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ИНСТИТУТ ВОСТОКОВЕДЕНИЯ и МЕЖДУНАРОДНЫХ ОТНОШЕНИЙ

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Цель данного пособия научить студентов проникать в сущность английских произведений, а также развивать у студентов навыки устной речи в ходе обсуждения текстов, рассматривая их в единстве формы и идейного содержания.

Учебное пособие состоит из двух разделов. В первом разделе рассматриваются теоретические вопросы, основные изобразительные средства. Второй раздел предлагает художественные тексты известных английских авторов и комментарии к ним.

В приложении предлагаются слова и выражения для анализа текстов.

Предназначается для преподавателей и студентов факультетов иностранных языков.

Content

Foreword

Why Bother to Read Fiction?

Since the invention of language, men have taken pleasure in following and participating in the imaginary adventures and imaginary experiences of imaginary people. Why bother to read fiction? With life as short as it is, with so many pressing demands on our time, with books of information, instruction, and discussion waiting to be read, why should we spend precious time on works of imagination? The eternal answers to the question are two: enjoyment and understanding.

Unless fiction gives something, more than pleasure, it hardly justifies itself as a subject of college study. Unless it expands or refines our minds or quickens our sense of life, its value is not appreciably greater than that of miniature, golf, bridge, or ping-pong. To have a compelling claim on our attention, it must yield not only enjoyment, but understanding.

What Kind of Fiction to Choose?

Fiction may be classified into two categories: literature of escape and literature of interpretation. Escape literature is written purely for entertainment - to keep us pass the time pleasurably and agreeably.

Literature of interpretation is written to broaden and deepen and sharpen our awareness of life. Interpretative literature takes us through the imagination deeper into the real world: it enables us to understand our troubles. It presents us with an insight into the nature and conditions of our existence. It gives us a keener awareness

of what it is to be a human being in a universe sometimes friendly, sometimes hostile. It helps us to understand our neighbours and ourselves.

What kind of Reader are you?

Now just as there are two kinds of fiction, there are two kinds of reader. The immature or inexperienced reader seeks only escape. He usually reads only sports stories, Western stories, love stories, or crime stories. He wants reading which slips easily and smoothly through the mind requiring little mental efforts. The discriminating reader takes deeper pleasure in fiction that deals with life significantly. The immature reader reads chiefly for plot; the mature reader reads for whatever revelations of character or life may be presented by means of plot. The good reader is less interested in actions done by characters than in characters doing actions. The limited reader demands that the main characters should be easily identifiable and clearly labelled as good or bad.

But human nature is not often either black or white, and interpretative fiction deals usually with characters that are neither. Interpretative fiction offers an unparalleled opportunity to observe human nature in all its complexity and multiplicity. It keeps us to know people, to understand them, and to learn compassion for them, as we might not otherwise do. The immature reader seeks a moral in fiction. He wants easily recognisable themes, ready-made ideas, pretty little sentiments. The mature reader wants to be a discoverer of new values, new judgements. And discovering and stating the theme is often a delicate task and a test of understanding a piece of fiction.

What Does it Mean for the Reader to Understand a Piece of Fiction?

Serious, reflective reading is reading to achieve understanding. First and foremost the reader should be able to answer the questions "What does this story or novel or the given selection from a larger piece of fiction reveal? What problem or problems does the author try to solve?" In other words the reader should discover the theme.

There is no prescribed method for discovering theme. Sometimes we can best get at it by asking in what way the main character has changed in the course of the story (novel) and what, if anything, he has learned before the end. Sometimes the best approach is to explore the nature of the central conflict on which the development of the plot is based and its outcome. Sometimes the title will provide the important clue.

To understand fiction means to get from it some insight into life that we have not had before and thus to expand our horizons, or to feel again some truth of which we have long been merely intellectually aware but emotionally have forgotten them.

To understand fiction means to be able to find the relationships between the events or episodes of the plot, to find reasons for explaining a character's actions, to identify statements that reveal an author's point of view and his attitude to the subject and to the characters.

To understand fiction means to pay special attention to certain words, phrases, grammar structures and to find the meaning they convey. The reader should be able to understand the meaning of words used both in a single sense and in a figurative one. And the reader should

be able to perceive the meanings of the key words, ambiguous or puzzling words, allusions and symbolic details. He should be attentive to a peculiar layout of the language. The reader "should give a special status to the linguistic means the use of which is dictated by nothing other by considerations of maximum expressivity, intensity and suggestivity."

What Makes Evident that the Reader Has Understood a Piece of Fiction?

The ability to read and understand is made evident only through the expression and the appreciation of the learner.

Ability in reading and comprehension must ultimately depend very largely upon the ability to understand the meanings of words. A development of this ability will show itself in an increased and more accurate vocabulary, and in an increased power over language. Each one of us seems to have at one and the same time at least three vocabularies in use: speaking vocabulary (the words we understand perfectly and use without efforts in our speech); writing vocabulary in addition to our speaking vocabulary (the words we use in writing because we consider them to be too formal to use in speech); reading vocabulary (the words we understand as we read them in their context and whose meaning is not sufficiently clear for us to use them confidently in our speech or in our writing). The process of increasing our vocabulary which is the most obvious outward sign of our progress in reading and comprehension, seems to be one whereby we transfer words from one vocabulary to another.

A large vocabulary helps the reader to present the results of the job done by interpreting the elements of a piece of fiction in their integrity and with reference to its central purpose (theme). The reader needs words and phrases to reproduce the plot; to speak about the characters (especially if they are presented indirectly), to convey the controlling idea (the insight) and to express his/her own appreciation of what he/she has understood from the text.

Combining the experience the reader got after interacting with the author of fiction his own experience of life the reader creates a new context to be presented to and evaluated by his/her groupmates.

How to Communicate the Reader's Fiction Interpretation Results to Groupmates

It is in the nature of man to communicate his thoughts, feelings and emotions, facts and ideas to other people. So the social nature of man cannot be ignored in teaching text interpretation. The exchange of opinions on a piece of fiction, when learners share their mental efforts and emotions with groupmates makes text interpretation a motivated social occasion. Work done in association with others, as a function of belonging to community, can be done willingly and naturally.

So the result of the learner's fiction interpretation should be directed not only to the teacher who in co-operative work also becomes a listener and a learner (maybe, the most advanced one) but to the whole group of hearers. On the basis of fiction interpretation the learner may present to the listeners the episodes from the book, the plot, and the accurate description of the place where

the scene is laid or the time when the action takes place. To simple narrative he/she can add some attempt at characterisation. Finally he/she presents his/her understanding of the theme, his/her criticism and appreciation of the book which is likely to result in a debate discussion.

To be understood and to be listened to the learner should possess "unrestricted language" (not reduced to and selected by the book), he/she should possess factual material of the book freely (not in the way it is structured in the book). The learner should be able to speak logically, to express himself/herself concisely, unequivocally and, when the occasion demands, forcefully and expressively. He/she should be able to simplify complex grammar structures, to explain to the groupmates the meanings of the words they fail to understand, or the words used in a figurative -meaning. The learner should be taught how to assemble all the relevant matter and how to arrange it to be presented clearly.

How to Develop the Ability to Read Fiction

Developing learner's ability of a mature reader needs the teacher's guidance. The most popular method of dealing with a novel when it is used for class teaching is to take in class typical sections. Each section can be used to illustrate different aspects of the book. One will be read in order to look carefully at a particular character; another will be taken as an interesting passage of description which affects the progress of the story in some way; another can be read as an example of exciting narrative; another for its humour or for its dialogue; another for explicit presentation of the theme. The learners are asked

to put down or to tabulate the main events of the passage, to trace the connection between them, to consider why one event is important and must be mentioned, why another is less important and may be omitted, and why one point must come before another. For this purpose the group is made to write down in rough the main events of the section. While discussing the summary of the events each learner corrects his/her own rough version and rearranges the details if he/she has them in the wrong order. The learners are taught to consider the actions of the characters and to judge conduct by normal standards. They are taught to realise that circumstances may alter character and that one person may affect the character of others. Later on they are taught how to identify the attitude the author himself takes to the novel and to the characters he creates, the ideas about himself which he reveals, the atmosphere he attempts to create generally or at certain points, the background of a historical novel, the particular skill displayed in the presentation of the story, and the details in the portrayal of character.

The greatest difficulty the teacher has is that of encouraging the learners to discuss the above mentioned topics without his interposing his own more mature or more fixed views between the book and the learner's own opinion. A good piece of literature can appeal very powerfully to a mature mind and to a young mind, but to each in very different ways. The former will bring to it a wealth of experience of the world and of literature which will prevent rash conclusions, but the latter may see in it an experience without parallel and be uncapable of judging it by any known standard of accuracy or truth. Yet it is only by attempting to assess the value of different

experiences, either literary or actual, that we do eventfully acquire the wisdom of experience; and in this process what is learnt at second hand is rarely as useful as a first-hand judgement however right or wrong it may turn out to be. The learners should make their own judgements before the teacher allows his personal opinion to be known.

When students are recommended to read for pleasure out of class at an advanced stage the teacher may apply Reading Circles technique. Each student takes a book, reads it, makes notes on it and speaks about it at a meeting of the group. He narrates the plot, analyses the characters, states the theme and forms a summary and an estimate of the book.

Should Dictionaries Be Used in Reading Fiction?

Dictionaries in use should be entirely in the language being learnt; only for subsidiary reference should translating dictionaries be used. The teacher should never be ashamed of using the dictionary himself; he should be to the class an example of someone still learning who is much farther along the way but still makes no claims to complete knowledge. The use of dictionaries in reading and understanding fiction may pursue different aims:

1. If an unknown word hampers his understanding the word should be found in a concise dictionary. Looking up the word in the dictionary will help the reader deeper to interpret the facts of the plot or deeper to penetrate into the characters portrayal and the understanding of the theme.

2. Looking up the words belonging to the figurative language and finding out its neutral equivalents will keep the learners to feel a peculiar style of the author.
3. If the text contains some cultural items which contain certain overtones, implications or connotations which may not be detected by a non-English speaker, the reader should use a dictionary of culture (for ex. Dictionary of English Language and Culture-Longman, or The Dictionary Cultural Literacy by E.D. Hirsh GR; Великобритания: Лингвострановедческий словарь, etc), in fact, any dictionary which reflects the English speaking people's history, values, beliefs, customs, mode of life - in short, the whole of the national cultures and the nations' soul. 4. If there is a notion or concept in the text the reader is not quite aware of, he should use an encyclopedia (for ex. The Wordsworth Encyclopedia in five volumes or the Wordsworth Pocket Encyclopedia).

Part I

Theoretical Underpinnings: Interpretation, Story and Structure

Theme

In engaging in text interpretation we use evidence within the text and create a possible context which acts as a purely, mental extension of the original text and is full of the theme reverberations.

Theme is the controlling idea of the text or its central insight. It is the unifying generalisation about life stated or implied by the story (text). To derive the theme of a

story, we must ask what is central purpose is: what view of life it supports or what insight into life it reveals.

In stating the theme we must pick the central insight, the one which explains the greatest number of elements in the story and relates them to each other. For theme is what gives a good story its unity.

Theme is the central and unifying concept of the story. Therefore:

(a) it must account for all the major details of the story. If we cannot explain the bearing of an important incident (of the plot) or character on the theme, it is probable that our interpretation is partial and incomplete, that at best we have got hold only of a sub-theme. Another alternative, though it must be used with caution, is that the story itself is imperfectly constructed and lacks entire unity;

(b) The theme must not be contradicted by any detail of the story;

(c) The theme must not rely upon supposed facts-facts not actually stated or clearly implied by the story. The

theme must exist inside, not outside the story, it must be based on the data of the story itself, not on assumptions supplied from our own experience.

The theme must be stated as a generalisation about life. In stating theme we do not use the names of the characters in the story, for to do so is to make a specific rather than a general statement.

The theme must be expressible in the form of a statement with a subject and a predicate. It is for example insufficient to say that the theme is "motherhood" or "loyalty to country", or "the futility of envy". Theme must be a statement about the subject. For example, "Motherhood sometimes has more frustrations than rewards" or "Loyalty to country often inspires heroic self-sacrifice" or "Envy is futile."

The theme of a story may be stated briefly (in a single sentence) or at a greater length. A rich story will give us many and complex insights into life. For example, though the theme of Othello may expressed as "Jealousy exacts a terrible cost." such a statement does not begin to suggest the range and depth of Shakespeare's play.

In many pieces of literature of interpretation the theme may be equivalent to the revelation of human character. If this is the case our statement of the theme may be no more than a concentrated description of the person revealed, with the addition, "Some people are like this." Frequently, however, a story or a novel, through its portrayal of specific persons in specific situations will have something to say about the nature of all men or about the relationship of human beings to each other or to the universe. Whatever central generalisation about life arises from the specifics of piece of literature constitutes theme.

Sometimes the theme is explicitly stated somewhere in the text, either by the author or by one of the characters. More often, however, the theme is implied. "The writer, after all, is a writer, not an essayist or a philosopher. His first business is to reveal life, not to "comment on it. He may feel that unless the story somehow expresses its own meaning, without his having to point it out, he has not told the story well. Or he may feel that if the story is to have its maximum emotional effects, he must refrain from interrupting it or making remarks about it... The good writer does not write a story to "illustrate" a theme as does the writer of parables or fables.

He writes the story to bring alive some segment of human existence. When he does so searchingly and coherently, theme arises naturally out of what he has written". In other words theme arises out of what the characters do, feel, think or say (the plot and the character presentation).

In getting at the theme it is better to ask not "What does the story teach?" but

"What does the story reveal?" for the words "moral" and "theme" though sometimes interchangeable but not synonymous. "The person who seeks a moral in every story is likely to oversimplify and conventionalise it - to reduce it to some dusty platitude like "Be kind to animals" or "Look before your leap" or "Crime does not pay". The purpose of the interpretive writer is to give us a greater awareness and a greater understanding of life, not to inculcate a code of moral rules for regulating daily conduct.

Sometimes the title may provide an important clue in inferring the theme from the text.

In stating the theme terms like "every", "all", "always" should be used very cautiously. Terms like "some", "sometimes", "may" are often more accurate.

Plot

Plot is the sequence of incidents or events of which a story (novel) is composed. When recounted by itself, it bears about the same relationship to a story (novel) as a map does to a journey. Just as a map may be drawn on a finer or grosser scale, so a plot may be recounted with lesser or greater detail. It may include what a character says or thinks as well as what he does or feels. But it leaves out description and analysis, concentrating ordinarily on major happenings.

Because plot is the easiest element in fiction to comprehend and put into word, the beginning reader tends to equate it with the content of the work. When asked what a story (novel) is about, he will say that it is about a person to whom particular events happen, not that it is about a certain kind of person or that it presents a particular insight into life. The immature reader reads chiefly for plot; the mature reader reads for whatever revelations of character or life may be presented by means of plot. The beginning reader may put a high valuation on intricacy of plot or on violent physical action (mixed identities, intrigues, disguises, secret letters, hidden passages, dangerous missions, fights by land and sea, hazardous journeys, hairbreadth escapes, and similar paraphernalia). But physical action by itself, after all is meaningless. In a good story (novel) a minimum of physical action may be used to yield a maximum of insight. Every story (novel) must have action, but for a

worthwhile story it must be significant action, revealing the motives why a character behaves this way.

A plot consists of a sequence of related actions which arise out of some sort of conflict - a clash of actions, ideas, desires, or wills. The main character may be in conflict with some person or group of persons (man - against - man); he may be in conflict with some external force - nature, society, fate, system of values etc. (man - against - environment); or he may be in conflict with himself (man - against -himself). The conflict may be physical, mental, emotional, or moral. Sometimes the conflict is single, clear-cut and easily identifiable. Sometimes the conflict is multiple, various, subtle. Sometimes the character may be in all three types of conflict all at the same time. Sometimes he may be involved in conflict without being aware of it.

Excellent interpretative fiction is usually made of all three of the major kinds of conflict. In cheap fiction the conflict (usually physical) is as a rule clearly defined in terms of white vs black; hero vs villain. In interpretative fiction the contrasts are likely to be less marked. Good may be opposed to good, or half-truth against half-truth. There may be difficulty in determining what is the good and internal conflict tends therefore to- be more frequent than physical conflict. In the world in which we live, significant moral issues are seldom sharply defined, judgements are difficult, and choices are complex rather than simple. The interpretative writer is aware of this complexity and is more concerned with catching its endless shadings of grey than with presenting glaring contrasts of black and white.

One of the important qualities of a plot is suspense which makes the reader ask "What's going to happen next?", "How will this turn out?", "Who will win?", "Will the main character (the protagonist) achieve his goal or fail to do it", "Will he solve the problem?", "Will his efforts be rewarded?" etc. These questions impel the reader to read on to find answers. "In more sophisticated forms of fiction the suspense often involves the question Why "Why does the character behave like this? Why do things happen as they do?" or "How is the protagonist's behaviour to be explained in terms of human personality and character?" The forms of suspense range from crude to subtle and may concern not only actions but psychological considerations and moral issues. The final arid the most important step forward in analysing a plot is to answer the question: “What is the significance of this series of events?"

Artistic unity is essential to a good plot. There must be nothing in the story (novel) which is irrelevant, which does not contribute to the total meaning, nothing which is there for its own sake or its own excitement. A good writer exercises a rigorous selection of episodes: he includes nothing that does not advance the central intention of the story (novel). But he must not only select: he must also arrange. The incidents and episodes should be placed in the most effective order, which is not necessarily the chronological order, and, when rearranged the chronological order, should make a logical progression. In a highly unified story (novel) each event grows out of the preceding one in time and leads logically to the next. The various stages of the story (novel) are linked together in a chain of cause-and-effect, in other

words, events have usually causal relationships to one another.

Plot structure contains practically unanimously accepted components: exposition, climax, outcome (denouement [deɪˈnuːmaːŋ]).

In the exposition the author introduces the theme, the characters and establishes the setting (time and space). The exposition therefore contains the necessary preliminaries to the events of the plot, casts light oh the circumstances influencing the development of characters and supplies some information on either all or some of the following questions: "Who? What? Where? When?"

The exposition may be concentrated in one paragraph or scattered in the other structural components of the story (novel).

Climax is the highest point in the story (novel), its crucial moment. The characters' actions, thoughts and feelings become tenser as the plot moves towards the climax (complications).

Denouement (outcome) includes an event (or events) which clarifies the situation and brings the action to an end.

The usual order in which the components of plot structure occur is as follows: exposition, complications, climax and denouement, (novels have also the prologue and the epilogue). Sometimes the author rearranges the components of the plot structure. The story may begin with complications even with the denouement. But any change is meaningful. It may affect the atmosphere and introduce the necessary mood. For example the denouement placed at the beginning of the story "The Apple Tree" (suicide's grave) gives a melancholy ring to

all the events from the very start, creates a cheerless atmosphere, increases suspense and sharpens the reader's interest. There is a variety of plot structure techniques:

1. A straight line narrative presentation, when the events are arranged as they occur, in chronological order.
2. A complex narrative structure, when the events are not arranged in chronological order and when there are flashbacks to past events.
3. A circular pattern, when the closing event in the story returns the reader to the introductory part.
4. A frame structure when there is a story within a story. The two stories contrast or parallel.

Plot is important, in interpretative fiction, for what it reveals. Plot is inextricable from character. Plot by itself gives little, more indication of the total meaning than a map gives of the quality of a journey.

Character

Fictional life begins when an author breathes life into his characters and convinces us of their reality. In some respects we can know fictional characters even better than we know real people. For one thing, we are enable to observe them in situations that are always significant and which serve to bring forth their characters as the ordinary situations of life only occasionally do. For another, we can view their inner life in a way that is impossible to us in ordinary life. An author can tell us, if he wishes, exactly what is going on in a character's mind and exactly what the character feels. In real life we can only guess at these inner thoughts and feelings from a person's external behaviour, which may be designed to conceal what is going on inside.

An author may present his characters either directly or indirectly. In direct presentation he tells us straight out, by exposition or analysis, what a character is like, or has someone else in the story who tells us what he is like. In indirect presentation the author shows us the character in action: we infer what he is like from what he thinks, or says, or does, or feels.

The method of direct presentation has the advantage of being clear and economical, but it can never be used alone. The characters must act. The direct method, moreover, unless supported by the indirect, will not be emotionally convincing. It will give us not a character but an explanation. The reader must be shown as well as told. He needs to see and hear and overhear. A story (novel) will be successful only when the characters are dramatised - shown speaking and acting, as in a drama. If we are really to believe in the selfishness of a character, we must see him acting selfishly.

To be convincing the characters must be:

1) consistent in their behaviour (they must not behave one way on one occasion and different way on another unless there is a clearly sufficient reason for the change);

2)clearly motivated in whatever they do especially when there is any change in their behaviour (we must be able to understand the reasons for what they do);

3) plausible or lifelike (they must be neither paragons of virtue nor monsters of evil nor an impossible combination of contradictory traits).

In proportion to the fullness of their development, the characters are relatively flat (simple) characterised by one or two traits or round (complex and many-sided).

All fictional characters may be classified as static or developing. The static character is the same sort of person at the end of the story (novel) as he was at the beginning. The developing (or dynamic) character undergoes a permanent change in some aspect of his character, personality, or outlook. The change may be a large or a small one, it may be for the better or for the worse; but it is something important and basic: it is more than a change in condition or a minor change in opinion. Cinderella is a static character though she rises from cinder girl to princess. Obviously, we must not expect many developing characters in any piece of fiction. Frequently the change in the protagonist is the result of a crucial situation in his life. When this is done in an interpretative story (novel), the change is to be the surest clue to the story's (novel's) meaning. To state and explain the change will be the best way to get at the point of the story (novel). In escape fiction changes in character are likely to be more superficial, intended merely to ensure a happy ending. Such changes will necessarily be less believable. To be convincing, a change must be a) within the possibilities of the character who makes it; b) sufficiently motivated by the circumstances in which the character finds himself; c) allowed sufficient time for a change. Basic changes in human character seldom occur suddenly. The interpretative writer does not present bad men who suddenly reform at the end of the story (novel) and become good, or drunkards who jump on the wagon (stop drinking) at a moment's notice. He is satisfied with smaller changes that are carefully prepared for.

