before the adverbs they modify

Adverbs and Sentences

Some adverbs can modify entire sentences; these are called sentence adverbs. Common ones include: generally, fortunately, interestingly, and accordingly.

Sentence adverbs don't describe one particular thing in the sentence' instead, they describe a general feeling about all of the information in the sentence.

- *Fortunately, we got there in time.*

• *Interestingly, no one at the auction seemed interested in the antique collection.*

Regular and irregular verbs:

Regular Adverbs: are adverbs that are formed by adding **—ly** to the end of an adjective. Some example:

- Quick = quickly
- Careful = carefully
- Sad = sadly

Irregular adverbs: Are adverbs that are not formed from Standard English spelling conventions:

ADJECTIVE	ADVERBS
Good	Well
Fast	Fast
Hard	Hard
Late	Late
Early	Early
Daily	Daily
Straight	Straight
Wrong	Wrong/wrongly
Monthly	Monthly
High	High

Well is the adverb that corresponds to the adjective good.

- *He is a good student.*
- *He studies well.*
- *She is a good pianist.*
- *She plays the piano well.*

However, some adverbs have the same form as the adjective: early, fast, hard, high, late, near, straight, wrong.

- ✚ *He is a fast runner. (Adjective)*
- ✚ *He runs fast. (Adverb)*
- ✚ *This is a hard exercise.*

+ He works hard.

Be careful:

Hard / Hardly

The adverb “hard || intensifies the verb. It means —a lot || or —with great energy & determination”. It follows the verb.

□ *He works hard. He should be promoted.*

In contrast, the adverb —hardly || tells you —almost never || about a verb or —almost not at all || about an adjective.

□ *We hardly slept last night.*

Too

Too indicates degree. It modifies adjectives, adverbs, and nouns.

Too means more than what is needed.

+ *He is too old to play football with the kids.*

Too means also / as well

+ *She looks really tired and she must be really hungry too.*

Difference in meaning between "very" and "too"

There is a big difference in meaning between "too" and "very". "Very" expresses a fact while “too” suggests there is a problem.

+ *He speaks very quickly.*

+ *He speaks too quickly for me to understand.*

Enough

Enough as an adverb: Enough as an adverb meaning 'to the necessary degree' goes after the adjective or adverb that it is modifying and not before it as other adverbs do.

It can be used both in positive and negative sentences.

+ *Is your coffee hot enough?*

Enough as a determiner: Enough as a determiner meaning 'as much/many as necessary' goes before the noun it modifies. It is used with countable nouns in the plural and with uncountable nouns.

✚ I don't have enough apples.

Now let's talk about **Summary:**

Another strategy is (summarizing). How?

It is to give brief about a text also by using your own words.

We also have strategies for summarizing. How can you summarize?

Student: to get the main ideas of the text and then use our own words in summarizing them.

Teacher: excellent. This is scaffolding.

These two strategies are very important when reading any text for deep understanding.

We have procedures in doing scaffolding; what are they?

First, you need to scheme the text twice to get the deep understanding of it.

Second, you need to circle any difficult word. Then, you have two ways: you can either guess the meaning of the word from the context, or you can look it up in the dictionary.

Third, you use your own words.

Fourth and last, you revise what you wrote.

Now, let us start with the text from the last lecture. I want you to read it on your own then summarize it for me.

Student: Lewis's husband was just dead; her sister and his friend brought the news to her who had a heart problem. She cried then she went upstairs to her bedroom. Then, her mind got clearer and saw the freedom which she will get. She went downstairs and suddenly the door opened and her husband appeared alive! When she saw him, she died, and everybody thought that it happened from joy.

Teacher: excellent. This is a good summary; you summarized all the events, but still there is an implied meaning between the lines. Does anyone have any other summary?

Student: the story talks about Lewis who had a weak heart. First, her husband had a train accident and died. When she knew, she cried loudly in her sister's arms, then she looked out the window and she could see the trees and blue sky, and heard the birds' sounds and got rest. She thought about her new life freedom and wanted to live for herself. **Finally**, her husband came to the house; he was not killed in the train accident, but Lewis did die of joy.

Teacher: thank you very much. But there was no need for you to mention details such as skies and trees.

Who can also give us a summary?

Student: a woman gets news about the death of her husband. She grieves at first, but then she has the sense of freedom. She thinks of all the years she has ahead of her, and the prospect of the future, but then her husband comes back which makes her dies of surprise.

Teacher: this is excellent. He summarized the whole text using only few words.

From now on, start to summarize everything you read and paraphrase it.

