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May Alcott

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Little Women

Małe kobiety
w wersji
do nauki angielskiego



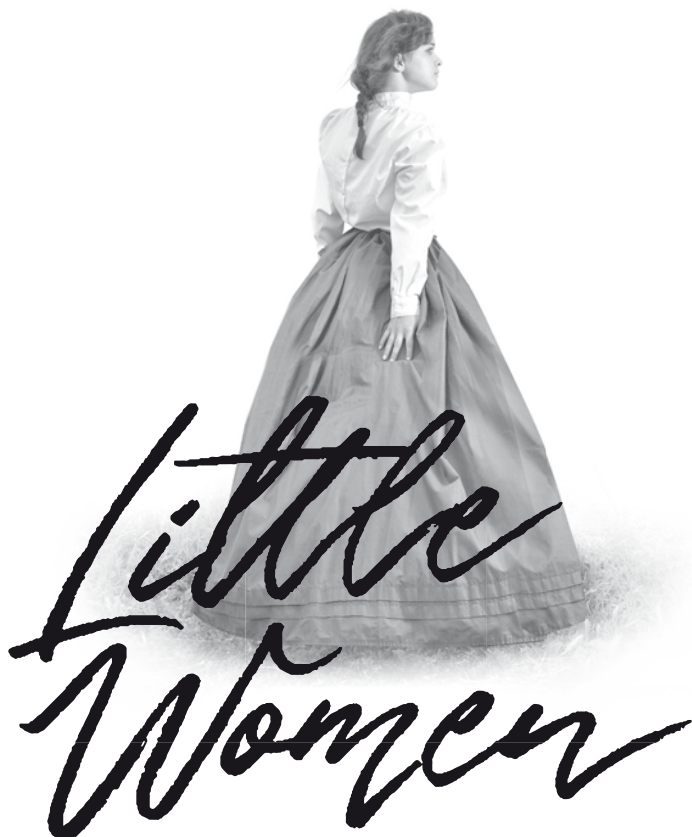
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Volume One
Little Women or: Meg, Jo, Beth and Amy

Part 1

SŁOWNICTWO

Chapter One

PLAYING PILGRIMS

“Christmas won’t be Christmas without any presents,” grumbled Jo, lying on the rug.

“It’s so dreadful to be poor!” sighed Meg, looking down at her old dress.

“I don’t think it’s fair for some girls to have plenty of pretty things, and other girls nothing at all,” added little Amy, with an injured sniff.

“We’ve got Father and Mother, and each other,” said Beth contentedly from her corner.

The four young faces on which the firelight shone brightened at the cheerful words, but darkened again as Jo said sadly, “We haven’t got Father, and shall not have him for a long time.” She didn’t say “perhaps never,” but each silently added it, thinking of Father far away, where the fighting was.

Nobody spoke for a minute; then Meg said in an altered tone, “You know the reason Mother proposed not having any presents this Christmas was because it is going to be a hard winter for everyone; and she thinks we ought not to spend money for pleasure, when our men are suffering so in the army. We can’t do much, but we can make our little sacrifices, and ought to do it gladly. But I am afraid I don’t,” and Meg shook her head, as she thought regretfully of all the pretty things she wanted.

“But I don’t think the little we should spend would do any good. We’ve each got a dollar, and the army wouldn’t

Pilgrims: Pielgrzymi (nawiązanie do dzieła Johna Bunyana *The Pilgrim’s Progress from This World to That Which Is to Come*, 1678)

grumble: narzekać, zrzędzić

injured: urażony

sniff: pociągnięcie nosem

contentedly: z zadowoleniem, z satysfakcją

altered: zmieniony

sacrifice: poświęcenie

Undine and Sintran: tytuły

romantycznych noweli Friedricha

de la Motte Fouqué

bookworm: mól książkowy

no one but the hearth brush

and kettle-holder: absolutnie nikt

hearth brush: szczotka do

paleniska

kettle-holder: rękawica

kuchenna

trot: biec truchtem; pędzić

fret: martwić się, dręczyć się

impertinent: bezczelny, zuchwały

plague: dręczyć

label: opatrzyć etykietą; przypiąć

komuś łatkę; zaszufladkować

kogoś

insult: obrażać

libel: zniesławienie, oszczerstwo;

zniesławiać, rzucać oszczerstwa

pickle: marynowane warzywa

satirical = satirical: satyryczny

vocabulary = vocabulary

return: odpowiadać

dignity: godność

peck at: czepiać się; dziobać

be much helped by our giving that. I agree not to expect anything from Mother or you, but I do want to buy **Undine and Sintran** for myself. I've wanted it so long," said Jo, who was a **bookworm**.

"I planned to spend mine in new music," said Beth, with a little sigh, which no one heard but the **hearth brush** and **kettle-holder**.

"I shall get a nice box of Faber's drawing pencils; I really need them," said Amy decidedly.

"Mother didn't say anything about our money, and she won't wish us to give up everything. Let's each buy what we want, and have a little fun; I'm sure we work hard enough to earn it," cried Jo, examining the heels of her shoes in a gentlemanly manner.

"I know I do—teaching those tiresome children nearly all day, when I'm longing to enjoy myself at home," began Meg, in the complaining tone again.

"You don't have half such a hard time as I do," said Jo. "How would you like to be shut up for hours with a nervous, fussy old lady, who keeps you **trotting**, is never satisfied, and worries you till you're ready to fly out the window or cry?"

"It's naughty to **fret**, but I do think washing dishes and keeping things tidy is the worst work in the world. It makes me cross, and my hands get so stiff, I can't practice well at all." And Beth looked at her rough hands with a sigh that any one could hear that time.

"I don't believe if you suffer as I do," cried Amy, "for you don't have to go to school with **impertinent** girls, who **plague** you if you don't know your lessons, and laugh at your dresses, and **label** your father if he isn't rich, and **insult** you when your nose isn't nice."

"If you mean **libel**, I'd say so, and not talk about labels, as if Papa was a **pickle** bottle," advised Jo, laughing.

"I know what I mean, and you needn't be **satirical** about it. It's proper to use good words, and improve your **vocabulary**," returned Amy, with **dignity**.

"Don't **peck at** one another, children. Don't you wish we had the money Papa lost when we were little, Jo? Dear me! How happy and good we'd be, if we had no worries!" said Meg, who could remember better times.

