

# ESL EASY READ

LEITURA FACILITADA EM INGLÊS

NÍVEL

**B1**

MicMac

## The Fall of the House of Usher

Edgar Allan Poe



1 NÍVEL DE  
LEITURA

**B1**



TEXTO  
ORIGINAL  
EM INGLÊS



TRADUÇÃO  
EM PORTUGUÊS



NOTAS E  
GLOSSÁRIO  
DE VOCABULÁRIO

## A QUEDA DA CASA DE USHER

TRADUÇÃO EM PORTUGUÊS

APRENDA • LEIA • ENTENDA • PROGRIDA



→ DO NÍVEL **B1** AO TEXTO ORIGINAL ←

LEITURA INTELIGENTE, COMPREENSÃO REAL, PROGRESSO CONSTANTE.

# **The Fall of the House of Usher**

## **A Queda da Casa de Usher**

**Edgar Allan Poe**

ESL Easy Read

Reading Comprehension B1 • Original Text • Português  
Support

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## Autor

Edgar Allan Poe (1809–1849)

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Edgar Allan Poe faleceu em 1849.

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# Introdução

## Como ler este livro

Cada livro desta coleção é apresentado em um nível de leitura simplificada, de acordo com o CEFR — Quadro Europeu Comum de Referência para Línguas.

A2 — Básico: indicado para leitores que já compreendem frases simples, vocabulário frequente e textos curtos sobre situações do cotidiano.

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Este livro foi adaptado para o nível B1.

Assim, você pode começar a lê-lo mesmo sem dominar completamente o inglês. O texto foi simplificado para facilitar a compreensão, preservando a história, os personagens e os acontecimentos principais da obra original.

## Como usar as notas

No texto de leitura simplificada, cada parágrafo possui um link Pt/En. Esse link abre uma nota com a tradução em português do texto simplificado e o trecho correspondente no texto original em inglês.

No texto original em inglês, o link PT leva diretamente ao parágrafo correspondente na versão em português. Na tradução portuguesa, o link En retorna ao parágrafo correspondente no texto original.

A tradução para o português é feita a partir do texto em inglês simplificado, e não diretamente do texto original. O objetivo é ajudar você a compreender com precisão a frase simplificada que está estudando naquele momento.

O texto original em inglês é apresentado separadamente para a etapa seguinte do aprendizado, quando você já estiver preparado para ler e comparar a obra em sua forma original.

Cada nota contém links que permitem retornar exatamente ao parágrafo que você estava lendo.

### **Como usar o glossário**

Na última parte do livro, o Glossary: New Words reúne, em ordem alfabética, palavras mais complexas ou menos frequentes presentes no texto simplificado de nível B1. Essas palavras aparecem em itálico no texto.

Cada entrada apresenta pronúncia, tradução em português, explicação simples em inglês, frase de exemplo e até cinco frases reais do livro.

O link Back to B1 retorna exatamente à frase correspondente na versão simplificada.

Depois do texto simplificado, o livro apresenta também o texto original completo em inglês e a versão completa em português.

### **Sobre este livro**

A Queda da Casa de Usher é um conto gótico de Edgar Allan Poe, publicado originalmente em 1839. A narrativa segue um narrador anônimo que visita seu amigo de infância, Roderick Usher, em sua mansão ancestral em decadência. Roderick, sofrendo de hipersensibilidade sensorial aguda e profunda melancolia, acredita que a própria casa exerce uma influência sinistra sobre sua família. Sua irmã gêmea, Madeline, está gravemente doente com uma condição cataléptica que a deixa aparentemente sem vida. O conflito central gira em torno da maldição hereditária da família Usher e da deterioração psicológica de seus últimos membros. A história se desenrola na mansão sombria e isolada, cercada por um lago, com uma atmosfera de pavor e desgraça iminente. O narrador tenta confortar Roderick lendo histórias, mas a realidade e a ficção se confundem à medida que o destino de Madeline se entrelaça com o colapso da casa. O tom é de terror crescente, explorando temas de loucura, família, isolamento e identidades metafísicas. A progressão leva a um clímax onde os limites

físicos e espirituais entre os personagens e a casa se dissolvem, culminando em um final catastrófico.

### **Nota editorial**

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# Index - Reading Comprehension B1

[The Fall of the House of Usher](#)

# The Fall of the House of Usher

**Pt/En** The text says that a person's heart is like a lute that makes a sound when it is touched.

**Pt/En** This is from Béranger.

**Pt/En** On a sad, quiet autumn day, the narrator rode alone through a lonely area. As evening came, he saw the House of Usher. The first sight of the house made him feel very sad. He described the house and its surroundings, noting the bleak walls, empty windows, and dead trees. He felt a deep sadness that he could not explain. He wondered why the house made him feel so uneasy. He thought that maybe a different arrangement of the scene would change how it made people feel. He looked at the house reflected in a dark lake, and it made him feel even more uneasy.