Creating a character is creating an image (a subjective reflection of reality). An image is on the one

hand a generalization and is never a complete identity of a person. There is always something left out by the author and something that is emphasised, or even exaggerated. On the other hand, an image is concrete with its individual peculiarities. Since images reflect the author's subjective attitude to them, they are always emotive. They arouse feelings such as warmth, compassion, affection, delight or dislike, disgust, resentment. The reader's emotional responses are directed by the words with which the author creates his images. This explains why writers are so particular about the choice of words. Of course it is not the words that we actually respond to, it is the images which these words create that arouse the reader's response. "He is a stout man" arouses no negative feeling, but "His features were sunk in fatness. His neck was buried in rolls of fat. His great belly thrust forward" arouses a feeling of antipathy.

In fiction attention is by far centered on Man, human character, human behaviour. That explains why the character image is generally considered to be the main element of a literary work; the images of things and landscape are subordinated to the character-image. As a rule landscape or thing image serve to create mood, atmosphere. Though sometimes it may become the central character ("The Old Man and the Sea").

Characters in fiction are always imaginary. Even if they are drawn from life and embody the most typical qualities of human nature, even if they are images of historical people, they are not identical with, them and are products of the writer's imagination.

Characters may be described from different aspects: physical, emotional, moral, spiritual, social. The

presentation of the different aspects of a character is known as characterisation.

There are different types of characterisation:

1. Presentation of the character through action (deeds).

2. Presentation of the character through speech characteristics. Speech characteristics reveal the social and intellectual standing of the character, his age, education, his state of mind and feelings, his attitude to and his relations with his interlocutors. For example, emphatic inversion, the use of emotionally coloured words or interjections may convey the emotional state of the character; the use of bookish words or rough words, slang or vulgarisms may say a lot about the character's educational level; the words denoting attitudes are the words of the kind "despise, hate, adore", and also intensifiers (very, extremely, absolutely); the use of terms or jargonisms may betray the character's occupation and so on.

3. Presentation of the character through psychological portrayal and analysis of motives. Writers very often resort to the penetration into the mind of the character, description of his mental process and subtle psychological changes that motivate his actions, the penetration into his thoughts.

4. Presentation of the character through the description of the outward appearance. In fiction there exists some relationship between the character and his appearance. The author often works some specific and suitable quality in the character's portrait which is suggestive of his nature. Physical portrayal often suggests and reveals moral, mental or spiritual characteristics. For example "hard

eyes", "cruel mouth" create the picture of a man who is capable of mean and wicked action.

5. Presentation of the character through the description of the world of things that surround the character.

The character's room, clothing and other belongings may also serve as means of characterisation "A man's house is an extension of himself. Describe it and you have described him... Those houses express their owners" (Wellek R., Warren A. Theory of Literature).

6. Presentation of the character through the use of a foil (a character that is contrasted with, and thus sets off, the qualities of another character). The foil accentuates the opposed traits of the character he is contrasted to.

7. Presentation of the character through the naming of characters. Sometimes the name is deliberately chosen to fit a certain character. The use of a proper name to express a general idea is called antonomasia (Tom Vassal, Patience in "Tribute" by Coppard).

All the means of characterisation, writers resort to, enable the reader to visualise and understand the characters, to think, feel and worry with them as they face their problems, to trace their changes and growth in their personalities.

We have presented three important elements in fiction each of which may be judged by the learning reader independently on his way to proficiency and maturity in understanding stories and novels. Such judgement depends, of course, not only on developing reading and comprehension skills, but also on our perceptivity, intelligence and experience. On the way of teaching-learning text interpretation these are many small steps leading to die final goal - the ability to synthesize the

analysis of plot, the analysis of characters, the analysis of theme into a profound and sophisticated scale of value.

Perhaps the most frequent mistake made by a poor reader when called upon for a judgement is to judge the elements of the text in isolation, independently of one another. For example, one of the students once said that "The Catcher in the Rye" by Salinger is not a very good novel, because "it is written in bad English". And certainly the language of the novel is slangy, the sentences are often disjointed and broken. But no high level of discrimination is needed to see that just such a style is essential to the purpose of the novel. "The teenager's challenging the phony of adult world". Another example. The students very often complain that the first three chapters of "The Moon and Sixpence" by S.Maugham are very dull. But it is just in these chapters where the author through the narrator (his mouthpiece) expresses his viewpoint and explicitly states the theme. "To my mind the most interesting thing in art is the personality of the artist; and if that is singular, I am willing to excuse a thousand faults."

So each element in the story (novel) is to be judged by the effectiveness of its contribution to the central purpose. The analysis of each element through its central purpose, its central conflict is likely to be especially fruitful, for it rapidly takes us to what is truly at issue in the story (novel).

The use of the expressive means (stylistic devices) to convey the author's subjective attitude to what he writes is also subordinated to the message or central purpose of a story (novel). When reading the text we get the sense of the author's style. In trying to state facts of life, shaping

his ideas in words, every writer is expressing himself in a certain style though it may not have very marked features.

Test Yourself. Answer the Questions

1. What question is it better to ask in getting at the theme:
a) What is this story (novel) about?
b) What does this story (novel) teach?
c) What does this story (novel) reveal?
2. Should we use the names of characters in stating the theme? a) Yes b) No
3. In getting at the theme should we rely upon a) supposed facts or assumptions from our experience b) facts which are actually stated or clearly implied by the story (novel)?
4. Must the theme be expressed in the form of a) a nominal phrase b) a statement with a subject and a predicate?
5. May the title help to understand the theme?
6. May the theme be equivalent to the revelation of a human character?
7. Does the author write a story (novel) to illustrate the theme or to bring alive some segment of human existence and to give the reader a greater understanding of life?
8. In what literary genres is the theme synonymous to moral?
9. Which story (novel) is easier to understand, the one in which the theme is stated explicitly or the one when the theme is implied?
10. Do you think horror stories, adventure stories, murder mysteries have theme?
11. What words should be used cautiously in stating the theme? And what words are more accurate?

12. Will you try and give the definition of the theme?
13. Out of what elements of the story (novel) does the theme arise?
14. Why is it more fruitful to analyse the plot through the theme but not in isolation?
15. Will you try and give the definition of the plot?
16. What does the development of the plot depend on?
17. What is the conflict? What types of conflicts do you know?
18. Is "suspense" an important quality of a plot? Why?
19. What does the effective arrangement of the incidents and episodes in a story (novel) add to it? Is a careful and thorough selection of episodes important to achieve the artistic unity in a story (novel)?
20. What are the main components of the plot structure?
21. How can the events be arranged in a story (novel)?
22. Why do fictional characters allow the reader to know them better than we know real people?
23. How may the author present his characters?
24. How can the reader judge the characters in fiction?
25. What is it that makes a character convincing?
26. What types of character exist in fiction?
27. How can a character be presented in a story (novel)?
28. What is the function of stylistic devices the author resorts to in a story (novel)?

List of Stylistic Devices Used in Fiction

Stylistic Semasiology

Metaphor ['metəfə] (метафора) - a figure of speech in which words or phrases denoting one object are transferred to others to indicate a resemblance between them (E.g.: the shadow of your smile)

Simile ['simili] (сравнение) - a figure of speech which draws a comparison between two different things in one or more aspects using the words as or like (E.g.: white as snow)

Metonymy [mi'tonimi] (метонимия) - a figure of speech, the use of one word for another that it suggests as the effect for the cause, the cause for the effect, the sign for the thing signified, the container for the thing contained, the instrument for the action, etc. (E.g.: "Give every man this ear and few thy voice." or "Blue suit grinned")

Synecdoche [si'nekdəki] (синекдоха) - a figure of speech, alike to metonymy, by which a part is put for the whole, or the whole for a part, or an individual for a

class, or an indefinite number for a definite one, or singular for plural (E.g.: to be a comrade with the wolf and owl - дикие звери и лесные птицы)

Epithet [‘epiΘet] (эпитет) - a figure of speech; a word of phrase expressing some quality of a person, thing, idea or phenomenon; it serves to emphasise a certain property or feature (E.g.: silvery laugh)

Personification [pə:sonifi’keiʃən] - (олицетворение) a figure of speech whereby an inanimate object or idea is given human characteristics (E.g.: Love, free as air, at sight of human ties. Spreads his light wings, and in a moment flies.)

Allegory ['æligori] (аллегория, иносказание) - description of one thing under the name of another; characters and actions may represent general truths, good and bad qualities; animals may portray human being. Actions are symbolic while the characters are often types.

Antonomasia [æntənə'meiziə] (антономасия) - a figure of speech close to metonymy,

which substitutes an epithet, or descriptive phrase, or official title for a proper name (E.g.: He is the Napoleon of crime).

Synonyms ['sinənimz] (синонимы) - words or phrases having the same or nearly the same essential meaning, but suitable to different contexts. (E.g.: "He brought home numberless prises. He told his mother countless stories every night about his school companions.")

Contextual synonyms: "She told his name to the trees. She whispered it to the flowers. She breathed it to the birds.")

Euphemism ['ju:fimizm] (эвфемизмы) - a figure of speech in which an inoffensive word or expressions is substituted for an unpleasant (E.g.: ... people put on black, to remember people when they're gone (die))

Periphrasis [pə'rifrəsis] (перифраз) - a figure of speech: the use of a longer phrasing with descriptive epithet, abstract general terms, etc. in place of a possible shorter and plainer form of expression, aimed at representing the author's idea in a round about

way (E.g.: " a disturber of the piano keys" = a pianist)

Antithesis [æn'tiΘisis] - (антитеза, противопоставление) - an opposition of ideas expressed by strongly contrasted words placed at the beginning and at the end of a single sentence or clause, or in the corresponding position in two or more sentences or clauses. It is often based on the user of antonyms and is aimed at emphasising-contrasting features (E.g.: Too brief for our passion, too long for our peace, were these hours - can their joy or their bitterness cease?")

Oxymoron [oksi'mo:rən] (оксиморон) - a figure of speech consisting in the combination of words which seems to contradict each other (E.g.: "cruel kindness; slaved joyfully")

Irony ['airəni] (ирония) - a figure of speech expressing either an attitude or a situation in which words or actions mean the opposite of their customary acceptance for purpose of ridicule. (E.g.: "What charming behaviour!" "When someone has been rude.")

Climax ['klaimæks] - gradation (нарастание) - a figure of speech in which a number of ideas are so arranged that each succeeding one rises above its predecessors in impressiveness or force (E.g.: "Little by little, bit by bit, and day by day, and year by year, the baron got the worst of some disputed question").

Anticlimax [ænti'klaimæks] - a figure of speech in which the ideas fall off in dignity, or become less important at the close. (E.g.: "A woman who could face the very devil himself - or a mouse – loses her grip and goes all to pieces in front of a flash of lighting)

Hyperbole [hai'pə:bəli] - a figure of speech which is an exaggerated statement made for effect and not intended to be taken literally (E.g.: "Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hard.")

litotes ['laitouti:z] - understatement (литота или преуменьшение) - a figure of speech, a type of ironical understatement which represents

things as less, or less stronger than may be done truthfully. A variant of litotes is a construction with two negations which makes a positive. (E.g.: "He is not half bad when you know him" or "not unmoved", "not unimpressed".)

Stylistic Lexicology

Archaism ['a:keiizm] - an ancient or obsolete word, or idiom gone out of currant use. (E.g.: "Nay, we question you not, said the burgher)

literary or learned words - words used in written speech, or formal situations (E.g.: "A young girl home from school was explaining." "Take an egg," she said "and make a perforation in the base and a corresponding one in the apex.")

Foreign words - may be introduced into verse or prose with the purpose of creating a more veracious milieu [mi:lj] (social surroundings) of a foreign country, or of adding to the speech characteristics. They are as a rule printed in italics (E.g.: She had been charmed. It was so *chic*.)

Colloquial words - are used in ordinary, informal, or familiar conversation. Very often are used in prose as a means of speech characteristics (E.g.: I'm going nuts; tummy, chap, daddy, jay (болтун), filler, etc.)

Jargon words (арготизмы) - words peculiar to a certain profession or known only to the members of a certain group. They are used with the purpose of adding to the speech characteristics (E.g.:dug-out, to swot, prezy, big gun etc)

Slang (slang) - words and phrases in common colloquial use, in some or in all of their senses being outside of the literary language, but continually forcing their way into it. It is often humorous, witty and adds to the picturesqueness of the language (E.g.: "By George! He is swell." They are marked "sl" in the dictionaries.)

Vulgar words (вульгаризмы) – coarse phrases or expressions which are used in colloquial, especially in unrefined or low speech. They emphasize the coarseness and lack of education of

certain characters. (E.g.: "Your bloody money.")

Technical words (термины) – certain terms appearing in a literary composition which reveal me profession of a character and are used to secure the necessary exactness in the terminology of science. (E.g.: "In the microscope field, the tiny imperfections of the revolving metal surface were elongated and magnified into a steel waterfall marked with a fluid pattern")

Dialect words - local variations of standard English which are used as a means of creating a character who belongs to a certain layer of society or to a certain part of a country.

Stylistic Syntax

Ellipsis [i'lipsis] (эллипс) - a syntactic stylistic figure; omission from a construction of one or more words which are obviously understood, but must be supplied to make the expression grammatically complete. The use of ellipsis in direct speech (dialogues) adds a lot to creating true-to-life surroundings. In narrations it is

used with the purpose of making them more tense and emotional (E.g.: "Don't know... He had a loud cardiac murmur. Might be anything. That's why I said I'd call anyhow to-night. Couldn't come any sooner. Been on this feeling since six o'clock this morning.")

Aposiopesis [æpousaiou'pi:sis] (молчание, недосказ) - the sudden breaking off in speech, without completing a thought, as if the speaker was unable or unwilling to state what was in his mind. (E.g.: If the police come - find me here.)

Asyndeton [ə'sinditən] (асиндетон, бессоюзие) - the deliberate avoidance of conjunctions. It is used to intensify the emotional tone of the narrative or to create a feeling of suspense. (E.g.: No warmth - no cheerfulness, no helpful ease, no comfortable feel in any member; no shade, no shine, no butterflies, no bees, no fruits, no flowers, no leaves, no birds, November!)

Apokoinou [əpə'koinu:] (апокойну) - an asyndetical connection of two clauses where one word has two syntactical functions. In Modern English it

represents a hasty, careless colloquial speech. Very often it is used to make the narrative more archaic or poetic or to convey a feeling of haste. (E.g.: Here's a gentleman wants to know you.)

Zeugtma ['zju:gmə] (зевгма) - use of a word in the grammatical relation to two adjacent words in the context, one metaphorical and the other literal in sense. (E.g.: "At noon Mrs. Turpin would get of bed and humour...")

Repetition (повтор) - a reiteration of the same word or phrase with a view of expressiveness. (E.g.: "Fog everywhere. Fog up the river, where it flows among green aits and. meadows; fog down the river, where it rolls defiled among the tiers of shipping, and. the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights...")

Anadiplosis [ænədi'plousis] (подхват) - a repetition of the last word or any prominent word in a sentence or clause, at the beginning of the next, with an adjunct idea. (E.g.: "We were ... talking about how bad we were -

bad from a medical point of view I mean, of course.")

Framing (обрамление) - a kind of repetition in which the opening word is repeated at the end of a sense-group or a sentence. (E.g.: "No wonder his father wanted to know what Bosinney meant, no wonder.")

Polysyndeton [ˌpoliˈsinditən] (многосоюзие) - repetition of conjunction in close succession, as of one connection homogeneous parts, or clauses, or sentences.(E.g.: "She was smartly dressed... And her cheeks and lips were rouged a little. And her eyes sparkled. And as usual she gave herself, all the airs of one very well content with herself.")

Synonymical repetition (синонимический повтор) - the repetition of the same notion by means of different synonyms (E.g.: "Should you ask me, whence these stories, whence these legends and traditions...")

Tautology [to:ˈtolədʒi] (тавтология) - a needless repetition of the meaning in other words. (E.g.: "They all unanimously

agreed to go.") It is used for speech characteristics of a character.

Parenthesis [pə'renΘisis] (вводное слово или предложение) - an explanatory or qualifying sentence, phrase, or word, which is inserted in a longer passage without being grammatically connected with it, usually marked off by brackets, dashes or commas. Parenthesis intensifies the significance of the idea to which it refers. (E.g.: "The main entrance (he had never ventured to look beyond that) was a splendiferous combination of a glass and iron awning, coupled with a marble corridor lined with palms.")

Emphatic [im'fætik] inversion (стилистическая инверсия) – a syntactic stylistic device: placing a word or a phrase at unusual position in a sentence; it is a device of style which gives liveliness and sometimes vigour to the sentence. (E.g.: "Down came the storm and smote again the vessel in its strength.").

Parallelism [‘pærələlizm] (параллелизм) - a syntactic stylistic device, specific similarity

of construction of adjacent word groups equivalent, complementary, or antithetic in sense, esp. for rhetorical effect or rhythm. (E.g.: "What we anticipate seldom occurs; what we least expect generally happens.")

Chiasmus [kai'æzməs] (хиазм, обратный параллелизм) - a stylistic figure; inversion in the second phrase of order followed in first. (E.g.: Down dropt the breeze, the sails dropt down.)

Anaphora [ə‘næfərə](анафора) - the repetition of words or phrases- at the beginning of successive clauses, sentences or lines. (E.g.: "She knew of their existence by hundreds and thousands. She knew what results in work a given number of them would produce in a given space of time. She knew them in crowds passing to or from their nests, like ants or beetles...")

Epiphora [e'pifərə] - the repetition of words or phrases in successive clauses or sentences at the end relatively completed fragments of speech. (E.g.: "... and had then strolled to Jerusalim, and got bored there; and then gone

yachting about the world, and got bored everywhere.")

Detachment [di'tætʃmənt] (обособление) - a syntactic stylistic figure consisting in separating a secondary part of a sentence with the aim of emphasising it. (E.g.: "She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.")

Rhetoric question (риторический вопрос) - a syntactic stylistic figure; a question not intended to elicit an answer, but inserted for rhetorical effect. It has the force of an emphatic affirmation or denial. (E.g.: "What's the good of a man behind a bit of glass? I have to work for my living.")

Represented (несобственно-прямая речь) - a syntactic stylistic device, representation of the thoughts of a character (reported) speech in the form of an unuttered or uttered by a second person, usually the author, monologue. It helps to portray the character's innermost feelings not expressed openly in direct speech.

(E.g. "Old Jolion was on the alert at once. Wasn't the "man of property" going to live in his new house, then? (uttered represented speech). He never alluded to Soames now but under his title (the author's speech). Unuttered (inner) represented speech is usually introduced by verbs of mental perception as think, meditate, feel, occur (an idea occurred to…), wonder, tell oneself, understand, etc. (E.g.: "Over and over she was asking himself: Would she receive rum? Would she recognize him?- What should he say to her?")

Allusion [ə'luːʒn] - is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact, or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader. (E.g.: "To dress - to dine, and if to dine, to sleep –to sleep, to dream. And then what dreams might come.") The allusion here is to the famous monologue of Hamlet ("To be or not to be.")

Stylistic Phonetics

Euphony ['ju:fəni] (эвфония, благозвучие) - a phonetic stylistic device; an effective combination of sounds capable of producing a certain artistic effects. (E.g.: m, n, ng suggest the effects of humming, singing, music; b, p - quickness, movement, scorn; k, g, st, ts, ch -harshness, violence, noise, etc.)

Alliteration [əlitə'reiʃn](аллитерация) - a phonetic stylistic device; a repetition of the same consonant at the beginning of neighbouring words or accented syllables.

Onomatopoeia [onoumætou'pi:ə] (звукоподражание) - a phonetic stylistic device; the use of words in which the sound is suggestive of the object or action designated: buzz, bang, hiss.

Assonance ['æsənəns] (ассонанс) - a phonetic stylistic device; agreement of vowel sounds (sometimes combined with likeness in consonants). (E.g.: Once upon a midnight dr<u>ea</u>ry, while I pondered w<u>ea</u>k and w<u>ea</u>ry…)

Functional Styles

1. Style of scientific prose.
2. Official Style (including documentary and commercialise).
3. Publicistic style (including essay, journalese or newspaper style, and oratorical style).