“You said the other day you thought we were a deal happier than the King children, for they were fighting and fretting all the time, in spite of their money.”

“So I did, Beth. Well, I think we are. For though we do have to work, we make fun of ourselves, and are a pretty jolly set, as Jo would say.”

“Jo does use such slang words!” observed Amy, with a reproving look at the long figure stretched on the rug.

Jo immediately sat up, put her hands in her pockets, and began to whistle.

“Don’t, Jo. It’s so boyish!”

“That’s why I do it.”

“I detest rude, unladylike girls!”

“I hate affected, niminy-piminy chits!”

“Birds in their little nests agree,” sang Beth, the peacemaker, with such a funny face that both sharp voices softened to a laugh, and the “pecking” ended for that time.

“Really, girls, you are both to be blamed,” said Meg, beginning to lecture in her elder-sisterly fashion. “You are old enough to leave off boyish tricks, and to behave better, Josephine. It didn’t matter so much when you were a little girl, but now you are so tall, and turn up your hair, you should remember that you are a young lady.”

“I’m not! And if turning up my hair makes me one, I’ll wear it in two tails till I’m twenty,” cried Jo, pulling off her net, and shaking down a chestnut mane. “I hate to think I’ve got to grow up, and be Miss March, and wear long gowns, and look as prim as a China Aster! It’s bad enough to be a girl, anyway, when I like boy’s games and work and manners! I can’t get over my disappointment in not being a boy. And it’s worse than ever now, for I’m dying to go and fight with Papa. And I can only stay home and knit, like a poky old woman!”

And Jo shook the blue army sock till the needles rattled like castanets, and her ball bounded across the room.

“Poor Jo! It’s too bad, but it can’t be helped. So you must try to be contented with making your name boyish, and playing brother to us girls,” said Beth, stroking the rough head with a hand that all the dish washing and dusting in the world could not make ungentle in its touch.

“As for you, Amy,” continued Meg, “you are altogether too particular and prim. Your airs are funny now, but you’ll

set: paczka, grupa

reproving: pełen dezaprobaty

stretched: wyciągnięty, rozciągnięty

unladylike: niewytworny, zachowujący się nie jak dama

affected: zmanierowany, pretensjonalny

niminy-piminy: drobiazgowy, wybredny

chit: smarkula

peacemaker: rozjemca, rozjemczyni

net: siateczka na włosy

mane: grzywa

gown: suknia

prim: schludny; wystrojony

China Aster: aster chiński

knit: robić na drutach

poky: nudny

rattle: grzechotać, postukiwać

ball: kłębek

bound: odbijać się

contented: zadowolony, usatysfakcjonowany

stroke: głaskać

particular: wybredny;

drobiazgowy; wymagający

airs: fanaberia; poza; maniera

refined: wyrafinowany; elegancki

tomboy: chłopczyca

contradict: zaprzeczać
pet: ulubieniec, ulubienica

sketch: szkic

crackle: trzaskać; skrzyć się

faded: wyblakły, spłowiwały
recess: nisza, wnęka
chrysanthemum: chryzantema
Christmas rose: ciemiernik zimowy (roślina)
bloom: kwitnąć
pervade: opanować, ogarnąć, owładnąć
colt: źrebak
limb: kończyna

bundle: zwinąć; zapakować
flyaway: bezmyślny, frywolny
rapidly: gwałtownie, szybko
shoot (shot; shot) up: wystrzelić w górę

timid: bojaźliwy, nieśmiały

tranquility: spokój, cisza

venture out: odważyć się wyjść z domu
snow maiden: śnieżynka (postać baśniowa)

grow up an affected little goose, if you don't take care. I like your nice manners and refined ways of speaking, when you don't try to be elegant. But your absurd words are as bad as Jo's slang."

"If Jo is a tomboy and Amy a goose, what am I, please?" asked Beth, ready to share the lecture.

"You're a dear, and nothing else," answered Meg warmly, and no one contradicted her, for the 'Mouse' was the pet of the family.

As young readers like to know 'how people look', we will take this moment to give them a little sketch of the four sisters, who sat knitting away in the twilight, while the December snow fell quietly without, and the fire crackled cheerfully within. It was a comfortable room, though the carpet was faded and the furniture very plain, for a good picture or two hung on the walls, books filled the recesses, chrysanthemums and Christmas roses bloomed in the windows, and a pleasant atmosphere of home peace pervaded it.

Margaret, the eldest of the four, was sixteen, and very pretty, being plump and fair, with large eyes, plenty of soft brown hair, a sweet mouth, and white hands, of which she was rather vain. Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt, for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty, but it was usually bundled into a net, to be out of her way. Round shoulders had Jo, big hands and feet, a flyaway look to her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman and didn't like it. Elizabeth, or Beth, as everyone called her, was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression which was seldom disturbed. Her father called her 'Little Miss Tranquility', and the name suited her excellently, for she seemed to live in a happy world of her own, only venturing out to meet the few whom she trusted and loved. Amy, though the youngest, was a most important person, in her own opinion at least. A regular snow maiden, with blue eyes, and yellow hair curling on her shoulders,

pale and slender, and always carrying herself like a young lady mindful of her manners. What the characters of the four sisters were we will leave to be found out.

The clock struck six and, having swept up the hearth, Beth put a pair of slippers down to warm. Somehow the sight of the old shoes had a good effect upon the girls, for Mother was coming, and everyone brightened to welcome her. Meg stopped lecturing, and lighted the lamp, Amy got out of the easy chair without being asked, and Jo forgot how tired she was as she sat up to hold the slippers nearer to the blaze.

"They are quite worn out. Marmee must have a new pair."

"I thought I'd get her some with my dollar," said Beth.

"No, I shall!" cried Amy.

"I'm the oldest," began Meg, but Jo cut in with a decided, "I'm the man of the family now Papa is away, and I shall provide the slippers, for he told me to take special care of Mother while he was gone."

"I'll tell you what we'll do," said Beth, "let's each get her something for Christmas, and not get anything for ourselves."

"That's like you, dear! What will we get?" exclaimed Jo.

Everyone thought soberly for a minute, then Meg announced, as if the idea was suggested by the sight of her own pretty hands, "I shall give her a nice pair of gloves."

"Army shoes, best to be had," cried Jo.

"Some handkerchiefs, all hemmed," said Beth.