**Pt/En** The narrator decided to stay at the House of Usher for a few weeks. He knew the owner, Roderick Usher, from when they were boys, but they had not met for many years. Roderick had sent him a letter asking him to visit. The letter showed that Roderick was very worried and not well. He said he was sick and had a mental problem. He wanted to see the narrator, his only close friend, hoping that his friend's company would help him feel better. Because Roderick's request seemed so sincere, the narrator agreed to go.

**Pt/En** The narrator knew little about his friend Roderick Usher, even though they were close as children. Roderick was always very private. The narrator knew that Roderick's old family was known for being very sensitive. This sensitivity was shown in their art, their charity, and their deep interest in music. He also knew that the Usher family had no other branches; the family line always passed directly from father to son. The narrator thought that this lack of other family members and the direct passing down of the family name and property had caused the family and the house to become known together as the "House of Usher".

**Pt/En** The narrator looked into the dark water and felt his fear grow. He believed the house and its land had a strange, unhealthy feeling. This feeling seemed to come from the old, decaying trees, the gray walls, and the dark water, creating a dull, misty, and unhealthy air.

**Pt/En** Shaking off his strange thoughts, the narrator looked closely at the building. It seemed very old, with colors faded by time. Small plants grew all over the outside walls. Even though it looked old and decayed, the building was still strong and in good shape. There was a thin crack that went down the front wall to the dark water.

**Pt/En** After noticing these things, the narrator rode across a small bridge to the house. A servant took his horse, and he entered the house. A silent servant led him through dark hallways to his master's room. The things he saw on the way made his strange feelings stronger. He saw old decorations and furniture, but they made him think unfamiliar thoughts. On a staircase, he met the family doctor, who looked worried and confused. The doctor spoke to him nervously and then left. The servant then opened a door and took him to meet his master.

**Pt/En** The room where the narrator arrived was very big and high. The windows were tall and thin, and very high up. Dim, red light came through the windows, showing the main objects in the room. The narrator could not see the corners or the ceiling clearly. Dark curtains covered the walls. The furniture was plentiful but uncomfortable, old, and worn out. Many books and musical instruments were spread around, but they did not make the room feel alive. The narrator felt a strong sense of sadness in the air.

# Index - Original English Text

[The Fall of the House of Usher](#)

# The Fall of the House of Usher

**PT** Son cœur est un luth suspendu; Sitôt qu'on le touche il résonne.

**PT** De Béranger.

**PT** During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium—the bitter lapse into every-day life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled luster by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodeled and inverted images of the gray sedge, and the ghastly tree stems, and the vacant and eye-like windows.

**PT** Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness—of a mental disorder which oppressed him, and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said—it was the apparent heart that went with his request—which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

**PT** Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent, yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognizable beauties, of musical science. I had learned, too, the very remarkable fact that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other—it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher"—an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.

**PT** I have said that the sole effect of my somewhat childish experiment of looking down within the tarn had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition—for why should I not so term it?—served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy—a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued.

**PT** Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine, tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old woodwork which has rotted for years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.

**PT** Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While

the objects around me—while the carvings of the ceilings, the somber tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me into the presence of his master.

**PT** The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

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[1 - A Queda da Casa de Usher](#)

## A Queda da Casa de Usher

**En** O verso compara o coração de uma pessoa a um alaúde suspenso que ressoa imediatamente quando tocado, sugerindo uma sensibilidade inata.

**En** A linha é atribuída ao poeta francês Béranger.

**En** Em um dia monótono e silencioso de outono, o narrador cavalgava sozinho por uma paisagem sombria. Ao cair da noite, avistou a melancólica Casa de Usher. O primeiro vislumbre encheu-o de uma tristeza insuportável, diferente do sentimento poético que geralmente acompanha cenas desoladas. Ele observou as paredes desoladas, janelas vazias como olhos, juncos densos e troncos brancos de árvores apodrecidas, experimentando uma depressão comparável ao amargo retorno à realidade de um sonhador de ópio. Procurando a causa, encontrou um mistério além da análise; especulou que uma disposição diferente da cena poderia alterar seu efeito doloroso. Agindo com base nessa ideia, parou seu cavalo à beira de um lago escuro e olhou para o reflexo invertido, que apenas intensificou seu arrepio.

**En** O narrador planejava ficar várias semanas na mansão sombria. O proprietário, Roderick Usher, fora um amigo de infância, mas muitos anos haviam passado desde o último encontro. Recentemente, uma carta de Roderick chegara de uma região distante, escrita em tom intensamente urgente que exigia uma resposta pessoal. O manuscrito revelava agitação nervosa, descrevendo doença física aguda e um distúrbio mental que o oprimia. Roderick expressou um desejo sincero de ver seu único amigo pessoal, na esperança de que a companhia alegre do narrador pudesse aliviar seu sofrimento. A sinceridade do pedido não deixou espaço para hesitação, então o narrador atendeu ao que ainda considerava uma convocação muito estranha.