Let us see for example the paragraph number 13:

13. She knew the tears would come again when she saw her husband's body. The kind hands, now dead and still. The loving face, now still and gray. But she looked into the future. She saw many long years to come that would belong to her alone. And now she opened her arms wide to those years in welcome.

Who can paraphrase it?

Student: Lewis's optimism about her future in spite of the shock.

Student: she kept remembering the good things in her husband, but she was aware that she has to move on and be okay.

Teacher: excellent, thank you so much!

Student: her sadness about her husband's death turned into a big hope of living in the future.

Student: life will never end because of bad circumstances as the death of someone special, and we will have to move on living.

Teacher: all your answers are excellent.

Student: wouldn't this be the same as summarizing?

Teacher: no. you do not have to make your paraphrasing as long as the original text. Summarizing would be taking only the main idea. Here, we are paraphrasing the paragraph using our own words.

Now, I want you to give me the intended meaning from the whole text. Each paragraph has a specific meaning beyond the lines, but I want you to give me the whole meaning of the text.

Student: she looks like she was happy in her life, but actually she was not. Maybe, the standard of marriage 100 years ago was different than now; back then, a woman can get married and have a family and that would be enough for her.

Teacher: yes. And here, in the text, she loved her husband sometimes but not always. People consider her marriage as a successful one, but in fact it isn't.

Student: maybe when she knew that her husband died, she felt that she was not attached to anything anymore, and that can make anyone feel free.

Teacher: you mean that she likes to be free. Can you give me the keywords for this indication?

Student: she opened her arms wide to those years in welcome.

Student: freedom is stronger than love.

Teacher: yes. According to her, freedom is much stronger than love; why? Because she suffered from her husband

The most important key word is (strong mind), when you find it and read it, you will find another hidden meaning.

It is in paragraph 14:

14. There would be no one else to live for during those years. She would live for herself alone. There would be no strong mind above hers. Men and women always believe they can tell others what to do and how to think. Suddenly,

Louise understood that this was wrong. She could break away and be.

So, "there will be no opinion above hers," which means that he used to control her.

Now, let me ask you some questions:

The woman feels sad when she loses her husband whether she loves him or not. Give me the key words for this idea.

Student: Like a sudden storm, her tears broke out. She cried loudly in her sister's arms.

Teacher: Break out: to start suddenly

Break the news: to be the first one to tell bad news (in this context)

Break from: underlined in paragraph 10: came out, produced, pronounced, spoken

Break away: in paragraph 14: be free, escape from someone holding you

Does anyone have another intended meaning?

Student: the end of something means the beginning of something else.

Teacher: yes.

Student: seek the goodness in the bad things that happen to you.

Teacher: yes, thank you!

Did you notice that the writer called the lady with her name, not as Mrs. Mallard? What is the intended meaning of this?

It is because she wants to be free from the name of her husband's family.

You can see that all these events happened in one hour, and that is why the text is titled "the story of an hour". That is why the title is very important; you can guess the meaning from it.

There is no need to do the tasks in this text. I just want you to summarize and paraphrase.

For the next time, read the text "woman," summarize it and try to paraphrase some paragraphs.

The Handout:

Summary / Comprehension Strategy:

Summarizing means giving a concise overview of a text's main points in your own words. A summary is always much shorter than the original text. Writing a summary does not involve critiquing or analyzing the source—you should simply provide a clear, objective, accurate account of the most important information and ideas, without copying any text from the original and without missing any of the key points.

Why use summarizing?

- It helps readers learn to determine essential ideas and consolidate important details that support them.
- It enables readers to focus on key words and phrases of an assigned text that are worth noting and remembering.
- It teaches readers how to take a large selection of text and reduce it to the main points for more concise understanding.

Follow these steps to write a good summary:

□ **Begin by reading.** You should read the article more than once to make sure you've thoroughly understood it. **It's often effective to read in three stages:**

1. Scan the article quickly to get a sense of its topic and overall shape.
2. Read the article carefully, highlighting important points and taking notes as you read.
3. Skim the article again to confirm you've understood the key points, and reread any particularly important or difficult passages.

- There are some easy tricks you can use to identify the key points as you read

1. by reading the abstract—this already contains the author's own summary of their work, and it tells you what to expect from the article.

2. Pay attention to headings and subheadings—these should give you a good sense of what each part is about.

2. Writing a word or phrase in the margin next to each paragraph that describes the paragraph's content. Then you can see at a glance what each part of the article focuses on. If several paragraphs cover similar or related topics, you may group them together in sections.

3. The introduction and the conclusion together and compare them: what did the author set out to do, and what was the outcome?