"I'll get a little bottle of cologne. She likes it, and it won't cost much, so I'll have some left to buy my pencils," added Amy.

"How will we give the things?" asked Meg.

"Put them on the table, and bring her in and see her open the bundles. Don't you remember how we used to do on our birthdays?" answered Jo.

"I used to be so frightened when it was my turn to sit in the chair with the crown on, and see you all come marching round to give the presents, with a kiss. I liked the things and the kisses, but it was dreadful to have you sit looking at me while I opened the bundles," said Beth, who was toasting her face and the bread for tea at the same time.

"Let Marmee think we are getting things for ourselves, and then surprise her. We must go shopping tomorrow

carry oneself: poruszać się
mindful of sth: mający coś na uwadze; pamiętający o czymś
sweep (swept; swept)
up: zmiatać
hearth: palenisko

cut (cut; cut) in: wtrącić

provide: dostarczyć, zapewnić

soberly: spokojnie, poważnie

hemmed: zaobróbiony

bundle: zawiniątko, pakunek

Marmee: Mama (być może inna pisownia słowa Mommy)

frolic: harce, figle, igraszki
trail: iść ciągnąć coś za sobą

boards: deski sceniczne
stiff as a poker: sztywny jakby kij polknął

black and blue: posiniaczony
tumble: upaść, runąć

bear (bore; borne): nieść
shriek: krzyczeć
stagger: ślaniać się, iść chwiejnym krokiem
frantically: rozpaczliwie, gorączkowo
poke sth out: wystawiać coś
run (ran; run) into: wbijać w
anguish: męka, cierpienie
despairing: rozpaczliwy
groan: jęk, pomruk
outright: od razu, natychmiast
defy: rzucać wyzwanie
chant: śpiewać, intonować
incantation: zaklęcie, słowa magiczne
kettleful: czajnik pełen (czegoś)
simmering: gotujący się
rend (rent; rent)
asunder: rozdziarać
manfully: mężnie
agony: cierpienie, męka
remorse: wyrzuty sumienia
arsenic: arszenik
rub: trzeć, pocierać, rozcierać

afternoon, Meg. There is so much to do about the play for Christmas night,” said Jo, marching up and down, with her hands behind her back, and her nose in the air.

“I don’t mean to act any more after this time. I’m getting too old for such things,” observed Meg, who was as much a child as ever about ‘dressing-up’ frolics.

“You won’t stop, I know, as long as you can trail round in a white gown with your hair down, and wear gold-paper jewelry. You are the best actress we’ve got, and there’ll be an end of everything if you quit the boards,” said Jo. “We ought to rehearse tonight. Come here, Amy, and do the fainting scene, for you are as stiff as a poker in that.”

“I can’t help it. I never saw anyone faint, and I don’t choose to make myself all black and blue, tumbling flat as you do. If I can go down easily, I’ll drop. If I can’t, I shall fall into a chair and be graceful. I don’t care if Hugo does come at me with a pistol,” returned Amy, who was not gifted with dramatic power, but was chosen because she was small enough to be borne out shrieking by the villain of the piece.

“Do it this way. Clasp your hands so, and stagger across the room, crying frantically, ‘Roderigo! Save me! Save me!’” and away went Jo, with a melodramatic scream which was truly thrilling.

Amy followed, but she poked her hands out stiffly before her, and jerked herself along as if she went by machinery, and her “Ow!” was more suggestive of pins being run into her than of fear and anguish. Jo gave a despairing groan, and Meg laughed outright, while Beth let her bread burn as she watched the fun with interest. “It’s no use! Do the best you can when the time comes, and if the audience laughs, don’t blame me. Come on, Meg.”

Then things went smoothly, for Don Pedro defied the world in a speech of two pages without a single break. Hagar, the witch, chanted an awful incantation over her kettleful of simmering toads, with weird effect. Roderigo rent his chains asunder manfully, and Hugo died in agonies of remorse and arsenic, with a wild, “Ha! Ha!”

“It’s the best we’ve had yet,” said Meg, as the dead villain sat up and rubbed his elbows.

“I don’t see how you can write and act such splendid things, Jo. You’re a regular Shakespeare!” exclaimed Beth,

who firmly believed that her sisters were gifted with wonderful genius in all things.

“Not quite,” replied Jo modestly. “I do think *The Witches Curse, an Operatic Tragedy* is rather a nice thing, but I’d like to try **Macbeth**, if we only had a **trapdoor** for **Banquo**. I always wanted to do the killing part. ‘Is that a **dagger** that I see before me?’” **muttered** Jo, rolling her eyes and **clutching** at the air, as she had seen a famous **tragedian** do.

“No, it’s the **toasting fork**, with Mother’s shoe on it instead of the bread. Beth’s **stage-struck!**” cried Meg, and the rehearsal ended in a general **burst of laughter**.

“Glad to find you so merry, my girls,” said a cheery voice at the door, and actors and audience turned to welcome a tall, motherly lady with a ‘can I help you’ look about her which was truly delightful. She was not elegantly dressed, but a **noble-looking** woman, and the girls thought the gray cloak and unfashionable **bonnet** covered the most splendid mother in the world.

“Well, dearies, how have you got on today? There was so much to do, getting the boxes ready to go tomorrow, that I didn’t come home to dinner. Has anyone called, Beth? How is your cold, Meg? Jo, you look tired to death. Come and kiss me, baby.”

While making these **maternal inquiries** Mrs. March got her wet things off, her warm slippers on, and sitting down in the easy chair, **drew** Amy to her **lap**, preparing to enjoy the happiest hour of her busy day. The girls flew about, trying to make things comfortable, each in her own way. Meg arranged the tea table, Jo brought wood and set chairs, dropping, **over-turning**, and **clattering** everything she touched. Beth trotted to and fro between **parlor** kitchen, quiet and busy, while Amy gave directions to everyone, as she sat with her hands **folded**.

As they gathered about the table, Mrs. March said, with a particularly happy face, “I’ve got a **treat** for you after supper.”

A quick, bright smile went round like a **streak** of sunshine. Beth clapped her hands, **regardless** of the biscuit she held, and Jo **tossed** up her napkin, crying, “A letter! A letter! Three cheers for Father!”