**En** Embora o narrador e Roderick tivessem sido amigos íntimos quando meninos, o narrador na verdade sabia pouco sobre seu amigo, cuja reserva era sempre excessiva. No entanto, ele sabia que a antiga família Usher havia sido notada por muito tempo por uma sensibilidade peculiar de temperamento, demonstrada ao longo dos tempos em arte elevada e, mais recentemente, em caridade generosa, porém discreta, bem como em uma devoção apaixonada às complexidades da música. O

narrador também aprendera que a linhagem dos Usher nunca produzira nenhum ramo duradouro; a família sempre descendera diretamente, com muito pouca variação. Enquanto contemplava a consistência perfeita entre o caráter das propriedades e das pessoas, e especulava sobre sua possível influência mútua ao longo dos séculos, ele considerou que essa falta de descendência colateral e a transmissão invariável da propriedade de pai para filho haviam identificado tanto a família com a casa que os camponeses usavam o nome "Casa de Usher" para se referir tanto à família quanto à mansão.

**En** O narrador admitiu que seu ato infantil de olhar para a água escura apenas aprofundou sua estranha impressão. Ele sabia que sua consciência da crescente superstição na verdade a fazia crescer mais rápido, um paradoxo comum a todos os sentimentos baseados no medo. Quando olhou novamente para a casa, uma fantasia ridícula se formou em sua mente: que toda a mansão e seus terrenos eram cercados por uma atmosfera única e insalubre. Essa névoa, opaca e plúmbea, parecia surgir das árvores em decomposição, do muro cinzento e do lago silencioso, não tendo nenhuma conexão com o ar natural.

**En** Sacudindo o que parecia um sonho, o narrador examinou o edifício mais de perto. Parecia excessivamente antigo, com descoloração de eras passadas. Minúsculos fungos cobriam o exterior, pendendo em uma fina teia dos beirais. No entanto, não havia dilapidação extraordinária; a alvenaria estava intacta, criando uma estranha inconsistência entre as partes perfeitas e as pedras em ruínas. Isso o lembrou de madeiramento antigo que apodreceu em um porão negligenciado, sem ser perturbado pelo ar externo. Apesar da deterioração generalizada, a estrutura parecia estável. Apenas uma fissura quase imperceptível ziguezagueava do telhado pela parede até desaparecer nas águas escuras do lago.

**En** Depois de notar essas coisas, o narrador atravessou uma curta calçada elevada até a casa. Um criado pegou seu cavalo, e ele entrou pelo arco gótico. Um laçao sorrateiro o conduziu silenciosamente por muitos corredores escuros e intrincados até o estúdio de seu mestre. Tudo o que encontrou pelo caminho intensificou seus sentimentos vagos — os tetos esculpidos, as tapeçarias sombrias, os pisos negros e os troféus heráldicos que chacoalhavam. Embora tais objetos fossem familiares desde a infância, eles despertaram fantasias desconhecidas. Em uma escada, ele encontrou o médico da família, cujo rosto mostrava

astúcia e perplexidade. O médico o cumprimentou nervosamente e seguiu em frente. O laçao então abriu uma porta e o conduziu à presença de seu mestre.

**En** O quarto era muito grande e alto. As janelas eram longas, estreitas e pontiagudas, colocadas tão acima do assoalho de carvalho preto que eram inacessíveis. Uma luz carmesim fraca filtrada através das vidraças treliçadas tornava objetos proeminentes distintos, mas o olhar não alcançava os cantos mais distantes ou o teto abobadado. Cortinas escuras pendiam nas paredes. A mobília era farta, desconfortável, antiga e surrada. Muitos livros e instrumentos musicais estavam espalhados, mas não conseguiam dar vitalidade à cena. O narrador sentia que respirava uma atmosfera de tristeza — uma escuridão severa, profunda e irremediável permeava tudo.

# The Fall of the House of Usher

## Pt/En

### Português

O verso compara o coração de uma pessoa a um alaúde suspenso que ressoa imediatamente quando tocado, sugerindo uma sensibilidade inata.

### Original English

Son cœur est un luth suspendu; Sitôt qu'on le touche il résonne.

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A linha é atribuída ao poeta francês Béranger.

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De Béranger.

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### Original English

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country;

and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium—the bitter lapse into every-day life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled luster by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodeled and inverted images of the gray sedge, and the ghastly tree stems, and the vacant and eye-like windows.

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## **Pt/En**

### **Português**

O narrador planejava ficar várias semanas na mansão sombria. O proprietário, Roderick Usher, fora um amigo de infância, mas muitos anos haviam passado desde o último encontro. Recentemente, uma carta de Roderick chegara de uma região distante, escrita em tom intensamente urgente que exigia uma resposta pessoal. O manuscrito revelava agitação nervosa, descrevendo doença física aguda e um distúrbio mental que o oprimia. Roderick expressou um desejo sincero de ver seu único amigo

peçoal, na esperança de que a companhia alegre do narrador pudesse aliviar seu sofrimento. A sinceridade do pedido não deixou espaço para hesitação, então o narrador atendeu ao que ainda considerava uma convocação muito estranha.