Helpful Language

Evaluating the Plot

Object	Qualities	Functioning
Plot passage(s) paragraph(s)	interesting exciting amusing entertaining enjoyable dull (in the extreme) unforgettable (in)significant of educational value meaningful (insightful)	to be + Adj (quality) to develop slowly/dynamically to centre (on the events, round smb's visit, etc.) to be based on (real events, a real love story, etc.) to be inextricable from character and theme to cover the time span of to include one/many

event(s) incident(s) happening(s) episode(s) the sequence of events occurrence(s)	brilliant at its complete maturity tragic comic humorous, true to life high/low spirited spell-binding heart-breaking pathetic (sad, pitiful) scalp-tingling dragged out drawn out breath-taking thought-provoking banal barren (superficial) disappointing (depressing) (in)artistic talentless un(convincing) boring slow/dynamic well-constructed	episodes to have artistic unity/mystery/suspense to be relevant to the total meaning or effect of to contain (violent physical action, intrigues, mixed identities, disguises, secret letters, fights by land, by sea, dangerous missions, hairbreath escapes, significant actions; physical, mental, emotional, moral conflicts; clashes of ideas, desires, wills; combats, challenges; an element of surprise, coincidences; accident, chance, etc.) to contribute to central purpose of to advance the central intention of to be rigorously (carefully) selected to be masterfully arranged to be placed in the most

conflict	skillfully developed rather involved unaffectedly moving comprehend and put into words intricate well/badly written/ managed/ designed passable easy/difficult physical mental . emotional moral single/multiple clear-cut/subtle easily identifiable various internal/external	effective order/chronologically to make a logical progression to be highly unified to grow out of (the preceding event) to lead logically to (the next episode) to be linked together in a chain of cause-and-effect to be justified to offer a chance to observe human nature; behaviour to be concerned with to lack/to be full of (dramatic possibilities, etc.) to be permeated/filled with to reveal the message to be a remarkable insight into human characters to be a classical/modern interpretation of the theme to be about to tell the story of to form the climax of (the exposition, outcome of) to play a significant role in

		conveying the total meaning to add much/little/nothing to the relation of the theme to suggest (the inner life of the character, one's thoughts, feelings, mood etc.) to effect one's understanding of the message to have a happy ending (an unhappy ending) to be + Adj (quality) to be well/badly pronounced to reach its climax to be clearly defined/marked

Evaluating the Characters

Object	Qualities	Functioning
character(s) personage protagonist antagonist hero/villain	main/minor complex/simple variable ambiguous easy to understand	to be + Adj (quality) to be (in)directly presented to be characterised by (one or many traits) to be a mixture of diverse qualities to be an impossible combination of contradictory traits
stock character	virtuous daring dashing gallant consistent clearly motivated lifelike (plausible) flat/round many-sided static/dynamic (un)convincing developing, developed well/poorly-	to have many good points and few bad points to be a very controversial person to have a (complicated, definite, integrated, magnetic, powerful, prepossessing, charismatic, striking, buoyant, etc.) personality to be a man/woman of marked individuality

	drawn superficial true to life drawn with great skill/care/insight noble mean (un)sympathetic disillusioned frustrated magnanimous credulous/gullible insecure defendless meticulous fastidious malicious jealous suspicious selfish. stingy courageous/cowardly boisterous impetuous vivacious	to lack individuality to be a man of character/to be a man of no character to be a man of solid character to have (loyalty, courage, truthfulness, etc.) among one's numerous virtues to have many/few (sympathetic, unsympathetic, admirable,, revolting, etc.) qualities to be a model of to be kindness/ patience/sincerity, etc. itself to be a real angel, a real saint, a paragon of virtue/a monster of evil to undergo a permanent change to be dramatised to be insufficiently characterised to justify their roles to perform some actions to behave /how?-

	predatory loud-mouthed uppish snobbish foppish self-assured etc. Use dictionaries.	derisively, offensively, contemptuously, politely, etc.' with dignity, respect, affection etc.; in a(n) well/ill-bred, artistic manner etc.; like a slave, a dog in the manger; as if N were the Queen, the boss etc. to be get/feel depressed/frightened, confused/alarmed/elated, etc. to feel quality/pricks of conscience to be tormented by (visions reminiscences, a feeling of guilt etc.) to be haunted by (fear, anxiety, etc.) to be torn between conflicting motions to be (not) aware of the conflict to be pitted against to be opposed to (contrasted with) to conceal

		(hide)/suppress a feeling to be in conflict with (people, society, conventions, system of values, Nature, fate, oneself) to give way to a feeling of to be portrayed/ depicted/ presented/ revealed through action/speech/outward appear once/ the world of things that surround smb./psychological portrayal to serve as a foil to to appeal to the reader . to arouse a feeling of

Evaluating the Theme

Object	Qualities	Functioning
theme message meaning (the) total	(in)significant essential of educational value	to exist (in the story/novel) to be explicitly/implicitly

central purpose central insight controlling idea	of social importance well-defined obscure lofty subtle ennobling	stated to be implied to be well/badly pronounced to be left implicit to be commented on (by the author) to be illustrated in the story (novel) to arise out of the plot and characterisation to be supported/justified by the other element of the story (novel) to illustrate some aspect of human life and behaviour to give the reader a keener awareness of what is it to be a human being to confirm one's already-held opinions of the world to give the reader false notions of reality to provide the reader with new experience, ideas to present a

		particular/new insight into life/ to refresh, deepen, sharpen, soften, harden an old notion of life to be inextricable from character and plot to be equivalent to the revelation of human character to be reflected in the title to account for all major details (not) to be contradicted by any detail to be based not on the data of the story(novel) to permeate/to penetrate the whole story (novel) to be primarily conveyed by (the protagonist) to be intensified /reinforced by (the contrast) to reinforce/to oppose popular notions of

		life to evoke a definite emotional response to have an impact on the reader

Evaluating the Style

Object	Qualities	Functioning
Style Stylistic devices See: p.p.23-33	clear simple direct/obscure plain/involved terse compact rapid, abrupt concise picturesque, ornate life-like forcible intense nervous arresting	to be + Adj. (quality) to be typical of to be characteristic of to be peculiar to to be notable/remarkable for to serve for (character drawing, speech characterisation) to be marked by to be characterised by to lack to abound in to suit exactly (the theme revelation, characterisation) to create (a local/ social/ historical/professional/realistic background to help to convey the

Representational forms (composition) narration description reasorung discourse (dialogue, monologue) represented speech quotations the author's speech digressions direct speech	graceful descriptive matter-of-fact colloquial satiric grave/lively vivid unpretentious flowing metaphorical wordy allusive heavy	author's central purpose/ to bring out the controlling idea/to reveal the author's attitude to/ to emphasise the message to help to express the character's feeling/ to portray the character to be applied (to give a vivid colourful description of/ to create a comic (humorous) effect/ to make the narration more exact and concrete/ to establish a(n) emotional tragic, dramatic tone, etc.) to communicate (the mood of) to help the reader to gain the atmosphere of, a sense of to be appropriate to (the total meaning) to be the underlying stylistic device to lend expressivity/ force etc. to the text

		to increase the tension of to gain the reader's attention to suggest that to be interwoven with to help the author to convey.../ the reader to understand to contribute much./ little to the effect to be functionally related to create a unity to work together to accomplish the author's attention

Evaluating the Author

Object	Qualities	Functioning
the author	Talented, gifted Highly thought of Leading (in)consistent resourceful (ingenious) profound controversial genuine authentic	to aim at certain effect to raise the problem/ dwell upon to treat the theme of (profoundly) to entertain, amuse the reader to discover the world to offer food for thought

	singular incomparable unsurpassable unrivalled commonplace superficial mediocre	 to explore (the complexity of human character, smb's inner world etc.) to create a broad panorama of to idealise/ glorify/immortalise to ridicule/ mock smb (at) satirise to make the reader feel... to represent/ render/ convey (one's passion, love for, of one's inner vision of, one's mental condition) to resort to/ to use/ the narrative/ descriptive/cycling, chronological, frame pattern to give many concrete details to accumulate details in order to create the background of/ the atmosphere of to describe smth with impact and precision to alternate between narration/ description/

		dialogue/ digressions etc. to employ stylistic devices to meditate on/ ponder over/ think etc. to compare ... to/ with to liken ... to to draw a parallel between to lay a special emphasis on to enumerate to arrange (events) in a sequence

General Questions for Analysis and Evaluation

Plot

1. Who is the protagonist of the story (novel}? What are the conflicts? Are they physical, intellectual, moral or emotional? Is the main conflict between sharply differentiated good and evil, or is it more subtle and complex? What type of conflict is the plot based on?
2. What time span does the story (novel) cover? Where is the scene laid? When does the action take place? Does the text make reference to time and duration?
3. Does the plot comprise a variety of events? Are all the events logically related to the theme of the story (novel)?

Are all the episodes relevant to the total meaning or effect of the story (novel)? Does each incident grow logically out of the preceding incident and lead naturally to the next? Does the plot have unity? Is the plot effectively arranged? What advantage, if any, does the story (novel) gain by its plot structure? Are the events arranged chronologically? Are there any flashbacks to past events? Does the closing event return the reader to the introductory part? Is the plot, arranged in a frame structure (there is a story within a story)? Do the events catch and hold the reader's interest?

4. What is the role of the exposition? What is the effect of the setting? Is it a suitable setting? What is the climax? What event serves to be the climax? Is there a denouement in the story (novel)? Does the author leave out the denouncement? Is the ending happy, unhappy, or indeterminate? Is it fairly achieved? What is the basic narrative pattern?

5. Is the turn of events unexpected in the story? What use does the story (novel) make of chance *(1)* and coincidence *(2)*? Are these occurrences used to initiate, to complicate, or to resolve the story (novel)? How improbable are they? Does coincidence make the story (novel) sound less credible? What effect does the series of coincidences serve? Does it suggest the irony of circumstance? Does it increase the unexpectedness of the climax?

*(1. **chance** is the occurrence of an event which has no apparent cause in the preceding events. E.g.: In an automobile accident in which a drunk, coming home from a party, crashes into a sober driver, we say that the accident was a chance event in the life of the sober driver, but it is a logical consequence in the life of the drunk. 2.*

coincidence *is the chance concurrence of two events. E.g.: If the two drivers involved in the above accident had been brothers, and were coming from different places, it would be coincidence.)*

6. How is suspense created in the story (novel)? Is the interest confined to "what happens next? or are large concerns involved? Can you find examples of mystery?
7. What does the author gain by the detailed description of..? Does the episode affect your understanding of the message? Do the author's digressions affect in anyway your attitude to the events?
8. Is the story (novel, text) a combination of the author's narration and the characters dialogue; the description and represented speech? etc. Can you identify the narrator and the author? Is the narrator the author's mouthpiece? What atmosphere is conveyed by the plot? Does the plot develop slowly or quickly? Why do you think the author gives so many details? Is it done deliberately?
9. What can you say about the language in which the plot is written (simple, emotional or unemotional, matter of fact, clear, picturesque, concise, descriptive, metaphorical, high flown, involved, etc.? What do you think makes the author use this or that style? What stylistic devices does the author use to make the plot quick-moving (slow-moving), vivid, forceful, lyrical thought provoking, emotional, nervous, involved, refined, unaffectedly moving, captivatingly vivid, true to life, etc.?

Character

1. Who is the major character (the protagonist)? Who is the main/minor character? What is the character's background? What are the circumstances of the character's life? Can you predict the character's past? Does it contribute to the character's present psychological condition? How can you characterise the relationship between the characters? What kind of person is the character?
2. What happened to the character? How did the character behave? What did the character do/ say? What were the character's thoughts about? What feelings did the character experience? How can you account for the character's feeling like that? What reason did the character have for feeling angry/ annoyed/ frightened, depressed, elated, etc? What is the character's attitude to the other characters? Can the character's behaviour be explained by his/ her attitude to another character? How does the character's behaviour characterise him/her? Is there any suggestion as to the origin of the character's behaviour? What are the character's main qualities? What traits of character are suggested by his/ her mental, verbal, emotional or physical actions? What do the details reveal about the character? Is the character's appearance suggestive? What do we learn about the character from the author's direct/ indirect presentation? What are the chief motivations of the character?
3. In which way are the characters alike? What differences can you see between the characters? Are the characters recognizable? Are they easily identifiable? Are they clearly labeled as good or bad? What sympathetic or

unsympathetic qualities do they have? What qualities prevail in the character? What testifies to the character's being (Adj.-quality)?

4. Do the characters find what they seek? Is there anything the character wants to break free from? Is the character in conflict with other people? With convention? With fate? With Nature? With circumstances of life? With himself/ herself? What does, the character do to achieve his/ her aim? Can you justify the character's behaviour? Have you ever met such people? Have you ever "been in his/ her shoes"?

5. Are the characters consistent in their actions? Are they adequately motivated? Are they "true" to life? Does the author successfully avoid stock characters? Is each character fully enough developed to justify his role in the story (novel)? Are the main characters round or flat? Are they static or dynamic? Is any of character a developing character? If so, is his/ her change a large or a small one? Is it a plausible charge for the character? Is it sufficiently motivated? Is it given sufficient time?

6. What means does the author use to reveal the character? Are the characters sufficiently dramatised? What use is made of character contrasts? How do details serve the purpose of establishing a character? What feelings do the characters arouse in you? What are the underlying stylistic devices employed by the author to portray the main characters?

7. With what character can you identify yourself? Would you mind having vices the main character has? How would you act if you were in the character's place? What human values does the character embody? Would you like to change anything in your character? Is the main

character a memorable figure? What is your idea of a "hero" and a "villain"? Do you believe that bad men can suddenly reform at the end of the story (novel) and become good?

Theme

1. What values are revealed in the story (novel)? Are these values implied or stated directly? Which of the values are the most worthy?
2. What themes are emerging as you read the story (novel)? What question should you ask to derive the theme? What view of life does the theme support? What insight into life does the theme reveal? Does the story have a theme? What concept of theory of life does the author use as a unifying element in a piece of fiction? Is the theme equivalent to the revelation of a human character? In what case may the statement of the theme be no more than a concentrated description of the person revealed, with the addition, "Some people are like this". Can you state the theme of the story (novel) in a single sentence or in a sets of sentences? Is the theme addressed to your intellect or to your emotions? Does the theme give you a greater understanding of life of does it confirm your knowledge of life? Does the theme expand your horizons or does it make you feel again some truth of which you have long been merely intellectually aware? Does the theme reinforce or oppose popular notions of life? Does it furnish a new insight or refresh or deepen an old one?
3. What light is thrown on the story (novel) by its title? Do all elements of the story (novel) work together to support a central purpose? Is any part irrelevant or inappropriate?

What do you conceive to be the story's (novel's) central purpose? How fully has that purpose been achieved? How significant is the story's (novel's) purpose? Does the story (novel) offer chiefly escape, entertainment or interpretation? Is the primary interest of the story (novel) in plot, character, theme or some other element? Does the story (novel) gain or lose on a second reading?

Style

1. What are the characteristics of the author's style? Are they appropriate to the nature of the story (novel)? What is the underlying stylistic device in the story (novel)? What can you say about the syntax of the text? Are the sentences short or long, simple or complex? Do you think the use of contextual synonyms, antonyms, colloquial words, bookish words, in fact, the choice of words is deliberate and lends expressivity to the text? Is the use of stylistic device (See: Stylistic devices) effective? What does it convey or emphasise? What is the style of the story (novel) like? Is it colloquial and plain? Is it allusive and metaphorical? Is it flowing or abrupt? Is it heavy, involved or lively and animated? Is it picturesque, high flown, dramatic or unemotional and matter of fact? Is it satiric, humorous or tragic? Is it wordy or condensed?

Part II

Words and Phrases Used in Summarizing and Interpreting a Text

General Expressions

1. The extract/text under analysis is taken from the book… written by….
2. The excerpt (passage) under examination…
3. The general slant of the text is satirical (humorous, pathetic, unemotional).
5. The story presents a serious (mocking) account of....
4. As we can gather from the text/the extract…
5. The point is that…
6. It doesn't matter much.
7. There can be little doubt that…
8. We come to know… but we are in the dark….
13. The description is so complete, real, one seems almost able to visualize....
14. The story (passage) conveys the most vivid description of...
15. In the passage under discussion…
16. What really matters is....
17. … is of secondary importance.
18. The plot is centered/centers on (upon, round, around) smb., smth..
19. …is a true-to-life (exaggerated) description (representation) of…
20. I want to make it a special point that...
21. I feel strongly that....
22. to lapse into grossness and crudity;

23. It stamps a work with the author's particular individuality.

Psychological Characterization

1. The text belongs to a psychological genre as the writer is more interested in his character's inner life than in their behavior.
2. The story is characterized by a deep penetration into human psychology.
3. The writer leads the reader from realistic detail on to psychological generalization.
4. The personages are given a profound and true-to-life psychological characterization.
5. The characters are typical and authentic and their psychology is well rendered.
6. It reveals the psychology/ emotional state of…
7. The description brings out the characteristic features of Mr.N's personality.
8. All the details of his appearance speak of the man's confident dignity/ composure/ devotion to his convictions/ remarkable will/ power.
9. to give an insight into somebody's personality…
10. The inner monologue is…
11. She lays bare her inner soul.

Structure

1. The extract/text can be logically divided into… parts.
2. The 1st /2nd … part can be entitled…
3. ... parts, however, different in form, possess great intrinsic unity.

4. The syntactical structure of the first part helps to create a mood of enraptured contemplation.
5. The final part brings a marked change from the mood of tender delight to that of sadness and tension.
6. A parallel arrangement of sentences and a definite rhythmical pattern of the sentence are meant to accentuate...
7. The main stages in the development of the idea…
8. The present chapter (story) opens with...
10. The story (the author) begins with the description of (the introduction of, the mention of, the analysis of, the comment on, a review of, an account of, the summary of, the characterization of, (his) opinion of, (his) recollections, the enumeration of, the criticism of, some (a few) remarks about (of, concerning), the accusation of, the exposure of, his praises of, the ridicule of, the generalization of)….
11. The scene is laid in....
12. The opening scene shows (reveals)...
13. Then (after that, further, further on, next) the author passes on to... (goes on from... to..., goes on to say that..., gives a detailed (thorough) analysis (description) of..., digresses from the subject, etc.).
14. In conclusion the author...
15. The author concludes with...
16. The story ends with...
17. To finish with, the author describes…
18. At the end of the story the author draws the conclusion that... (comes to the conclusion that...)
19. In the denouement of the story the author sums it all up by saying…
20. The concluding words are....

21. To achieve (reach) climax….
22.…the first (second) paragraph that follows serves as a general introduction.
23.…these two introductory paragraphs are followed by a series of episodes illustrating the writer's main point.
24. to form a toned-down prelude;
25. The story is written in a form of the author's recollections, the dialogue, narration, autobiography…
26. The plot is complicated, tangled up, banal….
27. The author reveals the nature of his characters through (actions, details, dialogues).
28. The theme, the compositional arrangement of the text, stylistic devices help to bring the idea out, to create tense atmosphere, to show the real state of things…

About the Author

1. The author' s sympathy lies with…
2. The author employs (resorts to) some stylistic devices.
3. The author is at his best as a satirical observer of human nature.
4. His presentation of things is always tinged with irony, romantic exaggeration.
5. The author is always concerned with…
6. The author handles N's portrait in a subtle and convincing way.
7. Due to a simple and clear-cut syntax, his style is lucid.
8. The author makes ample use of...
9. The most obvious feature of the author' s style is its objective, impersonal character.

10. The author lets the reader judge for himself.
11. The author fully possesses the art of making a few pages go very far in enabling the reader to enter into the most intimate life of his heroes.
12. Conveying much while saying little is on of the most essential principles of the author's art.
13 The author is skilful at impressing with the unsaid, the implied, the suggested rather than with what's actually said or mentioned.
14. It is characteristic of the author's art that the pettiest (smallest) details should grow in importance.
15. The author's style is clear-cut and elegant.
16. The author's ridicule is directed against...
17. The author pointedly stresses....
18. The author's greatest art is that of suspense ...
19. The leading characteristics of the author's style are simplicity, reticence and detachment.
20. The author further conveys the tense atmosphere of...
21. The author lauds...
22. The author gives a deeper insight into...
23. The author depicts, dwells on, touches upon, explains, introduces, mentions, recalls, characterizes, analyses, comments, enumerates, points out, generalizes, criticizes, makes a few critical remarks on, reveals, exposes, accuses, blames, condemns, mocks at, ridicules, praises, sings the praises, sympathizes with, gives a summary of, gives an account of, digresses from the subject….
24. It is done for the purpose of fixing the reader's attention on the conflict between.../ on the excitement of the hero...

25. It helps the author fix/focus the reader's attention on...
26. The writer:
-imposes his views on the reader.
-hardly ever obtrudes himself upon the reader.
-presses upon the reader.
-creates a personal/close relationship with the reader.
-redeems smb/smth in the eyes of the reader.
-doesn't present any direct facts and the reader has to read between the lines.
27. to reverberate with subtle suggestiveness;
28. to give the descriptions the accuracy and solidity of immediate observation;
29. to heighten the effect of descriptive passages;
30. The author gives the account of…
31. to draw the attention of the reader to…
32. to bring to the reader's notice…
33. to be employed by the author
34. brilliance of the language
35. to further (to strengthen) the impression;
36. to draw (to focus, to fix) the attention to (on) the key words;
37. to appeal to senses;
38. to succeed in conveying to the reader the tense atmosphere of …
39. to awaken the reader's interest at once;
40. The author conveys his emotion to the reader using…
41. … the author proceeds to down his character in a mildly ironical way;

42. … the author's primary purpose, however, is not to entertain the reader, but in so doing, to edify and enlighten him;
43. to hold … with a firm grip…;
44. to bring into sharp focus the problems of… century;
45. a great master of ironic style /an observer of human nature;
46. The enumeration shows the author's striving for an exhaustive and fully detailed presentation of the phenomenon dealt with….
47. to awaken the reader's interest at once ;
48. to grasp and hold the reader's interest;
49. The author gives very scanty information about….
50. The author's meditations on this subject are expressed in the following lines….

Ways of Character Drawing

1. The central image (figure) of the story is…
2. The same is true of...
3. His personality looms above all the characters.
4. The reader can't help falling captive to the character's charm.
5. The dialogue is an effective means to let the characters speak for themselves without the author' s interference.
6. The hero(ine) is characterized directly/indirectly.
7. We get the possibility to see the character gradually, bit by bit.