“Yes, a nice long letter. He is well, and thinks he shall get through the cold season better than we feared. He sends all

Macbeth: „Makbet” (dramat W. Shakespeare’a)

trapdoor: zapadnia, kłapa w podłodze

Banquo: Banko, postać z *Makbeta*

dagger: szpada

mutter: mamrotać, mruczeć pod nosem

clutch at sth: chwycić się czegoś

tragedian: aktor tragiczny

toasting fork: długi widelec do opiekania nad ogniem

stage-struck: rozkochany w teatrze

burst of laughter: wybuch śmiechu

noble-looking: o szlachetnym wyglądzie

bonnet: czepiek

maternal: matczyzny

inquiry: pytanie

draw (drew; drawn): pociągnąć, przyciągnąć

lap: kolana

over-turn: przewracać do góry nogami

clatter: przesuwając z łoskotem

to and fro: w tę i z powrotem

parlor: salon

fold: składać

treat: prezent; przyjemność

streak: smuga

regardless of: niezależnie od, nie zważając na

toss: rzucać, podzucać

pat: klepać

quirk: wyginać, robić zawijasy

simper: wdzięczyć się, sztucznie się uśmiechać

choke on sth: zakrztusić się

czymś

creep (crept; crept)

away: odejść niepostrzeżenie,

przekraść się

brood over: rozmyślać nad

delight: radość, coś

zachwycającego

chaplain: kapelan

be (was/were; been)

drafted: zostać powołanym do

wojska

drummer: dobosz

vivan = vivandier/

vivandiere: markietan/

markietanka (handlarz

dostarczający żołnierzom artykuły

spożywcze i drobne przedmioty

codziennego użytku)

disagreeable: nieprzyjemny

quiver: drżenie

spared: tu: zwolniony

draw (drew; drawn)

to: przysunąć się do

perch: przycupnąć

either: jeden i drugi; oba

hardship: trudność, przeszkoda

endure: znosić, wytrzymywać

homesickness: tęsknota za domem

sorts of loving wishes for Christmas, and an especial message to you girls,” said Mrs. March, **patting** her pocket as if she had got a treasure there.

“Hurry and get done! Don’t stop to **quirk** your little finger and **simper** over your plate, Amy,” cried Jo, **choking on** her tea and dropping her bread, butter side down, on the carpet in her haste to get at the treat.

Beth ate no more, but **crept away** to sit in her shadowy corner and **brood over** the **delight** to come, till the others were ready.

“I think it was so splendid in Father to go as **chaplain** when he was too old to **be drafted**, and not strong enough for a soldier,” said Meg warmly.

“Don’t I wish I could go as a **drummer**, a **vivan**—what’s its name? Or a nurse, so I could be near him and help him,” exclaimed Jo, with a groan.

“It must be very **disagreeable** to sleep in a tent, and eat all sorts of bad-tasting things, and drink out of a tin mug,” sighed Amy.

“When will he come home, Marmee?” asked Beth, with a little **quiver** in her voice.

“Not for many months, dear, unless he is sick. He will stay and do his work faithfully as long as he can, and we won’t ask for him back a minute sooner than he can **be spared**. Now come and hear the letter.”

They all **drew to** the fire, Mother in the big chair with Beth at her feet, Meg and Amy **perched on either** arm of the chair, and Jo leaning on the back, where no one would see any sign of emotion if the letter should happen to be touching. Very few letters were written in those hard times that were not touching, especially those which fathers sent home. In this one little was said of the **hardships endured**, the dangers faced, or the **homesickness** conquered. It was a cheerful, hopeful letter, full of lively descriptions of camp life, marches, and military news, and only at the end did the writer’s heart over-flow with fatherly love and longing for the little girls at home.

“Give them all of my dear love and a kiss. Tell them I think of them by day, pray for them by night, and find my best comfort in their affection at all times. A year seems very long to wait before I see them, but remind them that while

we wait we may all work, so that these hard days need not be wasted. I know they will remember all I said to them, that they will be loving children to you, will do their duty faithfully, fight their **bosom enemies** bravely, and conquer themselves so beautifully that when I come back to them I may be fonder and prouder than ever of my little women.” Everybody **sniffed** when they came to that part. Jo wasn’t ashamed of the great tear that dropped off the end of her nose, and Amy never minded the **rumpling** of her curls as she hid her face on her mother’s shoulder and **sobbed out**, “I am a selfish girl! But I’ll truly try to be better, so he mayn’t be disappointed in me **by-and-by**.”

“We all will,” cried Meg. “I think too much of my looks and hate to work, but won’t any more, if I can help it.”

“I’ll try and be what he loves to call me, ‘a little woman’ and not be rough and wild, but do my duty here instead of wanting to be somewhere else,” said Jo, thinking that keeping her temper at home was a much harder task than facing a **rebel** or two down **South**.

Beth said nothing, but **wiped away** her tears with the blue army sock and began to knit with all her might, losing no time in doing the duty that lay nearest her, while she **resolved** in her quiet little soul to be all that Father hoped to find her when the year brought round the happy coming home.

Mrs. March broke the silence that followed Jo’s words, by saying in her cheery voice, “Do you remember how you used to play **Pilgrims Progress** when you were little things? Nothing delighted you more than to have me tie my **piece bags** on your backs for **burdens**, give you hats and sticks and rolls of paper, and let you travel through the house from the cellar, which was the **City of Destruction**, up, up, to the housetop, where you had all the lovely things you could collect to make a **Celestial City**.”

“What fun it was, especially going by the lions, fighting **Apollyon**, and passing through the valley where the **hob-goblins** were,” said Jo.

“I liked the place where the bundles fell off and tumbled downstairs,” said Meg.