### Original English

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness—of a mental disorder which oppressed him, and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said—it was the apparent heart that went with his request—which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

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### Pt/En

#### Português

Embora o narrador e Roderick tivessem sido amigos íntimos quando meninos, o narrador na verdade sabia pouco sobre seu amigo, cuja reserva era sempre excessiva. No entanto, ele sabia que a antiga família Usher havia sido notada por muito tempo por uma sensibilidade peculiar de temperamento, demonstrada ao longo dos tempos em arte elevada e, mais recentemente, em caridade generosa, porém discreta, bem como em uma devoção apaixonada às complexidades da música. O narrador também aprendera que a linhagem dos Usher nunca produzira nenhum ramo duradouro; a família sempre descendera diretamente, com muito pouca variação. Enquanto contemplava a consistência perfeita entre o caráter das propriedades e das pessoas, e especulava sobre sua possível influência mútua ao longo dos séculos, ele considerou que essa falta de descendência colateral e a transmissão invariável da propriedade de pai para filho haviam identificado tanto a família com a casa que os camponeses usavam o nome "Casa de Usher" para se referir tanto à família quanto à mansão.

## Original English

Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent, yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognizable beauties, of musical science. I had learned, too, the very remarkable fact that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other—it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher"—an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.

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## Pt/En

### Português

O narrador admitiu que seu ato infantil de olhar para a água escura apenas aprofundou sua estranha impressão. Ele sabia que sua consciência da crescente superstição na verdade a fazia crescer mais rápido, um paradoxo comum a todos os sentimentos baseados no medo. Quando olhou novamente para a casa, uma fantasia ridícula se formou em sua mente: que toda a mansão e seus terrenos eram cercados por uma atmosfera única e insalubre. Essa névoa, opaca e plúmbea, parecia surgir das árvores em decomposição, do muro cinzento e do lago silencioso, não tendo nenhuma conexão com o ar natural.

## Original English

I have said that the sole effect of my somewhat childish experiment of looking down within the tarn had been to deepen the first singular

impression. There can be no doubt that the consciousness of the rapid increase of my superstition—for why should I not so term it?—served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy—a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued.

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## **Pt/En**

### **Português**

Sacudindo o que parecia um sonho, o narrador examinou o edifício mais de perto. Parecia excessivamente antigo, com descoloração de eras passadas. Minúsculos fungos cobriam o exterior, pendendo em uma fina teia dos beirais. No entanto, não havia dilapidação extraordinária; a alvenaria estava intacta, criando uma estranha inconsistência entre as partes perfeitas e as pedras em ruínas. Isso o lembrou de madeiramento antigo que apodreceu em um porão negligenciado, sem ser perturbado pelo ar externo. Apesar da deterioração generalizada, a estrutura parecia estável. Apenas uma fissura quase imperceptível ziguezagueava do telhado pela parede até desaparecer nas águas escuras do lago.

### **Original English**

Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine, tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old woodwork which has rotted for years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric

gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.

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## **Pt/En**

### **Português**

Depois de notar essas coisas, o narrador atravessou uma curta calçada elevada até a casa. Um criado pegou seu cavalo, e ele entrou pelo arco gótico. Um laçao sorrateiro o conduziu silenciosamente por muitos corredores escuros e intrincados até o estúdio de seu mestre. Tudo o que encontrou pelo caminho intensificou seus sentimentos vagos — os tetos esculpidos, as tapeçarias sombrias, os pisos negros e os troféus heráldicos que chacoalhavam. Embora tais objetos fossem familiares desde a infância, eles despertaram fantasias desconhecidas. Em uma escada, ele encontrou o médico da família, cujo rosto mostrava astúcia e perplexidade. O médico o cumprimentou nervosamente e seguiu em frente. O laçao então abriu uma porta e o conduziu à presença de seu mestre.

### **Original English**

Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me—while the carvings of the ceilings, the somber tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me into the presence of his master.

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## Pt/En

### Português

O quarto era muito grande e alto. As janelas eram longas, estreitas e pontiagudas, colocadas tão acima do assoalho de carvalho preto que eram inacessíveis. Uma luz carmesim fraca filtrada através das vidraças treliçadas tornava objetos proeminentes distintos, mas o olhar não alcançava os cantos mais distantes ou o teto abobadado. Cortinas escuras pendiam nas paredes. A mobília era farta, desconfortável, antiga e surrada. Muitos livros e instrumentos musicais estavam espalhados, mas não conseguiam dar vitalidade à cena. O narrador sentia que respirava uma atmosfera de tristeza — uma escuridão severa, profunda e irremediável permeava tudo.

### Original English

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

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# Glossary: New Words

Words introduced by the simplified reading that do not occur in the complete original English text. Each entry shows up to five real sentences from this book; every return link opens that exact sentence in the simplified version.