□ **Answer the following framework questions:**

1. What are the main ideas?

2. What are the crucial details necessary for supporting the ideas?

3. What information is irrelevant or unnecessary?

- When writing a summary, remember that it should be in the form of a paragraph.

- A summary begins with an introductory sentence that states the text's title, author and main point of the text as you see it.

- A summary is written in your own words.

- A summary contains only the ideas of the original text. Do not insert any of your own opinions, interpretations, deductions or comments into a summary.

- Identify in order the significant sub-claims the author uses to defend the main point.

- Copy word-for-word three separate passages from the essay that you think support and/or defend the main point of the essay as you see it.

- Cite each passage by first signaling the work and the author, put "quotation marks" around the passage you chose, and put the number of the paragraph where the passages can be found immediately after the passage.

- Using source material from the essay is important. Why? Because defending claims with source material is what you will be asked to do when writing papers for your college professors.

- Write a last sentence that “wraps” up your summary; often a simple rephrasing of the main point.
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Now, let's go to the text:

The TellTale Heart

Edgar Allan Poe

TRUE! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses – not destroyed – not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily – how calmly I can tell you the whole story.

صحيح! - عصبي - كنت ومازلت عصبي بشكل مخيف للغاية؛ ولكن لماذا تقول أنني مجنون؟ لقد شحذ المرض حواسي - لم يدمرها - ولم يضعفها. قبل كل شيء كان سمعي حاد. سمعت كل شيء في السماء والأرض. سمعت أشياء كثيرة في الجحيم. أكون مجنون؟ اسمع! ولاحظ كيف بطريقة صحية و بهدوء- كيف يمكنني أن أخبرك القصة كاملة.

It is impossible to say how first the idea entered my brain; but once **conceived**, it haunted me day and night. **Object there was none. Passion there was none.** I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! One of his eyes resembled that of a **vulture** – a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees – very gradually – I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.

من المستحيل أن أقول كيف دخلت الفكرة عقلي أولاً. ولكن بمجرد اقتناعي بالفكرة، كانت تطاردني ليلاً ونهاراً. لم يكن هناك اعتراض. لم يكن هناك شغف. أحببت الرجل العجوز. لم يظلمني. لم يهتني. لم تكن لدي رغبة في الحصول على ذهبه. وأعتقد أنه كان عينه! نعم، كان هذا! كانت إحدى عينيه تشبه عين نسر – عين زرقاء شاحبة، وفوقها غشاء. كلما سقطت عليّ، كان دمي بارداً؛ وهكذا تدريجياً –

بشكل تدريجي جدًا – اتخذت قراري على إنهاء حياة الرجل العجوز، وبالتالي تخليص نفسي من العين إلى الأبد.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded – with what caution – with what foresight – with what **dissimulation** I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it – oh, so gently! And then, when I had made an opening **sufficient** for my head, I put in a dark **lantern**, all closed, closed, so that no light shone out, and then I **thrust** in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly – very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! – would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously – oh, so cautiously – cautiously (for the hinges creaked) – I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights – every night just at midnight – but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who **vexed** me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very **profound** old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

الان هذه هي الفكرة. كنت تتوهم أنني مجنونة. المجانين لا يعرفون شيئاً. ولكن يجب أن تريني. كان يجب أن تكون قد رأيت كيف تقدمت بحكمة - بحذر - وبروية – مع أي رياء ذهبت إلى العمل! لم أكن أبداً عطوفاً على الرجل العجوز أكثر مما كنت عليه طوال الأسبوع السابق لقتله. وفي كل ليلة، حوالي منتصف الليل، فتحت بابه- أوه، بلطف شديد! وبعد ذلك، عندما قمت بعمل فتحة كافية لرأسي، وضعت مصباحاً مظلمًا، مغلقًا، مغلقًا، حتى لا يضيء أي ضوء، ثم دفعت رأسي. أوه، كنت