“I don’t remember much about it, except that I was afraid of the cellar and the dark entry, and always liked the cake and milk we had up at the top. If I wasn’t too old for such

bosom enemy: gra słów
– **bosom friend**: bliski przyjaciel;
enemy: wróg
conquer oneself: odnieść
zwycięstwo nad samym sobą
sniff: pociągać nosem
rumple: mierzwić
sob out: powiedzieć łkając
by-and-by: z czasem

rebel: buntownik (tu
członek wojsk Konfederacji
w amerykańskiej wojnie
secesyjnej)
South: tu: w stanach
południowych
wipe away: ocierać, wycierać
with all one’s might: z całej siły
resolve: postanowić
Pilgrims Progress: *The Pilgrim’s
Progress... J. Bunyana*
piece bag: torba pozszywana
z kawałków materiału
burden: ładunek; ciężar; brzemień
City of Destruction: Miasto
Zniszczenia
Celestial City: Niebiańskie
Miasto
Apollyon: Abaddon (anioł
zniszczenia)
hob-goblin: czart, chochlik

renounce: zaniechać, wyrzec się

in earnest: na serio, poważnie

literal: dosłowny, bez wyobraźni

duster: ściereczka do kurzu

Slough of Despond: bagno rozpacz (z *The Pilgrim's Progress*)

roll of directions: lista wskazówek

Christian: bohater *The Pilgrim's Progress*

romance: romantyczność

seam: szew; ścieg

capitally: doskonale, wyśmienicie
stitch: zszywać, szyc

things, I'd rather like to play it over again," said Amy, who began to talk of **renouncing** childish things at the mature age of twelve.

"We never are too old for this, my dear, because it is a play we are playing all the time in one way or another. Our burdens are here, our road is before us, and the longing for goodness and happiness is the guide that leads us through many troubles and mistakes to the peace which is a true Celestial City. Now, my little pilgrims, suppose you begin again, not in play, but **in earnest**, and see how far on you can get before Father comes home."

"Really, Mother? Where are our bundles?" asked Amy, who was a very **literal** young lady.

"Each of you told what your burden was just now, except Beth. I rather think she hasn't got any," said her mother.

"Yes, I have. Mine is dishes and **dusters**, and envying girls with nice pianos, and being afraid of people."

Beth's bundle was such a funny one that everybody wanted to laugh, but nobody did, for it would have hurt her feelings very much.

"Let us do it," said Meg thoughtfully. "It is only another name for trying to be good, and the story may help us, for though we do want to be good, it's hard work and we forget, and don't do our best."

"We were in the **Slough of Despond** tonight, and Mother came and pulled us out as Help did in the book. We ought to have our **roll of directions**, like **Christian**. What shall we do about that?" asked Jo, delighted with the fancy which lent a little **romance** to the very dull task of doing her duty.

"Look under your pillows Christmas morning, and you will find your guidebook," replied Mrs. March.

They talked over the new plan while old Hannah cleared the table, then out came the four little work baskets, and the needles flew as the girls made sheets for Aunt March. It was uninteresting sewing, but tonight no one grumbled. They adopted Jo's plan of dividing the long **seams** into four parts, and calling the quarters Europe, Asia, Africa, and America, and in that way got on **capitally**, especially when they talked about the different countries as they **stitched** their way through them.

At nine they stopped work, and sang, as usual, before they went to bed. No one but Beth could get much music out of the old piano, but she had a way of softly touching the yellow keys and making a pleasant accompaniment to the simple songs they sang. Meg had a voice like a flute, and she and her mother led the little choir. Amy chirped like a cricket, and Jo wandered through the airs at her own sweet will, always coming out at the wrong place with a croak or a quaver that spoiled the most pensive tune. They had always done this from the time they could lisp...

Crinkle, crinkle, 'ittle 'tar, and it had become a household custom, for the mother was a born singer. The first sound in the morning was her voice as she went about the house singing like a lark, and the last sound at night was the same cheery sound, for the girls never grew too old for that familiar lullaby.

Chapter Two

A MERRY CHRISTMAS

Jo was the first to wake in the gray dawn of Christmas morning. No stockings hung at the fireplace, and for a moment she felt as much disappointed as she did long ago, when her little sock fell down because it was crammed so full of goodies. Then she remembered her mother's promise and, slipping her hand under her pillow, drew out a little crimson-covered book. She knew it very well, for it was that beautiful old story of the best life ever lived, and Jo felt that it was a true guidebook for any pilgrim going on a long journey. She woke Meg with a "Merry Christmas," and bade her see what was under her pillow. A green-covered book appeared, with the same picture inside, and a few words written by their mother, which made their one present very precious in their eyes. Presently Beth and Amy woke to rummage and find their little books also, one dove-colored, the other blue, and all sat looking at and talking about them, while the east grew rosy with the coming day.

In spite of her small vanities, Margaret had a sweet and pious nature, which unconsciously influenced her sisters, especially Jo, who loved her very tenderly, and obeyed her because her advice was so gently given.

chirp: ćwierkać, świergotać

cricket: świerszcz

air: melodia

croak: krakanie

quaver: drżenie głosu

pensive: pełen zadumy

lisp: seplenić

Crinkle, crinkle, 'ittle 'tar

= "Twinkle, twinkle, little

star" (Migocz, migocz,

gwiazdka): pierwsze słowa

tradycyjnej kołysanki

born (singer): urodzony

(śpiewak); utalentowany (śpiewak)

lark: skowronek

dawn: świt

crammed: zapelniony, zapchany

draw (drew; drawn) out:

wyciągać

bid (bid/bade; bid/

bidden): poprosić/kazać (coś komuś zrobić)

rummage: poszukiwać,

przetrząsać

dove-colored: szary

vanity: próżność

pious: pobożny

unconsciously: nieświadomie

render: uczynić (coś/kogoś jakimś)

miracle: cud

taken aback: zaskoczony

confiding: ufny

crustiness: opryskliwość, gburowatość

wrinkled: pomarszczony

cease: przestać

cozily: ciepło

cordially: serdecznie

erect: wyprostowany

in her right mind,” cried Hannah, staring after her, while the girls were **rendered** quite speechless by the **miracle**.

They would have been still more amazed if they had seen what Beth did afterward. If you will believe me, she went and knocked at the study door before she gave herself time to think, and when a gruff voice called out, “come in!” she did go in, right up to Mr. Laurence, who looked quite **taken aback**, and held out her hand, saying, with only a small quaver in her voice, “I came to thank you, sir, for...” But she didn’t finish, for he looked so friendly that she forgot her speech and, only remembering that he had lost the little girl he loved, she put both arms round his neck and kissed him.

If the roof of the house had suddenly flown off, the old gentleman wouldn’t have been more astonished. But he liked it. Oh, dear, yes, he liked it amazingly! And was so touched and pleased by that **confiding** little kiss that all his **crustiness** vanished, and he just set her on his knee, and laid his **wrinkled** cheek against her rosy one, feeling as if he had got his own little granddaughter back again. Beth **ceased** to fear him from that moment, and sat there talking to him as **cozily** as if she had known him all her life, for love casts out fear, and gratitude can conquer pride. When she went home, he walked with her to her own gate, shook hands **cordially**, and touched his hat as he marched back again, looking very stately and **erect**, like a handsome, soldierly old gentleman, as he was.