8. A play upon contrasts and affirming the very opposite of the obvious truth lies at the basis of the author' s sarcastic method in portraying his characters.
9. ... to reveal in a few tiny, but significant touches…
10. ... gives a mocking/serious portrait of...
11. Credit must be given to the author for being extremely resourceful in moulding the portrait of....
12. The author creates a life-size character making …speak himself.
13. As the passage progresses the character of imagery is changed.
14. genuine (trite, hackneyed) imagery;
15. an ornamental (relevant, suggestive) image;
16. the sources of... 's imagery are extremely variegated and often quite unexpected;
17. We meet (see) the main character in the company of his neighbours (relatives, friends) and witness his relations with people of various social groups. This gives us the opportunities to realize the general respect (attitude, disrespect, neglect, affection, love, hatred etc.) the person enjoys in the neighbourhood.
18. …the importance of the protagonist of being at peace (in contradiction) with his environment is the central idea of the text (story)
19. ….the main protagonist is exhibited in contrast to (with)…
20. …the main protagonist very tactfully settles the problem (dispute) that arises between this quarrelsome character and his partner (friend etc.)
21. His diplomatic talent brings general satisfaction
22. … his behaviour puts him into a very awkward position-

23. direct (indirect) character portrayal
24. to be characterized by the purposeful objectivity and concreteness of description;
25. to be a master hand at realistic portrayal of human characters and relation…
26. The characters are: complex, well / poorly drawn, vague, true to life, convincing, varied, unforgettable, typical …
27. to reveal a character in a flash…
28. The author pulls his character to pieces…
29. to depict (describe, portray) a character realistically…
30. The author reduces his characters to the crudest elements…
31. The integrity of one's character.
32. The author describes… through actions, feelings, attitudes to other people.
33. The writer places emphases on the actions he/she was out in the habit of doing.
34. His action enumerated in the narration characterizes him as a good-natured / kind-hearted / sociable / generous / self-possessed / sensible / stubborn / reliable / persistent / shrewd person.
35. It contains a detailed description of the way he/she made…
36. It is…, who is at the center of the narration.
37. The author created a profound humane and admirable character of…
38. All these details underline the character's social position, his absolute lack of breeding.-
39. We are given neither the names of the family, nor their ages or any other details. The author calls them …

40. They don't play the important part in the story.
41. On the whole, the main characters act and speak little.
42. The author doesn't explain his/her behavior in any way. The reader can only guess the reason for his/her actions.
43. The extract is based on contrasts of different types.
44. to create lifelike contrasting types of…
45. His characters are one-sided and distorted.-
46. His characters come to life/his characters never quite come to life/his characters (never) ring true (true to life).
47. One has courage and brains to do…
48. While blaming him/her for...the writer makes us realize that it was the morality of their society that made her act like this.
49. There is nothing outrageous and unnatural about his/her feelings towards and his/her consequent behavior. Unnatural were the principles which forbade them….
50. The writer refers to… portraying the main character .
51. The personalities bring brightness into the work.
52. He is described as a cruel, hard-hearted, greedy, hypocritical, narrow- minded, ill-bred man.
53. The character is presented as weak-willed, passive, a man lacking firmness, helpless, gentle, intelligent, cheerful, tactful, honest in dealing with other people.
54. There were certain traits in her character that were alien to her husband such as…
55. The character's perception of the events permeates the whole story and makes it dramatic.

56. We first see (meet) him (her) as a student of a medical college (a girl of fifteen)...

Character's State of Mind, Mentality, Train of Thoughts

1. The narration is closely interwoven and interlaced with the monologue of the character which gives an insight into the character's state of mind.
2. The dialogue discloses his state of mind, purity of heart, concept of life.
3. ...is a fine artist in reproducing an individual working of his character's mind.
4. It is easy to follow his/her train of thought.
5. … by allowing the reader a glimpse into the inner process of his thought.
6. The author reveals his character' s mentality by allowing the reader a glimpse into inner processes of his thoughts and feelings.
7. Their words (don't) convey what they are thinking.
8. All these verb metaphors are aimed at revealing his state of mind, his irresolution.

Inner State, Emotions

1. She is characterized by reluctance to allow anybody to get an insight into her inner state.
2. In addition the writer employs… for expressing his/her character's strong emotions in a compact and dynamic way.

3. It is not their actions and words that matter but something deep inside them, their feelings and sufferings. They seem to be conducting a silent dialogue about…
4. The emotional drama of the character is expressed in the title.
5. to cloak one' s insincerity and mercenary motives….

Character's Speech

1. The author reproduces the endless flow of talk.
2. His/her personality is revealed to the full through his own words and the remarks of other personages.
3. The hero expresses himself through his words/actions.
4. The author introduces the narrator for purely literary purposes, i.e. for focusing the reader's attention on the unusual behavior and manner of speech of a hero …
5. We can gather from some of his/her remarks that he/she used to be cool, reserved and avoided any expression of personal feeling in public.
6. His/her speech is full of expressive phrases, stilted and official.
7. His/her manner of speaking is cynical and affectedly coarse.
8. The intonation of his speech grows emotional.
9. The author/character can't help using special terms of formal words and phrases like…
10. But it is not this layer of words that creates the mood of his speech.
11. He/she sounds very emotional, yet at the same time very logical.

12. He/she uses all his/her eloquence to…
13. But his/her speech further on forms a contrast to the first part.
14. His/her manner changes completely.
15. He/she gives up his/her detached manner.
16. Its final sentence suggests a dry, precise, and unemotional manner in his speech, for it abounds in formal words and special terms.
17. It is also necessary to consider the peculiar way in which the author presents the speech of his characters. One key word is repeated…
18. The choice of epithets reveals the narrator's ironic attitude to the character.
19. Its primary meaning interplays with its meaning in the text.
20. Insistent repetitions of words and phrases which help emphasize the most essential points of his speech and its parts together.
21. These words stress the character's apprehension.

Language and Stylistic Devices

1. The metaphor (simile) is in perfect keeping (association) with...
2. The use of... helps us to realize ...
3. His attractiveness is brought home to the reader in the epithets/metaphor...
4. The emotional quality of the passage is conveyed to the reader through ...
5. A whole cluster of metaphors is devoted to...
6. The richness of imagery is further developed in effective similes.

7. The emotional colouring is made definite by words naming emotions...
8. The effect is achieved primarily by touch of humour .
9. The emotional quality of the passage (story) is conveyed to the reader through restrained and objective irony/fierce mockery.
10. The vivid colour scheme is achieved by...;
11. A parallel arrangement of sentences and a definite rhythmical pattern of the sentence are meant to accentuate...
12. The writer makes good use of stylistic devices.
13. The distinguishing feature of somebody's style is…
14. The author uses the following stylistic devises… to emphasize the idea of…/
15. The language of the writer abounds in…/is rich in…
16. The author makes the style of his prose imitate…
17. The use of (this metaphor) helps to make the scene and characters vivid and lifelike, to create local colouring.
18. The author's choice of words shows…
19. The novelist chooses the most precise words to express an idea…
20. to be based on selection of words…
21. The use of archaic(formal, bookish, learned, informal, colloquial) words adds the solemn atmosphere created by the description…
22. The author resorts to the following artistic means… to make the reader understand.
23. A device favoured by… is that of using…

24. The author has at his command such a stock of words that enables him to select the word that will embody the thought.
25. There are numerous instances of…
26. The next thing that strikes the reader is the incongruity between an everyday and ordinary situation and the high-flown and bookish words used to describe this situation.
27. The language is precise and laconic, exceedingly terse, practical and full of constructions used in everyday speech.
28. In order to transmit the idea of… the author resorts to…
29. Some places sound very dry and devoid of any emotions.
30. The humorous effect is achieved by…
31. The use of this word deserves special attention in the text, because…
32. They serve to make … sound natural and to show his/her beliefs.
33. a vivid (striking, dead) metaphor, a revived metaphor; a gift for metaphor; to be brimful of meaning;
34. to be based on selection of words;
35. to employ (resort to) metaphors (epithets, similes, etc.);
36. masterly touches in rich and vivid epithets;
37. a device favoured by...;
38. the device helps to convey the full meaning of...;
39. to be enforced by the imagery;
40. towards the end of the passage the imagery becomes more elaborate;

41. the word "..." is a favourite with the author, because...;
42. to make ample use of rare and lofty words;
43. rich and profusely ornamented vocabulary;
44. ….'s language tends to be plain and straightforward;
45. to render the dynamic rhythm of present-day colloquial English vividly and truthfully;
46. to draw attention by oddity (abnormality) of word-order;
47. ….. adds to the music of the passage;
48. simple and clear cut syntax;
49. to cultivate short, abrupt sentences true to the rhythm and the intonation
of the spoken language;
50. to make the rhythm of the passage more pronounced;
51. the word "..."is persistently reiterated and deliberately stressed by...;
52. to give weight to...;
53. to be sustained by...;
54. to deserve special attention;
55. the distinguishing feature of....'s style;
56. a bold blending of direct and indirect meanings;
57. to be peculiarly worded;
58. the impact of imagery;
59. …it also influences his vocabulary which contains a great number of words and phrases expressing moral notions (human attitudes, his irony …);
60. a marked preference for abstract and general words should be noted as a characteristic feature of the classical style on the whole…

61. … the narrator expresses his admiration of… by repeating the same praising words
62. All the descriptive attributes used in the passage serve to convey… to the reader.
63. The description of … is contrasted to that of …
64. The following stylistic devices contribute to the expressiveness of the paragraph.
65. to make the story move vivid, convincing, more real and emotional
66. to bear touches of irony (humour)
67. to be employed by the author
68. …serves to convey to the reader the mood of the narrator/ the author
69. The emotional mood of his speech is expressed by means of the emotive use of auxiliaries, by the colloquial words and phrases, elliptical sentences and sentences with a simple structure. All these features are peculiar to the colloquial style.
70. An oratory usually combines features of formal and colloquial style.
71. The author discloses the essence of that moral code by means of the epithets…and the verbal metaphor …in its figurative meaning applied to a person who dares go against the moral norms and rules of the society.
72. The choice of vocabulary and sentence patterns is admirable
73. The author resorts to expressions, metaphors, similes…, entirely suitable to…
74. The reader will scarcely find metaphors, similes in any other figurative or beautifying elements in somebody's narration.

75. These epithets, metaphors…contribute to the vividness of description.
76. The author uses this metaphor (epithet, contrast, repetition…) to convey the idea of…/to achieve the effect…/to make up the description more vivid/impressive/ colourfull/ picturesque…
77. To be ever resourceful in coining metaphors...
78. The author is master of word painting.
79. The author uses few epithets and metaphors to describe his/her appearance and conduct.
80. These lines describing…are in the same strained key. One gains this impression from such epithets as…
81. The contrast between the two men is revealed through various means such as…
82. The writer underlines…employing adjectives…
83. But in contrast the description of the…is rich in all kinds of similes.
84. This simile reveals his/her real state of mind.
85. This idea is brought out by several stylistic devices, the most important being the similes built on the adjectives.
86. The similes, used by the author, create the impression of unexpectedness in his/her behavior.
87. The author uses the devices of contrast, repetition for…
88. This effect is further sharpened by the simile, repetition and parallel constructions.
89. The irony is made more palpable and concrete by means of incoherent and disorderly enumeration of subjects taught at the University and suggest the idea that…
90. A dead (vivid, striking) metaphor…

91. The simile creates the image of…
92. It is rendered by the dramatic simile which compares…to a…
93. The simile…is considered to be hackneyed. But due to the background of the situation in which it is used the simile gets a new sounding. Being a hold blending of direct and indirect meanings it is revived.
94. The same concerns the simile…
95. The climax is achieved with the help of a chain of parallel constructions...
96. The image of…suggests an analogy with…
97. The use of such words as…in dialogue stresses the character two-fold and contradictory feelings.
98. This mood is conveyed by…
99. This effect is enhanced by...
100. These words convey the impressions of…
101. The deliberate use of verbs in the narration contributes to the atmosphere of growing suspense.
102. The following words suggest…
103. This parallel construction helps to bring out the intensity of the feelings.
104. The impression of…produced by these words clashes with the meaning of the last sentence.

About the Reader

1. The reader:
- makes a conclusion.
-swallows the bait.
-is in doubt, in two minds.
-takes notice of …
-speaks his mind.

-expresses his opinion.
-waits to see what turn things will take.
- pays attention to…
-gives weight to the following episode.
-reaches (makes) a conclusion.
-is aware that…
-gets a vivid notion of...
-is left to decide for himself.
-goes into detail(s) while reading the following episode and finally reaches the essence of the matter.
-believes wholeheartedly in…

2. We are given an opportunity to make our own opinion of…
3. Our earlier ideas are changed.
4. It gives the reader food for thought, makes him analyze situations taken from everyday life.
5. The story strikes the reader with its sincerity and authenticity .
6. One can find the author's… in this extract,it produces the…effect on the reader.
7. It is sure to evoke an emotional response in the reader.
8. From…words the reader can conclude that…
9. The comparison of… with … must strike the reader … as shocking and outrageous.
10. It produces a definite effect on…
11. It helps him to create a mood within the reader.
12. But (nevertheless) the reader doesn't make an unpleasant judgment.
13. The reader can easily understand the author's own attitude towards his characters
14. The reader grasps the idea that…
15. To awaken the reader's interest at once

Mood , Atmosphere , Tone

1. The passage is full of liveliest/subtle/wild/gentle humour.
2. A spirit of optimism/pessimism permeates all this novel.
3. Much of the humour in…is due to…
4. to bear touches of humour…
5. The story/book is permeated with humour/irony/sarcasm.
6. The mood prevalent in the extract is cheerfulness, humour, irony, gloom, nervousness, bleakness, melancholy, happiness….
7. The humorous (the meditative) tone of reminiscence is established from the very first lines and it sustained up to the end of the text.
8. The story is full of jokes, witticisms, light-hearted jests.
9. This tone gives the story the air of a lively conversation.
10. Humour sometimes borders irony and satire. But in this particular case one has to read between the lines for the irony is subtle.
11. His writing is full of witty paradoxes.
12. The story is distinguished by its cheerful tone.
13. One can feel a ring of irony in…
14. The irony of…largely depends on the fact that …
15. The author makes mild fun of…

16. The extract is complex in mood: everything is mixed up together: the profound with the trivial, the great with the commonplace, the tragic with the comic.
17. The extract is written in a lofty (cheerful, romantic, dismal, angry, lyrical, dramatic, humorous, unemotional, matter-of-fact) key (mood, vein, slant);
18. to enhance (to emphasize, accentuate) the mood of the scene;
19. in a powerful and dramatic manner;
20. the emotional colouring is made definite by words naming (expressing) emotions;
21. to receive a very specific emotional colouring;
22. to add strength (speed, clarity, wit, humour);
23. to create a narration of great tension;
24. to contain elements of social satire;
25. to bear touches of humour;
26. to be charged with mood and emotional atmosphere;
27. to be manifested with great intensity;
28. to give the reader a vivid sense of...;
29. to give the passage a solemn ring;
30. to create an atmosphere of suspense;
31. …the humour of the situation is enhanced by the extremely serious tone in which it is narrated;
32. …this (something) is evident from the very first lines of the story;
33. to lead to comical effect /to the laughter…;
34. to render (convey, reveal; reflect) the atmosphere;
35. to be with (without) a touch of humour (irony);
36. to be permeated with irony;
37. ... add a good deal to that tone of...;

38. Some places sound very dry and devoid of any emotions.
39. to succeed in conveying to the reader the tense atmosphere of …;
40. …the humour of the situation is enhanced by the extremely serious tone in which it is narrated;
41. The general tone of the passage is (highly) emotional/unemotional/calm/ironical/ satirical/ sarcastic/humorous/matter-of-fact/elevated/pathetic….
42. The general tone varies with the part of the extract/with the paragraphs/remains the same throughout the extract.
43. Beneath the surface the reader finds emotions, meditations, sufferings.
44. The story seems to be devoid of any emotional colorings. But it's only on the surface.
45. to be charged with mood and emotional atmosphere…;
46. to be written in a lofty / cheerful / overtly romantic / dismal / angry / lyrical / dramatic / humorous / unemotional key (mood, vein, strain);
47. to appeal to senses…;
48. to touch the emotions…;
49. to evoke an emotional response…;
50. to render the atmosphere…;
51. to enhance (emphasize, accentuate) the mood of sense….

About the Details

1. The atmosphere and details of living are described convincingly (exactly as in life).

2. To add details to the matter-of-fact and logical tone of narration.
3. He goes into great detail about seemingly unimportant episodes.
4. Despite their apparent insignificance, these episodes actually play an important role in…
5. In this play the right piece fits the right place.
6. … not to state every detail of the situation;
7. … to attach special significance to the tiniest details;
8. to be characterized by laconism and lack of details…;
9. The basic compositional feature of the story is suspense. It is created by a number of relevant details which intensify the tension of the situation.
10. These details include…
- ornamental (relevant, suggestive) image
- the impact of imagery
- hackneyed (genuine) imagery.
11. to lapse into grossness and crudity…;
12. to be characterized by laconism and lack of details/ sparingly given details;
13. The pettiest details grow in importance owing to the way they are treated.
14. a keen eye for exact and concrete detail.

The Idea

1. The writer often uses …to reveal some idea about humankind.
2. The main stages in the development of the idea….
3. The implied/ accepted social idea….

4. to focus (fix) the reader's attention on...;
5. to come into focus;
6. to be made prominent by...;
7. to be given prominence;
8. to be suggestive of...;
9. The main idea of the text is ….
10. The idea is conveyed through the presentation of smth: the dialogue ….
11. The moral of the story is….
12. to carry conviction.

Conflict

1. We realize that the seemingly commonplace episode reveals the conflict between….
2. Herein lies the impediment that determines the conflict.
3. The principle conflict in the novel is between….
4. The conflict is not clearly described but only hinted at; whereas it is very deep underneath.
5. To sharpen the conflict….

Background, Surrounding

1. The description is used by the author as a setting / background for….
2. The action develops against the background of….
3. …physical and emotional background…;
4. The author depicts his characters against a wide social background.
5. The author makes his hero part and parcel of the surrounding.

6. The author neglects the importance of social surrounding.
7. The other characters serve only as background.

Schematic Outline of Text Analysis

1) Introduction. Information about the author. (Some data about the writer's biography, creative activities and outlook are required.) If possible the student should say a few words about the novel from which the excerpt is taken.

2) The structure of the text. If possible exposition, complications, climax and denouement should be identified. The text must be as well subdivided into logically complete parts. The student should say whether the text is the first or the third person narration, what forms of subject matter presentation are predominant in the text (the author's narration, description, dialogue, psychological portraiture of the characters) and in what parts.

3) The general atmosphere of the text. (It may be dry, unemotional, emotional, vivid, bright, tense, dramatic, pathetic, tragic, humorous, ironical, satirical, sarcastic, etc.) It may change throughout the text. These changes are to be accounted for. Also examples from the text should be given to show how the author creates this or that kind of atmosphere, what words and stylistic devices help him to do it.

4) The characters of the extract, whether they are described directly (i. e. the author himself names their features) or indirectly (i. e. through their actions, speech, thoughts, appearance), what kind of people they are judging by the text, what kind of relations can be observed between them. The author's attitude to the characters, is it expressed clearly enough or is it not expressed? The students are obliged to present their own attitude to the characters and to ground it substantially. Also examples from the text are required to prove each idea of the student.

5) The general characteristics of the style of the extract. Vocabulary and syntax employed by the author. Can any instances of bookish and colloquial vocabulary be found? Why does the author use it? What kinds of sentences predominate in different parts of the text? Does the author use stylistic devices amply or sparingly? Is his style in general vivid, clear and emotional or matter-of-fact ?

6)The main idea (message) of the text. i.e. what the author wanted to tell the reader by this extract, the underlying thoughts and ideas of the author. It must be formulated by the student laconically.

7) The student's evaluation of the text under analysis. It may logically continue the previous item of the plan. The student must express his attitude to the message of the text and other ideas conveyed by the author and state whether these ideas are important and urgent. Stylistic and compositional peculiarities of the text are also to be dwelt upon here.

SAMPLE TEXT FOR ANALYSIS

EXTRACT FROM "DOMBEY AND SON" BY CHARLES DICKENS CHAPTER 47

Florence took her seat at the dinner-table, on the day before the second anniversary of her father's marriage to Edith [...], with an uneasiness, amounting to dread. She had no other warrant for it, than the occasion, the expression of her father's face, in the hasty glance she caught of it, and the presence of Mr. Carker, which, always unpleasant to her, was more so on this day, than she had ever felt it before.

Edith was richly dressed, for she and Mr Dombey were engaged in the evening to some large assembly, and the dinner-hour that day was late. She did not appear until they were seated at table, when Mr Carker rose and led her to her chair. Beautiful and lustrous as she was, there was that in her face an air which seemed to separate her hopelessly from Florence, and from every one, for ever more. And yet, for an instant, Florence saw a beam of kindness in her eyes, when they were turned on her, that made the distance to which she had withdrawn herself, a greater cause of sorrow and regret than ever.

There was very little said at dinner. Florence heard her father speak to Mr Carker sometimes on business matters, and heard him softly reply, but she paid little attention to what they said, and only wished the dinner at an end. When the dessert was placed upon the table, and they were left alone, with no servant in attendance, Mr Dombey, who had been several times clearing his throat in a manner that augured no good, said:

"Mrs Dombey, you know, I suppose, that I have instructed the housekeeper that there will be some company to dinner here tomorrow."

"I do not dine at home," she answered.

"Not a large party," pursued Mr. Dombey, with an indifferent assumption of no having heard her; "merely some twelve or fourteen. My sister, Major Bagstock, and some others whom you know but slightly."

"I do not dine at home," she answered.

"However doubtful reason I may have, Mrs. Dombey," said Mr. Dombey, still going majestically on, as if she had not spoken, "to hold the occasion in very pleasant remembrance just now, there are appearances in these things which must be maintained before the world. If you have no respect for yourself, Mrs. Dombey-"

"I have none," she said.

"Madam," cried Mr. Dombey striking his hand upon the table,

"Hear me if you please, I say, if you have no respect for yourself …"

“And I say I have none," she answered.

He looked at her; but the face she showed him in return would not have changed, if death itself had looked.

"Carker,"said Mr. Dombey, turning more quietly to that gentleman, "as you have been my medium of communication with Mrs. Dombey on former occasions, and as I choose to preserve the decencies of life, so far as I individually connected, I will trouble you to have the goooodness to inform Mrs. Dombey that if she has no respect for herself, I have some respect for myself, and therefore insist on my arrangements for tomorrow."

"Tell your sovereign master, sir," said Edith, "that I will take leave to speak to him on this subject by-and-by and that I will speak to him alone "[...]

"I am not accustomed to ask, Mrs. Dombey," he observed; "I direct."