ستضحك لترى كيف دفعته بمكر! حركته ببطء – ببطء شديد جدًا، حتى لا أزعج نوم الرجل العجوز. استغرق الأمر مني ساعة لأضع رأسي بالكامل داخل الفتحة حتى أتمكن من رؤيته وهو مستلقي على سريره. ها! – هل كان المجنون حكيمًا مثل هذا؟ وبعد ذلك، عندما كان رأسي جيدًا في الغرفة، قمت بفك الفانوس بحذر - أوه، بحذر شديد - بحذر (بسبب صرير المفصلات) - قمت بفكه لدرجة أن شعاعًا رقيقًا واحدًا سقط على عين النسر. وفعلت هذا لمدة سبع ليالٍ طويلة - كل ليلة في منتصف الليل فقط - لكنني وجدت عيني مغلقة دائمًا؛ ولذا كان من المستحيل القيام بالعمل؛ لأنه لم يكن الرجل العجوز هو الذي أزعجني، بل عينه الشريرة. و في كل صباح، عند شروق الشمس، كنت أذهب بجرأة إلى الغرفة، وأتحدث إليه بشجاعة، مناديةً إياه بالاسم بنبرة شجاعة، واستفسر كيف قضى الليل. لذلك ترون أنه أصبح عجوزًا حقًا، حتى يشك في أنه كل ليلة، في الثانية عشرة فقط، كنت أنظر إليه أثناء نومه.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers – of my **sagacity**. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret **deeds** or thoughts. I **fairly chuckled** at the idea; and perhaps he heard me; for he moved on the bed **suddenly**, as if **startled**.

في الليلة الثامنة كنت أكثر حذرًا من المعتاد في فتح الباب. يتحرك عقرب الساعات بسرعة أكبر من عقرب الدقائق. لم أشعر أبدًا قبل تلك الليلة بمدى قوتي - وتخطيطي. بالكاد استطعت احتواء مشاعري بالانتصار. أعتقد أنني هناك، أفتح الباب شيئًا فشيئًا، ولم يكن حتى يحلم بأعمالي أو أفكاري السرية. لقد ضحكت إلى حد ما في الفكرة. وربما سمعني؛ لأنه تحرك على السرير بغتة كأنه تفاجأ.

Now you may think that I drew back – but no. His room was as black as **pitch** with the **thick darkness** (for the **shutters** were close **fastened**, through fear of **robbers**), and so I knew that he could not see the opening of the door, and I kept pushing it on **steadily**, steadily. I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man **sprang up** in the bed, crying out – “Who’s there?”

قد تعتقد الآن أنني تراجع - لكن لا. كانت غرفته سوداء مثل القارورة مع الظلام الكثيف (لأن المصاريع كانت مغلقة، بسبب الخوف من اللصوص)، ولذا علمت أنه لا يستطيع رؤية فتحة الباب، وواصلت دفعه بثبات. كان رأسي في الداخل، وكنت

على وشك فتح الفانوس، عندما انزلق إبهامي على القفل، ونهض الرجل العجوز من السرير صارخًا - "من هناك؟"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

مازلت التزم الصمت ولم اقل شيئًا. لمدة ساعة كاملة لم أحرك عضلة، وفي هذه الأثناء لم أسمعه مستقلقيًا. كان لا يزال جالسًا على السرير يستمع؛ - تمامًا كما فعلت، ليلة بعد ليلة، أستمع لساعات الموت في الحائط.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief — oh, no! — it was the low **stifled** sound that arises from the bottom of the soul when overcharged with **awe**. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself — “It is nothing but the wind in the chimney — it is only a mouse crossing the floor,” or “it is merely a cricket which has made a single chirp.” Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. All in vain; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel — although he neither saw nor heard — to feel the presence of my head within the room.

سمعت الآن أنينيًا خفيًا، وعرفت أنه كان أنين الرعب المميت. لم يكن أنينيًا من الألم أو الحزن - أوه، لا! - كان الصوت المنخفض الخانق الذي ينبعث من أعماق الروح عندما تغمرها الرهبة. أعرف الصوت جيدًا. "نعمر من الليالي، في منتصف الليل فقط، عندما كان العالم كله نائمًا، خرج من أعماقي، بصدى مرعب، الرعب

الذي شئت انتباهي. أقول إنني كنت أعرف ذلك جيدًا. كنت أعرف ما شعر به الرجل العجوز، وأشفق عليه، على الرغم من أنني ضحكت من صميمي. علمت أنه كان مستلقيًا مستيقظًا منذ أول ضوضاء طفيفة، عندما انقلب على السرير. كانت مخاوفه تتزايد عليه منذ ذلك الحين. كان يحاول تخيل سبب الضوضاء، لقد كان يقول لنفسه - "إنها ليست سوى الريح في المدخنة - إنه مجرد فأر يعبر الأرض"، أو "إنه مجرد صرصور قد أصدر زقزقة واحدة." نعم، كان يحاول أن يريح نفسه بهذه الافتراضات. لكنه وجد كل شيء عبثًا. كل هذا عبثًا لأن الموت، في اقترابه منه، طار بظله الأسود أمامه، ولف الضحية. وكان التأثير الحزين للظل غير المحسوس هو الذي جعله يشعر - على الرغم من أنه لم ير أو يسمع - ليشعر بوجود رأسي داخل الغرفة.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little - a very, very little crevice in the lantern. So I opened it - you cannot imagine how stealthily, stealthily - until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye.