When the girls saw that performance, Jo began to dance a jig, by way of expressing her satisfaction, Amy nearly fell out of the window in her surprise, and Meg exclaimed, with up-lifted hands, “Well, I do believe the world is coming to an end.”

ROZUMIENIE TEKSTU

Zaznacz właściwą odpowiedź (A, B lub C).

1. March sisters decided

- A) to buy a Christmas present for one another.
- B) to buy Christmas presents for their father, mother and aunt.
- C) to buy Christmas presents for their mother.

2. On Christmas Day
 - A) Marmee started the day with some charity work.
 - B) Hannah put books under the girls' pillows.
 - C) Mr. Laurence invited the Marches for a festive meal.
3. During the New Year's Eve party,
 - A) both Meg and Jo were dressed in a very fashionable way.
 - B) Meg broke her leg.
 - C) Jo spent some time hiding from others.
4. Which of the following is true?
 - A) Elder sisters passed their dolls to Amy, because she was the youngest.
 - B) Beth was the shyest of the March sisters.
 - C) Laurie threw a snowball at the Marches' window, which was the beginning of their friendship.
5. Mr. Laurence
 - A) made Beth overcome her shyness.
 - B) loved playing the piano when the Marches visited him.
 - C) never visited the Marches, but invited them quite often.

O SŁOWACH

GIVE + NOUN

"I gave such a gape that she asked me what I meant by opening my mouth wide enough to take the whole book in at once."

Zamiast „**I gave a gape**” można powiedzieć „**I gaped**”. **Gape** to czasownik (ziewnąć, szeroko otworzyć/rozdziawić usta), ale też rzeczownik: ziewnięcie, rozdziawienie ust.

Niektóre czasowniki można zastąpić właśnie czasownikiem **give** i rzeczownikiem odnoszącym się do danej czynności. Takie rzeczowniki mają na ogół identyczną formę (pisownię i wymowę) jak odpowiadające im czasowniki. Oto kilka przykładów takich wyrażen z **give**:

CZASOWNIK	GIVE + RZECZOWNIK
cough	give a cough
<i>kaszeleć, zakaszeleć, kaszlnąć</i>	
kick somebody/something	give somebody/something a kick
<i>kopać/kopnąć kogoś/coś</i>	

MAŁE KOBIETKI Z ANGIELSKIM

call/ring/buzz somebody	give somebody a call/ring/buzz
<i>zadzwonić/zatelefonować do kogoś</i>	
scream/cry	give a scream/cry
<i>krzyknąć, wydać okrzyk</i>	
answer/reply	give an answer/a reply
<i>odpowiedzieć, dać odpowiedź</i>	
lecture	give (somebody) a lecture
<i>dawać/robić (komuś) wykład, wykladać</i>	
smile	give a smile
<i>uśmiechnąć się</i>	
kiss somebody	give somebody a kiss
<i>pocałować kogoś</i>	
push somebody/something	give somebody/something a push
<i>popchnąć kogoś/coś</i>	

Thomas gave the stool an angry kick.

Thomas ze złością kopnął stół.

Sweetheart, give me a call as soon as you get back home!

Kochanie, zadzwoń do mnie, jak tylko wrócisz do domu!

She gave him a farewell kiss.

Pocałowała go na pożegnanie.

The boy gave a loud scream.

Chłopiec głośno krzyknął.

Don't give me any lectures – I'm not a child any more!

Nie rób mi wykładów – nie jestem już dzieckiem!

GRAMATYKA

CZASOWNIK Z PRZYIMKIEM CZY BEZ?

"(...) When her sisters outgrew these idols, they passed to her because Amy would have nothing old or ugly."

Przyimki to wyrazy typu **for, to, at, in** (dla, do, na, w). Zarówno polskie, jak i angielskie czasowniki łączą się często z różnymi przyimkami. Kłopot w tym, że to, jaki przyimek

występuje po danym czasowniku – i czy w ogóle się po nim pojawia – wygląda różnie w poszczególnych językach. Przyimki angielskie nie mają na ogół jednego konkretnego odpowiednika polskiego. Porównaj przykłady:

Meg asked for help.

Meg poprosiła o pomoc.

I've baked the cake especially for you.

Upiekłem to ciasto specjalnie dla ciebie.

Czasami przyimki pojawiają się po czasownikach angielskich, ale nie po ich polskich odpowiednikach, np.:

My husband listens to the radio every day.

Mój mąż codziennie słucha radia.

Czasami bywa odwrotnie – to po angielskim czasowniku nie ma przyimka, podczas gdy w jego polskim tłumaczeniu przyimka używamy. Tak właśnie jest z wyrazem **outgrow** (wyrósnąć z), który znajdziesz w cytowanym fragmencie, np.:

It's unbelievable how quickly the children outgrow their clothes.

Niewiarygodne, jak szybko dzieci wyrastają z ubrań.

Oto kilka innych czasowników, które po polsku „potrzebują” przyimka, a w angielskim – nie:

1) **play** (grać w; grać na), np.:

He's constantly playing computer games.

On ciągle gra w gry komputerowe.

Alex used to play the drums.

Alex kiedyś grał na perkusji.

2) **meet** (spotykać się z), np.:

How often do you meet your friends?

Jak często spotykasz się z przyjaciółmi?

I remember the day I first met you.

Pamiętam dzień, w którym cię poznałam (spotkałam cię po raz pierwszy).

Meet with somebody można użyć w odniesieniu do oficjalnych spotkań. **Meet with something** występuje w znaczeniu przenośnym (napotkać na coś, spotkać się z czymś), np.:

- **meet with success/failure** – odnieść sukces, ponieść porażkę
- **meet with approval/disapproval** – spotkać się z aprobatą/dezaprobatą
- **meet with an accident** – stać się ofiarą wypadku

3) **discuss** (dyskutować o, omawiać), np.:

I hate it when they start discussing politics.

Nie znoszę, kiedy zaczynają dyskutować o polityce.