## **agreed** ə'gri:d (1 occurrence)

**Português:** concordou

**Simple English:** to say yes to a plan or deal

**Example:** *Momaya agreed to a deal.*

**Uses in this book:**

1. Because Roderick's request seemed so sincere, the narrator agreed to go. [Back to B1](#)

## **alive** ə'lɑ:v (4 occurrences)

**Português:** vivo

**Simple English:** Having life; not dead; full of energy.

**Example:** *The garden looks alive with colorful flowers.*

**Uses in this book:**

1. Many books and musical instruments were spread around, but they did not make the room feel alive. [Back to B1](#)
2. Her brother told me that night, very upset, that the quick look I had of her was probably the last time I would see her alive.
3. Usher thought that all plants were alive.
4. He explained that they had put a woman in the tomb while she was still alive.

## **area** 'ɛəriə (1 occurrence)

**Português:** área

**Simple English:** a space or part of a place

**Example:** *She ran across a small open area.*

**Uses in this book:**

1. On a sad, quiet autumn day, the narrator rode alone through a lonely area. [Back to B1](#)

**asking** 'æskɪŋ (2 occurrences)

**Português:** perguntando

**Simple English:** to say a question or request

**Example:** *He liked the idea of asking them.*

**Uses in this book:**

1. Roderick had sent him a letter asking him to visit. [Back to B1](#)
2. Usher explained that he decided this because of the unusual sickness Madeline had, because doctors were asking many questions, and because the family's burial place was far away and exposed.

**better** 'betər (3 occurrences)

**Português:** melhor

**Simple English:** More good or healthy than before.

**Example:** *He feels better after the rest.*

**Uses in this book:**

1. He wanted to see the narrator, his only close friend, hoping that his friend's company would help him feel better. [Back to B1](#)
2. He said he really wanted to see the narrator and hoped the narrator could help him feel better.
3. He quickly dressed, knowing he would not sleep, and walked around the room to try and feel better.

**bridge** brɪdʒ (1 occurrence)

**Português:** ponte

**Simple English:** a structure to cross over water or land

**Example:** *We crossed the bridge to get to the park.*

**Uses in this book:**

1. After noticing these things, the narrator rode across a small bridge to the house. [Back to B1](#)

**children** ˈtʃɪldrən (1 occurrence)

**Português:** crianças

**Simple English:** Young boys or girls, sons or daughters.

**Example:** *The children play in the park.*

**Uses in this book:**

1. The narrator knew little about his friend Roderick Usher, even though they were close as children. [Back to B1](#)

**clearly** ˈklɪərli (3 occurrences)

**Português:** claramente

**Simple English:** In a way that is easy to see or understand.

**Example:** *I can see the stars clearly tonight.*

**Uses in this book:**

1. The narrator could not see the corners or the ceiling clearly. [Back to B1](#)
2. As I became closer friends with Usher and learned more about his feelings, I understood more clearly that it was impossible to cheer him up.
3. I could not fully describe these paintings with words, even though I can still see them clearly.

**colors** ˈkɒlərz (1 occurrence)

**Português:** cores

**Simple English:** the way we see different lights like red or blue

**Example:** *The walls of the house have bright colors.*

**Uses in this book:**

1. It seemed very old, with colors faded by time. [Back to B1](#)

**company** ˈkʌmpəni (1 occurrence)

**Português:** companhia

**Simple English:** The fact of being with others.

**Example:** *I enjoy your company.*

**Uses in this book:**

1. He wanted to see the narrator, his only close friend, hoping that his friend's company would help him feel better. [Back to B1](#)

**confused** /kən'fju:zd/ (2 occurrences)

**Português:** confuso; confundido; baralhado

**Simple English:** Feeling uncertain because something is unclear or hard understand.

**Example:** *He felt confused after reading the instructions multiple times without clarity.*

**Uses in this book:**

1. On a staircase, he met the family doctor, who looked worried and confused.

[Back to B1](#)

2. Some of these made the narrator curious and confused.

**corners** 'kɔ:rnərz (1 occurrence)

**Português:** esquinas

**Simple English:** A place where two streets or walls meet.

**Example:** *Small oil lamps burned dimly at street corners.*

**Uses in this book:**

1. The narrator could not see the corners or the ceiling clearly. [Back to B1](#)

**covered** 'kʌvəd (3 occurrences)

**Português:** coberto

**Simple English:** to have something on the surface of an object or person

**Example:** *He was covered in mud after playing outside.*

**Uses in this book:**

1. Dark curtains covered the walls. [Back to B1](#)

2. The floor and the entrance were covered with copper, and the heavy iron door made a loud noise when they opened it.

3. Then, he covered his lamp and opened a window to the storm.

**crack** kræk (3 occurrences)

**Português:** fenda

**Simple English:** A narrow opening in a surface.

**Example:** *A small crack appeared in the wall.*

**Uses in this book:**

1. There was a thin crack that went down the front wall to the dark water. [Back to B1](#)
2. The light came from the full, red moon, shining through a large crack in the house that went from the roof to the bottom.
3. As I watched, the crack grew wider.