"I will hold no place in your house tomorrow, or on any recurrence of tomorrow. I will be exhibited to no one, as the refractory slave you purchased, such a time. If I kept my marriage-day I would keep as a day of shame. Self-respect! Appearances before the world what are these to me? You have done all you can to make them nothing to me, and they are nothing." "Carker," said Mr. Dombey, speaking with knitted brows, and after a moment's consideration, "Mrs. Dombey is so forgetful of herself and me in all this, and places me in a position so unsuited to my character, that I must bring this state of matters to a close."

"Release me, then," said Edith, immovable in voice, in look, and bearing as she had been throughout, "from the chain by which I am bound. Let me go."

"Madam?" exclaimed Mr. Dombey. "Madam," he repeated, "Mrs. Dombey?"

"Tell him," said Edith, addressing her proud face to Carker, "that I wish for a separation between us. That there had better be one. That I recommend it to him. Tell him it may take place on his own terms - his wealth is nothing to me - but that it cannot be too soon."

"Good heaven, Mrs. Dombey!" said her husband, with supreme amazement, "do you imagine it possible that I could ever listen to such a proposition? Do you know who I am, madam? Do you know what I represent? Did you ever hear of Dombey and Son?" People say that Mr.

Dombey - Mr. Dombey! - was separated from his wife! Common people to talk of Mr. Dombey and his domestic affairs! Do you seriously think, Mrs. Dombey, that I would permit my name to be handed about in such connection? Pooh, Pooh, madam! Fie for shame! You're absurd."

Mr. Dombey absolutely laughed. But not as she did. She had better have been dead than laugh as she did, in reply, with her intent look fixed upon him. He had better have been dead, than sitting there, in his magnificence, to hear her. [...] She had better have turned hideous and dropped dead, than have stood up with such a smile upon her face, in such a Men spirit's majesty of scorn and beauty. She lifted her hand to the tiara of bright jewels radiant on her hand, and, plucking it off with a force that dragged and strained her rich black hair with heedless cruelty, and brought it tumbling wildly on her shoulders, cast the gems upon the ground. From each arm, she unclasped a diamond bracelet, flung it down, and trod upon the glittering heap. Without a word, without a shadow on the fire of her bright eye, without abatement of her awful smile, she looked on Mr. Dombey to the last, in moving to the door; and left him. [...]

Yielding at once to the impulse of her affection, timid at all other times, but bold in its truth to him in his adversity, and undaunted by past repulse, Florence, dressed as she was, hurried down-stairs. As she set her light foot in the hall, he came out of his room. She hastened towards him unchecked, with her arms stretched out and crying "Oh dear, dear papa!" as if she would have clasped him round the neck. And so she would have done. But in his frenzy, he lifted up his cruel arm, and struck

her, crosswise, with that heaviness, that she tottered on the marble floor; and as he dealt the blow, he told her what Edith was, and bade her follow her, since they had always been in league. She did not sink down at his feet; she did not shut out the sight of him with her trembling hands; she did not weep; she did not utter one word of reproach. But she looked at him, and a cry of desolation issued from her heart. For as she looked, she saw him murdering that fond idea to which she had held in spite of him. She saw his cruelty, neglect, and hatred dominant above it, and stamping it down. She saw she had no father upon earth, and ran orphaned, from his house. [...]

Questions for Discussion to the Extract from "Dombey and Son"

1. Prepare the summary of the excerpt. Dividing it into logically complete parts will help you to do it.
2. What is the general atmosphere (slant) of the text? i.e. what mood is prevalent in the text? Does it change throughout the text or is it the same?
3. Comment on the author's mastership in creating the general slant. What stylistic devices help him to do it?
4. What components can be found in the text (narration, description, dialogue, psychological portrayal of the personages)? Prove your point of view by quoting the text.
5. From whose point of view is the story told, i.e. who is the narrator?
6. What method of characterisation is employed by the author? (Direct, indirect or both)?
7. How can you account for the behaviour of Mr. Dombey? Take into consideration his vocabulary and

syntax, his manner of speech. How do the author's remarks help you to form your notion of this character?
8. How are Edith and Florence characterised? What are their predominant features? Do they have anything in common?
9. What are the relations between the characters like?
10. Give examples of stylistic devices which help the author to picture his personage and the conflict between them more sharply and vividly.
11. What is the author's attitude to his characters? Is it expressed explicitly and if so - how?
12. What is your attitude to the characters? Whose side do you take in the conflict?
13. Characterise the style of Dickens in general. Analyse his vocabulary, choice of words, syntax. Does he use stylistic devices amply or sparingly?
14. What is the message of the extract?
15. What is your evaluation of the text? How can you account for the subject matter of the text, its structure and composition, its plot, the author's mastership in portraying his characters and presenting the situation?
16. Are the problems raised in the text close to you?
17. Is the extract thought-provoking?

Analysis

I. About the Author

The extract under analysis is taken from the novel «Dombey and Son» which belongs to the pen of the prominent English writer Ch. Dickens, who represented the brilliant school of critical realists. Dickens's childhood

was full of hardships and he had to start working at a very young age. His education was mainly achieved by extensive reading and keen observation of people and things around him. In 1837 his first novel « The Posthumous Papers of Pickwick Club» appeared which brought him fame and recognition all over Europe. Then Dickens created a number of novels, especially notable for critical and comic treatment of Victorian England. All Dickens's great works - «Oliver Twist», «The Old Curiosity Shop», «David Copperfield», «Bleak Home», «Great Expectations» and others carry a profound moral message. In the books of Dickens we have an astonishing combination of creative vigour, inimitable humour and abundant variety of literary technique. Every personality Dickens describes is full of life, striking and unforgettable. Many of them have become recognisable types in English fiction. The writer possessed a keen and observant eye and in his best works he touched upon the most significant social problems, drawing the reader's attention to work - houses, the ruling classes' hypocrisy, egotism and the cruelty of state.

II. Short Summary

1. The main characters of the extract.

The main character of the given extract is *Mr. Dombey,* the head of the firm, a person who is obsessed with money and his business considerations. His best hopes connected with the prosperity of his firm are ruined with the death of his son Paul, his heir. Mr. Dombey, preoccupied with the prestige of his firm marries a second time. His new wife, Edith Granger is a beautiful and proud

woman coming from an impoverished aristocratic family. She doesn't share her husband's principles. The tension in Mr. Dombey's family is increasing. And it is clearly seen from this extract, which may be considered one of the climaxes of the whole novel. The extract depicts the scene of a quarrel between Edith and Mr. Dombey at dinner. The scene is laid in the house of Mr. Dombey.

At the beginning of the text the author describes the feelings of *Florence* before dinner. Florence was Mr. Dombey's daughter whom he didn't like and neglected. She was full of apprehensions and forebodings. *Edith* is described as a beautiful and lustrous woman, but particular attention should be paid to the fact that «there was in her face an air which seemed to separate her hopelessly from Florence, and from everyone, for over more».

2. The description of the actions.

Further on the author passes on to the description of what happened at dinner and after it. It must be mentioned that there was very little said at dinner. Then Mr. Dombey addressed his wife and told her that next day there would be a large company at his place to mark the second anniversary of their marriage. Edith remarked that she didn't dine at home. Mr. Dombey very calmly continued pursuing his subject as if he hadn't heard his wife speak. But finally he lost his temper and stressing the fact that he had to maintain certain appearances before the world he insisted on his arrangements for the next day.

There was one more person present at the table - Mr. Carker, Mr. Dombey's business partner, whom both husband and wife chose as the medium of communication, though they were both in the room. This

fact gives some ironical flavour to the narration and stresses once again that there was an abyss of misunderstanding between husband and wife. As the action develops we obtain further information about the characters. From the next paragraphs we learn that Edith wasn't going to stay in that house any longer. She begged her husband to set her free and said she wished for their separation. As far as Mr. Dombey was concerned a separation was absurd, unthinkable to him, because he was too much preoccupied with what other people would say about him in such a case. He laughed into the face of his wife, and she, unable to bear it anymore, plucked off her tiara and jewels and left the room.

To finish with, the author describes a detestable scene between Mr. Dombey and Florence. The girl, being very tender and sensitive by nature came up to her father, tried to calm him down, she was going to embrace him, when he struck her cruelly so that she fell on the floor. The extract ends with Florence's leaving the house when she understood that actually she had no father on earth.

III. The Structure and General Atmosphere

As for the structure of the text it may be subdivided into three logically complete parts. *The first part* (it may be called a kind of exposition) comprises the first two paragraphs, where Florence and Edith, their relations and their feelings before dinner are introduced. There are already some signs of tension here, some signs of the coming storm. *The second part* is the largest one. It may be called «The quarrel between Edith and Mr. Dombey». It finishes with the words:"... she looked on Mr. Dombey

to the last, in moving to the door, and left him». *The last part* may be called «The incident between Florence and Mr. Dombey». It cannot possibly be regarded as the denouement of the text, for the tension hardly slackens here. There is no denouement here in the usual sense of the word, but for the climax the scene of Edith's leaving her husband may be considered as such. (From «She lifted her hand to the tiara...» up to «... and left him».)

The text presents mostly a narration into which the description of Edith's appearance and the dialogue between Edith and Mr. Dombey are blended. Some instances of psychological portraiture of the characters can also be distinguished, first of all, in the first part of the text when the inner state of Florence and Edith is described. The general atmosphere of the text can be identified as dramatic tension which is increasing from the beginning till the climax and reaches its pinnacle there. In the very beginning the author manages to create the atmosphere of suspense. The reader can't help but feel that something unpleasant is sure to happen. The words with negative connotation such as «uneasiness», «dread», «unpleasant», «sorrow», «regret» don't fail to produce the effect of impending tragedy. The situation itself, the contents of the dialogue between husband and wife, their manner of speech and behaviour also brings a dramatic flavour into the narration.

IV. The Stylistic Devices

There are as well a number of stylistic devices which help the author to outline the conflict and the psychological state of his characters more sharply and

vividly. E.g.: Repetitions and parallel constructions: «I do not dine at home» "I have none" she said.... "And I say I have none," she answered "I will hold no place in your house... I will be exhibited to no one... You have done all you can to make them nothing to me, and they are nothing." "Do you know who I am, madam? Do you know what I represent? Did you ever hear of Dombey and Son?" etc. “She had better have been dead... He had better have been dead... She had better have turned hideous ... Without a word, without a shadow on the fire of her bright eye, without abatement of her awful smile,” (note this epithet "awful" which is especially powerful when used together with such noun as "smile"), etc.

The text is especially notable for its brilliant character drawing and it is to the characters that the reader's special attention must be paid. The text is the third person narration, but the presence of the author is not felt very greatly here, though some instances of direct characterisation can be found, e.g. "beautiful and lustrous", "proud face" (Edith), "cruelty, neglect and hatred" (Mr. Dombey). Mainly the author pictures his characters through their actions and words.

V. The Speech Characteristics of the Main Personages

1. Let us first consider the speech characteristics of *Mr. Dombey*. In the first part of the conversation Mr. Dombey uses pompous and stilted syntax and vocabulary. Maybe it's his usual manner of communication even with his wife, which ought to have been something more natural and sincere. But his artificial manner of speech and

the fact that he used Carker as the interpreter between his wife and himself leave no doubts as to what kind of relations existed between them. It's awful that a man should speak so addressing his wife as if he were addressing some high-ranking official during negotiations or something like that. The following examples will suffice to show it: "However doubtful reason I may have, Mrs. Dombey", said Mr. Dombey still going majestically on, as if she had not spoken, "to hold the occasion in very pleasant remembrance", etc., or: "Carker," said Mr. Dombey, turning more quietly to that gentleman, "as you have been my medium of communication with Mrs. Dombey on former occasions, and as I choose to preserve the decencies of life, so far as I am individually concerned, I will trouble you to have the goodness to inform Mrs. Dombey...," etc. This endless sentence already borders on absurdity. In this connection special attention should be paid to the repetition of the word "dead", to the metaphor "she saw him murdering that fond idea". Their significance can`t be overestimated, they indicate at the death of any normal human relations between any members of this family. But further on, even Mr. Dombey, who is accustomed to being obeyed to in everything, having understood that Edith isn't going to fulfil his orders, that it is an open rebellion on her part, loses his temper and flies into a passion. His manner of speech changes. In his last remark he uses plenty of exclamations, repetitions, interjections and rhetorical questions. (See: "Good heaven, Mrs. Dombey!..." up to "you are absurd"). The author managed to convey this change in Mr. Dombey's state of mind and feelings brilliantly.

At first he seemed to be a person as if made of stone, devoid of any emotions, then irritation and anger appeared, and they were caused by Edith's defiance, by the fact that she had dared to say something against him. Only this managed to arouse some emotions in Mr. Dombey's heart of stone. Of course no love or affection, parental or that of a spouse can be dwelt upon here. Mr. Dombey had practically never experienced such feelings and that's why only anger and irritation were able to arouse some emotions in him. Of course, he is pictured by Dickens only from one side. Not a single positive, or at least, human feature can be found in him. He is represented as a heartless stony monster, devoid of any human feelings, he is a real embodiment of cruelty and hatred, as the author directly puts it in the final lines of the extract.

2. In the same way *Edith* may be called an embodiment of pride and the spirit of disobedience, freedom and independence. She is not a dynamic character in the extract and that's why, maybe, not so interesting as Mr. Dombey. In the very beginning the author declares that there was an air in her face «which seemed to separate her hopelessly from Florence and from every one, for ever more». She intentionally cut herself off from everybody, she is too far from the others, and there will never be any connections between her and the other inhabitants of this house. Her persistence and perseverance are accentuated by her manner of speech, full of repetitions. Her defiant, self-willed, independent character is outlined to the best advantage in the climax of the text (the scene of plucking off the jewellery and leaving the room). But like Mr. Dombey, she is too flat a

character to discuss it in detail. Thus, their characters may be reduced to one feature, he to cruelty, she to pride.

VI. The Central Conflict

The central conflict of the extract (between husband and wife) is the conflict of two totally dissimilar outlooks, two absolutely different sets of values. Roughly it may be reduced to the everlasting conflict between Money and Beauty. It is interesting enough that some parallels with Galsworthy's "Man of Property" can be drawn, particularly with the opposition between Soames and Irene. As for Florence, she is patience and virtue in flesh. Perhaps she is the character who arouses the warmest feelings in the reader, we can't but feel pity for her. She is represented as a peace-maker, as a girl, who, having lost her mother, sincerely loves her father and wants to love her stepmother, at least to establish good relations with her. And it is not her fault that she fails in her good intentions.

VI. The Style of the Author

Characterising the style of Dickens one must first of all mention the vividness of narration, brilliant technique of character drawing and his mastership in creating a certain atmosphere. The writer uses a number of expressive means and stylistic devices to achieve his aim. Repetitions and parallel constructions are rather favoured by Dickens here and their ample use can be accounted for by the aim of conveying to the reader all the shades of the emotional state of his characters.

By changes in the syntactical patterns, by the extensive use of exclamatory and interrogative sentences the author brilliantly managed to convey Mr. Dombey's anger and frenzy and Edith's proud and independent nature. It goes without saying that the extract represents an expert of masterpiece.

Jane Austen (Born 1775 - Died 1816)
SENSE AND SENSIBILITY (1811)

On the surface of things it seems a paradox that an author barely noticed in her own time should win a lasting popularity, that books bearing an undeniable stamp of class and epoch should find enthusiastic readers in all classes and in an entirely different epoch.

This can only be accounted for if we consider Jane Austen's art of presenting great and vital problems of human relationship through a small and specific medium. Seen through that medium, the follies and foibles of a mercenary society, its conceptions of rank and dignity are magnified and exposed the more ruthlessly. In outlook and method Jane Austen was a worthy follower of the great realists of the Enlightenment.

It is the instinctive materialism of the novelist's outlook, her keen sense of the importance of social background for the motivation of her heroes' mentality, the ironic perception of their foibles that tend to make her books such exquisite studies of human nature.

Jane Austen is further unsurpassed in her mastery of her subject. She depicts a very limited milieu, no doubt, but then she knows it through and through. She herself

was part of it and yet she rose high above her surroundings by reason of her absolute lack of illusion about them. It is true that she accepted the ideology of her social set and she neither knew nor was in the least anxious to know any other world but the one she belonged to by birth and by education. Yet she realized its limitations, she knew it was money-ridden, and with untiring patience explored the evil influence of that obsession with money which is at the back of the vanity, selfishness, snobbery and self-indulgence of men and women.

Another point that recommends Jane Austen to the present-day reader is the utter absence of sentimentality in her work. In a period when romantic, subjectivism was all the fashion, not only did she not yield to it, but made fun of it and was herself invariably sober and objective.

Jane Austen began to write at an early age, but her first book, Sense and Sensibility, did not appear until long after it was written. It is a novel picturing a very narrow circle of provincial home life and remarkable for the precision of observation and analysis. The characters of Jane Austen belong to the small world of gentry, of country clergy, and upper middle-class. The extract given below immediately follows the introduction of the chief characters of the story and an exact account of their position, social and pecuniary. The two young heroines of the book, Elinor and Marianne Dashwood, the first as good an embodiment of sense as the other one of sensibility, were reduced to straightened circumstances after the death of their father, a wealthy landowner. The bulk of the fortune went to their eldest half-brother, Mr. John Dashwood, who made a solemn promise to provide

for his father's second wife and her three daughters, the youngest a child of twelve.

CHAPTER II

Mrs. John Dashwood did not at all approve of what her husband intended to do for his sisters. To take three thousand pounds from the fortune of their dear little boy would be impoverishing him to the most dreadful degree. She begged him to think again on the subject. How could he answer it to himself to rob his child, and his only child too, of so large a sum? And what possible claim could the Miss Dashwoods, who were related to him only by half blood, which she considered as no relationship at all, have on his generosity to so large an amount? It was very well known that no affection was ever supposed to exist between the children of any man by different marriages; and why was he to ruin himself, and their poor little Harry, by giving away all his money to his half-sisters?

"It was my father's last request to me," replied her husband, "that I should assist his widow and daughters."

"He did not know what he was talking of, I dare say; ten to one but he was light-headed at the time. Had he been in his right senses, he could not have thought of such a thing as begging you to give away half your fortune from your own child."

"He did not stipulate for any particular sum, my dear Fanny; he only requested me, in general terms, to assist them, and make their situation more comfortable than it was in his power to do. Perhaps it would have been as well, if he had left it wholly to myself. He could hardly suppose I should neglect them. But as he required the

promise, I could not do less than give it: at least thought so at the time. The promise, therefore, was given, and must be performed. Something must be done for them whenever they leave Norland and settle in a new home."

"Well then, let something be done for them; but that something need not be three thousand pounds. Consider," she added, "that when the money is once parted with, it never can return. Your sisters will marry, and it will be gone for ever. If, indeed, it could ever be restored to our poor little boy —"

"Why, to be sure," said her husband, very gravely, "that would make a great difference. The time may come when Harry will regret that so large a sum was parted with. If he should have a numerous family, for instance, it would be a very convenient addition."

"To be sure it would."

"Perhaps, then, it would be better for all parties, if the sum were diminished one-half. Five hundred pounds would be a prodigious increase to their fortunes!"

"Oh! beyond anything great! What brother on earth would do half so much for his sisters, even if really his sisters! And as it is — only half blood! But you have such a generous spirit!"

"I would not wish to do anything mean," he replied. "One had rather, on such occasions, do too much than too little. No one, at least, can think I have not done enough for them: even themselves they can hardly expect more."

"There is no knowing what they may expect," said the lady, "but we are not to think of their expectations: the question is, what you can afford to do."

"Certainly; and I think I may afford to give them five hundred pounds apiece. As it is, without any addition

of mine, they will each have above three thousand pounds on their mother's death – a very comfortable fortune for any young woman."

"To be sure it is; and, indeed, it strikes me that they can want no addition at all. They will have ten thousand pounds divided amongst them. If they marry, they will be sure of doing well, and if they do not, they may all live very comfortably together on the interest of ten thousand pounds."

"That is very true, and therefore, I do not know whether, upon the whole, it would not be more advisable to do something for their mother while she lives, rather than for them — something of the annuity kind I mean. My sisters would feel the good effects of it as well as herself. A hundred a year would make them all perfectly comfortable."

His wife hesitated a little, however, in giving her consent to this plan.

"To be sure," said she, "it is better than parting with fifteen hundred pounds at once. But then, if Mrs. Dashwood should live fifteen years, we shall be completely taken in."

"Fifteen years! my dear Fanny; her life cannot be worth halt that purchase."

"Certainly not; but if you observe, people always live for ever when there is any annuity to be paid them; and she is very stout and healthy, and hardly forty. An annuity is a very serious business – it comes over and over every year, and there is no getting rid of it.

You are not aware of what you are doing. I have known a great deal of the trouble of annuities; for my mother was clogged with the payment of three to old

superannuated servants by my father's will, and it is amazing how disagreeable she found it. Twice every year these annuities were to be paid; and then there was the trouble of getting it to them; and then one of them was said to have died, and afterwards it turned out to be no such thing. My mother was quite sick of it. Her income was not her own, she said, with such perpetual claims on it; and it was the more unkind in my father, because, otherwise, the money would have been entirely' at my mother's disposal, without any restriction whatever. It has given me such an abhorrence of annuities, that I am sure I would not pin myself down to the payment of one for all the world."

"It is certainly an unpleasant thing," replied Mr. Dashwood, “to have those kind of yearly drains on one's income. One's fortune, as your mother justly says, is not one's own. To be tied down to the regular payment of such a sum, on every rent-day, is by no means desirable: it takes away one's independence."

"Undoubtedly; and, after all, you have no thanks for it. They think themselves secure; you do no more than what is expected, and it raises no gratitude at all. If I were you, whatever I did should be done at my own discretion entirely. I would not bind myself to allow them anything yearly. It may be very inconvenient some years to spare a hundred, or even fifty pounds, from our own expenses." "I believe you are right, my love; it will be better that there should be no annuity in the case: whatever I may give them occasionally will be of far greater assistance than a yearly allowance, because they would only enlarge their style of living if they felt sure of a larger income, and would not be sixpence the richer for it at the end of the

year. It will certainly be much the best way. A present of fifty pounds now and then will prevent their ever being distressed for money, and will, I think, be amply discharging my promise to my father."