عندما كنت قد انتظرت وقتًا طويلًا، بصبر شديد، دون أن أسمعه مستلقيًا، قررت أن أفتح قليلاً - شقًا صغيرًا جدًا في الفانوس. لذلك فتحته - لا يمكنك أن تتخيل مدى الخلسة، خلسة - حتى، بشكل مطول، أُطلق ضوء خافت واحد، مثل خيط العنكبوت، من الشق مائلًا عين النسر.

It was open - wide, wide open - and I grew furious as I gazed upon it. I saw it with perfect distinctness - all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

الباب كان مفتوحًا - على مصراعيه، مفتوحًا على مصراعيه - وشعرت بالغضب عندما حددت به. رأيته بوضوح تام - كلها زرقاء باهتة، مع حجاب بشع فوقها جعل النخاع يبرد في عظامي؛ لكنني لم أتمكن من رؤية أي شيء آخر لوجه أو جسد العجوز: لأنني وجهت الضوء كما لو كان بالفطرة، بالضبط على البقعة اللعينة.

And now have I not told you that what you mistake for madness is but over-acuteness of the senses? - now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well too. It was the

beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

والآن، ألم أخبرك أن ما تعتقد أنه الجنون ما هو إلا حدة مفرطة في الحواس؟ - الآن، كما أقول، وصل إلى أذني صوت منخفض وباهت وسريع، مثل صوت الساعة الذي تصدره عندما تكون مغلقة بالقطن. كنت أعرف هذا الصوت جيداً، أيضاً. هو - هي كانت دقات قلب الرجل العجوز. زاد من غضبي، حيث أن قرع الطبل يحفز الجندي على الشجاعة.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! - do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me - the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once - once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

حتى مع ذلك تراجع وتظلمت ساكناً. نادراً ما تنفست. حملت الفانوس بلا حراك. حاولت بقدر ما يمكنني الحفاظ على ثبات الشعاع على العين. في غضون ذلك، زاد الوشم الجهنمي للقلب. نما بشكل أسرع وأسرع، وأعلى وأعلى صوتاً في كل لحظة. لا بد أن رعب الرجل العجوز كان لا حد له! أقول لك إنه كان يعطو بصوت أعلى في

كل لحظة! – هل تفهمني جيداً؟ لقد أخبرتك أنني متوتر، وأنا كذلك. والآن في منتصف الليل، وسط الصمت الرهيب لذلك المنزل القديم، ضجيج غريب لدرجة أن هذا أثارني بشكل مرعب لا يمكن السيطرة عليه. ومع ذلك، تراجعت لبضع دقائق أطول ووقفت ساكناً. ولكن الخفقان أصبح أعلى، بصوت أعلى! اعتقدت أن القلب سوف ينفجر. والآن استولى علي قلق جديد – سوف يسمع الصوت الجار! حانت ساعة الرجل العجوز! بصوت عالٍ، فتحت المصباح وقفزت إلى الغرفة. صرخ مرة واحدة – مرة واحدة فقط. في لحظة جررته إلى الأرض، وسحبت السرير الثقيل فوقه. ثم ابتسمت بمرح، لأجد الفعل قد تم. ولكن، لعدة دقائق، استمر القلب في الخفقان بصوت مكتوم. لكن هذا لم يزعجني. لن يسمع من خلال الحائط. توقف بعدها. كان الرجل العجوز ميتاً. أزلت السرير وفحصت الجثة. نعم، كان ميت، ميت. وضعت يدي على القلب و أبقيتها هناك عدة دقائق. لم يكن هناك نبض. لقد كان ميت. عينه لن تزعجني بعد الآن.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

إذا كنت لا تزال تعتقد أنني مجنون، فلنتفكر في ذلك بعد الآن عندما أصف الاحتياطات الحكيمة التي اتخذتها لإخفاء الجثة. تلاشى الليل، وعملت على عجل، ولكن في صمت. بداية، قمت بتمزيق الجثة. قطعت الرأس والذراعين والساقين.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye – not even his – could have detected anything wrong. There was nothing to wash out—no stain of any kind – no blood-spot whatever. I had been too wary for that. A tub had caught all – ha! Ha.