**creating** *kri'eɪtɪŋ* (1 occurrence)

**Português:** criando

**Simple English:** making or causing something to exist

**Example:** *She is creating a beautiful painting.*

**Uses in this book:**

1. This feeling seemed to come from the old, decaying trees, the gray walls, and the dark water, creating a dull, misty, and unhealthy air. [Back to B1](#)

**curtains** *'kɜ:rtənz* (1 occurrence)

**Português:** cortinas

**Simple English:** pieces of cloth hung to cover windows or doors

**Example:** *She opened the curtains to let in the sunlight.*

**Uses in this book:**

1. Dark curtains covered the walls. [Back to B1](#)

**decided** *dɪ'saɪdɪd* (3 occurrences)

**Português:** decidiu

**Simple English:** chose to do something

**Example:** *He decided to stay at home.*

**Uses in this book:**

1. The narrator decided to stay at the House of Usher for a few weeks. [Back to B1](#)
2. Usher explained that he decided this because of the unusual sickness Madeline had, because doctors were asking many questions, and because the family's burial place was far away and exposed.
3. The narrator recalled seeing a strange person on the stairs when he arrived and decided not to argue with Usher's plan, thinking it was a reasonable precaution.

**doctor** *'dɒktər* (2 occurrences)

**Português:** médico

**Simple English:** A person who helps sick or injured people.

**Example:** *Blake called out to them, asking for a doctor quickly.*

**Uses in this book:**

1. On a staircase, he met the family doctor, who looked worried and confused. [Back to B1](#)
2. The doctor spoke to him nervously and then left. [Back to B1](#)

**empty** */'empti/* (2 occurrences)

**Português:** vazio; esvaziar; esvazie

**Simple English:** Containing nothing.

**Example:** *The room was empty.*

**Uses in this book:**

1. He described the house and its surroundings, noting the bleak walls, empty windows, and dead trees. [Back to B1](#)
2. Usher would stare into empty space for a long time, as if listening to sounds only he could hear.

**explain** *ɪk'spleɪn* (3 occurrences)

**Português:** explicar

**Simple English:** To make something clear or easy to understand.

**Example:** *He explained the rules to the new players.*

**Uses in this book:**

1. He felt a deep sadness that he could not explain. [Back to B1](#)
2. The narrator was very surprised and a little scared by her appearance, but he couldn't explain why.
3. It is hard to explain exactly what we studied or did together.

**faded** *'feɪdɪd* (1 occurrence)

**Português:** desvanecido

**Simple English:** to slowly disappear or become less clear

**Example:** *The sound faded as they walked away.*

**Uses in this book:**

1. It seemed very old, with colors faded by time. [Back to B1](#)

**father** *'fa:ðər* (1 occurrence)

**Português:** pai

**Simple English:** A male parent.

**Example:** *My father is very kind.*

**Uses in this book:**

1. He also knew that the Usher family had no other branches; the family line always passed directly from father to son. [Back to B1](#)

**hallways** *'hɔ:lweɪz* (1 occurrence)

**Português:** corredores

**Simple English:** long passage inside a building with doors to rooms

**Example:** *Other hallways opened from this one, marked with strange symbols.*

**Uses in this book:**

1. A silent servant led him through dark hallways to his master's room. [Back to B1](#)

**lake** *leɪk* (5 occurrences)

**Português:** lago

**Simple English:** A large area of water surrounded by land.

**Example:** *He looked at the house reflected in the dark lake.*

**Uses in this book:**

1. He looked at the house reflected in a dark lake, and it made him feel even more uneasy. [Back to B1](#)
2. He felt that the house itself, its shape and materials, and the dark lake it overlooked, had a powerful, negative influence on his spirit and his life.
3. He also believed the reflection in the dark water of the lake showed it.

4. I explained that the lights were probably from electricity or bad air from the lake.

5. There was a loud noise like many waters, and the dark lake below quietly closed over the pieces of the House of Usher.

### **land** *lænd* (2 occurrences)

**Português:** terreno

**Simple English:** The ground or area of earth around a place.

**Example:** *The house and its land had a strange feeling.*

**Uses in this book:**

1. He believed the house and its land had a strange, unhealthy feeling. [Back to B1](#)

2. The spirits were around a throne where the ruler of the land was sitting in a way that showed his importance.

### **Lonely** */'lʌnli/* (1 occurrence)

**Português:** solitário; sozinho; só

**Simple English:** Feeling unhappy due to lack of companionship or friends.

**Example:** *He felt lonely after moving to a new city without friends.*

**Uses in this book:**

1. On a sad, quiet autumn day, the narrator rode alone through a lonely area. [Back to B1](#)

### **maybe** *'meɪbi* (1 occurrence)

**Português:** talvez

**Simple English:** Possibly or perhaps.

**Example:** *Maybe he had a fever because he was alone.*

**Uses in this book:**

1. He thought that maybe a different arrangement of the scene would change how it made people feel. [Back to B1](#)

## members 'membərz (1 occurrence)

**Português:** membros

**Simple English:** People who belong to a group or team.

**Example:** *The team has five members.*

**Uses in this book:**

1. The narrator thought that this lack of other family members and the direct passing down of the family name and property had caused the family and the house to become known together as the "House of Usher". [Back to B1](#)