"To be sure it will. Indeed, to say the truth, I am convinced within myself that your father had no idea of your giving them any money at all. The assistance he thought of, I dare say, was only such as might be reasonably expected of you; for instance, such as looking out for a comfortable small house for them, helping them to move their things, and sending them presents of fish and game, and so forth, whenever they are in season. I'll lay my life that he meant nothing farther; indeed, it would be very strange and unreasonable if he did. Do but consider, my dear Mr. Dashwood, how excessively comfortable your mother-in-law and her daughters may live on the interest of seven thousand pounds, besides the thousand pounds belonging to each of the girls, which brings them in fifty pounds a year apiece, and of course they will pay their mother for their board out of it. Altogether, they will have five hundred a year amongst them; and what on earth can four women want for more than that? — They will live so cheap! Their house-keeping will be nothing at all. They will have no carriage, no horses, and hardly any servants; they will keep no company, and can have no expenses of any kind! Only conceive how comfortable they will be! Five hundred a year! I am sure I cannot imagine how they will spend half of it; and as to your giving them more, it is quite absurd to think of it. They will be much more able to give you something."

"Upon my word," said Mr. Dashwood, "I believe you are perfectly right. My father certainly could mean nothing more by his request to me than what you say. I clearly understand it now, and I will strictly fulfill my engagement by such acts of assistance and kindness to them as you have described. When my mother removes into another house my services shall be readily given to accommodate her as far as I can. Some little present of furniture, too, may be acceptable then."

"Certainly," returned Mrs. John Dashwood. "But, however, one thing must be considered. When your father and mother moved to Norland, though the furniture of Stanhill was sold, all the china, plate, and linen was saved, and is now left to your mother. Her house will therefore be almost completely fitted up as soon as she takes it."

"That is a material consideration undoubtedly. A valuable legacy indeed! And yet some of the plate would have been a very pleasant addition to our own stock here."

"Yes; and the set of breakfast-china is twice as handsome as what belongs to this house; a great deal too handsome, in my opinion, for any place they can ever afford to live in. But, however, so it is. Your father thought only of them. And I must say this, that you owe no particular gratitude to him, nor attention to his wishes; for we very well know that if he could he would have left almost everything in the world to them."

This argument was irresistible. It gave to his intentions whatever of decision was wanted before; and he finally resolved that it would be absolutely unnecessary, if not highly indecorous, to do more for the widow and children of his father than such kind of neighbourly acts as his own wife pointed out.

(J. Austen, Sense and Sensibility, London, 1886, pp. 5 - 9)

COMMENTS

Austen's style is a model of clarity and purity, of balance and precision. She hardly ever, if at all, forces her own personality upon the reader. Her attitude towards her heroes' sayings and doings is always expressed indirectly. At times her novels read like plays, where the characters have the field all to themselves.

In the present instance the dialogue between husband and wife-seems specially designed for the stage. It is carried on almost entirely without the author's interference, except for the interpolation of a few occasional "said her husband" and "she replied" and for the final summary of the conversation in the writer's own-words.

The dialogue is introduced by means of a device much favoured in later-day literature (see, for instance, Galsworthy), but quite new in Austen's time. It is the so-called "reported speech". After the opening statement concerning Mrs. John Dashwood's disapproval of her husband's intended generosity, Austen expounds that lady's views in terms obviously appropriate to her way of thinking, but keeping to the sequence of tenses belonging to indirect speech (e. g. "How could he answer it to himself to rob his child, and his only child too, of so large a sum?"). The wording, the intonation all belong to direct speech, the grammatical structure — to indirect speech. Here this device has the effect of emphasizing the meanness of Mrs. Dashwood's protest: "And what possible claim could the Miss Dashwoods,

who were related to him only by half blood, which she considered as no relationship at all, have on his generosity to so large an amount?" The restrained irony of Austen's unemotional and objective rendering is an effective foil to the violence of Mrs. Dashwood's feelings.

While both interlocutors are equally mean and mercenary, they pose as high-minded and charitable human beings. The talk being concerned with money to the exclusion of every other interest, it is nevertheless interlarded with sentimental considerations.

The vocabulary of emotion is accordingly merged with words and phrases referring to money and pecuniary matters. The poor relations are to get nothing, for on the one hand they are only half-sisters and "no affection was ever supposed to exist between the children of any man by different marriages", and on the other hand to provide for them is construed by the Dashwoods into a robbery of their own child. On the one hand we hear of "affection", "little boy" and "poor little Harry" — on the other hand of "robbing", of "so large a sum", of "a large amount of money", of "fortune".

That difference between sordid essence and sentimental form is here the more obvious the more each endeavours to persuade the other and himself that in their decisions they are actuated by the noblest motives. Formulas like "it will be of far greater assistance", it will certainly be much the best way", "I would not wish to do anything mean", or "it would be better for all parties" rise to Mr. Dashwood's lips with the utmost readiness. Hypocrite that he is, Mr. Dashwood talks himself into the belief that a thing eminently to his own advantage is best for all parties, including the one whose share is thus

diminished. The word all is wonderfully expressive in this context.

On his wife suggesting that Mrs. Dashwood might live another fifteen years, he exclaims: "Fifteen years! my dear Fanny; her life cannot be worth half that purchase." In this exclamation the hope that the lady will not live half so long as his wife dreads, is expressed in an idiomatic phrase likening human life to a business transaction. This phrase accompanied by terms of endearment accentuates the cynicism of the two worthies. "The time may come," Mr Dashwood most solemnly says, "when Harry will regret that so large a sum [3,000 pounds] was parted with. If he should have a numerous family, for instance, it would be a very convenient addition." In the very next sentence he declares: "Five hundred pounds would be a prodigious increase to their fortunes!" Here both phrases are perfectly ordinary, but an artistic effect is reached by their interplay: it plainly discloses the application of different criteria when judging of their own affairs and of other people's: even half the sum that might be "a convenient addition" to their own income grows into "a prodigious increase" when handed over to others.

This art of turning the simplest and straightforward prose into a medium of artistic expression is considerably furthered by the whole structure of the little scene. Its form and plan are those of an argument, the husband striving to do his duty, the wife keeping him from it, but it is really no argument at all: it is just a dialogue between two actors playing up to each other. It is hard to tell which of them is more eager, she to persuade, or he to be persuaded.

As is the case in every play, the method of characterization chiefly depends on the heroes' speech. The keynote to Mr. Dash-wood's state of mind is his wish to act a noble part and yet not to lose by it, to eat his cake and have it too, as the saying goes. Hence the above-mentioned grotesque mixture of a superior moral tone with that of worldly wisdom. He pretends that his selfish behaviour is a sacred duty to his family: "Harry will regret that so large a sum was parted with". The sentimental word "regret" comes in very handy to stand for a coarser one. Starting with lofty pronouncements like "my father's last request", Mr Dashwood proceeds to announce in a purely business-like way that "to be tied down to the regular payment of such a sum, on every rent-day, is by no means desirable". Here again his own greed is masked by the evasively general term of "desirable". Giving away money turns out to be a thing undesirable in the abstract, on grounds strictly moral — does not Mr. Dashwood wind up by saying that regular payment "takes away one's independence"?

It is revealed in a fine juxtaposition of stylistically discordant elements: from stilted statements concerning his obligations to his father and abounding in words and expressions like "stipulate", "last request", "in his power to do", he passes on to very tame and meek excuses for having undertaken these obligations. These excuses are expressed in the simplest, baldest manner: "I could not do less than give it [the promise]: at least I thought so at the time."

Austen's method being chiefly indirect, she hardly ever draws the reader's attention to the behaviour or features of her characters in the way Fielding and other

18th century realists had done. In Mr. Dashwood's case weak compliance with his wife's wishes is clear from the fact that each new speech of his means a new capitulation, thinly disguised by attempts at Independent judgement: every fresh concession ("I believe you are right, my love", "very true", "certainly" etc.) is followed by a lengthy discourse whose purpose is to prove to himself that his decision is a morally sound one and that he has really made it himself.

The fact that Mr. Dashwood does not realize how completely he is under his wife's thumb makes the contrast between his stately diction and his moral insignificance still more ridiculous. Neither does he realize how far it is from the notion of a three thousand pounds gift to his three sisters (a gift not so strikingly handsome, after all, seeing that the same will that disinherited the girls made him richer by four thousand a year) to the scheme of helping them to move to another house and "sending them presents of fish and game... whenever they are in season". That final reservation is, in its small way, most illuminating: even that more than moderate plan of assistance is not formed without due caution — an instance of what a tiny realistic detail will do by way of characterization.

As the conversation between husband and wife goes on, the reader becomes aware of a gradually descending scale of values shaping itself in their minds, with three thousand pounds at the top and a few presents of game at the bottom. But as the contemplated values go down, the moral claims of the prospective giver go up. If at the beginning he thought of three thousand pounds as a way of just "assisting" his relations, towards the end he

comes to look upon a present of fifty pounds now and then" as meaning an ample discharge of his promise to his father.

The part of his wife is easier to play and is written in a bolder manner, on broader lines, sometimes on the verge of farce. Unlike her husband, she knows perfectly well what she is about. She is not two minds about anything; unhampered by scruples of any sort she has a unique singleness of purpose that makes her irresistible.

While Mr. Dashwood's language is moderate and conventional the language of an educated country-gentleman, hers is emphatic and virulent. She keeps up an incessant flow of words and often contradicts herself: she says her husband means to give away all his money to his sisters — only to state in the next breath that he is giving away half his fortune. She feels that she may well send logic to the four winds when fighting for a good cause. Thus her husband's supposed generosity offends her particularly as it is at the expense of their only son, though their having no other children to provide for should rather be an argument in favour of some pecuniary exertions in their relatives' behalf.

The emphasis so characteristic of Mrs. Dashwood's manner depends largely on her bias for violent exaggeration: to hear her they are going to lose all their money, their child will be impoverished to the most dreadful degree, he will be robbed, and all of them ruined etc. Her speech owes much of its emphasis to exclamatory sentences. Her husband's future gift she calls "...beyond anything great! What brother on earth would do half so much for his sisters, even if really his sisters! And as it is — only half blood! But you have such a generous spirit!"

(This latter compliment coming immediately after the gift has fallen from 3,000 to 1,500 pounds is priceless in its comicality.) Overemphatic and illogical, her speech is also tainted by vulgarity of feeling and wording: her late father-in-law she calls "light-headed" ("ten to one but he was light-headed at the time"); further on she says: "if Mrs. Dashwood should live fifteen years, we shall be completely taken in".

Thus her very speech-habits betray one who has her full share of rapacity and low cunning. Every word Austen puts into her mouth is apposite, exactly suited to her personality. Through the petty discussion delineated here a thoroughly realistic, unsentimentalized presentation of family relationship is achieved. In spite of the unity of the theme there is a great variety in its treatment affording a richness of shading and a delicacy of characterization that have made for the lasting popularity of Jane Austen's little world. It is as a disciple of great 18th century writers that she stands up for realism in a period thoroughly romantic.

Oscar Wilde (born 1854- Died 1900)
The Picture of Dorian Gray (1891)

CHAPTER X

He sighed, and, having poured himself out some tea, opened Lord Henry's note. It was simply to say that he sent him round the evening paper, and a book that might interest him, and that he would be at the club at eight-fifteen. He opened The St. James's languidly, and looked

through it. A red pencil-mark on the fifth page caught his eye. It drew attention to the following paragraph:

"INQUEST ON AN ACTRESS. An inquest was held this morning at the Bell Tavern, Hoxton Road, by Mr. Danby, the District Coroner, on the body of Sibyl Vane, a young actress recently engaged at the Royal Theatre, Holborn. A verdict of death by misadventure was returned. Considerable sympathy was expressed for the mother of the deceased, who was greatly affected during the giving of her own evidence, and that of Dr. Birrell, who had made the post-mortem examination of the deceased."

He frowned, and, tearing the paper in two, went across the room and flung the pieces away. How ugly it all was! And how horribly real ugliness made things! He felt a little annoyed with Lord Henry for having sent him the report. And it was certainly stupid of him to have marked it with red pencil. Victor might have read it. The man knew more than enough English for that.

Perhaps he had read it, and had begun to suspect something. And, yet, what did it matter? What had Dorian Gray to do with Sibyl Vane's death? There was nothing to fear. Dorian Gray had not killed her.

His eye fell on the yellow book that Lord Henry had sent him. What it was, he wondered. He went towards the little pearl-coloured octagonal stand, that had always looked to him like the work of some strange Egyptian bees that wrought in silver, and taking up the volume, flung himself into an armchair, and began to turn over the leaves. After a few minutes he became absorbed. It was the strangest book that he had ever read. It seemed to him that in exquisite raiment, and to the delicate sound of

flutes, the sins of the world were passing in dumb show before him. Things that he had dimly dreamed of were suddenly made real to him. Things of which he had never dreamed were gradually revealed.

It was a novel without a plot, and with only one character, being, indeed, simply a psychological study of a certain young Parisian, who spent his life trying to realize in the nineteenth century all the passions and modes of thought that belonged to every century except his own, and to sum up, as it were, in himself the various moods through which the world-spirit had ever passed, loving for their mere artificiality those renunciations that men have unwisely called virtue, as much as those natural rebellions that wise men still call sin. The style in which it was written was that curious jewelled style, vivid and obscure at once, full of argot and of archaisms, of technical expressions and of elaborate paraphrases, that characterizes the work of some of the finest artists of the French school of Symbolistes. There were in it metaphors as monstrous as orchids, and as subtle in colour. The life of the senses was described in the terms of mystical philosophy. One hardly knew at times whether one was reading the spiritual ecstasies of some mediaeval saint or the morbid confessions of a modern sinner. It was a poisonous book. The heavy odour of incense seemed to cling about its pages and to trouble the brain. The mere cadence of the sentences, the subtle monotony of their music, so full as it was of complex refrains and movements elaborately repeated, produced in the mind of the lad, as he passed from chapter to chapter, a form of reverie, a malady of dreaming, that made him unconscious of the falling day and creeping shadows.

Cloudless, and pierced by one solitary star, a copper-green sky gleamed through the windows. He read on by its wan light till he could read no more. Then, after his valet had reminded him several times of the lateness of the hour, he got up, and, going into the next room, placed the book on the little Florentine table that always stood at his bedside, and began to dress for dinner.

It was almost nine o'clock before he reached the club, where he found Lord Henry sitting alone, in the morning-room, looking very much bored.

"I am so sorry, Harry," he cried, "but really it is entirely your fault. That book you sent me so fascinated me that I forgot how the time was going."

"Yes. I thought you would like it," replied his host, rising from his chair.

"I didn't say I liked it, Harry. I said it fascinated me. There is a great difference."

"Ah, you have discovered that?" murmured Lord Henry. And they passed into the dining-room.

(O. Wilde, The Picture of Dorian Gray, Foreign Languages Publishing House, Moscow, 1958, pp. 156—158)

COMMENTS

The interest of the present selection is manifold. In the first place it affords an example of the most characteristic features in Wilde's method and style. On the other hand, the main interest of its second part lies in showing the writer's tastes and his attitude to his literary environment. The events in the excerpt, although they are concerned only with a very small part of the whole plot,

are nevertheless significant in that respect. The decadent writers of the nineties are known to have asserted the superiority of beauty and pleasure over all other considerations. The reader, however, is at once prompted to ask himself: how can pleasure be the highest good, if it brings death and crime in its wake? The novel as a whole is a psychological study bringing to light the gradual debasement of Dorian's nature. Finally he has on his conscience every vice and crime, including deliberate murder. The meaning of what is happening to Dorian (even when we have only the above passage to guide us) very clearly refutes the decadent theories set forth in the "yellow book" that enthralls the hero.

The first ominous signs of the degradation are manifest in the callousness with which Dorian responds to the newspaper information concerning the inquest. He is annoyed, he frowns, tears the paper in two. His utter lack of feeling is clear from the exclamations proving he is not concerned with the tragedy of Sybil Vane, but with the ugliness of the inquest. There is a distinct undercurrent of fear very subtly suggested and exposing to the full the hero's monstrous egotism. He persuades himself he has nothing to do with Sybil Vane's death, but is nevertheless afraid of his valet Victor who might suspect something!

The short newspaper information quoted in full makes in its crude journalese a sharp contrast to the refined language of the French novel as described by Wilde. The last act of Sybil Vane's tragedy is narrated in a few law terms (inquest, coroner, verdict, death by misadventure, post-mortem examination, the deceased). The standard and hackneyed phraseology jars on the ear

("considerable sympathy was expressed", "the mother... who was greatly affected").

The contrast between the newspaper and the novel, between reality and fiction, life and art, is sustained by the hero's reaction: he is "annoyed" by the newspaper, seeing nothing but ugliness in its terrible reality, and "absorbed" and "fascinated" by the novel.

The book of the French symbolist is called "the strangest book he [Dorian] had ever read", which is with Wilde decidedly a compliment. "Strange", "curious", "mysterious", "mystical" things are always attractive according to the decadent standard.

Wilde himself in some of his works strives for a "curious jewelled style, vivid and obscure at once". He delights in queer and vaguely morbid imagery ("dimly dreamed", "as monstrous as orchids", "spiritual ecstasies", "morbid confessions", "poisonous book", "odour of incense", "trouble the brain", "a malady of dreaming").

An apostle of the cult of beauty, Wilde is always a "connoisseur", a well-informed judge in art, who relishes every opportunity of describing objects of ornamental arts: furniture, jewellery, tapes-trips, ivory etc., and presses upon the reader his hero's refined taste. Notice, for instance, the description of the stand from--which the book is taken: "the little pearl-coloured octagonal stand that had always looked to him like the work of some strange Egyptian bees that wrought in silver". In these three lines the novelist twice resorts to jewellery as a source for his images. There is, perhaps, no other English writer so fond of gems and jewels as Wilde is. Another piece of furniture mentioned in the scene is a "little

Florentine table". One is immediately aware of Renaissance associations, so this other table must also be a rarity.

Wilde's fascination with everything that is artificial and rare is revealed in the manner the "yellow book" is described: "It seemed to him that in exquisite raiment, and to the delicate sound I of flutes, the sins of the world were passing in dumb show before him." All sins, even the "seven deadly ones", would be attractive to Wilde, so long as they were dressed in "exquisite raiment".

The general character of the imagery representing the contents of the "yellow book" as a theatrical pantomime, and not as something in nature, is typical. Of this the allusion to flutes affords a good example. Flutes, harps and lutes were much favoured attributes of refined "beauty" in the decadent conception. These were the musical instruments of verse; they were painted in pictures, reproduced in stucco on the fronts of houses etc.

The word raiment, a bookish and archaic synonym for dress, conveys to the extended metaphor an elaborately ancient hue. Wilde's favourite epithets exquisite and delicate speak volumes of the author's esthetic views, with their exaggerated fastidiousness, and scorn for everything rough or "vulgar".

Making mild fun of the English upper classes, Wilde nevertheless is rather fond of rendering the routine of aristocratic "high life": dressing for dinner, dining at the club about nine o'clock, etc. The standards of refinement, therefore, are sometimes trivial.

The passage is also significant as it sets forth the ethical conception of the decadents, expressed with the

usual affected pose so characteristic of this trend: "renunciations that men have unwisely called virtue... those natural rebellions that wise men still call sin". The word sin is a favourite with Wilde. In the above excerpt it is used twice, the third instance being its derivative sinner. In reading the novel we come across it an infinite number of times. In every case it receives a very specific emotional colouring evoking something irresistibly attractive, if forbidden. "Epater le bourgeois" (to amaze and shock the bourgeois) — is undoubtedly the slogan behind this. Wilde defies the hypocritical puritanism of the middle-class and tickles the sophisticated nerves of the aristocracy.

In the matter of vocabulary Wilde is fastidious and yet somewhat monotonous: the same words that were in vogue with the decadents appear over and over again, almost on every page, the above pages being no exception. Alongside with sin, strange, exquisite and delicate that have already been mentioned, we have passion, dream, subtle, elaborate, dim. This last word might be, perhaps, specially noted, for it is very typical of Wilde's diction: he excels in describing coming darkness ("falling day and creeping shadows"; "cloudless, and pierced by one solitary star, a copper-green sky gleamed through the windows"; "wan light").

The delicate epithet fascinating becomes the core of something like a paradox in a short dialogue between Dorian and Lord Henry: "I didn't say I liked it, Harry. I said it fascinated me. There is a great difference." As it is more natural and usual to be charmed by what one likes, the statement is self-contradictory. At the same time, although apparently absurd, this paradox becomes clearer,

if we take into consideration that the original meaning of the word fascinated was 'dominated by evil forces', 'bewitched'.

Wilde's prose is exceedingly musical. Due to a simple and clear-cut syntax his style is lucid in spite of its over rich and even profusely ornamented vocabulary.

The extract may be said to reveal the contradictions of Wilde's relationship with the decadent trends of his time. He adopts and proclaims their esthetical and literary views, but the flippant amoralism that he sometimes parades so defiantly is belied by the final catastrophe descending upon his hero as a result of his obvious moral degradation, as well as by the humanist tendencies of "Wilde's other works. The ideal of Art for Art's sake was proclaimed by Wilde but hardly ever consistently put into practice.

John Galsworthy (Born 1867 — Died 1933)
TO LET (1922)

This novel is the last volume of the Forsyte Saga. It marks both the end of the first stage in the development of the Forsytes and the beginning of the second, post-war stage in the chronicle of their doings. That final stage is the subject of Galsworthy's second trilogy, the Modern Comedy, where the younger generation of the Forsytes are depicted against the background of England's post-war decay. In the following extract the novelist holds up to ridicule the decadence of modern bourgeois art. On this occasion he puts his ideas into the mouth of Soames Forsyte, formerly satirized as the "man of property".

Soames's scornful bewilderment at sight of Expressionist paintings renders the feelings of the novelist himself.