ثم قلعت ثلاثة ألواح خشبية من أرضية الغرفة، ووضعت الأجزاء الصغيرة بين الألواح. ثم استبدلت الألواح بمهارة شديدة، ومكر للغاية، بحيث لا يمكن لأي عين بشرية – ولا حتى عينه – اكتشاف أي خطأ. لم يكن هناك شيء ليغسل – لا لطفة من أي نوع – لا بقعة دم على الإطلاق. لقد كنت حذراً جداً. لقد غسل البانيو كل شيء - ها! ها.

When I had made an end of these labors, it was four o'clock – still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, – for what had I now to fear? There entered three men,

who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

عندما أنهيت هذه الأعمال، كانت الساعة الرابعة صباحًا – ولا تزال مظلمة كمنتصف الليل. عندما دق الجرس، طرق على الباب. نزلت لأفتحه بقلب بارد، لماذا أخاف الآن؟ دخل هناك ثلاثة رجال عرفوا عن أنفسهم بلطف تام على أنهم ضباط شرطة. سمع أحد الجيران صرخة أثناء الليل. تم إثارة الاشتباه في ارتكاب جريمة؛ تم وضع المعلومات في مكتب الشرطة، وتم تكليفهم (الضباط) بتفتيش المبنى.

I smiled,—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search — search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

ابتسمت، لما أخاف؟ قمت بالترحيب بهم. قلت: الصرخة كانت صرختي في المنام. أما الرجل العجوز، كما ذكرت، كان غائباً في البلاد. أخذت بنفسي الضباط في جميع أنحاء المنزل. أمرتهم بالبحث – البحث جيداً. قادهم ذلك، إلى غرفته. أريتهم كنوزه، آمنة وغير ممسوسة. وبكل ثقة، أحضرت الكراسي إلى الغرفة، وأردت أن يرتاحوا هنا من تعبهم، بينما أنا بنفسي، بجرأة جامحة لانتصاري المثالي، وضعت مقعدي الخاص على البقعة التي تحتها جثة الضحية.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness — until, at length, I found that the noise was now within my ears.

كان الضباط راضين. لقد أقنعتهم طريقي. كنت أشعر بالراحة بشكل فريد. جلسوا، وبينما أجب بمرح، تجاذبوا أطراف الحديث عن أشياء مألوفة. لكن، بعد فترة طويلة، شعرت بنفسى شاحبة وتمنيت أن يرحلوا. شعرت بألم في رأسي، وتخيلت طنيناً في أذني: لكنهما مازالا يجلسان ويتحدثان. أصبح الرنين أكثر وضوحاً: - استمر وأصبح أكثر وضوحاً: تحدثت بحرية أكبر للتخلص من الشعور: لكن استمر ذلك - حتى وجدت أن الضوضاء أصبحت داخل أذني.

No doubt I now grew very pale; – but I talked more fluently, and with a heightened voice. Yet the sound increased – and what could I do? It was a low, dull, quick sound –much such a sound as a watch makes when enveloped in cotton. I gasped for breath –and yet the officers heard it not. I talked more quickly – more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why would they not be gone? I paced the floor to and from with heavy strides, as if excited to fury by the observation of the men– but the noise steadily increased. Oh God! what could I do? I foamed – I raved – I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder – louder – louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! – no, no! They heard! – they suspected! – they knew! – they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! – and now – again! –hark! louder! louder! louder! louder! –“Villains!” I shrieked, “dissemble no more! I admit the deed! – tear up the planks! –here, here! – it is the beating of his hideous heart!”.

لاشك أنني أصبحت شاحباً جداً الآن. - لكني تحدثت بطلاقة وبصوت عالٍ. لكن الصوت ارتفع - وماذا أفعل؟ كان صوتاً منخفضاً وباهتاً وسريعاً - يشبه إلى حد كبير الصوت الذي تصدره الساعة عند تغليفها بالقطن. شهقت لالتقاط أنفاسي - ومع ذلك لم يسمع الضباط ذلك. تحدثت بسرعة أكبر - بشكل أكثر حدة؛ لكن الضوضاء زادت بشكل مرتفع. نهضت وناقشت حول تفاهات، بصوت عالٍ وعنيف، ولكن