## misty 'mɪsti (1 occurrence)

**Português:** enevoado

**Simple English:** with a light fog or unclear because of small drops of water in the air

**Example:** *The morning was cool and misty.*

**Uses in this book:**

1. This feeling seemed to come from the old, decaying trees, the gray walls, and the dark water, creating a dull, misty, and unhealthy air. [Back to B1](#)

## narrator 'nærətər (51 occurrences)

**Português:** narrador

**Simple English:** The person who tells a story.

**Example:** *The narrator was busy looking for strange things.*

**Forms in this book:** narrator, narrator's

**Uses in this book:**

1. On a sad, quiet autumn day, the narrator rode alone through a lonely area. [Back to B1](#)

2. The narrator decided to stay at the House of Usher for a few weeks. [Back to B1](#)

3. He wanted to see the narrator, his only close friend, hoping that his friend's company would help him feel better. [Back to B1](#)

4. Because Roderick's request seemed so sincere, the narrator agreed to go. [Back to B1](#)

5. The narrator knew little about his friend Roderick Usher, even though they were close as children. [Back to B1](#)

**outside** *ˌaʊtˈsaɪd* (3 occurrences)

**Português:** fora

**Simple English:** The outer part or surface of something.

**Example:** *Plants grew on the outside walls.*

**Uses in this book:**

1. Small plants grew all over the outside walls. [Back to B1](#)
2. He tried to calm his nerves, thinking the dark room and the storm outside were making him feel bad.
3. Usher then jumped up and shouted loudly that the woman was now standing outside the door.

**plants** *plænts* (2 occurrences)

**Português:** plantas

**Simple English:** living things like trees and flowers

**Example:** *The garden has many different plants.*

**Uses in this book:**

1. Small plants grew all over the outside walls. [Back to B1](#)
2. Usher thought that all plants were alive.

**plentiful** *ˈplɛntɪfəl* (1 occurrence)

**Português:** abundante

**Simple English:** existing in large amounts

**Example:** *The food was plentiful but not very tasty.*

**Uses in this book:**

1. The furniture was plentiful but uncomfortable, old, and worn out. [Back to B1](#)

**private** *ˈpraɪvət/* (1 occurrence)

**Português:** privada; particular; confidencial

**Simple English:** Used by or belonging exclusively to a particular individual or group.

**Example:** *She prefers a private study room to concentrate on her work.*

**Uses in this book:**

1. Roderick was always very private. [Back to B1](#)

**problem** *'pra:bləm* (2 occurrences)

**Português:** problema

**Simple English:** something difficult or wrong

**Example:** *He had a problem with the new rule.*

**Uses in this book:**

1. He said he was sick and had a mental problem. [Back to B1](#)
2. He said it was just a nervous problem that would probably pass soon.

**property** */'propərti/* (1 occurrence)

**Português:** propriedade; imóvel

**Simple English:** Land or buildings owned by individuals, organizations, or entities.

**Example:** *She bought a new property to invest in real estate.*

**Uses in this book:**

1. The narrator thought that this lack of other family members and the direct passing down of the family name and property had caused the family and the house to become known together as the "House of Usher". [Back to B1](#)

**quiet** *'kwaɪət* (3 occurrences)

**Português:** silencioso

**Simple English:** making little or no noise

**Example:** *It was a quiet and sad autumn day.*

**Uses in this book:**

1. On a sad, quiet autumn day, the narrator rode alone through a lonely area. [Back to B1](#)
2. I will always remember the quiet times I spent with Roderick Usher.
3. He sat up and looked into the dark room, listening to strange, quiet sounds that came between the noises of the storm.

## **sadness** 'sædnəs (7 occurrences)

**Português:** tristeza

**Simple English:** A feeling of being unhappy or sorrowful.

**Example:** *This made the sadness stronger because it showed he was tired and without hope after much pain.*

**Uses in this book:**

1. He felt a deep sadness that he could not explain. [Back to B1](#)
2. The narrator felt a strong sense of sadness in the air. [Back to B1](#)
3. The friend admitted, with some difficulty, that his sadness was mostly caused by a more understandable reason: his sister, whom he loved dearly, was very ill and seemed close to death.
4. He said with great sadness that her death would mean he was the last of the old Usher family.
5. His mind was full of darkness, which seemed to spread like a constant light of sadness over everything in the world.

## **sensitivity** ,sensɪ'tɪvɪti (1 occurrence)

**Português:** sensibilidade

**Simple English:** the ability to feel or notice things easily

**Example:** *Their art showed great sensitivity.*

**Uses in this book:**

1. This sensitivity was shown in their art, their charity, and their deep interest in music. [Back to B1](#)

## **shape** /ʃeɪp/ (2 occurrences)

**Português:** forma; moldar

**Simple English:** The form of something.

**Example:** *The box has a square shape.*

**Uses in this book:**

1. Even though it looked old and decayed, the building was still strong and in good shape. [Back to B1](#)
2. He felt that the house itself, its shape and materials, and the dark lake it overlooked, had a powerful, negative influence on his spirit and his life.