Discuss with somebody to dyskutować/omawiać coś z kimś – w tym znaczeniu przyimek **with** jest konieczny, np.:

Have you discussed the issue with the rest of the class?

Omówiłeś tę sprawę z resztą klasy?

4) **contact** (kontaktować się z), np.:

Should I contact their office or are you going to do it?

Czy powinnam skontaktować się z ich biurem, czy ty to zrobisz?

5) **call/phone** (zadzwonić do), np.:

Call me later!

Zadzwoń do mnie później!

I phoned the shop, but they didn't answer.

Zadzwoniłem do tego sklepu, ale nie odbierali.

6) **text** (napisać sms-a do), np.:

A: Is Tim nuts? He's texted me twenty times today! B: Don't you think he has a crush on you?

A: Czy Tim jest świrnięty? Napisał dziś do mnie dwadzieścia sms-ów! B: Nie sądzisz, że się w tobie zakochał?

7) **marry** (ożenić się z; wyjść za mąż za), np.:

When did you marry John?

Kiedy wyszłaś za Johna?

Mr. Fielding married his first wife at the age of 22.

Pan Fielding ożenił się ze swoją pierwszą żoną w wieku 22 lat.

KULTURA I HISTORIA

CHRISTOPHER COLUMBUS

Jo, jedna z bohaterek powieści – będąca zresztą *alter ego* autorki – chcąc wyrazić zaskoczenie, zdumienie bądź złość, chętnie posługuje się wykrzyknikiem „Christopher Columbus!”. Kolumb? Dlaczego akurat Kolumb?

Zacznijmy od przypomnienia, że jeszcze w czasach względnie nieodległych wpływ religii na życie codzienne był znacznie silniejszy niż obecnie. Prawdopodobnie ta dotyczyła nie tylko ludzi szczególnie związanych z jakimkolwiek wyznaniem, a po prostu

wszystkich – zwłaszcza w dziedzinie ogólnie przyjętej moralności i zasad współżycia społecznego.

Jedną z reguł, których łamać nie należało, a jej stosowania szczególnie oczekiwano od dzieci, było drugie przykazanie chrześcijańskiego dekalogu – „Nie będziesz wzywał imienia Pana Boga twego nadaremno”.

W związku z tym język angielski, którego użytkownicy odczuwali przecież niekiedy naturalną ochotę wykrzyknąć jeden z anglosaskich odpowiedników naszych „Chryste Panie!” czy „Jezus Maria!”, wytworzył wiele zamienników imienia Jezusa czy słowa Bóg. Były to zwroty będące specyficznymi „półprzekleństwami”, zwrotami nie do końca społecznie bezkarnymi, lecz o wyraźnym zabarwieniu humorystycznym.

Większość tego rodzaju eufemizmów rozpoczyna się pierwszą sylabą lub dwiema sylabami wyrażen typu np. *Jesus Christ!*, *God!*, *Christ!* i gładko przechodzą w inną frazę, niekiedy imię i nazwisko.

Poza *Christopherem Columbusem* – zastępującym *Christ* – mamy więc *Gordon Bennet!* (nazwisko amerykańskiego dziennikarza sportowego i wydawcy) podszywające się pod *God*, *Jiminy Cricket* udające *Jesus Christ* oraz wśród wielu innych *Jumpin' Jehosaphat*, *Criminy*, *Judas Priest*, *Jeepers Creepers*, czy *Geez Louise*.

ĆWICZENIA

1. Połącz wyrazy (1–10) z ich synonimami i definicjami (A–J).

- | | |
|-------------|--|
| 1. grumble | A) a feeling of guilt |
| 2. altered | B) changed |
| 3. bookworm | C) sensible, responsible, adult-like |
| 4. stroke | D) somebody who loves reading |
| 5. rapidly | E) suddenly; quickly |
| 6. provide | F) to complain |
| 7. remorse | G) to sit on the edge of something |
| 8. splendid | H) to supply with, to give somebody things they need |
| 9. perch | I) to touch somebody gently, especially on the head |
| 10. mature | J) wonderful, great |

2. Uzupełnij zdania wyrazami z ramki.

black and blue; cheery; familiar; fierce; gloomy; hasty; idle; proper; sensible; slender

- a) It was a/an fight without a winner.
- b) She was a tall blonde in her thirties.
- c) If you'd decided to do judo, no wonder you're all

- d) "Don't worry, it's all going to be fine", said Joanna with a smile.
- e) Jack Paul? Have I met him? The name sounds
- f) Every night before going to beds, the children had to put the toys in their places.
- g) Sophie is enough not to neglect her duties.
- h) The investor has run out of funds, so the workers have been for weeks on end.
- i) The house was dark and You could shoot a horror movie there.
- j) What was the reason for such a/an departure? Couldn't you say goodbye to us?
3. Uzupełnij zdania. W każdej luce powinien znajdować się jeden wyraz. Pierwsze litery zostały już podane.
- a) The treacherous villain managed to t..... our plans!
- b) The children were a..... to working in groups and really benefited from this mode of learning.
- c) Although all I was able to do was communicating in b..... French, I was proud of myself.
- d) Suzie continued to b..... over events which couldn't be undone.
- e) If you eat so quickly, you'll c..... on the fish bones!
- f) I hope Rebecca will get o..... her father's death soon.
- g) Their proposal finally met w..... success.
- h) Do you listen t..... music while you're working?
- i) They say n..... is the mother of invention.
- j) Well, we should discuss the matter w..... the management.
4. Zgromadź informacje na temat życia i twórczości autorki „Małych kobietek”, Louisy M. Alcott, i przygotuj prezentację na temat jej biografii (około 10 slajdów) albo jej opis (około 400 słów).
5. Rozwiąż krzyżówkę.