الضوضاء زادت بشكل كبير. لماذا لا يذهبون؟ مشيت الأرض جيئة وذهابا بخطوات ثقيلة، وكأنني متحمس لملاحظة الرجال الغاضبين. - لكن الضوضاء زادت أكثر وأكثر. يا إلهي! ماذا يمكنني أن أفعل؟ أرغيت - هذبت - أقسمت! قمت بأرجحة الكرسي الذي كنت جالسًا عليه، وبشرته على الألواح، لكن الضوضاء نشأت في كل مكان وزادت باستمرار. نما بصوت أعلى - أعلى - بصوت أعلى! وما زال الرجال يتجادبون أطراف الحديث بلطف ويبتسمون. هل من الممكن أن يسمعوا أم لا؟ يا إلهي! - لا لا! سمعوا! - يشتبهون! - عرفوا! - كانوا يستهزون برعبي! - هذا ما اعتقدته. أي شيء كان أفضل من هذا العذاب! أي شيء أكثر قابلية للتحمل من هذا الخداع! لم يعد بإمكانني تحمل تلك الابتسامات المنافقة! شعرت أنه يجب أن أصرخ أو أموت! - والآن - مرة أخرى! - سمع! بصوت أعلى! بصوت أعلى! بصوت أعلى! بصوت أعلى! - مزق الألواح! - هنا هنا! - إنها دقائق قلبه البشع! "

New words:

Conceived: imagine

Object there were none: there's no hate towards that man.

Passion there were none: there's no reason to kill him.

Vulture: name of an animal.

Now how would you visualize the **old man**?

Student: scary.

How would you visualize his hair?

Student: messy.

Student: he's rich and he loves gold.

Teacher: True.

Now summarize:

Student: she wants to kill that man.

Teacher: true.

Sufficient: enough

Lantern: فانوس

Thrust: push

Vexed: annoying

Profound: deep wise man.

Sagacity: wisdom

Scarcely: is an adverb of ferociously

Suddenly: Adverb of manner, it's modify the verb

fairly chuckled: adverb of degree.

Chuckled: laugh

Pitch: spot

Deeds: actions

Thick darkness: very dark

Shutters: the windows

Robbers: thieves.

Sprang up: jumped

Why is she using the Dashes (-):

It's used as a comma; the same function.

And she emphasis how careful she is.

- He's afraid of the Outside robbers but he was killed from the inside.

Teacher: I think it's funny because it's so careful.

Death watches at the wall: describing herself that she's the death or describing the old man.

Awe: fear, sadness.

The Handout:

SENTENCE STRUCTURE BASICS

All sentences consist of one or more clauses. A clause is a group of words that contains a subject and a verb. Some clauses are independent, and others are dependent. For a sentence to be complete, it must contain at least one independent clause.

INDEPENDENT AND DEPENDENT CLAUSES

An independent clause expresses a complete thought and can stand alone as a sentence.

Subject verb

We went to the beach.

Independent Clause

A **dependent clause** is not a complete sentence. It must be connected to an independent clause.

Subject verb

Subject verb

When *we* were in Toronto, we went to the beach.

Dependent Clause

, Independent Clause

Subject verb

Subject verb

We **went** to a beach *which* **was** very beautiful.

Independent Clause

Dependent Clause

There are different types of dependent clauses. For more information, please refer to the Learning Centre's Dependent Clauses handout.

SENTENCE TYPES

There are four sentence patterns: simple, compound, complex, and compound-complex. The different patterns are categorized according to various combinations of independent and dependent clauses.

SIMPLE SENTENCES

The **simple sentence** is composed of one independent clause.

A simple sentence may have one subject and one verb.

Subject Verb
Christine **studied.**

A simple sentence may contain two or more subjects and/or two or more verbs.

Subjects Verb
Christine and Philip **studied.**

Subject Verbs
Christine **studied** and **wrote.**

Subjects Verbs
Christine and Philip **studied** and **wrote.**

A simple sentence may also contain phrases and other modifiers such as articles, adjectives, and adverbs.

*Yesterday, both Christine and Philip **studied** hard for their biology midterm and **wrote** essays for English.*

- Subjects: *Christine and Philip*
- Verbs: **studied, wrote**
- *Yesterday*: introductory word (adverb of time)
- *Both*: adjective
- *Hard*: adverb
- *for their biology midterm*: Prepositional Phrase (preposition + possessive adjective + adjective + noun)
- *essays for English*: Direct object (noun + preposition + proper noun)

COMPOUND SENTENCES

The **compound sentence** is composed of two or more independent clauses but no dependent clauses.

There are three ways to join the independent clauses in a compound sentence:

1. Two independent clauses may be joined by a *semicolon* when they have an implied logical relationship.

Lily travelled to Europe last summer; *Dan found* a job and stayed in his hometown.

2. Two independent clauses may be joined by a *comma* and a *coordinating conjunction*. The seven **coordinating conjunctions** are easily remembered with the mnemonic device *FANBOYS*.

Lily travelled to Europe last summer, **but** *Dan found* a job and **stayed** in his hometown.

3. Two independent clauses may be joined by a *semicolon*, a *transitional word or phrase*, and a *comma*.

Lily travelled to Europe last summer; **however**, *Dan found* a job and **stayed** in his hometown.