CHAPTER I

Encounter

Arriving at the Gallery off Cork Street, however, he paid his shilling, picked up a catalogue, and entered. Some ten persons were prowling round. Soames took steps and came on what looked to him like a lamp-post bent by collision with a motor omnibus. It was advanced some three paces from the wall, and was described in his catalogue as "Jupiter". He examined it with curiosity, having recently turned some of his attention to sculpture. "If that's Jupiter," he thought, "I wonder what Juno's like." And suddenly he saw her, opposite. She appeared to him like nothing so much as a pump with two handles, lightly clad in snow. He was still gazing at her, when two of the prowlers halted on his left. "Epatant!" he heard one say.

"Jargon!" growled Soames to himself.

The other boyish voice replied:

"Missed it, old bean; he's pulling your leg. When Jove and Juno created he them, he was saying: 'I'll see how much these fools will swallow. And they've lapped up the lot."

"You young duffer! Vospovitch is an innovator. Don't you see that he's brought satire into sculpture? The future of plastic art, of music, painting, and even architecture, has set in satiric. It was bound to. People are tired — the bottom's tumbled out of sentiment."

"Well, I'm quite equal to taking a little interest in beauty. I was through the War. You've dropped your handkerchief, sir."

Soames saw a handkerchief held out in front of him. He took it with some natural suspicion, and approached it to his nose. It had the right scent — of distant Eau de Cologne — and his initials in a corner. Slightly reassured, he raised his eyes to the young man's face. It had rather fawn-like ears, a laughing mouth, with half a toothbrush growing out of it on each side, and small lively eyes above a normally dressed appearance.

"Thank you," he said; and moved by a sort of irritation, added: "Glad to hear you like beauty; that's rare, nowadays."

"I dote on it," said the young man; "but you and I are the last of the old guard, sir."

Soames smiled.

"If you really care for pictures," he said, "here's my card. I can show you some quite good ones any Sunday, if you're down the river and care to look in."

"Awfully nice of you, sir. I'll drop in like a bird. My name's Mont — Michael." And he took off his hat.

Soames, already regretting his impulse, raised his own slightly in response, with a downward look at the young man's companion, who had a purple tie, dreadful little sluglike whiskers, and a scornful look — as if he were a poet!

It was the first indiscretion he had committed for so long that he went and sat down in an alcove. What had possessed him to give his card to a rackety young fellow, who went about with a thing like that? And Fleur, always at the back of his thoughts started out like a filigree figure from a clock when the hour strikes on the screen opposite the alcove was a large canvas with a great many square tomato-coloured blobs on it, and nothing else, so far as

Soames could see from where he sat. He looked at his catalogue: "No. 32 —‘The Future Town' — Paul Post." "I suppose that's satiric too," he thought. "What a thing!" But his second impulse was more cautious. It did not do to condemn hurriedly. There had been those stripey, streaky creations of Monet's, which had turned out such trumps; and then the stippled school, and Gauguin. Why, even since the Post-Impressionists there had been one or two painters not to be sneezed at. During the thirty-eight years of his connoisseur's life, indeed, he had marked so many "movements", seen the tides of taste and technique so ebb and flow, that there was really no telling anything except that there was money to be made out of every change of fashion. This too might quite well be a case where one must subdue primordial instinct, or lose the market. He got up and stood before the picture, trying hard to see it with the eyes of other people. Above the tomato blobs was what he took to be a sunset, till some one passing said: "He's got the airplanes wonderfully, don't you think!" Below the tomato blobs was a band of white with vertical black stripes, to which he could assign no meaning whatever, till some one else came by, murmuring: "What expression he gets with his foreground!" Expression? Of what? Soames went back to his seat. The thing was "rich", as his father would have said, and he wouldn't give a damn for it. Expression!! Ah! They were all Expressionists now, he had heard, on the Continent. So it was coming here too, was it? He remembered the first wave of influenza in 1887 — or 8 — hatched in China, so they said. He wondered where this — this Expressionism — had been hatched. The thing was a regular disease!

(J. Galsworthy, To Let, Foreign Languages Publishing House, Moscow, 1952, pp. 48—50)

COMMENTS

In this description of Soames's impressions of a gallery stocked with pieces of modern art Galsworthy's realism is displayed to great advantage. Within a very few pages the reader gets a vivid notion not only "of the new school in painting, but also of the man who is 50 indignant with it. On the one hand his disgust and his perplexity throw light on the fictitious masterpieces and their false standards of beauty; on the other hand those masterpieces become an efficient means of characterizing Soames himself. The same end is served by the contrast between the soundness of his judgement and the flightiness, the restlessness of those of the new generation who delight in such works of art. Abundance of thought and feeling in a short passage where nothing much actually happens, dislike of emphasis and pathos is an important feature of Galsworthy's quiet and restrained art.

His intense contempt for the mannerisms of modern painting is not poured out either in withering sarcasm or in grotesque exaggeration, but finds an outlet in a tone of matter-of-fact irony. The supposed statues of Jupiter and Juno are to Soames just "a lamp-post bent by collision with a motor omnibus" and "a pump with two handles" respectively. Seen through the eyes of hard common-sense, brought down to the crudest elements, these statues appear particularly ridiculous.

The same process of reducing a complex whole — a pretentious picture of "The Future Town" - a number of

primitive daubs serves to expose the futility of Expressionist art. However hard Soames tries, he can see nothing but "a great many square tomato-coloured blobs" and "a band of white with vertical black stripes". The very sound of the word "blob", imitating the dripping of some liquid, is derogatory here and suggests that the paint was dropped on the canvas anyhow. This plain, sensible view is comically opposed to the enthusiasm of other and younger spectators who seem to recognize a wonderful picture of airplanes in the red blobs and a peculiar "expression" in the black and white stripes. The false pretences of the picture bearing the pompous name of "The Future Town" are the more clearly revealed as Soames anxiously does his best to go abreast of the times and make his taste sufficiently up to date. The harder the beholder's efforts to appreciate, the clearer the painter's failure to succeed. Soames's business instincts are well expressed in his fear to misunderstand the exhibits and so miss an opportunity for profit. Thus, even when Galsworthy does make a mouthpiece of his hero, the latter's utterances, however close they come to the author's opinions, are appropriate to the personality of the speaker and come convincing from his lips. It is Galsworthy himself who has no respect for Expressionism, but Soames voices that feeling in a way peculiarly Forsytean: he is afraid to trust his eminently healthy taste, his own sense of beauty, for, as he reminds himself, "it did not do to condemn hurriedly. There had been those stripey, streaky creations of Monet's..."

These words make part of a prolonged inner monologue, which in the later volumes of the Forsyte Saga and in the whole of the Modern Comedy becomes

Galsworthy's favourite method of characterization. The inner speech of the hero is indissolubly linked with the author's comments, so much so, really, that when speaking of Soames, for example, Galsworthy resorts to expressions entirely suitable to Soames ("His second impulse was more cautious", "He remembered the first wave of influenza in 1887 — or 8 — hatched in China, so they said").

With Galsworthy the inner monologue is different from what it is, say, in Meredith's books. For one thing, the author of the Forsyte Saga uses it much more often. For another thing, he interferes with his comments much less than his predecessor. Lastly, the language of the monologues (particularly when they are Soames's) is much more concise and laconic, utterly devoid of sentiment. It is quite free of abstract terms, and is exceedingly terse, practical and full of idiomatic constructions commonly used in everyday speech ("painters not to be sneezed at", "they had turned out such trumps" etc.). Soames the businessman makes himself heard when in his meditations on art practical considerations come to the top: "there was money to be made out of every change of fashion", "lose the market" and others. Even his metaphors, when they put in an appearance, are few and definitely "low" — as, for instance, the comparison of Expressionism to influenza hatched in China: "He wondered where this — this Expressionism — had been hatched. The thing was a regular disease!" These metaphors are born out of Soames's disgust for what he considers a corruption of art and are therefore significant of his attitude towards

painting: they prove that Soames had esthetic criteria of his own and was capable of disinterested evaluation.

Besides the inner monologue and characterization through surroundings, Galsworthy, ever resourceful in his search for the realistic approach, makes ample use of the dialogue as an efficient means to let his characters speak for themselves without the author's interference. In the present excerpt Soames unexpectedly finds himself involved in a talk with young strangers, one of whom is an advocate of "extreme" innovation of art. Their speech might be described as a curious combination of vulgar colloquialisms ("duffer", "to lap up", "the bottom's tumbled out of sentiment") with bookish and learned phraseology ("innovator", "plastic art", "to bring satire into sculpture"), of English and French slang ("old bean'' "to pull somebody's leg", "epatant") with solemn parody of Biblical constructions ("Jove and Juno created he them"). Exaggeration ("awfully nice of you", "I dote on it [beauty]") goes hand in hand with understatement ("I'm quite equal to taking a little interest in beauty").

Galsworthy perfectly realized, — indeed, he was one of the first writers to do so, — that the flippant manner and the crude speech of post-war young people was the result of a severe shock of disillusionment: they were so disappointed with those fine words that used to go with a fine show of public feeling that for them "the bottom had tumbled out of sentiment", and satire both in art and in mode of talk seemed to be the only possible alternative.

Their manner of speaking, cynical, affectedly coarse, substituting descriptive slangy catchwords for the proper names of things, is strongly contrasted to Soames's

formal, plain speech, with his habit of giving things their common standard meanings and never saying more than is strictly necessary. The contrast in manner and speech habits is of great importance in lending vitality to both interlocutors, in stressing the immense difference between the younger men's irresponsibility and rootlessness and Soames's resolute clinging to property, his dogged hold on life. As a follower of the realistic tradition, Galsworthy never fails in attaching special significance to the tiniest details: Soames approaches his handkerchief, that Michael has picked up for him, to his nose to make sure it is really his — with that suspiciousness that is so characteristic of the Forsytes. He raises his hat only slightly in parting from young Mont and looks downward at his companion, for he is naturally distrustful of new acquaintances and inclined to be no more than coldly polite (raising his hat ever so little) and supercilious — in looking down upon anybody whom he does not recognize as his equal and half expects to be troublesome. All these little things are very suggestive of that fear of giving oneself away that Galsworthy elsewhere described as a feature by which it is as easy to tell a Forsyte as by his sense of property.

Galsworthy's realism does not only lie in his capacity for making his hero part and parcel of his surroundings and convincing the reader of his typicality: he is a fine artist in reproducing the individual workings of his characters' minds. Soames, the man of property, is also a man of deep and lasting feelings. Such is his devotion to his daughter Fleur, who was "always at the back of his thoughts" and "started out like a filigree figure from a clock when the hour strikes". Incidentally, this dainty simile, so utterly unlike the matter-of-factness that

characterizes the usual reproduction of Soames's prosaic mind, is expressive of the poetic colouring that Galsworthy introduces to render the strength of the affection Soames has for Fleur.

As a general rule, the novelist, though following in the tracks of classical realists, breaks away from the literary polish, the fine descriptive style that was kept up to the very end of the 19th century. At the same time as Shaw, Wells and Bennett, Galsworthy starts a new tradition of bringing the language of literature (in the author's speech, no less than in that of the personages) close to the language of real life. He does away with the elaborate syntax of 19th century prose and cultivates short, somewhat abrupt sentences, true to the rhythm and the intonation of the spoken language and full of low colloquialisms and even slang.

Katherine Mansfield (Born 1888 — Died 1923)
THE LADY'S MAID (1922)

Born in New Zealand, educated in London, Katherine Mansfield began to write at an early age. Her contribution to English literature mainly takes the form of short stories. Though she could not altogether escape the influence of contemporary decadent art, her work on the whole upheld the traditions of English realism. But her greatest inspiration was Tchekhov. In her Journal she wrote: "I am the English Anton Tchekhov." This, of course, is an exaggeration. She lacked Tchekhov's depth of understanding, his vast knowledge of people in every sphere of life, his concern for both present and future of

his country. Hers was a narrow world — principally that of the intelligentsia. Their feelings and thoughts were analysed by her with rare insight, often ironical and sometimes tender. But within her scope she had a vivid sense of society's inhumanity to the lower classes, a disgust with the snobbishness and hard-heartedness of the privileged, their indifference to the sufferings and the merits of the poor.

The story The Lady's Maid belongs to the best collection of K. Mansfield's stories called The Garden Party. It was published in 1922.

Eleven o'clock. A knock at the door.

...I hope I haven't disturbed you, madam. You weren't asleep — were you? But I've just given my lady her tea, and there was such a nice cup over, I thought, perhaps...

...Not at all, madam. I always make a cup of tea last thing. She drinks it in bed after her prayers to warm her up. I put the kettle on when she kneels down and I say to it, "Now you needn't be in too much of a hurry to say your prayers." But it's always boiling before my lady is half through. You see, madam, we know such a lot of people and they've all got to be prayed for — every one.

My lady keeps a list of the names in a little red book. Oh dear! whenever someone new has been to see us and my lady says afterwards, "Ellen, give me my little red book," I feel quite wild, I do. "There's another," I think, "keeping her out of her bed in all weathers." And she won't have a cushion you know, madam; she kneels on the hard carpet. It fidgets me something dreadful to see her, knowing her as I do. I've tried to cheat her; I've spread out the eider-down. But the first time I did it — oh, she gave

me such a look — holy it was, madam. "Did our Lord have an eider-down, Ellen?" she said. But — I was younger at that time — I felt inclined to say, "No, but our Lord wasn't your age, and He didn't know what it was to have your lumbago." Wicked — wasn't it? But she's too good, you know, madam. When I tucked her up just now and seen — saw her lying back, her hands outside and her head on the pillow — so pretty — I couldn't help thinking, "Now you look just like your dear mother when I laid her out!"

...Yes, madam, it was all left to me. Oh, she did look sweet. I did her hair, soft-like, round her forehead, all in dainty curls, and just to one side of her neck I put a bunch of most beautiful purple pansies. Those pansies made a picture of her, madam! I shall never forget them. I thought to-night, when I looked at my lady, "Now, if only the pansies was there no one could tell the difference."

...Only the last year, madam. Only after she'd got a little — well — feeble as you might say. Of course, she was never dangerous; she was the sweetest old lady. But how it took her was — she thought she'd lost something. She couldn't keep still, she couldn't settle. All day long she'd be up and down, up and down; you'd meet her everywhere — on the stairs, in the porch, making for the kitchen. And she'd look up at you, and she'd say — just like a child, "I've lost it; I've lost it." "Come along," I'd say, "come along and I'll lay out your patience for you." But she'd catch me by the hand — I was a favourite of her — and whisper, "Find it for me, Ellen. Find it for me." Sad, wasn't it?

...No, she never recovered, madam. She had a stroke at the end. Last words she ever said was very slow.

"Look in — the — Look — in — " And then she was gone.

...No, madam, I can't say I noticed it. Perhaps some girls. But you see, it's like this, I've got nobody but my lady. My mother died of consumption when I was four, and I lived with my grandfather, who kept a hairdresser's shop. I used to spend all my time in the shop under a table dressing my doll's hair — copying the assistants, I suppose. They were ever so kind to me. Used to make me little wigs, all colours, the latest fashions and all. And there I'd sit all day, quiet as quiet — the customers never knew. Only now and again I'd take my peep from under the tablecloth.

...But one day I managed to get a pair of scissors and — would you believe it, madam? — I cut off all my hair; snipped it all off in bits, like the little monkey I was. Grandfather was furious! He caught hold of the tongs — I shall never forget it — grabbed me by the hand and shut my fingers in them. "That'll teach you!" he said. It was a fearful burn. I've got the mark of it to-day.

...Well, you see, madam, he'd taken such pride in my hair. He used to sit me up on the counter, before the customers came, and do it something beautiful — big, soft curls and waved over the top. I remember the assistants standing round, and me ever so solemn with the penny grandfather gave me to hold while it was being done... But he always took the penny back afterwards. Poor grandfather! Wild, he was, at the fright I'd made of myself. But he frightened me that time. Do you know what I did, madam? I ran away. Yes, I did, round the corners, in and out, I don't know how far I didn't run. Oh, dear, I must have looked a sight, with my hand rolled up

in my pinny and my hair sticking out. People must have laughed when they saw me...

..No, madam, grandfather never got over it. He couldn't bear the sight of me after. Couldn't eat his dinner, even, if I was there. So my aunt took me. She was a cripple, an upholstress. Tiny! She had to stand on the sofa when she wanted to cut out the backs. And it was helping her I met my lady...

...Not so very, madam. I was thirteen, turned. And I don't remember ever feeling — well — a child, as you might say. You see there was my uniform, and one thing and another. My lady put me into collars and cuffs from the first. Oh yes — once I did! That was — funny! It was like this. My lady had her two little nieces staying with her — we were at Sheldon at the time — and there was a fair on the common.

"Now, Ellen," she said, "I want you to take the two young ladies for a ride on the donkeys." Off we went; solemn little loves they were; each had a hand. But when we came to the donkeys they were too shy to go on. So we stood and watched instead. Beautiful those donkeys were! They were the first I'd seen out of a cart — for pleasure, as you might say. They were a lovely silver-grey, with little red saddles and blue bridles and bells jing-a-jingling on their ears. And quite big girls — older than me, even — were riding them, ever so gay. Not at all common. I don't mean, madam, just enjoying themselves. And I don't know what it was, but the way the little feet went, and the eyes — so gentle — and the soft ears — made me want to go on a donkey more than anything in the world!

...Of course, I couldn't. I had my young ladies. And what would I have looked like perched up there in my

uniform? But all the rest of the day it was donkeys — donkeys on the brain with me. I felt I should have burst if I didn't tell someone; and who was there to tell? But when I went to bed — I was sleeping in Mrs. James's bedroom, our cook that was, at the time — as soon as the lights was out, there they were, my donkeys, jingling along, with their neat little feet and sad eyes... Well, madam, would you believe it, I waited for a long time and pretended to be asleep, and then suddenly I sat up and called out as loud as I could, "I do want to go on a donkey I do want a donkey-ride!" You see, I had to say it, and I thought they wouldn't laugh at me, if they knew I was only dreaming. Artful — wasn't it? Just what a silly child would think...

...No, madam, never now. Of course, I did think of it at one time. But it wasn't to be. He had a little flower-shop just down the road and across from where we were living. Funny, wasn't it? And me such one for flowers. We were having a lot of company at the time and I was in and out of the shop more often than not, as the saying is. And Harry and I (his name was Harry) got to quarrelling about how things ought to be arranged — and that began it. Flowers! you wouldn't believe it, madam, the flowers he used to bring me. He'd stop at nothing. It was lilies-of-the-valley more than once, and I'm not exaggerating! Well, of course, we were going to be married and live over the shop, and it was all going to be just so, and I was to have the window to arrange... Oh, how I've done that window of a Saturday! Not really, of course, madam, just dreaming, as you might say. I've done it for Christmas — motto in holly, and all — and I've had my Easter lilies with a gorgeous star all daffodils in the middle. I've hung — well, that's enough of that. The day came he was to call

for me to choose the furniture. Shall I ever forget it? It was a Tuesday. My lady wasn't quite herself that afternoon. Not that she'd said anything, of course; she never does or will. But I knew by the way that she kept wrapping herself up and asking me if it was cold — and her little nose looked... pinched. I didn't like leaving her; I knew I'd be worrying all the time. At last I asked her if she'd rather I put it off. "Oh no, Ellen," she said, "you mustn't mind about me. You mustn't disappoint your young man." And so cheerful, you know, madam, never thinking about herself. It made me feel worse than ever. I began to wonder... then she dropped her handkerchief and began to stoop down to pick it up herself — a thing she never did. "Whatever are you doing?!" I cried, running to stop her. "Well," she said, smiling, you know, madam, "I shall have to begin to practise." Oh, it was all I could do not to burst out crying. I went over to the dressing-table and made believe to rub up the silver, and I couldn't keep myself in, and I asked her if she'd rather I ... didn't get married. "No, Ellen," she said — that was her voice, madam, like I'm giving you — "No, Ellen, not for the wide world!" But while she said it, madam — I was looking in her glass; of course, she didn't know I could see her — she put her little hand on her heart just like her dear mother used to, and lifted her eyes... Oh, madam.

When Harry came I had his letters all ready, and the ring and a ducky little brooch he'd given me — a silver bird it was, with a chain in its beak, and on the end of the chain a heart with a dagger. Quite the thing! I opened the door to him. I never gave him time for a word! "There you are," I said. "Take them all back," I said, "it's all over. I'm not going to marry you," I said. "I can't leave my lady."

White! He turned as white as a woman. I had to slam the door, and there I stood, all of a tremble, till I knew he had gone. When I opened the door — believe me or not, madam — that man was gone! I ran out into the road just as I was, in my apron and my houseshoes, and there I stayed in the middle of the road... staring. People must have laughed if they saw me...

...Goodness gracious! — What's that? It's the clock striking! And here I've been keeping you awake. Oh, madam, you ought to have stopped me... Can I tuck in your feet? I always tuck in my lady's feet, every night, just the same. And she says, "Good night, Ellen. Sleep sound and wake early." I don't know what I should do if she didn't say that, now.

...Oh dear, I sometimes think... whatever should I do if anything were to... But, there, thinking's no good to anyone — is it, madam? Thinking won't help. Not that I do it often. And if ever I do I pull myself up sharp. "Now then, Ellen. At it again— you silly girl! If you can't find anything better to do than to start thinking...!"

(K. Mansfield, Selected Stories, Foreign Languages Publishing House, Moscow, 1957, pp. 106—111)

COMMENTS

The most obvious characteristic of Mansfield's style is its objective, impersonal quality. The author does not comment upon her personages: she makes them act, speak, think — and lets the reader judge for himself. At times her stories are all dialogue, or all inner monologue, or just a bare outline of facts accompanied by a faithfully reproduced flow of the characters' emotions and ideas.

In the present case we do not hear the author's voice at all — the story is a kind of uninterrupted monologue spoken by a lonely old maid, who is only too glad to relieve her feelings by chatting with a sympathetic listener. The latter's answers are inaudible, but can be gathered from her interlocutor's words.