Across

- 7 ładunek; ciężar; brzemię (6)*
- 8 wydawać się, sprawiać wrażenie (6)
- 10 wydobywać się (5)
- 11 etykieta (5)

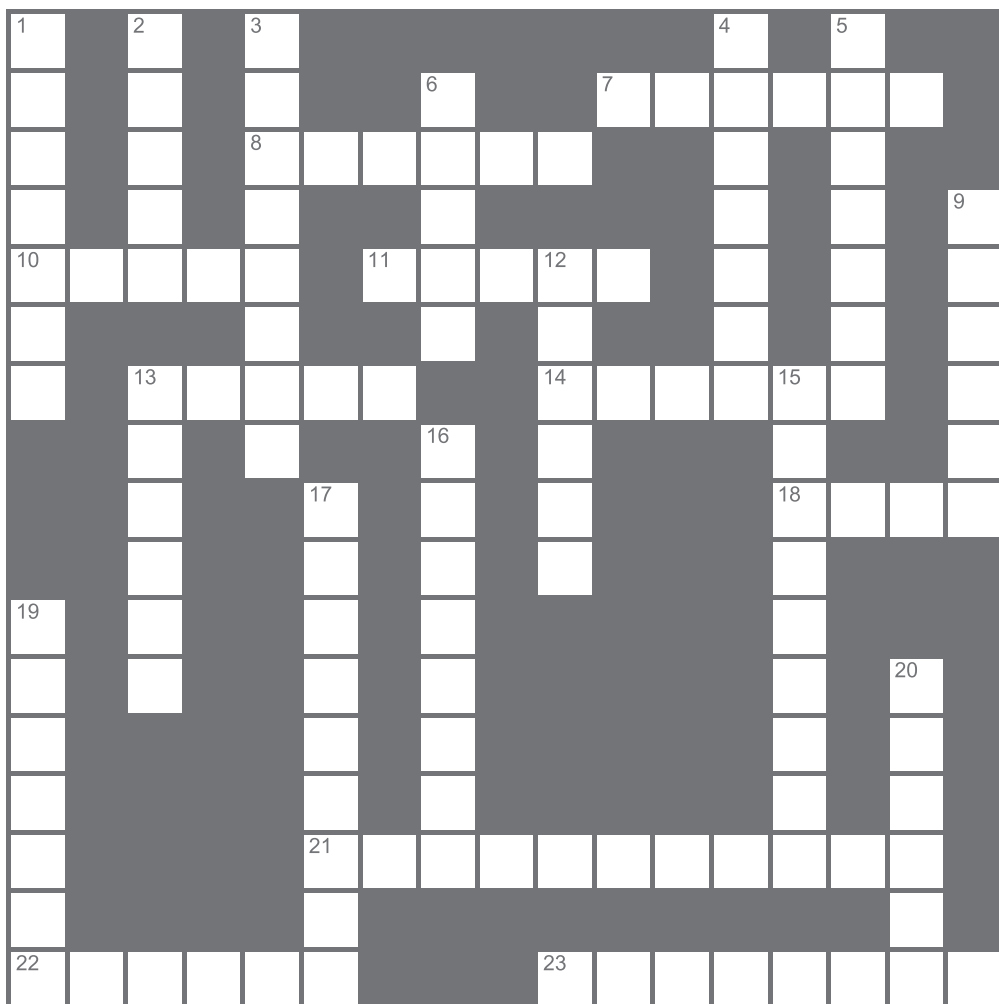
Down

- 1 godność (7)
- 2 pobożny (5)
- 3 pełen wdzięku, elegancki (8)
- 4 narzekać, żrzędzić (7)

Part 1

- 13 pulchny (5)
 14 nie znosić, nienawidzić (6)
 18 jaskinia (4)
 21 bezczelny, zuchwały (11)
 22 wstążka (6)
 23 niewinny (8)

- 5 zaniedbywać (7)
 6 opóźnienie (5)
 9 chichot (6)
 12 znosić, wytrzymywać (6)
 13 odpowiedni, właściwy (6)
 15 poświecenie (9)
 16 trudność, przeszkoda (8)
 17 poruszenie (9)
 19 komnata (7)
 20 bawełna (6)



* Liczby w nawiasach we wszystkich krzyżówkach oznaczają liczbę liter danego hasła.

Język angielski poziom B1-B2

Lubisz czytać dobre powieści, a jednocześnie chcesz doskonalić swój angielski?

Mamy dla Ciebie idealne połączenie!

Klasyka literatury światowej w wersji do nauki języka angielskiego.

CZYTAJ – SŁUCHAJ – ĆWICZ

CZYTAJ – dzięki oryginalnemu angielskiemu tekstowi powieści *Little Women* przyswoisz nowe słówka i uczysz się ich zastosowania w zdaniach. Wciągająca fabuła książki sprawi, że nie będziesz mógł się oderwać od lektury, co zapewni regularność nauki.

SŁUCHAJ – pobierz bezpłatne nagranie oryginalnego tekstu *Little Women* dostępne na www.poltext.pl/pobierz. Czytaj, jednocześnie słuchając nagrania, i utrwalać wymowę.

ĆWICZ – do każdego rozdziału powieści przygotowane zostały specjalne dodatki, m.in.:

- na marginesach stron znajdziesz minisłownik i objaśnienia trudniejszych wyrazów;
- w sekcji *O słowach* poszerzysz słownictwo z danej dziedziny, a w sekcji gramatycznej poznasz struktury i zagadnienia językowe;
- dzięki zamieszczonym na końcu rozdziału testom i różnorodnym ćwiczeniom sprawdzisz rozumienie przeczytanego tekstu;
- odpowiedzi do wszystkich zadań zamkniętych znajdziesz w kluczu na końcu książki.

Przekonaj się, że nauka języka obcego może być przyjemnością, której nie sposób się oprzeć.

POSZERZAJ SŁOWNICTWO – UTRWALAJ – UCZ SIĘ WYMOWY



Ameryka lat sześćdziesiątych XIX wieku. Rodzina Marchów od pokoleń mieszka w Orchard House. Ojciec walczący w wojnie secesyjnej pozostawia opiekę nad czterema córkami ich matce, Marmee. Marmee, wyprzedzająca swoją epokę, wpaja córkom ideały wolności i zachęca je do poszukiwania własnej drogi w życiu. Stateczna Meg, żywiołowa Jo, nieśmiała, uzdolniona muzycznie Beth i przemądrzała Amy wszystkich zarażają swoim entuzjazmem. Ulega mu nawet Laurie, samotny chłopiec z sąsiedztwa, oraz jego tajemniczy, bogaty dziadek.

Marta Fihel – anglistka, nauczycielka z wieloletnim stażem. Współautorka książek do nauki języka angielskiego i słowników.

Grzegorz Komerski – absolwent filozofii, tłumacz, współautor książek do nauki języka angielskiego. Prowadzi blog www.komerski.pl poświęcony historii języków i etymologii.

www.poltext.pl