### **shown** *ʃoʊn* (1 occurrence)

**Português:** mostrado

**Simple English:** to make something visible or known

**Example:** *He had shown respect to the king.*

**Uses in this book:**

1. This sensitivity was shown in their art, their charity, and their deep interest in music. [Back to B1](#)

### **sick** *sɪk* (3 occurrences)

**Português:** doente

**Simple English:** ill or not healthy

**Example:** *She stayed home because she was sick.*

**Uses in this book:**

1. He said he was sick and had a mental problem. [Back to B1](#)
2. Lady Madeline had been sick for a long time, and doctors could not help her.
3. A sick smile appeared on his lips.

### **sincere** */sɪnˈsɪər/* (2 occurrences)

**Português:** sincero

**Simple English:** Genuine honest and expressing true feelings or beliefs openly.

**Example:** *His sincere apology made her feel much better after the argument.*

**Uses in this book:**

1. Because Roderick's request seemed so sincere, the narrator agreed to go. [Back to B1](#)
2. But looking at Usher's face, the narrator saw he was sincere.

### **Tall** *tɔl* (2 occurrences)

**Português:** alto

**Simple English:** Higher than normal in height.

**Example:** *Tall trees covered with vines grew.*

**Uses in this book:**

1. The windows were tall and thin, and very high up. [Back to B1](#)

2. The tall figure of Lady Madeline of Usher stood there.

**text** *tɛkst* (1 occurrence)

**Português:** texto

**Simple English:** a written message or piece of writing

**Example:** *The text said someone was more wonderful than the warriors.*

**Uses in this book:**

1. The text says that a person's heart is like a lute that makes a sound when it is touched. [Back to B1](#)

**though** */ðou/* (3 occurrences)

**Português:** embora

**Simple English:** Used to make a statement less strong.

**Example:** *I like ice cream, though it's not my favorite dessert.*

**Uses in this book:**

1. The narrator knew little about his friend Roderick Usher, even though they were close as children. [Back to B1](#)
2. Even though it looked old and decayed, the building was still strong and in good shape. [Back to B1](#)
3. I could not fully describe these paintings with words, even though I can still see them clearly.

**uncomfortable** */ʌn'kʌmfərtəbl/* (1 occurrence)

**Português:** desconfortável; incômodo; constrangido

**Simple English:** Feeling uneasy, embarrassed, or anxious about a situation.

**Example:** *He felt uncomfortable speaking in front of the large audience.*

**Uses in this book:**

1. The furniture was plentiful but uncomfortable, old, and worn out. [Back to B1](#)

**uneasy** ʌn'i:zi (2 occurrences)

**Português:** inquieto

**Simple English:** Feeling worried or uncomfortable.

**Example:** *She felt uneasy before the exam.*

**Uses in this book:**

1. He wondered why the house made him feel so uneasy. [Back to B1](#)
2. He looked at the house reflected in a dark lake, and it made him feel even more uneasy. [Back to B1](#)

**unhealthy** ʌn'hɛlθi (2 occurrences)

**Português:** doentio

**Simple English:** Not in good health.

**Example:** *The man had unhealthy skin and dirty fingernails.*

**Uses in this book:**

1. He believed the house and its land had a strange, unhealthy feeling. [Back to B1](#)
2. This feeling seemed to come from the old, decaying trees, the gray walls, and the dark water, creating a dull, misty, and unhealthy air. [Back to B1](#)

**water** 'wɔ:tər (5 occurrences)

**Português:** água

**Simple English:** a clear liquid that people and animals drink

**Example:** *She drank a glass of water.*

**Uses in this book:**

1. The narrator looked into the dark water and felt his fear grow. [Back to B1](#)
2. This feeling seemed to come from the old, decaying trees, the gray walls, and the dark water, creating a dull, misty, and unhealthy air. [Back to B1](#)
3. There was a thin crack that went down the front wall to the dark water. [Back to B1](#)
4. He also believed the reflection in the dark water of the lake showed it.
5. He said that a special feeling was slowly forming around the water and walls, which was evidence of this life.

**worn** *wɔ:rn* (1 occurrence)

**Português:** gasto

**Simple English:** damaged or old from use

**Example:** *His old shoes were worn and tired.*

**Uses in this book:**

1. The furniture was plentiful but uncomfortable, old, and worn out. [Back to B1](#)

**worried** *'wʌrɪd* (3 occurrences)

**Português:** preocupada

**Simple English:** feeling nervous or anxious

**Example:** *She was always worried about him.*

**Uses in this book:**

1. The letter showed that Roderick was very worried and not well. [Back to B1](#)
2. On a staircase, he met the family doctor, who looked worried and confused. [Back to B1](#)
3. I hoped the story might help his worried mind.