Mansfield fully possesses the art of making a few pages go very far in enabling the reader not only to enter into the most intimate feelings of her heroine but to visualize all the stages of her life. Conveying much while saying little is one of the most essential principles of her art. This is achieved by means of countless little touches insignificant in themselves but brimful of meaning. Of these Ellen's wistful description of a ridiculous little brooch given her years ago by her only lover affords a very good example. The circumstantial admiration with which the heroine dwells on a sentimental token of days gone by, the way she lingers on all the particulars — the shape, the metal, the ornaments belonging to it (the heart and the dagger) — speak volumes about her sorrow at having given up this treasure. The epithets "ducky" (a slightly vulgar synonym for "darling") and "quite the thing" (i. e. 'the right and proper thing') that she bestows upon it, no doubt suggest her extreme naivete. But they also reveal the depth of her feeling for the giver of this wonderful gift and the utter barrenness of a life in which the remembrance of a present of that kind lives for ever.

This art of crowding a wealth of significance within a limited space is furthered by Mansfield's skill at impressing with the unsaid, the implied, the suggested rather than with what is actually said or mentioned. Thus the sadness of Ellen's fate is the more painfully realized by

the reader as it is not in the least realized by the girl herself. She does not understand, how much she has missed, she gives vent neither to self-pity nor recrimination. Her story of a life wasted in the service of a selfish and casting woman is told the most cheerful and, unassuming manner which only sharpens the reader's sense of her misery.

Such is, for instance, the maid's tale of her breach with her fiance. Ellen never once mentions her feelings, she just keeps to the facts (the ring, the brooch, the letters, the slammed door), but the unconsciously remembered details of her behaviour on that occasion betray the intensity of her suffering: "I ran out into the road just as I was, in my apron and my houseshoes, and there I stayed in the middle of the road... staring."

Ellen is so far from the notion of herself as a heroine of tragedy that she rather fancies her situation as calling for laughter ("People must have laughed if they saw me"). Likewise it is in the tone of one recollecting a piece of childish foolishness that she speaks of her great longing for a ride on a donkey. The very tenacity of her memory about all the details of the donkeys' appearance, including the colour of saddles and ribbons, the sound of their bells and the gaiety of the riders, the tender epithets that she describes them with after tens of years (little, gentle, soft, neat, sad, lovely, silver-grey), epithets so concrete as to render almost the feel of the little beasts ears — prove the strength of Ellen's wish. She calls the whole episode "funny" and herself a "silly child" and slightingly says she had "donkeys on the brain", implying that it was just the craze of a little girl. But light as she makes of this incident, the reader cannot fail to see the

suffering of the child, — a suffering that was the harder to bear as she had to stifle it and keep it well under control: "...I waited for a long time and pretended to be asleep, and then suddenly I sat up and called out as loud as I could, I do want to go on a donkey! I do want a donkey-ride!' You see, I had to say it, and I thought they wouldn't laugh at me, if they knew I was only dreaming. Artful — wasn't it? Just what a silly child would think..." By means of this one detail Mansfield succeeds in rendering the feeling of hopeless loneliness, the impossibility of finding relief and sympathy.

Ellen is unaware she has been made unhappy. The fact she bears it all so uncomplainingly and bravely enlists the reader's sympathy in her favour. In a similar way her modest courage, her loving kindness, her constant self-denial are the more impressive the less is said about them, the less Ellen herself suspects she can boast of any such virtues.

According to Mansfield's quiet manner these features are not directly mentioned but drawn in a succession of tiny details, of little things done or left Undone: the cup of tea, the eider-down, the purple pansies, the nightly tucking in, the return of the presents — these are the landmarks of Ellen's career of love and devotion.

In this way are everyday things, the least, almost imperceptible gestures, motions, looks and actions very important as parts of Mansfield's truly convincing and artistic character-drawing. Not content with the method of implication in place of direct statement, Mansfield achieves the highest effect by suggesting the wrong impression. Simple-minded Ellen takes her mistress's

kindness and holiness for granted. And yet the higher she praises these, the clearer the amount of the girl's delusion becomes.

From her fond lips the tale of "my lady's" sanctimoniousness and foolishness comes doubly strong. At the same time the reader cannot help the somewhat uneasy feeling that there is a pathetic lack of dignity in Ellen's firm belief in her mistress's inborn superiority, and in her own destination to serve and humour her to her dying day. Ellen is quite certain that the balance of "my lady's" comfort against her own life's happiness is a very fair one — while the reader realizes it as a monstrous injustice and cruelty. Naive Ellen sees everything in the wrong light — in false perspective — and the more she insists on her mistaken view the less are we apt to mistake the real truth of things.

It is characteristic of Mansfield's art that the pettiest details should grow in importance owing to the way they are treated. The incident of the broken engagement, trivial in itself, with its train of furniture, presents and shop-windows, - gains beauty and dignity from the narrator's emotion and her efforts to check it: "When I opened the door — believe me or not, madam, — that man was gone!" The interpolated "believe me or not" is logically all wrong: why could it be hard to believe that a man who has just had the door slammed in his face should have gone away? But to Ellen who had crushed the strongest impulses of her own heart to slam that door, it seemed incredible that he whom she loved so much could have taken her words at their face value and left her. She hated him to go and consequently believed against common sense he would not go — and expected her interlocutor to

be as amazed as she had been on finding he had gone. There is a long tale of stifled emotion, of half-conscious longings and hopes in that short "believe me or not". The end of the story is deeply significant too: her own sad tale seems less important to the "lady's maid" than the regime of a "real" lady: she is worried at having kept up her listener too late and hurriedly takes herself off.

In spite of her humility, her self-effacement, the "common" maid rises to be a figure of true nobleness and humanity. Mansfield's democratic sympathies are here particularly obvious, though in keeping with her method they are implied rather than demonstrated.

In the few pages of this naive, unaffected monologue with its fixation on petty details is enclosed a vast fund of truth about the perversity of human relationships in a world of egotism and injustice.

A Few Guidelines on How to Read a Set Book

Suppose you have chosen "Theatre" by W. Somerset Maugham for your individual reading. Keep entries in your work - book on individual reading.

1. Find out some information about the author of the book.
2. While reading the book for the first time make the list of the names of the characters on the left side of the page and gather the information concerning their age / nationality /marital status / profession, occupation / social rank or position / appearance / qualities of character directly stated by the author / facts of their life stories.

E.g.:

Julia Lambert	eyes - large, dark brown, starry (p. 15) voice - rather low, slightly hoarse (p. 17) rich (25) velvet look (p.23) nose - slightly thick (p.23) lovely figure; tall for a woman; long legs (p.25) roguishness; sense of comedy (humour) (p.25) distinct articulation (p.25) was born in Jersey; her father - a veterinary surgeon (p. 29); her career had been smooth (lacking in hardship) p. 29 a born actress (p. 29) her aunt's friend (an actress) gave Julia her first lessons; taught her to articulate with extreme distinctness; how to walk and to hold herself; taught her not to be afraid of her own voice; taught her a sense of timing at 16 went to the Royal Academy of Dramatic Art after finishing it played some small parts (p. 30) worked with Jimmie Langton who made her the greatest actress in England (p. 32) quick - witted (p. 44) jealous (p. 61) kindly (p. 75) ran the house extravagently (p, 75) was not a brilliant conversationalist, learnt

	the language of society and passed for a very, amusing woman (p. 87) had a great gift of mimicry (p.87) and used it; acquired the reputation of a wit (p. 87) was always beautifully dressed was a pattern of conjugal fidelity

3. After reading a chapter, give the gist of it concentrating on the most significant events.

E.g.: (Chapter 4)

Julia got an invitation from Michael's mother to spend Easter in their place. Her heart beat with delight. Michael warned her not to say to his parents that her father was a vet. Julia guessed that Michael had brought her down for his parents to inspect her. Michael wanted her to produce a good impression on his parents. And she decided to play the part of a simple, modest, ingenuous girl who had lived a quiet country life, for Michael's parents were old-fashioned people. She walked round the garden with Michael's father, listened intelligently while he talked of peas and asparagus; she helped Mrs. Gosselyn with the flowers, dusted the furniture, praised her son, trying to convince her that Michael was a popular and talented actor.

She managed to give a perfect performance of the village maiden. Finally her plan worked and Michael proposed to her. Michael's parents blessed them.

4. After reading a chapter analyse the way the characters behave, what they say, what they feel, what they think. Draw conclusions concerning the character's physical,

mental, verbal or emotional behaviour. Make notes of what qualities of their characters their behaviour suggests in your work - books.

E.g.: (Chapter 4)

Julia: a perfect tactician (gained a desired result by having used her theatrical experience)

Michael: dependant on his conservative parents, easily swayed by a stronger personality

The central conflict on which the plot of "Theatre" is based is the conflict of Julia against herself. Julia the best actress on the British stage with her rich make-believe world is pitted against Julia, a passionate, impulsive woman, who needs love, physical love. She falls in love with an insignificant accountant. Her carnal desires nearly ruin her as an actress. She suffers painfully. But in the long run Julia – the actress wins a victory and gets "a wonderful sense of freedom from all earthly ties."

5. While reading the book pay special attention to the pages on which the conflict is vividly expressed.

6. The book is called "Theatre." The title is suggestive of the theme. Wade through the book once again to find out the statements in which the theme is explicitly stated. Write out the statements.

7. Use "General Questions for Analysis and Evaluation" and make a 20-minute report on the book.

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Appendix

The List of Adjectives and Nouns to Characterise People

I. Intellectual Abilities. Education. Culture.

literate -грамотный
illiterate -неграмотный
broad-minded - с широким кругозором
narrow-minded - ограниченный
self-taught - самоучка
well-educated - хорошо образованный
cultured - культурный
versatile (a person of wide interests) - разносторонний
erudite - эрудированный
knowledgeable -умный
clever, intelligent -умный
smart - толковый
bright - смышленый
talented/gifted - талантливый, одаренный
commonplace -посредственный
mediocre -заурядный
philistine (N) - обыватель
shallow/ superficial/dilettantish - поверхностный, дилетант
connoisseur of (art, music etc.) - знаток
shrewd/discerning -проницательный
deep-thinking - мыслитель
observant -наблюдательный
witty -остроумный
inquisitive -любознательный
absent-minded - рассеянный
intellectual - мыслящий
studious - любящий науку
knowledge-thirsty - жаждущий знаний

II.Professional Abilities. Attitude to Work

experienced - квалифицированный
inexperienced - неквалифицированный
qualified - опытный
non-qualified - неопытный
competent - компетентный
incompetent - некомпетентный
Jack of all trades - человек, который берется за все
skilled - умелый
unskilled - неумелый
easy/ an idler/ loafer - ленивый, бездельник, лодырь
neglectful of duty - нерадивый
negligent in work - халатно относящийся к работе
hard-working - трудолюбивый
(un)cooperative - (не)кооперативный, (не)умеющий сотрудничать
well-disciplined - дисциплинированный
industrious - усердный,
dillegent - прилежный
painstaking - старательный
business-like - деловой
adequately (well) trained - хорошо подготовленный
(badly)trained - слабо подготовленный
a highly regarded specialist - специалист, которого высоко оценивают
punctual - пунктуальный
innovator (in one's work) - новатор
creative and artistic - творческий и артистичный
(un)imaginative - (не) одаренный богатым воображением
inspiring to others - вселяющий веру в других

resourceful - находчивый
inventive/ ingenius - изобретательный/ искусный
dexterous - ловкий
(ir) responsible - (без)ответственный
(un)reliable - (не)надежный
achiever - человек, умеющий достигать цель
problem-solver - человек, умеющий решать проблемы
fast/slow learner - обучаемый/ плохо обучаемый:
self-started (fig) - человек, способный начать деятельность без помощи других
sore loser - человек, не умеющий проигрывать
team-player (fig) - человек, способный работать в команде.
lacking initiative - безынициативный
efficient enthusiastic - знающий свое дело
high-spirited, optimistic - полный энтузиазма
demon for work - черт в работе
a man of action - человек действия
lazy - ленивый
dutiful - человек долга
obliging - обязательный

III. Attitude to People

kind-hearted/kindly - добросердечный/ добродушный
friendly/ amiable - дружелюбный/ приветливый
loving/ doting/ affectionate - любящий/ слеполюбящий/ нежный
(in) considerate - (не)внимательный к людям
(in)thoughtful - (не)думающий
(in)hospitable - (не)гостеприимный
(un)grateful - (не)благодарный
well/ ill-wishing - доброжелательный/ недоброжелательный
ill-tongued - злоязычный
hypocritical (double- faced) - лицемерный
false-hearted; hostile - враждебный
(un)sociable - (не)общительный; outgoing
quick to forgive; forgiving - умеющий прощать
loyal/devoted/faithful - лояльный, преданный, верный
(un)scrupulous/(dis)honest - (не)порядочный, честный
self-denying/ self-sacrificing - жертвующий своими интересами
authoritarian/ bossy, domineering - авторитарный
(im)patient -(не)терпеливый
(in)tolerant -(не)терпимый
merciful/ merciless -жалостливый/ безжалостный
solicitous (of about) - проявляющий заботу
severe (strict)/ lenient - суровый, строгий/мягкий
generous - щедрый
economical, thrifty, - бережливый
tight (close), fisted, - прижимистый
greedy, a miser - жадный
disinterested/mercenary - бескорыстный/корыстный

(un)just - (не) справедливый
stubborn, obstinate - упрямый
yielding, compliant,
submissive, malliable - уступчивый
adaptable - легко адаптирующийся
treacherous - коварный
malicious - злобный
indifferent, callous - безразличный, бессердечный
(dis)respectful, - (не) почтительный
deferential - почтительный
good conversationalist - хороший собеседник
supportive, protective, a protector - готовый поддержать, защитить
easy/ difficult to deal with - с кем легко/трудно иметь дело
trouble-maker - возмутитель спокойствия
tactful/ tactless - тактичный/ бестактный
cold, distant, unfeeling, standoffish - неприветливый
(un) prejudiced - (не)предубежденный

IV. Manner of Behavoiur

communicative/secretive, buttoned up - коммуникативный / скрытный
(un)predictable - (не) предсказуемый
(in) sensitive - (бес) чувственный
vulnerable - ранимый
touchy, susceptible, quick to take offence - обидчивый
thick/thin-skinned - толсто / тонкокожий
(in)sincere - (не) искренний
frank, straightforward - прямолинейный
ambitious/vain - честолюбивый, тщеславный
hot-tempered, impulsive - вспыльчивый, импульсивный
cunning - хитрый
flattering - льстивый
evasive, elusive - уклончивый
light-minded, frivolous - легкомысленный
jealous - ревнивый
envious - завистливый
suspicious, mistrustful, distrustful - подозрительный
brave, courageous - мужественный
cowardly - трусливый
rude, impudent, insolent, presumptuous - грубый, наглый,
shameless - бесстыдный
impertinent, daring, challenging - дерзкий
irritable - раздражительный
easily excitable - легковозбудимый
quarrelsome - скандальный
arrogant, haughty, supercilious - высокомерный
conceited, full of oneself, self-confident - самоуверенный

uppish - чванливый
self-assured - самодовольный
quiet, tranquil, a man of peace - спокойный
foppish - пижонистый
snobbish - сноб
merry - веселый
full of vitality - полный жизнелюбия (жизнерадостности)
vivacious, cheerful, lively - жизнерадостный
wild, violent, turbulent - буйный
moody, easily-upset - человек настроения
dreamy, dreamer - мечтательный
boisterous, loud- mouthed - шумливый
dopey - вялый
overtalkative - слишком разговорчивый
sit-by-the fire, stay-at-home - домосед
consistent - последовательный
(ir)resolute, (un)decisive - (не)решительный
afraid of taking risks - боящийся рисковать
risk loving - любящий риск
fussy - суетливый
hasty - торопливый
impetuous - стремительный
implacable - неумолимый
unbalanced, hysterical - неуравновешенный, истеричный
cold-blooded, self- possessed - хладнокровный
unmanageable, unruly - неуправляемый
self-willed - своевольный
wayward - своенравный
capricious - капризный
taciturn - молчаливый

intrusive, interfering - навязчивый
balanced, steady, emotionally stable - уравновешенный
self-contained, reserved, man of iron nerves - сдержанный
nagging - сварливый
nibbler - человек, который все время огрызается
sneak - подхалим
tease - задира
time-server, a weather cock - приспособленец
shy - застенчивый
timid, bashful - робкий
awkward - неуклюжий
predatory - хищный
proud, independent, not easily influenced - гордый
having dignity - с чувством достоинства
noble - благородный
trustworthy, (un)trustful - заслуживающий доверия, (не) правдивый
gullible, credulous - доверчивый
eloquent - красноречивый
selfish, egoistic - эгоистичный
prudent, reasonable, sensible - благоразумный
cautious, descreet - осторожный
vindictive, vengeful, revengeful - мстительный
spiteful - ехидный
belligerent - воинствующий
militant - воинственный
boastful - хвастливый
modest - скромный
humble - смиренный
vigelent, watchful - бдительный
companionable - компанейский

grumpy, grumbler - ворчун
squeamish, fastidious - привередливый
meticulous - дотошный
magnanimous - великодушный
self-seeking - своекорыстный
adventurous - авантюрист
petty - мелочный
tenacious - цепкий
cynical - циничный
mean - подлый
rebellious - бунтарь
calculating - расчетливый
a man of principle,
high-principled, high-minded - принципиальный
deeply committed to,
a man of great commitment - преданный (делу)
ostenfatious - нарочитый, показной
adaptable, accommodating kind, flexible - гибкий
(dis)honest - (не) честный
deceitful, a deceiver, a lier,
a cheat, a swindler - лгун, мошенник

V. Evaluation

paragon of virtue - образец добродетели
monster of evil - воплощение зла
irreproachable - безупречный
impeccable - безупречный
a real angel, a real saint - настоящий святой, алтея
a model of (patience, modesty) - образец терпения, скромности
disgusting, revolting, abominable, repulsive - отвратительный
null-nonentity, a mere nobody - никчемный, нуль
a born clown - прирожденный клоун
a practical joker - шутник
a gambler - азартный игрок
manipulative - умеющий манипулировать людьми
seductive, charming, loyable - соблазнительный, очаровательный, милый
a perfect philistine - настоящий обыватель
a worthy member of society - достойный член общества
a disgrace to society/family - позор общества/семьи
a real blackguard, a scoundrel - настоящий мерзавец
captivating - пленительный
loutish - неотесанный
brazen - наглый
a nuisance - действующий на нервы
magnanimous - великодушный
quixotic - дон-Кихот
virtuous - добродетельный
selfless - беззащитный
wicked - злой
criminal minded - с преступными наклонностями
totally corrupt - падший

Words and Phrases to Describe a Character's State of Mind

to feel / to be / to look / to sound / to seem / to grow / to turn / to get + Adj./Past Participle (quality)

to experience a sense of - испытывать чувство
to be overcome with/by
(E.g.: was overcome with pity,
fear; by a feeling of panic) - быть охваченным
to give way to (grief, self-pity, etc) - дать волю (чувству)
to nurse (resentment, anger,
a grievance, a grudge) - вынашивать чувство
to conceal / (hide) (feeling)
E.g.: to conceal irritation, anger, etc. - скрыть (чувство)
to take oneself in hand / to control /
to check oneself - взять себя в руки
to supress one's feeling - подавить чувство
to be filled (overwhelmed) with - быть переполненным (чувством)
to be beyond endurance - быть невыносимым
to let (a feeling) get the better of smb. - позволить чувству овладеть
to forget oneself in (N-feeling) - забыться (в гневе)
to feel like crying, laughing etc, - быть в состоянии, когда хочется плакать, смеяться
to be torn between conflicting
emotions by indecision – быть разрываемым чувством/ нерешительный
to be haunted by (fear, suspicion) - быть преследуемым чувством
to be tormented by (visions) - испытывать мучения от

to feel pricks of conscience - чувствовать угрызения совести
to feel guilty - чувствовать виноватым
to be uneasy in mind,
to be mentally disturbed - испытывать беспокойство
to go out of one's way
(E.g.: to satisfy one's spite) - выйти из себя
(to like) to keep in the background - держаться в стороне
to see the world through rose-coloured
spectacles - видеть мир через розовые очки
to be almost in suicidal condition - быть в состоянии близком к самоубийству
to suffer from acute depression - страдать депрессией
to give the impression of
being mentally disturbed - производить впечатление душевно обеспокоенного
(to like) to paint everything in
dark colours - воспринимать в мрачном свете
to feel gloomy about the future - пессимистически относиться к будущему
to view the future with great anxiety - с беспокойством относиться к будущему
to increase tensions about oneself - нагнетать напряженность
to bluff, to bluff one's way out - блефовать
to remain calm; to remain in complete
control - сохранять спокойствие
to raise one’s voice - повысить голос
to get (fly) into a passion - впасть в ярость
to be ruled by one's head rather
than by one's heart - руководствоваться рассудком

to avoid people, public life, etc. - избегать людей, общественную жизнь
to be calm and steady in emergencies - оставаться спокойным в экстренной ситуации
to feel alien - чувствовать себя чужим
to be at odds with oneself - быть не в ладу с самим собой
to yield to sorrow - предаться скорби
to be sore at heart - глубоко страдать
to like to live in solitude - любить жить в уединении
to like a solitary life - чуждаться общества
to repent (of) smth (bitterly) - горько раскаиваться
to prey to (fear, passion etc.) - стать жертвой (страха, страсти)
to suffer from (neurotic fears, cloisterphobia, schisophrenia) - страдать от
to have a misgiving (that smth.will happen) - иметь дурное предчувствие
to be / feel / look weary, exhausted, overwrought - быть очень усталым
to be at one's wits end / to run off one's feet / to be on one's last legs - быть на последнем издыхании
to be / get / surprised / perplexed / puzzled/bewildered/confused/shocked/ taken aback/ at a loss/ill at ease - быть удивленным/сбитым столку / озадаченным / смущенным/ шокированным/ захваченным врасплох/ в замешательстве/ в неловком положении
to be irritated / angry / annoyed / infuriated - быть раздраженным/ сердитым/