Here are some examples of commonly used transitional words and phrases:

Accordingly	Nonetheless	However
Consequently	Similarly	Therefore
Finally	Undoubtedly	Furthermore
Hence	For	Moreover
Thus	instance	On the other hand
	For	
	example	

COMPLEX SENTENCES

The **complex sentence** is composed of one independent clause and one or more dependent clauses.

The dependent clauses may be located in any of the following positions within a complex sentence: before the independent clause, after the independent clause, before and after the independent clause, or interrupting the independent clause.

Comma
 ↓
 When he finishes university, Tim hopes to move to British Columbia.
 Dependent Clause Independent Clause



Dependent clause located *before* independent clause.

No Comma
 ↓
 Tim hopes to move to British Columbia when he finishes university.
 Independent Clause Dependent Clause



Dependent clause located *after* independent clause.

I read the story that you wrote.
 Independent Clause Dependent Clause



Dependent clause located *after* independent clause.

Comma
 ↓
 While I was on the train, I read the story that you wrote.
 Dependent Clause Independent Clause Dependent Clause



Dependent clause located *before* independent clause, dependent clause located *after* independent clause.

The man who interviewed me asked a lot of challenging questions.
 Dependent Clause Independent Clause



Dependent clause *interrupting* the independent clause.

* * *

COMPOUND–COMPLEX SENTENCES

The **compound-complex** sentence is composed of two or more independent clauses and one or more dependent clauses.

Until I finish my exams, I have to study every night; otherwise, I would definitely join you for the concert.

➔ Dependent clause: *Until I finish my exams*

➔ Independent clause: *I have to study every night*

➔ Independent clause: *I would definitely join you for the concert*

David was confused about the assignment that was due on Tuesday, so he asked his teacher for help.

➔ Dependent clause: *that was due on Tuesday*

➔ Independent clause: *David was confused about the assignment*

➔ Independent clause: *he asked his teacher for help.*

We were all delighted when Catherine came home; she had been away so long!

- ➔ Dependent clause: *when Catherine came home*;
- ➔ Independent clause: *We were all delighted*
- ➔ Independent clause: *she had been away so long!*

* * *

EXERCISES

A. Identify the subjects and verbs in the following sentences by writing an “S” above the subject and a “V” above the verb. Identify the types of clauses by underlining independent clauses once and dependent clauses twice. Then indicate which type of sentence each one is.

S V

a. *Janine* **decided** to volunteer at the Greyhound Rescue Shelter because *she* **loves** dogs. (complex)

S V

S V S V

b. *Janine* **loves** dogs, so *she* **decided** to volunteer at the Greyhound Rescue Shelter. (compound)

S V

S V

c. *Janine* **decided** to volunteer at a shelter *that* **provides** a home to rescued Greyhound dogs. (complex)

S V

S V

d. *Janine* **wanted** to give back to her community, so *she* **decided** to volunteer at a shelter *that* **provides** a home to rescued Greyhound dogs. S V

(complex compound)

1. I used to have a beautiful plant by my window, but it died when I forgot to water it.

2. With lightning speed, the defenseman’s perfectly-placed slap shot blasted the puck over the goalie’s shoulder and into the top left corner of the net.

3. The student finished his essay well before the end of the exam; nonetheless, he was exhausted from the effort of writing and didn’t feel like editing his work.

4. My favourite movie, which I've seen at least five times, depicts an epic battle between good and evil.

5. To Sam, nothing in the world could compare to the delicious gingerbread that his grandmother prepared for Christmas each year.

6. I'll be waiting for you in the lobby, so just come down when you're ready.

B. Apply your understanding of the four sentence patterns by writing sentences according to the instructions below. Practice restating the same ideas in different ways using the sentence patterns. (See the "Example" box on page 5.)

1. *Write a simple sentence.*

2. *Write a compound sentence that joins the clauses with a comma and a coordinating conjunction.*

3. *Write a compound sentence that joins the clauses with a semicolon.*

4. *Write a compound sentence that joins the clauses with a semicolon, a transitional word or phrase, and a comma.*

5. *Write a complex sentence that includes an independent clause followed by a dependent clause beginning with **because** or **although**.*

6. *Write a complex sentence that includes an independent clause interrupted by a dependent clause beginning with **who**, **that**, or **which**.*

7. *Write a complex sentence that includes a dependent clause beginning with **after**, **when**, or **while** followed by an independent clause.*

8. Write a compound-complex sentence.

Never give up
That's all for today
Thank you very much

